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Mayor's Statement

Dear Friends:

During the Fiscal Year covered by this Annual Report, July 1, 1988 to June 30, 1989, I was President of the Borough of Manhattan. My tenure as Borough President ran concurrently with the administration of former Mayor Edward I. Koch, and I am proud that Mayor Koch and I shared a strong commitment to the health of New York City's cultural community.

New York City is one of the great cultural capitals of the world. Our museums, theaters, concert halls, parks, botanical gardens and zoos, as well as the hundreds of thousands of artists and performers who seek their fortune in our City, all contribute to make the City a thriving center of creative and cultural activity.

My commitment to cultural life in our City continues as strongly as ever now that I am Mayor. The arts mirror the soul of the City; they enrich our lives, and must be nurtured and sustained. The Department of Cultural Affairs looks after the needs of our vast arts constituency. I look forward to working with the Department and with its skilled leader Commissioner Mary Schmidt Campbell.

Sincerely,

David N. Dinkins
MAYOR

New York City's cultural community is a testament to the City's resourcefulness and resilience in even the toughest time. And, indeed, these are difficult times for the City's hundreds of cultural groups and thousands of individual artists. The region's deteriorating financial condition is eroding box-office receipts, diminishing private contributions, and jeopardizing State and City support. At the local level, New York City continues to face the problem of affordable space for artists and arts organizations. As the excellent report published by the Alliance of Resident Theatres/New York, "Space to Create: The Theatre Community in Crisis" states, "escalating rental rates severely threaten the future life of arts activity in New York City."

In spite of these very real challenges, cultural activity in New York City remains vibrant. At the Bronx Museum, a major exhibition of Latin-American artists won national acclaim; the Brooklyn Academy of Music inaugurated "651," a multicultural performance series; the Department of Cultural Affairs' Percent for Art Program produced two award-winning designs from artists D-Wing and Richard Has for their plan for the White Street Detention Center, and Jackie Ferraro for the flushing Meadows Corona Park Promenade Project; the Young Living Shadow Play kept alive an ancient folktale through its performances of adaptations of classical Chinese literature, using a 2,000-year-old tradition of Chinese shadow theatre.

Our City is a marketplace of ideas for artists in every discipline and for our enthusiastic audiences. The health of our City resides in its cultural vitality, and the Department of Cultural Affairs is committed to continuing its efforts on behalf of the community.

During the year, the Department of Cultural Affairs has undertaken a number of initiatives designed to address some of our community's most pressing problems:

REAL ESTATE, CONSTRUCTION AND LAND USE

- Capital Assistance Program
  The Capital Assistance Program was implemented in Fiscal Year 1989 to assist cultural organizations' leasing space in City-owned buildings to make capital improvements at their facilities. Mayor Edward I. Koch added $500,000 to the Department's capital budget and Manhattan Borough President David N. Dinkins contributed an additional $700,000. Funds totaling $877,033 were awarded to 11 arts organizations.

- Revolving Loan Fund
  Cultural organizations, in their search for financial assistance, are often viewed as questionable "risky" by lending institutions. The Revolving Loan Fund was designed to allow arts groups to apply for low-interest, long term loans. It provides access to affordable financing for acquisition and renovation of space for groups that would otherwise have great difficulty in raising funds for these purposes. In Fiscal Year 1989 the fund was capitalized at $730,000 in city and private funds.
INTERAGENCY INITIATIVES
The Department of Cultural Affairs has expanded the resources available to the cultural community and increased the accessibility of these programs to the citizens of New York by partnering with other City agencies. One particularly successful example:

The Department of Cultural Affairs, the Human Resources Administration, the Board of Education and AT&T joined together to provide cultural and educational experiences for children living in temporary shelters for the homeless. A series of after-school and weekend workshops were carefully designed and scheduled at neighborhood cultural institutions and arts organizations. The programs were specially created to enhance and increase the youngsters’ appreciation of the visual and performing arts as well as to reinforce their reading and science skills. Originally piloted for children living in shelters in the borough of Queens, the program is scheduled to be expanded to include families living in Manhattan shelters in cooperation with Manhattan cultural organizations.

CULTURAL PUBLIC RELATIONS CAMPAIGN
A high priority for the Department is the promotion of New York City’s cultural wealth for all of its citizens. To this end, DCA has designed an ambitious cultural advertising campaign, NEW YORK AND THE ARTS: A CULTURAL AFFAIR. A series of nine posters, produced throughout the generosity of the Philip Morris Companies, Inc., highlights New York City’s cultural life. This colorful listing of the City’s dance, theater, music, gardens and zoo opportunities for children, art, heritage, and museums throughout all our five boroughs appeared in the City’s airports, bus terminals, Grand Central Station, the World Trade Center, and countless schools, libraries, hospitals, and public sites. The next phase of the campaign will be production of public service TV announcements, which have been designed by the Bloom Advertising Agency. These announcements will be featured on public television and other local TV stations.

In closing, I want to thank former Mayor Edward I. Koch, who appointed me as his Commissioner of Cultural Affairs in 1987. Mayor Koch was a dedicated and committed supporter of DCA’s efforts. Our newly-elected Mayor, David N. Dinkins, former Borough President of Manhattan, has always been an advocate for arts and culture as an integral part of our City’s life, and I enjoyed his strong support when I was Executive Director of the Studio Museum in Harlem. New York City residents are fortunate to have as their new Mayor a man who will continue the tradition of those who recognize that a city’s soul is contained in its arts and cultural community. This community provides the essential ingredients that make New York City one of the world’s great cultural capitals. I am pleased to have been reappointed as New York’s cultural Commissioner by Mayor Dinkins, and to have been given an opportunity to serve our City’s grand cultural mosaic.

OFFICE OF THE COMMISSIONER
The Department of Cultural Affairs represents New York City’s rich cultural community, which includes non-profit arts and cultural organizations, City-owned cultural institutions, and creative artists who live and work within the boundaries of our City’s five boroughs. The Office of Commissioner of Cultural Affairs assumes an important leadership role on behalf of this group. Serving as an advocate, mediator, and ombudsman, the Commissioner also administers funding for cultural programs, oversees capital construction of cultural facilities, develops City policy, and addresses issues that concern the artistic community in New York.

The Commissioner of Cultural Affairs informs and advises the Mayor about the City’s cultural activities, and presents recommendations for cultural and fiscal policy as they affect the cultural community. As New York’s “Cultural ambassador,” the Commissioner represents the City at official occasions and meetings and regularly consults with government officials, arts administrators, cultural envoys, and artists from cities around the world.

The Office of the Commissioner of Cultural Affairs includes the Commissioner and General Counsel, as well as a Public Affairs and Press office, a Finance and Administration office, and a Personnel office.

FUNDING DIVISIONS
A variety of appropriations derived from City budget allocations and, in some instances, state and federal funds, enable the Department of Cultural Affairs (DCA) to provide support through the following units:

Cultural Institutions Unit provides basic operating support to 31 cultural institutions, which for the most part, occupy City-owned buildings and land. In Fiscal Year 1988, the Unit provided subsidies for security, maintenance, programming, administration and energy costs at cultural institutions.

Facilities Services Unit provides funds for capital improvements and maintenance at cultural institutions and other organizations housed in City-owned buildings. The Unit is responsible for planning, monitoring design and construction of capital projects, and coordinating with other City agencies. The Unit administers the Capital Assistance Program, established in Fiscal Year 1988, to assist cultural groups that lease space in City-owned buildings to make capital improvements.

Program Services Unit provides programmatic funding to nonprofit arts organizations in the form of public service contracts that enable the arts community to provide cultural experiences throughout New York City. These contracts support diverse artistic disciplines and cultural traditions.

Real Estate Unit, through a variety of programs including the Revolving Loan Fund and the Technical Assistance Fund, addresses the growing problems of the cultural community in its efforts to obtain affordable live/work and performance space in New York City.

Percent For Art implements the “Percent for Art” Law (City Charter, Chapter 4, Section 216), which requires that eligible construction projects in City-owned buildings allocate 1% of construction costs to public art works.

Community Arts Development Program channels Federal Community Development funds to arts groups for renovation, equipment purchase, and public art in low- and moderate-income areas of the City.

SERVICES TO THE FIELD
The Department of Cultural Affairs offers a variety of unique services to the cultural community and the public. Many of these services offer opportunities that enhance the visibility of the arts community; some respond to needs that enable New York City’s arts community to further its disciplines; some offer artists an opportunity to perform or exhibit their work, and others...
MAYOR'S ADVISORY COMMISSION ON CULTURAL AFFAIRS

In accordance with the City Charter, the Mayor appointed an Advisory Commission on Cultural Affairs in 1976 to review issues relating to the City's cultural life and to present recommendations to the Governor and the Commissioner of Cultural Affairs. Composed of leaders of New York City's cultural community, the Commission meets regularly to discuss issues as they affect the arts. In Fiscal Year 1989, the Commission, chaired by Rosalynd Munschel, addressed issues such as public school education, with particular emphasis on students with special needs; the role of cultural institutions in public school education; encouraging fiscal stabilization for cultural groups and the impact of the city's cultural community. The Commission is an advocacy body, supporting the interests of the arts in the competitive arena of City resources allocations and regulations.

THE MAYOR'S AWARDS OF HONOR FOR ART AND CULTURE

In 1976, the Mayor's Arts Advisory Commission on Cultural Affairs established the Mayor's Awards of Honor for Art and Culture, which are given annually to artists and patrons who have demonstrated lifetime achievement and commitment to the arts. The Commission receives nominations for the awards and determines the recipients. In June 1989, the distinguished award winners were: Petra Barreras del Rio, Executive Director of El Museo del Barrio; Richard J. Herron, Chairman of the Board, accepting on behalf of the Equitable Life Assurance Society of the United States; Robert Glick, Chairman of the Board of Farr, Straus, Giroux; Andrew Heiskell, Chairman of the Board of the New York Public Library and Chairman of the President's Commission on the Arts and Humanities; Lenon Holder Hoyt, Executive Director of Aunt Leroy's Doll and Toy Museum; and Jack Rudin and Lewis Rudin of the Rudin Management Company and directors of the Samuel and May Rudin Foundation.

City Gallery is the City's fine arts exhibition space. It presents exhibitions by New York City's nonprofit arts organizations and artists. Exhibitions are selected through a proposal process.

Materials for the Arts is a recycling program that accepts donations of unused or excess goods from businesses, institutions and individuals and makes them available to art organizations and artists commissioned for public projects.

Midday Concert Series in the Mark Goodson Theater at the Department of Cultural Affairs presents free concerts to the public from September to June.

Senior Citizen Programs serve the cultural needs of older New Yorkers. Funds from the New York City Department for the Aging provide performances and concerts throughout the City as well as employment for older professional artists.

Space Rental is available to the public and nonprofit organizations for screenings, meetings, and receptions at the Mark Goodson Theater and the Gauguin Room located at DCA headquarters.

Work Experience and Summer Employment Programs provide public assistance recipients and New York City high school students with opportunities to improve their job skills.

Special Events are sponsored by DCA throughout the year.

Funding Divisions

- Cultural Institutions
- Facilities Services
- Program Services
- Real Estate
- Percent for Art
- Community Arts Development
Cultural Institutions

The Cultural Institutions Unit provides operating support for thirty-one of New York City's leading cultural institutions, which, for the most part, occupy City-owned land or buildings. This unique partnership between the City and its cultural institutions dates back to the 19th Century, when the City entered into agreements with the American Museum of Natural History (1869) and the Metropolitan Museum of Art (1880) to contribute land and construct buildings to house their collections. State legislation authorized the City to allocate annual sums for the upkeep of these municipal facilities, while private, nonprofit corporations were chartered to collect and organize the art objects for exhibition.

Since that time, the number of cultural institutions occupying City-owned buildings in the City received operating support from the City through the Department of Cultural Affairs. They include art and science museums, cultural societies, arts centers, theaters, concert halls, zoos, and botanical gardens.

The City's cultural institutions offer a multitude of cultural, scientific, historical, and educational programs, exhibitions, performances, lectures, and other events of great variety and depth to enhance New York's cultural life. DCA funding enables these institutions to fulfill their missions, care for their collections, and protect the City-owned buildings they occupy, many of which are landmarks. Monies are provided through the Cultural Institutions Unit for security, maintenance, energy, administrative, and curatorial staff to ensure the safety and preservation of archives and collections, and to support education programs for the public.

DCA staff members attend board meetings at City-funded institutions and serve as liaisons between the cultural community and governmental agencies in the areas of financial management, planning, computerization, energy management, and labor relations. The Unit regularly monitors the operations and programs of the funded institutions.

In Fiscal Year 1989, DCA provided a total of $38.2 million in operating support and $11.4 million in energy support to the City's thirty-one cultural institutions.

Significant activities at City-funded cultural institutions made possible by DCA operational support in Fiscal Year 1989 included:

- The Steinhardt Conservatory at the Brooklyn Botanic Garden, officially opened in May 1988. The Conservatory became fully operational in summer of 1989. The Steinhardt Conservatory is comprised of three octagonal glass pavilions and a large central rectangular greenhouse. Plant collections are exhibited in naturalistic landscaped environments, including tropical, temperate, and desert pavilions, bonsai museum, trail of evolution, aquatic greenhouse, and an education center containing a children's library, four classrooms, three instructional greenhouses, and a discovery room.
- New York Botanical Garden: Funding for maintenance staff was provided for the Peggy Rockefeller Rose Garden, a privately-funded facility, to replant and enhance the facility originally designed in 1916. The garden contains over 2,700 plants representing 225 varieties of roses.
- Wave Hill: Opening of the Archeology & Ecology Building in May 1989, which houses the archeological lab and offices of the Forest Project. The laboratory contains artifacts from Riverdale Park.
- International cultural exchanges at City-funded cultural institutions:
  - The American Museum of Natural History housed a group of Tibetan monks for a residency program, which included preparation of special exhibits.
  - The Bronx Museum of Art presented a major international exhibition, "The Latin American Spirit: Art and Artists in the United States, 1920-1970," which was critically acclaimed and viewed by thousands of residents and tourists.
- Responses to social and environmental issues:
  - The Museum of the City of New York presented "On Being Homeless in New York: An Historical Perspective," which documented the history of homelessness in New York City from 1700 to the present, using photos, etchings, lithographs, and paintings.
  - The New York Zoological Society, in cooperation with the Wildlife Conservation Fund, participated in a major international effort to protect animals and the world's natural environment. The Zoological Society is a leader in international environmental conservation.
Facilities Services

The Facilities Services Unit plans and coordinates publicly-funded, capital improvements at the thirty-one cultural institutions throughout the City as well as other City-owned cultural facilities. The institutions, many of which are in landmark buildings, comprise over four million square feet of exhibition space, close to 20,000 theater seats, 180,000 buildings, and 1,100 acres of zoos and botanical gardens.

Each institution, working with the Department, establishes a long-term renovation, maintenance and expansion plan. This ensures that necessary capital improvements are undertaken to protect the City's substantial and irreplaceable investment in these facilities.

Capital funds at City cultural institutions are used for a variety of purposes, including:

- Improving facilities necessary for the health and safety of visitors and staff, including handicapped access
- Complying with mandates required by local, state or federal laws
- Maintaining building operations to provide current levels of service
- Increasing the institutions' ability to serve the public or generate revenue
- Renovating and preserving existing properties, particularly landmarked facilities
- Increasing or improving an institution's public service capacity

- Maintaining appropriate standards of care for the cultural institutions' performing sites, living collections, artifacts, and fine art works.

In Fiscal Year 1989, the Facilities Services Unit initiated its most extensive capital program. The commitment plan and projects underway for this period amounted to a total of $75.9 million in City funds. Of this total, $31.3 million were newly-funded projects. The City-funded DCA capital program was supplemented by private, state and federal monies amounting to $48.6 million.

During this period, one hundred forty-two capital projects were in progress. This number includes fifty-two new projects funded during the fiscal year at twenty-nine cultural institutions and twenty-one City-owned facilities that house arts organizations. Capital projects in progress were in various stages ranging from preliminary design to completion of construction.

In Fiscal Year 1989, the Brooklyn Museum's Master Plan Phase IIA West Wing received significant capital funding. This represented a substantial commitment of capital resources to provide proper collection management facilities, expand the exhibition space, and provide a new lecture hall at the historic institution.

Projects completed in Fiscal Year 1989 included:

- Construction of a naturalistic environment for the innovative display of marine life at the New York Aquarium's Discovery Cove exhibit, designed to create a unique visitor experience

- Phase II of the reconstruction of the Boro Museum of the Arts, which included new gallery space and expansion of existing facilities

- Relubrication of the exterior masonry of one of the City's valuable landmark buildings, the New York Public Theater

- A site-wide study and report of the Snug Harbor Cultural Center campus on Staten Island

Capitol Assistance Program

In Fiscal Year 1989, The Department of Cultural Affairs established the Capitol Assistance Program (CAP) as part of its continuing efforts to meet the ever-expanding real estate needs of the cultural community. The Program is designed to help cultural organizations that lease space in City-owned buildings make capital improvements in their facilities. Mayor Edward I. Koch added $500,000 to DCA's capital budget for the Program, and then Manhattan Borough President, David N. Dinkins, supplemented these funds with $700,000.

The Capital Assistance Program is jointly administered by DCA's Deputy Commissioner's office and Facilities Services Unit. In Fiscal Year 1989, applications for funding were received from nineteen organizations in Manhattan, Brooklyn and Queens. After on-site visits were completed by DCA staff, a panel, consisting of members of DCA and the Department of General Services, an architect, and three arts administrators, reviewed applications and recommended that funds totaling $877,033 be awarded to eleven groups.

In addition, CAP allocated $50,000 to Dance Theatre Workshop and Creative Time, two groups which have been awarded below-market cultural space at the Battery Maritime Building in lower Manhattan as part of the South Ferry Plaza Development project. DCA will work with the two groups to determine the scope of the project.

- A free series of site-specific theater pieces presented by En Garde Arts at several New York City landmarks in Central Park
- Yueh Lung Shadow Theater, the only professional company in America presenting the 2,000-year-old traditions of Chinese shadow theater, performed adaptations of Chinese classical literature in New York City schools, libraries and community centers.
- Continued support for the Harlem School of the Arts for over 23,000 hours of training for City school children in music, drama and visual arts.
- Continued funding for a lecture series, performances and demonstrations focusing on Asian culture, presented by the Jacques Marchais Center for Tibetan Art on Staten Island.
- The Bronx Council on the Arts offered an open program supporting the borough's community of artists by providing studio and gallery space at P.S. 39, as well as technical assistance to Bronx arts organizations.
- The launching of the first annual Inside Woodside Festival, a celebration of the diverse ethnic communities in the Woodside, Queens area.
- A free, fully staged and costumed performance of La Cotorra by the New York Grand Opera at Co-Op City in the Bronx.
- The premiere of the Black Arts Festival, celebrating Black cultural heritage. The Festival, which featured fifteen New York City performance groups, was sponsored by Addisko.

Program Services

Shakers at a Queen's County School of Arts

The Program Services Unit supports thousands of activities provided by hundreds of the City's nonprofit arts and cultural organizations to enrich the lives of New York City residents and visitors. From a Christmas weekend performance of Handel's Messiah to the annual presentation of ballet, the Program Services Unit supports the cultural vitality of the City. The Unit supports a wide range of arts programming, from music and dance performances to community art projects.

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The Real Estate Unit was established in 1986 to address the complex problems faced by the arts community in their efforts to obtain and maintain affordable rehearsal, performance, exhibition, administrative, and livework space in New York City. The Unit seeks to address these needs through special funding programs, counseling, and technical assistance. As part of its services, the Real Estate Unit disseminates information to the community of arts and artists organizations about a variety of housing, livework, studio, and other real estate opportunities and issues of particular interest to artists. In Fiscal Year 1989, the activities of the Real Estate Unit increased significantly.

Technical Assistance Fund
The Technical Assistance Fund (TAF), implemented in 1986, provides financial support to nonprofit arts groups in the process of acquiring or renovating new space. In Fiscal Year 1989, TAF broadened its eligibility guidelines to also include organizations renovating existing space. TAF grants are used to offset professional consultants' fees (legal, architectural, engineering, and design) and are available for the acquisition or renovation of performance, exhibition or administrative space. TAF received thirty-seven applications in Fiscal Year 1989, and eighteen arts organizations were granted awards ranging in size from $2,000 to $95,000, totaling $75,000.

In addition, a discretionary Technical Assistance grant of $25,000 was awarded to six nonprofit arts organizations who lose office space as a result of a single-development project. This funding, combined with a substantial private contribution from United Parcel Service, enabled the six groups, ART/ NY, Ethnic Folks Arts, The House Foundation, Performing Arts Journal, Beryl Hoffman, and The Ear, to jointly acquire and renovate new space on Varick Street in Manhattan.

Revolving Loan Fund
The Revolving Loan Fund (RLF), established in Fiscal Year 1988, is in its first loan cycle in Fiscal Year 1989. It provides nonprofit arts organizations access to affordable financing for the acquisition and renovation of performance, rehearsal, and exhibition space. The Fund is administered by the Arts Preservation Corporation whose Board of Directors consists of City officials and representatives from the real estate, banking, philanthropic, and arts communities. The RLF is capitalized with $750,000 in private and City funds. Twenty-nine organizations submitted pre-applications as part of a two-step application process. Eighteen groups met first-round eligibility requirements and were invited to submit final applications. Seven groups qualified as finalists. The list was announced following Board of Estimate approval in Fiscal Year 1990.

Artist Certification
The Department of Cultural Affairs is required by the New York City Zoning Resolution and the New York State Multiple Arts Organization Use Law to review applications and determine the professional status of creative fine artists who wish to be certified as eligible to reside and work in space originally zoned for light manufacturing in SOMO and NOHO. DCA staff review applications and present them to a committee composed of professional artists, art educators, art administrators, curators, and other acknowledged experts in the fine arts. The panel review is based on criteria established by state legislation. The committee makes recommendations to the Commissioner who authorizes each certification. In Fiscal Year 1989, 380 applications were reviewed and 317 artists were granted certification.

Artists' Housing
The Department of Cultural Affairs meets frequently with artists and arts organizations throughout the City to assist them with the development of housing or livework space projects in their communities. In Fiscal Year 1989, the Department worked with local developers and nonprofit arts organizations to create artist housing opportunities in the Bronx, Brooklyn, Queens, and Manhattan's Lower East Side. DCA also maintains artists' housing mailing lists to keep the community informed of livework opportunities and related developments in the field.

Fiscal Year 1989: Special Space Initiatives
DCA undertook a number of initiatives in cooperation with the Public Development Corporation and the Division of Real Property to create new and affordable cultural space:

- Dance Theatre Workshop and Creative Time: two premier presenters of avant-garde performance and visual art, were selected as the users of 30,000 square feet of below-market-rental cultural space in the Battery Maritime Building at the South Ferry Plaza Development project.
- A former public school building in East Harlem was designated for conversion by the City to an Hispanic Cultural Center, reflecting the City's commitment to create a multi-disciplinary cultural center to serve its Hispanic citizens. Located at 1480 Lexington Avenue, the Center will be known as the Julia de Burgos Hispanic Cultural Center. An Advisory Committee composed of City officials, community members and arts representatives has been appointed to develop a process for selecting tenants for the Center.

In 1982, Mayor Edward I. Koch introduced Local Law 63, New York City's "Percent for Art" law, requiring that 1% of the capital budget for eligible City-wide construction be spent on the purchase, commission, or construction of works of art. In 1983, the Department of Cultural Affairs implemented the Percent for Art Program and also initiated an equitable artist selection process. The Percent for Art process begins with the identification of an eligible City-owned construction project. For each project, an Artist Selection Panel is convened to choose an appropriate artist. The panel consists of independent artists and arts professionals, representatives of the Department of Cultural Affairs, the New York City Art Commission, the Mayor's Office of Construction, the respective Borough President's office, and the local Community Board.

In Fiscal Year 1989, eighteen arts professionals participated in the artist selection process. The Panels were enriched by the involvement of independent community groups, such as EAC/EAC, the East Fulton Street Revolutilization and Development Corporation, the Stuyvesant Coalition, and the Battery Park City Authority.

To ensure a strong working relationship between the artist and architect on each project, the Program selects artists early in the design phase. Potential artists for each multi-City-sponsored projects. Artists may submit slides for the registry at any time during the year.

To date, the Program has completed six projects in cooperation with sixteen city agencies, and thirty-seven projects are in planning or construction phases. In Fiscal Year 1989, five artists and one collaborative artist team were selected to design works of art for five capital construction projects. Two projects were completed: Donna De Cesare's cut and welded iron at the newly constructed Independent School (IPS-334) in Tribeca, entitled "Dreaming of Far Away Places: The Ship Comes to Washington Market," depicting a procession of ships based on vessels that have cruised historic New York Harbor; and David Wilson's strip-tch of loaded glass windows in the Main Reading Room of the renovated St. George Library Center on Staten Island.

Excellence in Design Awards were made by the New York City Art Commission to artists Kit Yin Snyder and Richard Hae for their plan for the White Street Detention Center, and to Jacque Ferrata for the Flushing Meadow Corona Park Promenade project.

Percent for Art funds were used for the first time in Fiscal Year 1989 to match state funds for a New York City project. Through the Program's efforts, a $160,000 State Environmental Quality Bond Act/EQBA grant was awarded for the restoration of the Neptune Fountain in Snug Harbor, Staten Island. The Department of Cultural Affairs contributed $33,000.

New York City's Percent for Art Program has received nationwide recognition through its outreach and coverage of public art by the media. DCA still also provide information and assistance to other agencies and municipalities which are developing their own "percent for art" legislation.
The goal of the Arts Apprenticeship Program (AAP) is to assist young artists, students, and arts administrators to bridge the gap between their education and careers by promoting professional experience through training with artists and organizations.

Since 1974, the Program has placed over 3,500 apprentices, 30 percent of whom worked with well-known artists, and 70 percent with nonprofit cultural organizations in a broad range of disciplines.

The Program focuses primarily on the needs of the young, but includes access for older individuals as well. Mature art professionals seeking new careers have sought special counseling and advice through AAP to explore positions in the creative arts or arts administration field.

AAP, in partnership with the City’s Urban Corps Program, has placed young people in work/study settings that benefit both professional artists and arts organizations by providing them with needed staff assistance to accomplish their work. In this way, AAP has developed an effective mechanism for incorporating the City’s cultural resources into the educational process.

While AAP’s primary focus remains local, and its placements are targeted towards New York City, the Program has become both a national and international resource. Students and artists from as far away as Japan, Germany, Israel, Nigeria, and China contact the program seeking advice and information about career opportunities in the arts.

The Program also offers a counseling service for students at local colleges in conjunction with campus career and counseling staff. The service offers students an opportunity to participate in simulated interviews, information on how to prepare resumes, and other tools to help them develop skills to seek internships, apprenticeships, or full-time jobs.

In Fiscal Year 1989, the Arts Apprenticeship Program received 1,297 inquiries nationwide—a dramatic increase over the previous year. The Program placed 187 work/study students at 162 nonprofit organizations and with 12 individual artists. The Program responded to the increased interest in the program by initiating several outreach efforts:

- Structuring an in-house internship program
- Researching opportunities for minority students in arts administration
- Creating a wider network of placement and information opportunity
- Documenting alumni career developments

Brooklyn College apprentice with artist Ernest Adams in art's studio.

Created in 1984, Arts Partners is an inter-agency, arts-in-education project jointly funded by the Department of Cultural Affairs, the New York City Department of Youth Services, and the Board of Education. The Office of the Mayor also provides indirect support services.

Arts Partners identifies and works with arts organizations to enhance the curriculum of the City’s public schools by providing access to professional artists. These artists work with teachers, administrators, and school arts specialists to create increasingly effective arts-in-education programs for kindergarten through ninth grade students. Each program is tailored to meet the specific needs of the student population it serves. The programs include visual, performing, and literary arts instruction in the form of classroom workshops, lecture and media demonstrations, artist residencies, performances, and demonstrations.

Arts Partners encourages the study of art forms as fundamental disciplines and strives to integrate art into the existing curriculum. The arts are used to strengthen basic skills, heighten academic motivation, and enhance creative abilities and critical thinking skills. In Fiscal Year 1989, approximately 20,000 students in twenty-two districts were served.

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Fakhreind-evedeen Sethi, Executive Director of Foundation for the Children's Guild helps an 8th grade student with a writing assignment.
MidDay Concerts

Tokuyama Dance Company in a performance of "Red Woman"

The Department of Cultural Affairs sponsors free noon-time concerts on Mondays in the Mark Goodson Theater. This public service program attracts music lovers from the surrounding residential and business community as well as visitors and residents from the other boroughs. In Fiscal Year 1989 over 4,000 people attended thirty-one programs. Among the groups which performed at the MidDay concerts were arts organizations which received funding through DCA’s Program Services Unit. These included the Zither Dinner Opera Company, Alpha Omega Theatrical Dance Company, Austin Dancers, Bronx Opera, Dancers of the Young People’s Chinese Cultural Center, Harlem School of the Arts, Il Piccolo Teatro Dell'Opera, Irish Arts Center, Metropolitan Soloists, Wind Octet, Mind Builders Positive Youth Troupe, Mirror Repertory Company, Musica de Camara, National Music Theater Network, Repertorio Español, The Shanghai Theatre (from Taiwan) presented by the Chinese-American Arts Council, Tokuyama Dance Company, and Yueh Lung Shadow Theatre.

Other performing groups, ensembles and individuals who participated: Anita Aromnoff, soprano; June Cheo, pianist; Carol Conrad, pianist; Mirta Gorez, pianist; Sachino Itano, Japanese classical dancer; the Kurdish Dance Theatre; Mattos, ethnic dancer; Suzanne McCormick, pianist; Cynthia Petersen, pianist; St. Sebastian’s School Choir; Sabino Wind Quintet; the Senora Dance Theater; Daniel Spitzer, clarinetist; and Tania Olivia Thompson, soprano.

Public Affairs

Public Affairs is the press and public information office of the Department of Cultural Affairs. The office serves the city’s arts and cultural community: arts and cultural organizations throughout the five boroughs, one-million public school children who participate in City-wide cultural education programs, the nearly 18 million tourists who visit New York annually, and the thousands of artists and performers who live and work within the boundaries of the City’s five boroughs.

In February 1989, Commissioner Campbell announced the inauguration of a City-wide cultural advertising campaign, NEW YORK AND THE ARTS: A CULTURAL AFFAIR. The campaign is a multi-phased public/private effort to promote a positive City image for residents and visitors, and to encourage them to take advantage of the City’s cultural wealth. The campaign is produced and supervised by the Public Affairs Unit. The Commissioner works closely with committed members of the corporate community, presented the first phase of the campaign, nine special posters introducing cultural activities at City arts and cultural organizations. The posters were executed and printed through the generosity of the Philip Morris Companies Inc., and were designed by Steff Gessler of the firm of Chernyfey & Geiman. Promoting the wide range of New York City’s cultural institutions and arts organizations, the posters highlight museums, zoos, botanical gardens, theater, dance, music, art, and other performing arts and exhibiting groups. They are mounted at key locations throughout the five boroughs: airports, subways, Long Island Railroad and Metro North stations and the World Trade Center.

Public Affairs and the Cultural Institutions Unit jointly issued the third annual "Summer Guide to Cultural Activities for Children and Their Families," with the assistance of the Daily News. Copies of a Sunday supplement pull-out section, detailing summer programs at the City’s cultural institutions and arts organizations, were circulated and distributed to households, libraries, schools, hotels, and tourist information centers throughout the City. As part of the cultural campaign an ARTS HOTLINE telephone number was installed at the Department of Cultural Affairs. The Hotline was created to assist the public in obtaining information about cultural activities throughout the City, to purchase copies of the cultural posters, and to order the "Summer Guide." From February 1989, when it was established, to June 30, 1989, the Hotline responded to a total of 1,260 inquiries. The ARTS HOTLINE, 956-ARTS (2776), operates Monday through Friday from 10am to 6pm.
During the summer months, the Department of Cultural Affairs, through the Mayor’s Office’s Summer Employment Program, provided jobs to over 500 high school students at New York City nonprofit cultural organizations. Students are eligible for the program based on the quality of their performance during the school year. Funds are provided by the Board of Education, and are administered and distributed to students by the Department of Cultural Affairs.

In Fiscal Year 1989, the Department of Cultural Affairs’ Program Services Unit was awarded $13,500 by the New York City Youth Bureau to coordinate a series of cultural workshops held during the summer for young people. The workshops were implemented at the request of community centers located in disadvantaged areas of the City and were designed to enrich the cultural life of young people and involve them in creative and constructive activities during the summer months.

In Fiscal Year 1989, 5,000 youths were served by this program through workshops in music, dance, and the graphic arts. In addition to the intensive training that the students receive in these art forms, they are encouraged to exercise discipline and commitment as they learn the special skills required by the art form.

Five arts organizations provided concentrated workshops in Fiscal Year 1989: Lower East Side Print Shop, Marco Rizo’s South American Music Project, LaRocque Bey School of Dance, Printmaking Workshop, and Alvin Ailey American Dance Center Workshop.

Community Centers in all five boroughs recruited the participants and provided rental space for the workshops, which were presented in Sunset Park and East New York, Brooklyn; Harlem; the Lower East Side, Manhattan; Stapleton, Staten Island; the South Bronx; and Jamaica, Queens.

The Program Services Unit of DCA operates two programs to help serve the cultural needs of older New Yorkers. These programs are supported by City, state, and federal funds provided by the New York City Department for the Aging’s “Recreation for the Elderly Program,” and its Federal Title V Employment Program (DCA’s Senior Artists Employment Program), which provides positions to employ older artists.

Working with a network of 650 senior centers and clubs in the 59 community board districts, the programs provide senior centers throughout the five boroughs with performances in music, dance and theater. In Fiscal Year 1989, 225 professional freelance performing artists, and eight older professional musicians employed through the Title V Program presented 730 free events to 65,000 seniors, which included two summer outdoor concert series in Manhattan for seniors.

Groups participating in the concert series included: Lynn Oliver Orchestra, with sounds of the big bands; Ballet Hispánico, student apprentice company; and the Anglo-American Ballet Company.

Students assigned to DCA through the Mayor’s Office’s Summer Employment Program with Commissioner Mary Schmidt Campbell and Director of Personnel Carol Udell
Space Rental

The Department of Cultural Affairs is the site of one of the City's most popular screening and conference rental facilities in New York City, the Mark Goodson Theater. A generous donation by television producer Mark Goodson in 1983 made possible the construction of a 184-seat theater. The theater is fully equipped with both 16mm and 35mm projection equipment and Dolby sound, and is available for rent to the public. Virtually every major motion picture company based in New York and California has rented the theater for special screenings and previews.

DCA also rents the Gauquin Room, located on the 9th floor at 2 Columbus Circle. Overlooking Central Park, the Gauquin Room is used for workshops, meetings, receptions, and special events and in conjunction with events at the Mark Goodson Theater.

In Fiscal Year 1989, the Department provided rental space to over 700 nonprofit groups and business organizations as well as free conference space to other City agencies.

Since 1978, the Department of Cultural Affairs' Work Experience Program (WEP) has been providing part-time personnel to cultural organizations throughout the City. Participants in the program are on public assistance and are assigned to a variety of positions, including typist, clerk, bookkeeper, messenger, and custodian. The WEP assigns provide organizations with a valuable service and, at the same time, are given an opportunity to expand or learn new job skills. Organizations interested in utilizing the Work Experience Program must provide proof of non-profit status, a program description, and a list of its board of directors.

Appendices
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*Rosedale 1983*

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The Department wishes to thank the many volunteers and interns who have contributed their time to make it possible for New York City to serve the public and the cultural community.