The arts are a central element in the life of New York: they strengthen our communities, foster a climate of creativity, generate a sense of place and identity, and contribute to the spiritual and economic health of our city.

The arts also reflect our City’s remarkable diversity. Almost 40% of New York City’s population is foreign-born, and the City’s newest New Yorkers bring ideas and art forms that enrich our City and help preserve the many cultures that make this the world’s second home.

New York City government has a strong tradition of supporting the arts and culture, and during the past five years, we have been able to steadily build on that foundation. New Yorkers know that excellence in the arts and maintaining a climate of creativity are essential to the future of our City. That is why in all five boroughs, we are making sure that artistic organizations and programs are contributing to the energy and vitality of our neighborhoods.

Leading our efforts is the Department of Cultural Affairs, which this year is celebrating its 50th anniversary. In recognition of the critical and growing role that the Department plays in our City – one that is reflected on the pages of this annual report – I am pleased to report
that our Administration is providing a new home for the DCA in a landmark downtown building: the historic Surrogate’s Courthouse.

Located in the heart of lower Manhattan and across the street from City Hall and the Department of Education, this new location allows DCA to help shape the transformation of Lower Manhattan and foster the arts in our public schools. And it reflects my personal commitment to the cultural life of our City.

Finally, let me take this opportunity to salute the volunteer leadership, dedicated staff, talented artists, and voracious audience members of New York City’s arts organizations who contribute so much to our City’s life. I encourage all New Yorkers to explore our vast cultural and artistic treasures, which are what truly distinguish New York from other cities around the world.

Michael R. Bloomberg
Mayor, The City of New York
Like most New Yorkers, I originally came from somewhere else—in my case, Cleveland. Whenever someone would visit us in Cleveland, we were always sure to mention whatever wonderful new sounds were emanating from the Cleveland Orchestra or the Cleveland Institute of Music. When we moved to New York, I found that all too often people would visit the City without ever hearing one word about the New York Philharmonic, let alone about the Brooklyn Philharmonic, the American Symphony Orchestra, Orpheus Chamber Orchestra, or Flushing Town Hall (to name only some of our great musical institutions).

Now, some twenty-five years later, that has changed. Thanks to Mayor Michael R. Bloomberg, Deputy Mayor Patricia E. Harris, and Commissioner Kate D. Levin, culture is increasingly in the minds and on the tongues of New Yorkers. We no longer take the arts for granted. Mayor Bloomberg has helped New Yorkers appreciate the actors, artists, dancers, musicians, and other performers and cultural organizations that make this City so great. I think back to February of last year, when at long last, the entire City was talking about Christo and Jeanne-Claude.

We on the Mayor’s Cultural Affairs Advisory Commission are proud to be working with the Mayor and the Department of Cultural Affairs to bring our City’s artists and cultural organizations the support and attention they so richly deserve.

Agnes Gund
Chairman, Cultural Affairs Advisory Commission
It is as hard to imagine New York City without the arts, as it is to imagine any of the arts without New York City. There is no other place with New York City’s breadth and depth of cultural offerings.

We have myriad artists and cultural organizations at every stage of development. In New York City, we have roughly 500 art galleries, 375 off-Broadway theater companies, 350 dance companies, 350 museums, 96 orchestras, 38 Broadway theaters, 24 performing arts centers, 7 botanical gardens, 5 zoos, and 1 aquarium.

The City of New York owns 34 cultural facilities (the CIGs) and funds another 560 cultural organizations with almost $152 million in annual program support. Last year, DCA’s Materials for the Arts Program redistributed 13,000 tons of materials valued at $4.6 million to 1,565 nonprofit cultural organizations and public schools. When you add in the $686,412,500 that is being invested in capital projects at 193 arts organizations over the next four years, it is hard to think of any funder that comes close to what we do. Although the absolute dollar value is impressive, that calculus misses much of what we do. From advocating for the cultural field within City government and beyond, to providing technical assistance, to offering strategic advice and guidance, to helping develop new resources, to sometimes simply being an eager audience.

DCA has come a long way over the past 50 years, and this anniversary report sketches out the history of the agency’s development, while focusing on DCA’s accomplishments during Mayor Bloomberg’s first term.

DCA is a collective of dedicated, hardworking colleagues, and the creation of this report on our 50th anniversary has given us the opportunity to pause and take great pride in all we as an agency have been able to accomplish. More importantly, it has also given us occasion to marvel at the field as a whole and the breathtaking offerings that are available to be enjoyed on a daily basis.

We look forward with excitement to continuing our work with Mayor Bloomberg, Deputy Mayor Patricia Harris, Agnes Gund, the Cultural Affairs Advisory Commission, and everyone in New York City who cares about art and culture.
New York City saves...

New York City has a history of saving iconic arts institutions.

In the early 1940s, City Center, which was originally built as a Shriners Hall, was slated for demolition. Mayor LaGuardia acquired the building and re-dedicated it as the people's theatre of music and dance.

In the late 1940s, developers planned to tear down Carnegie Hall to build an office tower. Isaac Stern approached the City, and in 1956, the City purchased Carnegie Hall.

Joe Papp began the New York Shakespeare Festival in 1954 with a series of workshops and productions on the Lower East Side, eventually landing in front of Turtle Pond in Central Park. Commissioner of Parks Robert Moses demanded that Papp charge a fee and a court battle ensued. Papp won the battle, and Moses famously conceded the fight, saying “well let’s build the bastard a theatre.” In 1961, the City built the Delacorte Theater, and in 1962, the Public moved into the former Astor Library on Lafayette Street with its production of Hair.

By the late 1960s, the Brooklyn Academy of Music, which was founded in 1963, was being rented out for karate classes and slated for demolition. In 1967, Harvey Lichtenstein brought his visionary leadership to BAM, and in 1976, BAM became a CIG.

The P.S. 1 Center for Contemporary Art was a public school until 1964. Alanna Heiss approached the City about using this abandoned space to show contemporary art, and in June 1967, P.S. 1 opened its first exhibition.

Snug Harbor began in 1833 as “a home for aged, decrepit and worn-out sailors,” and by 1900, some 1,200 sailors were in residence. By the 1960s, the entire site was in danger of being destroyed. In 1965, six buildings at Snug Harbor were landmarked, and the City eventually purchased the entire site. In July 1976, Jacqueline Kennedy Onassis took the ferry to Staten Island and spoke for the many people working to save Snug Harbor when she said, “Attention should be brought to a place like this. There’s no place in all the five boroughs where there is such a sanctuary as this... it must be preserved.”

The Bronx Museum of Arts began its life in the public rotunda of the Bronx County Court House. The City purchased a former synagogue and in 1974 donated it to the Bronx Museum as its permanent home.
Mayor Bloomberg and Commissioner Levin work proactively to support excellence and expand access, provide technical assistance, increase audiences, and infuse the arts throughout New York City, so that the City may celebrate and enjoy its arts institutions.
In 2003, DCA created the Cultural Development Fund (CDF) to reward excellence through a merit-based funding system that expands access to City support and streamlines the timing and process of the funding cycle. Each year, the agency convenes borough-based panels (and when volume demands, discipline-based panels within the borough process) to review applications from organizations throughout all five boroughs. Each panel includes representatives from the cultural community, as well as a representative of both the Borough President and the borough’s City Council delegation.

Since the inception of the CDF, applications to the Programs Services Unit are up by 25%. Over the past year alone, applications have grown from 820 in FY2006 to over 840 for FY2007. The growth in number of overall organizations being funded has expanded as well: nearly 100 more organizations were funded in FY2006 compared with the first year of the CDF. Almost 420 groups were awarded a total of nearly $4 million.

Historically, capital dollars were only available to cultural projects in City-owned facilities. Under Mayor Bloomberg’s leadership, DCA has dramatically increased the City’s investment in cultural infrastructure, creating a capital program that supports the most important and innovative projects without regard to the City’s ownership interest. Thanks to innovative thinking by the City’s Law Department, the Office of Management and Budget, and DCA, the City’s ownership interest is now protected through a less onerous legal process designed to allow a nonprofit to secure necessary additional private financing.
The 125th Street Arts, Entertainment, and Retail Corridor is working to build on the presence of the Studio Museum in Harlem and the Apollo Theater. Building on the vibrant cultural community already in the area, and spurred by The Museum of Modern Art's temporary relocation to Long Island City, the Long Island City Business Improvement District convened the Long Island City Cultural Alliance, a consortium of cultural organizations that addresses shared concerns, such as joint marketing, communal transportation, shared signage, affordable space, and needed resources.

The redevelopment of Lincoln Center has been an extraordinary undertaking and capital investment. A task force chaired by Commissioner Levin has succeeded in streamlining regulatory processes and made it possible for the first phase of redevelopment—the redesign of West 65th Street—to begin.

Working with other City agencies, the Lower Manhattan Development Corporation (LMDC), and the Lower Manhattan Cultural Council, DCA has focused on creating and expanding permanent cultural spaces throughout Lower Manhattan. In addition, since 2000, DCA has served as the conduit through which The September 11th Fund is administering $4 million in grants. To date, six organizations have received funding, and additional projects are currently under consideration. DCA served as a key member of LMDC’s Cultural Enhancement Fund advisory panel, making recommendations for allocations out of a $1 million fund. In 2006, nearly $88 million in Cultural Enhancement grants, ranging from $20,000 to $4 million, was awarded to 65 arts organizations, which are expected to leverage more than $220 million in investments for cultural organizations below Houston Street.

Ten years ago DCA had projects at 44 organizations; today, it has projects at 155. These range from repairs and renovations, to equipment purchases, to expansions and new construction. Major upcoming capital projects include:

- Renovation of the courtyard and lobby at El Museo del Barrio 2008
- Completion of Weeksville Historical Society in Brooklyn 2008
- Façade restoration at the American Museum of Natural History 2009
- A new visitor center at the Brooklyn Botanic Garden 2009
- Expansion of the Museum of the City of New York 2009
- A new facility for the New Museum of Contemporary Art 2009
- Expansion of the Queens Museum of Art 2009

New York City's Economic Development Corporation (EDC) has traditionally focused on for-profit ventures. In recognition of the profound role that the arts play in driving New York City’s economy and under the leadership of Mayor Bloomberg and Deputy Mayor Dan Doctoroff, EDC has increasingly partnered with DCA to bring its resources to the nonprofit community and to weave the arts integrally into development projects.

The BAM Cultural District is creating a unique and vibrant complex of performing and rehearsal spaces that will complement the work of the Brooklyn Music School and the Brooklyn Academy of Music, which have long served the Fort Greene community.
Increasingly, a significant cultural presence may be found in development projects throughout the City, not just neighborhoods known to be arts destinations. Recently, these have included Coney Island, the High Line, Fort Greene, Hunts Point, Fresh Kills, and the East River Waterfront.

As neighborhoods see increased prosperity, finding affordable rehearsal and studio space can become a critical challenge for arts organizations. To address this need, DCA has supported the arts service organizations that have developed spaces in which to create, rehearse and perform, notably including The Alliance of Resident Theaters/New York, Topaz Arts, the Brooklyn Arts Exchange, the Joyce Theater, Dance Theater Workshop, and Dance New Amsterdam.

Individual arts organizations may now seek EDC’s assistance through the nonprofit desk that was created in partnership with DCA and is aimed at providing technical assistance to the entire nonprofit sector. One of several industry desks at EDC, this resource will serve as an information center for nonprofits seeking guidance on a variety of topics, including budget matters, real estate issues, and financing options. The nonprofit desk became fully operational in September 2006. Details may be found at: www.nycedc.com.

The Department of Small Business Services (SBS) has traditionally been seen to serve the for-profit community. However, in December 2003, DCA and SBS hosted a one-day conference entitled New York City Neighborhood Development Summit 2003: The Arts and Economic Development, at the P.S. 1 Contemporary Art Center in Long Island City. This was the City’s first-ever major effort to unite the arts and business communities in exploring the tremendous impact of the nonprofit cultural community, and the best way to utilize the arts in stabilizing neighborhoods and generating economic development. The event attracted nearly 700 attendees from every corner of the City – Business Improvement District leaders, bankers, academics, business owners, real estate developers, cultural philanthropists, artists, and arts administrators. The recent Power Up Queens campaign was a direct outgrowth of the collaborations that began at P.S. 1. Following the most recent blackout, cultural organizations and restaurants collaborated on a joint marketing/business development campaign to encourage people to explore all that Queens has to offer.

DCA partnered with the Department of Housing Preservation and Development (HPD) to create new theater and rehearsal space for three organizations in the Clinton Green development on West 35th Street in Manhattan. Together, DCA and HPD have also secured ownership for eleven cultural organizations on East 4th Street that form a cultural enclave of extraordinary diversity. As part of this, and after 30 years of occupying City space on a month-to-month lease, La Mama, Red Rogers Dance Company, New York Theater Workshop and Teatro Circo now own the spaces in which they create and perform.

To address the reality of individual artists getting priced out of their neighborhoods, DCA is working with HPD to pursue a program that will assist artists in purchasing space throughout the five boroughs.
Providing Technical Assistance...  
Making It Possible to Make Art

New York City has always partnered with the private sector to support the arts. In 2003, Mayor Bloomberg appointed a new slate of members to the City Charter-mandated Cultural Affairs Advisory Commission. Chaired by Agnes Gund, this 22-member body is comprised of individuals representing the broad diversity and strength of the City’s cultural community, including executive directors of organizations, artists, philanthropists, and community and business leaders. The Commission has supported DCA’s work in providing technical assistance and convening sessions on key issues to the field.

In 2005, the Commission helped conceive of the New York City Capital Resource Corporation (CRC), a financing instrument, that was designed and implemented by the EDC to help small and mid-sized cultural organizations be able to access capital financing. The CRC’s fundamental innovation was pooling nonprofits, thereby limiting certain obstacles associated with commercial lending options.

The Commission created and hosted two seminars, in 2004 and 2005, entitled Advancing Culture Through Management. These explored the relationships between...
administrators and board members and examined the challenges of nonprofit management. These seminars featured panel discussions and working group sessions, and succeeded in attracting over 400 board members and executives from nearly 200 nonprofit cultural organizations. These seminars were the inspiration, in 2000, for Arts Advantage/NYC, a new capacity building program funded by Time Warner, in collaboration with DCA and the John F. Kennedy Center for the Performing Arts. The program provides intensive management training and support for the executive staff and board leadership of 50 nonprofit cultural organizations over a three-year period.

In December 2004, the Commission hosted more than 200 representatives from nonprofit cultural organizations at MoMA’s newly expanded facility for Building the Arts: Strategic Planning for Cultural Construction, the first-of-its-kind seminar that helped inform and guide cultural nonprofits considering or planning capital construction projects. The session was recorded and used as the basis for a DVD that is being made available to the cultural community.

In April 2006, the Commission welcomed nearly 200 representatives from nonprofit cultural organizations to the Time Warner Center for Who’s Here: Cultural Marketing and Audience Development in New York City, a seminar that provided the cultural field with marketing and audience development strategies. Organizations discussed how to attract and sustain audiences over time, while countering the still-too-prevalent notions of culture as elitist and inaccessible.

In 2003, DCA pioneered the first annual capital budget workshop for cultural organizations receiving capital funding from the City. The mandatory workshop provides an in-depth briefing aimed at familiarizing recipients with the City budget, procurement processes, and capital eligibility requirements. Given the hugely expanded number of organizations receiving capital funds and the challenging nature of capital projects for even the most experienced organizations, DCA has moved aggressively to provide ongoing training and outreach.

In addition to responding to calls and inquiries throughout the year, DCA holds numerous seminars for the field in all five boroughs in anticipation of the annual Program Services Unit’s application process. These seminars assist organizations in both understanding the agency and preparing the strongest possible application. Additionally, DCA held seminars for the CIGs to explain the City’s budget cycle, share expectations for compliance with the Procedures Manual, and assist organizations with completing their own Obligation Plans.

To extend the reach of Materials for the Arts (MFTA), a program that redistributes unwanted goods and materials to be repurposed by arts organizations and public schools, DCA established the Friends of Materials for the Arts (FOMA) as an independent nonprofit entity in 2002. Since then, FOMA has helped raise almost one million dollars. This support has been used to address the needs of public school teachers and working artists by underwriting an additional 2 – 3 evenings of shopping per month. With additional funding from the New York Community Trust and Citigroup, FOMA has also made it possible to establish the Summer Institute, which provides workshops on creative reuse for arts educators.

In FY2006, MFTA distributed 751 tons of materials valued at $6.6 million to 1,596 cultural nonprofits and public schools. In total, visitors made 4,549 shopping trips, leaving each time with an average of $1,500 worth of materials.
of materials to keep this momentum going. In FY2007, MFTA will greatly expand its facilities in Long Island City by adding 10,000 square feet of adjacent space.

In January 2005, DCA issued a revised Procedures Manual, which outlines the terms of the partnership between DCA and the 4 CIGs. The extensively updated manual, which had not been revised in eight years, was designed to address questions that institutions have raised in recent years and to offer a comprehensive set of DCA’s expectations for documentation, reporting, crediting and communications requirements, and standards.
Jonathan Borofsky’s Walking in the Sky at Rockefeller Center (Public Art Fund), Manhattan
For the first time since 1975, the City’s public schools have a comprehensive, kindergarten-through-twelfth-grade curriculum in the visual arts, music, theater, and dance. At each grade level, the Blueprint for Teaching and Learning in the Arts provides benchmarks for each of five strands: art making, literacy in the arts, making connections across curricula, community and cultural resources, and careers and life-long learning. The Blueprint builds on the extraordinary diversity of partnerships that have been created between nonprofit arts organizations and public schools over the past 30 years and begins to extend the reach of those pockets of excellence throughout the entire system. The Blueprint prepares students, whether they grow up to be artists, arts professionals, audience members, philanthropists, or simply informed adults.

The Mayor’s Cultural Affairs Advisory Commission conceived of Culture Pass, which gives principals free or reduced admission to participating cultural organizations throughout the City. MoMA was the first institution to participate, and the Whitney soon followed. Today, 775 school leaders have passes that grant them access to over 35 organizations. Through the generosity of Bank of America and The Fund for Public Schools, the Culture Pass was distributed to more than 400 principals at a City-wide reception at The Metropolitan Museum of Art. The Department of Youth and Community Development (DYCD) and DCA worked with the City Council, under the leadership of Speaker Christine Quinn and Council Member Domenic Recchia, Jr. (chair of the Committee on Cultural Affairs, Libraries, and Intergroup Relations) to create Cultural After School Adventures (CASA). Funded by $6.6 million in discretionary monies from the Council budget, CASA extends the work of the Blueprint beyond the school day by supporting partnerships between nonprofit arts organizations and out-of-school-time providers.

In recognition of the outstanding work being done in arts education by the public schools, nonprofit arts organizations, and the funding community, The Wallace Foundation has awarded a major planning grant for Step Up for Arts Education, an initiative designed to ensure that every public school student has equitable access to the highest quality arts education. DCA continues to work under the leadership of the Department of Education as...
a member of the working group to draft a proposed business plan. The Commission provides key feedback as the business plan evolves.

In addition to giving children the opportunity to experience the arts throughout their public school education, Mayor Bloomberg has worked to help expose even broader audiences to the arts. Over the past several years—with the revamping and expansion of the City’s television station, NYC TV—DCA has worked to showcase cultural venues on NYC TV’s programs, including $99 and Blueprint NYC. The increased visibility for organizations is helping to boost attendance and sales for the cultural community in all five boroughs. For example, Snug Harbor Cultural Center on Staten Island reported a 28.6% increase in annual attendance, which it attributes directly to being featured on NYC TV.

In addition, DCA, in collaboration with the Mayor’s Office and Parks Department, developed Cool New York, a three-week celebration of arts and the Parks aimed at attracting visitors during the post-holiday season when attendance is typically at its lowest. The initiative included a searchable website, a brochure with event listings that was distributed in The New York Times and at NYC & Company kiosks, bus and subway advertisements, and public service announcements on local radio and television stations. The Mayor served as chief spokesman for Cool New York, promoting the events in his weekly radio addresses and newspaper column. Cool New York was sponsored by American Express, with additional support from ConEdison, and marked the first time that New York’s diverse nonprofit cultural community was marketed as a unified network of City attractions.

Working with the Mayor’s Office of Film, Theater, and Broadcasting, the Parks Department, and the Department of Records and Information Services, DCA designed an innovative media partnership with 96.3 FM WQXR, which was launched in November 2005. WQXR runs a series of 90-second promotional spots highlighting specific cultural events that air daily in regular rotation, as well as a weekly “Commissioner’s Picks” segment that features a City Commissioner recommending events around the City. To date, more than 200 cultural organizations have received on-air publicity and more than 2,500 public service announcements have been broadcast over WQXR’s airwaves, covering events and organizations in all five boroughs. Commissioner Levin has provided on-air promotion for more than 50 cultural organizations across the City. These events are all listed on DCA’s website.

To celebrate artistic excellence and bring attention to New York City’s artistic community, The Mayor’s Awards for Arts & Culture were created in 1976 and presented almost annually until 1994. In 2004, after almost a decade, the Commission revived the awards. To date, 27 awards have been awarded at ceremonies at Gracie Mansion and Jazz at Lincoln Center to the individual artists, cultural organizations, corporate funders, and philanthropists who contribute to the City’s creative vitality and economic well-being.
Yoshi Amao and Sakura Matsuri, Samurai Sword Soul at the Cherry Blossom Festival at Brooklyn Botanic Garden

Sachiyo Ito and Company at the Cherry Blossom Festival at Brooklyn Botanic Garden
Infusing the arts throughout New York City...

Making Art A Daily Experience

In February 2005, New York City welcomed Christo and Jeanne-Claude’s The Gates to Central Park. The project, which rejuvenated the City and enlivened the Park, consisted of saffron-colored fabric attached to 7500 gates and displayed along 23 miles of paved paths throughout Central Park.

The project also had a tremendous impact on the City, generating $124 million in economic activity.

DCA worked with the EDC and NYC & Company to quantify the impact of The Gates on nonprofit arts organizations and found:

- El Museo del Barrio (Fifth Avenue and 104th Street) reported weekend attendance increased by 100%.
- The Museum of the City of New York (Fifth Avenue and 103rd Street) reported a 78% increase in attendance. The Museum sold out of The Gates merchandise within the first few days of the project’s opening.
- The Cooper-Hewitt National Design Museum (Fifth Avenue and 91st Street) reported a 298% increase in attendance.

left: A Studio in a School fourth grade student at PS 196 in Brooklyn painting a plexiglass medallion, part of the group project Megafauna, which was based on the student’s study of plant biology

top: Bugs & Other Insects exhibition at the Staten Island Children’s Museum
The Dahesh Museum of Art (Madison Avenue and 57th Street) reported a 233% increase in attendance.

The Museum of Arts and Design (Fifth Avenue and 53rd Street) reported a 300% increase in attendance, an increase in school group visits, and double the sales in the gift shop.

The Gates did not just make a difference for the arts organizations located near Central Park, it also brought new audiences throughout the City:

• The Bronx County Historical Society (Norwood, Bronx) reported a 20% increase in attendance and an increase in revenues from gift shop sales.

• The P.S.1 Contemporary Art Center (Long Island City, Queens) reported a 100% increase in attendance.

• The Noguchi Museum (Long Island City, Queens) reported a 170% increase in attendance.

• The Children’s Museum of the Arts (SoHo) reported a 61% increase in attendance.

• apexart (Lower Manhattan) reported a 178% increase in attendance.

The Gates was a unique project, unprecedented in scale. However, the arts are an ongoing and essential component of the City’s economy.

The Mayor recently announced the goal of attracting 125 million people, or 16%, over 2004. The five Wildlife Conservation Society institutions – The Bronx Zoo, Central Park Zoo, Prospect Park Zoo, Queens Zoo, and the New York Aquarium – attract a total of 4.2 million visitors each year.

From its reopening in November 2004 through FY2007, The Museum of Modern Art’s economic impact on New York City is estimated at $1 billion; the museum will generate an estimated $50 million in tax revenues for the City and will support an average of 4,352 full-time equivalent jobs annually.

Lincoln Center’s total economic impact on New York City is over $1.5 billion in generated sales at City businesses, with 5,700 jobs providing $255 million in earnings for City residents. Lincoln Center also generates huge tax revenues for New York City: $3 million in income tax revenue from Lincoln Center wages, and $12 million in sales tax revenue from visitor spending and the parking garage.

The American Museum of Natural History generates an estimated $400 million in economic activity each year, counting direct business sales at restaurants, lodging, retail, etc. as well as indirect and induced business sales of suppliers and vendors to the visitor-serving businesses. The Museum attracts 3 million visitors each year, 75% of which are from outside Manhattan.

The 4 CIGs spend more than $300 million annually at local New York City businesses on office supplies ($59.3M), equipment rental and maintenance ($15.7M), advertising, marketing and promotion ($4.4M) and printing ($8.5M).

The Brooklyn Museum, the Brooklyn Botanic Garden and the Brooklyn Academy of Music are each among the
The top 1% of employers in Brooklyn, based on the number of employees, are the Bronx Zoo or the largest employer of minority youth in the Bronx and one of the largest customers of Bronx-based businesses.

The New York City Ballet and American Ballet Theatre spend over $900,000 annually on dance footwear. New York City Ballet is the single largest customer in the United States for Freed’s, an international dancewear company with a major presence in Long Island City. Off-Broadway theaters attract more than 2.5 million audience members annually, pay over $52 million in gross salaries, and serve more than 210,000 students through education programs.

Further, they are an important driver of the success of Broadway’s for-profit theaters: between 1994 and 2004, 33% of all the Tony Award nominations came from non-profit theaters or productions that transferred from them.

In 2004, the winners of the four major Tony Awards (Best Play, Best Musical, Best Revival of a Play, and Best Revival of a Musical) were all produced by nonprofit theaters. Five of the last 10 Tony Award winners for Best Play originated at nonprofits, along with 6 of the last 10 winners for Best Musical.

In addition to driving the City’s economy, the arts have become increasingly present in the public spaces of New York City. To celebrate the close connection between the City and the arts, Mayor Bloomberg has unveiled exhibitions of public art at City Hall and in City Hall Park that were organized by the Public Art Fund and generously supported by Forest City Ratner Companies. Exhibitions have included MetroSpective, a celebration of ten years of Public Art Fund projects at the MetroTech Center in downtown Brooklyn (01/01-10/04), Roy Lichtenstein at City Hall (1/05-10/04), Julian Opie’s Animals, Buildings, Cars and People (09/04-10/09), and Alexander Calder in New York (04/06-03/07).

Under Mayor Bloomberg’s stewardship, Gracie Mansion, one of New York City’s oldest historic houses, has also become a showcase for contemporary art. Following the Gracie Mansion Conservancy’s beautiful restoration of the Mansion, The Museum of Modern Art, the Whitney Museum of American Art, and the Isamu Noguchi Museum have been invited, in turn, to install art at Gracie Mansion. Official guests, as well as a broad range of New Yorkers and visitors, are able to enjoy the art installations thanks to a newly invigorated public tour program.

Further, as a concrete sign of the Department of Education’s commitment to arts education and thanks to the generosity of the Roy Lichtenstein Foundation, the Public Art Fund installed Lichtenstein’s Brush Stroke in the atrium of the Tweed Courthouse. In addition, Studio in a School and DoE’s Leadership Academy display students’ artworks throughout the building.

Thank you.
The Louis Armstrong House and Museum, Queens, hosts public readings in Bryant Park and has generously donated poetry books to all NYC public school libraries. The New York Times features works of poetry on its pages. Culture has played an important role in helping the City commemorate the victims of September 11th, 2001. For the first anniversary of the attacks, DCA worked closely with the Mayor’s Office to program simultaneous performances in each borough, as well as the music that accompanied the lighting of the eternal flame. DCA worked with Alliance for the Arts and The New York Times to produce Remember, Reflect, Renew, a listing of anniversary events taking place throughout the City at cultural institutions. The Mayor and Governor Pataki urged New Yorkers to “help our City move forward – in sorrow, in determination, and in pride.”

DCA continues to be involved with the programming of the commemorative events at Ground Zero and has helped organize – in conjunction with the Mayor’s Office, Creative Time, and the Municipal Art Society – the Tribute in Light. All of this builds upon the work of the private nonprofit organizations that curate public art projects throughout the City, which in recent years have included Minetta Brook and the Whitney Museum of American Art’s Floating Island Project; Tom Otterness on Broadway, organized by the Department of Parks, the Broadway Mall Association, and Marlborough Gallery; Creative Time’s Dreamland Artists project in Coney Island; and William Kentridge’s 9 Drawings for Projection in Prospect Park and Central Park, presented by the Public Art Fund. Through the Percent for Art program, the City also invests in permanent public works of art. In April 2005, DCA released City Art: New York City’s Percent for Art Program, the first comprehensive book detailing this program. City Art was published by Merrell Publishers, edited by Marvin Heiferman, and features original photography by David Allee, essays from cultural critics Adam Gopnik and Eleanor Heartney, a preface by Mayor Bloomberg, and interviews with community leaders, teachers, students, and local officials. DCA worked with the book’s editor to organize an accompanying exhibition at the Center for Architecture. The book may be purchased online at www.nyc.gov/cgi-bin.

In 2004, to further the City’s commitment to improving public spaces in all five boroughs, the Department of Design and Construction (DDC), in consultation with DCA and other agencies, developed the Design and Construction Excellence Initiative, a unique effort to encourage...
City agencies to strive for consistent excellence in design for all building projects. The initiative creates new ways to contract with design consultants and construction entities, allowing the City to secure the most creative designers for City-funded projects. The initiative also highlights the long-term operating and maintenance savings that good design can make possible.

To share the City’s good practices and coinciding with The Gates, Strategies for Public Art was a three-day international summit that was organized by the Sister City Program and DCA. Representatives from most of New York’s Sister Cities participated, including delegates from Tokyo, Beijing, Madrid, Rome, Budapest, Jerusalem, London, and Johannesburg, who met with New York City officials and representatives from the Public Art Fund, Creative Time, the borough arts councils, the Parks Department, and the Department of Education. In addition to presentations and discussion, the group toured some of the City’s cultural organizations and held sessions at P.S. 1, MoMA, NYU, and the Department of Education. In addition, working with the New York City Partnership, the Rockefeller Foundation, and the Center for an Urban Future, DCA helped develop the content for Creative New York, a conference at The Museum of Modern Art in April 2006. The sessions brought together more than 200 leaders from New York’s creative communities with government officials and explored strategies to ensure that New York City remains at the forefront of the world’s creative economy.
Department of Cultural Affairs

DCA represents and serves the following major constituencies:

• Nonprofit organizations in the visual, literary and performing arts;
• Public-oriented sciences and humanities institutions, including zoos, botanical gardens, and historical and preservation societies;
• Service organizations providing technical assistance, affordable rehearsal and studio space, and advocacy for nonprofit cultural organizations and individual artists;
• Creative artists from all disciplines;
• Public school students;
• The 8.2 million residents of New York City who benefit from our vibrant cultural life; and
• The over 40 million tourists who visit the City each year.

The Department extends its support for the nonprofit cultural community through the following divisions:

The Program Services Unit currently awards annual grants to more than 650 cultural organizations throughout the five boroughs for a broad array of activities. This funding is a strategic element in supporting the work of private nonprofit cultural organizations and serves as a catalyst for further contributions from the private sector or other levels of government. For example, the 824 groups applying for support in FY 2006 raised, in the aggregate, over $1.2 billion last year to provide a depth and breadth of service unparalleled elsewhere in the country.

Funds are awarded through DCA’s Program Services unit for specific public services provided by nonprofit cultural institutions in New York City. There are three processes through which allocations are made in the Program Services Unit and each involves the submission of an annual uniform application to DCA.

The Cultural Development Fund (CDF) is DCA’s competitive process for allocating program support. Applications from groups eligible for CDF support are reviewed by

Louis Armstrong, with neighborhood children, on the steps of his home in the late 1960’s, now maintained as the Louis Armstrong House, New York.
panels of experts in the field and elected official representatives, and awards are recommended to and approved by the Commissioner. CDF supports organizations that are not included as Line Items in the budget and those that do not receive a substantial Member Item.

Line Items are annually recurring allocations for specific organizations that are included in the City’s budget. Almost all Line Items were created by the Mayor or another member of the Board of Estimate after 1984 and before 1989, when the City’s Charter was revised to dissolve the Board.

Member Items are one-time allocations to organizations as determined by City Council Members during the budget adoption process.

The Cultural Institutions Unit serves the 34 CIGs, all of which occupy City-owned property. Funding provided by the Unit helps care for the City’s buildings and most often covers a portion of the salaries for their administrative, curatorial, maintenance, and security staff.

The Unit also offers managerial assistance and technical advice to these institutions. Both the Mayor and the Commissioner of Cultural Affairs sit ex officio on the boards of each institution.

The Capital Projects Unit oversees most of the projects it funds from the design and development phase through completion, working as the liaison between the cultural organization and the City agencies involved with the project, including the Economic Development Corporation, the Department of Design and Construction, and the Department of City-wide Administrative Services.

In executing each project, the Capital Unit provides technical assistance on the planning and design process,
working closely with architects and engineers, the client organization, and a range of City agencies.

The Community Arts Development Program (CADP) funds small capital projects at community-based arts organizations that serve low and moderate income populations funded by allocations from the U.S. Department of Housing and Urban Development Community Development Block Grant Program. The grants are awarded via a bi-annual proposal process for a range of projects that enable access for people with disabilities, help conserve energy, correct code violations, and convert existing space to accommodate expanded performing and visual arts programs.

Materials for the Arts (MFTA) gathers materials – including paint, furniture, electronic equipment, and costume trimmings – from companies and organizations and distributes them free of charge to be transformed into art. MFTA is the largest provider of art supplies to New York City’s public schools and removes so much from the waste stream that the Department of Sanitation includes this program as an essential part of their twenty-five-year solid waste plan.

The Percent for Art program commissions artists to create permanent public artworks in municipal buildings and spaces, such as courthouses, public schools, firehouses, police precincts, parkland, and water treatment facilities. Since the program’s inception, 245 artists have completed 422 projects. Recently completed projects include Inigo Manglano-Ovalle’s project at the Bronx Center Library, which features 71 laser-cut steel panels and over 3,000 glass circles, representing the DNA profile of an anonymous young reader; and Malcolm Cochran’s 90-foot long bottle in Hudson River Park, which gives viewers a glimpse into a 1930’s era ocean liner, The Queen Mary.

In 2004, DCA participated in selecting architect Masayuki Sono, who designed Postcards, a 9/11 memorial on the St. George Esplanade on Staten Island. In 2006, the Program oversaw the process of selecting the artist Freddy Rodriguez to design the Flight 937 Memorial, which is scheduled to be unveiled on Beach 116th Street at Rockaway Beach on November 11, 2006, the fifth year anniversary of the tragedy.

The Program currently has 4 projects underway, including a sculpture by Chakaia Booker that will greet visitors to the new Weeksville Society Education Center in Brooklyn and a photographic light box installation by Michael Falco on the waiting area of the renovated St. George Ferry Terminal on Staten Island.

Iñigo Manglano-Ovalle, Portrait of a Young Reader, 2006, Steel and Glass


Ingo Manglano-Ovalle, Portrait of a Young Reader, 2006, Steel and Glass. Bronx Library Center

The dynamic and award-winning expansion of the Bronx Museum of the Arts (left), designed by the New York/Miami-based firm Arquitectonica, doubles gallery space to nearly 10,000 square feet, and adds classroom space, administrative offices and an outdoor sculpture court. A façade of irregular metal and glass panels provides a new entrance to the museum and allows passers-by on the Grand Concourse a view into ground level galleries. Inside, an open arrangement adds flexible exhibition space on two levels, with education and administrative spaces above. Completed: October 2006

This two-phase project will give the Pregones Theater (top), founded in 1973 and dedicated to Puerto Rican and Latino theater, a new performance venue and permanent home in the South Bronx. The first part of the construction renovated a warehouse adjacent to the company’s current offices into a 122-seat theater, training center and gallery. Later, a two-story addition to the building will create a 179-seat theater, as well as workshops and office and rehearsal space. Phase one completed: November 2005.

BROXHIGHLIGHTED

CapitalProjects

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BROXHIGHLIGHTED

CapitalProjects
With a new, bright yellow façade punctuated by porthole windows, the Brooklyn Children’s Museum’s (left) expansion, by architect Rafael Viñoly, will double the size of the existing museum to 4,000 square feet, and further strengthen the ties to its Crown Heights neighborhood. The project will increase access to the institution’s 5,000-item permanent collection through expanded exhibition space and the addition of a children’s library, a 200-seat theater, a neighborhood computer center and a new Kid’s Café that will open onto a rooftop terrace. Once complete, the building will be a model of energy efficiency, utilizing renewable and recycled-content materials and incorporating photovoltaic panels and a geothermal heating and cooling system. Expected completion: 2007.

Weeksville (right), located in Crown Heights, Brooklyn, is the historic site of a 19th century village that was once a vibrant and independent African-American community. This new 23,000 square foot Education Museum Building and an adjacent landscaped garden will allow the Weeksville Heritage Center to continue its mission of preserving four landmark historic houses, dating from 1840-1883, while allowing the institution to serve a much larger number of schoolchildren and adults with public programming. The architects, Caples Jefferson, have incorporated references to African & African-American architectural, craft, and art traditions into the design of the building which will include exhibition spaces, a community room, workshops, classrooms, a research library and administrative offices. With the completion of the new facility, Weeksville Heritage Center anticipates a minimum of 50,000 visitors annually. Expected completion date: Fall 2008.
The expansion of the Morgan Library and Museum (left), by architects Renzo Piano and Beyer Blinder Belle, knits together three existing landmark buildings, shifts the entrance from East 68th Street to Madison Avenue, adds exhibition space for its unsurpassed collection of rare books and manuscripts, and allows for two restaurants, a new reading room and performance hall. Three glass-and-steel pavilions suffuse the interior – more than fifty percent of which is below grade – with natural light. The architecture turns the space inside out, both transforming the public image of the institution and enhancing its mission to welcome scholars and art lovers alike. Completed: April 2006

Designed to enhance the visibility of El Museo del Barrio (right) and provide new community amenities, architects Gruzen Samton’s renovation of the first floor and courtyard of the Heckscher Building will provide a new, modern entrance on New York’s premier museum of Puerto Rican, Caribbean and Latin American art. Transparent glass and steel will complement the red brick exterior of the 80-year-old former orphanage El Museo calls home. The addition of a café will provide a much-needed gathering space, and the reorganization of gallery spaces will increase the visibility and accessibility of the institution at the north end of Manhattan’s Museum Mile. A new climate control system will allow the institution to maintain its status as an accredited museum. Expected completion date: April 2008.
The new two-level, natural light-filled north wing expansion of the New York Hall of Science (this page), designed by the Polshek Partnership, adds 55,000 square feet of floor area for permanent exhibitions, class-rooms and public spaces to meet the demands of the Hall of Science’s growing attendance. The expansion of this 1964-65 World’s Fair structure, located in Flushing Meadow Park, includes 15,000 square feet dedicated to space exploration, mathematics, the physics of sports, and the impact of new technologies. The expansion has allowed the Hall to increase its annual attendance and vastly increase its teacher training and outreach programs. This project also included the restoration and re-installation of a NASA and a replica rocket (Atlas and Titan II, respectively) and the restoration of the Mercury Capsule.

Completed: November 2004

This renovation to The Noguchi Museum (right) allowed for the installation of a permanent exhibition of the sculptor’s work and the creation of new spaces for temporary exhibitions, education, and public programs. The architects Sage and Coombe also relocated the gift shop and café, introduced a public stairway between the first and second floors, replaced the street-level glazing and improved accessibility. Formerly a photo-engraving plant that Noguchi converted into a studio in 1965, the 38,000 square foot Long Island City building provides an industrial environment with thirteen galleries and a sculpture garden showcasing the artist’s diverse work. A new heating and cooling system allows the museum to remain open for the winter, maintaining year-round visitation for the first time.

Completed: June 2004
The well-known and beloved Serpentarium has always been the highlight of the Staten Island Zoo’s [top] collection. Housed in a 1930’s WPA building, the extant space had become inadequate and outdated. The renovated wing and its new exhibit includes a modernized, dramatic and state-of-the-art presentation of snakes and related reptiles to the public; it also features a reproduction of noted herpetologist Carl F. Kauffeld’s field office, in which Kauffeld’s rattlesnake specimens and snake catching equipment are on view. This wing, designed by architects Gruzen Samton, is the last of three to be renovated. The Tropical Forest and African Savannah wings were completed in the 1990’s. Expected completion date: November 2006.

The Richmond Dance Ensemble is dedicated to the restoration of the historic St. George Theatre [right], a 2,800-seat theatre built in 1929. As part of ongoing efforts to revitalize the north-shore area, the Ensemble provides Staten Island with a cultural center offering myriad activities, including after-school programs, seminars, music concerts, and children’s shows. City funding, through CADP, addressed critical safety issues by bringing the electrical system up to code, while working within the parameters of the Theatre interior’s landmark status. Completion date: June 2006.
A HISTORY OF NEW YORK CITY’S SUPPORT FOR THE ARTS

1869
A GROUP OF PRIVATE CITIZENS proposes a unique idea: New York City should construct and maintain a building for a museum of natural history, while a private board should build the collections and operate the institution. The city’s farsighted leadership agrees with the proposition and partners with the private sector to create what is today the American Museum of Natural History.

1898
THE ART COMMISSION is created, an 11-member panel that reviews permanent works of art, architecture and landscape architecture proposed for City-owned property.

1934
MAYOR FIORELLO LA GUARDIA appoints a Municipal Art Committee to advise City government on ways to stimulate New York’s cultural life during the hardships of the Great Depression. The Committee uses funds from the Works Progress Administration, the Emergency Relief Bureau, and a number of foundations.

1943
MAYOR FIORELLO LA GUARDIA and other City officials join with a number of prominent New Yorkers to create the City Center of Music and Drama as a municipal theater offering “hundreds of thousands of people...the opportunity of hearing the best [in music and drama] at prices they could afford.” The New York City Ballet and the New York City Opera both eventually became constituent organizations of City Center Theater.

1959
THE HANDEL MEDALLION, the highest award bestowed by New York City to individuals for their contributions to the City’s intellectual and cultural life, is created to mark the 200th anniversary of the death of George Handel.

1960
CARNEGIE HALL narrowly escapes demolition when the City purchases it in 1960. City funds finance the construction of the Delacorte Theater in Central Park, home to Joseph Papp’s New York Shakespeare Festival, providing free theater performances. At this time, the City also initiates program funding in the amount of $60,000.

1962
OFFICE OF CULTURAL AFFAIRS (OCA) is created by Mayor Robert F. Wagner and Robert W. Dowling to promote and stimulate the cultural life of the City. Dowling is selected to fill the unsalaried position of Cultural Executive. A six-member staff is paid through the Mayor’s office.

1964
OCA RECEIVES its first City-appropriated operating budget and program funds, totaling $100,000. City support for cultural programming is made available for free school concerts of the Brooklyn Philharmonic (now the Brooklyn Philharmonic) and the outdoor summer performances of the Metropolitan Opera and Prospect Park Summer Theater.
1965

Dore Schary is appointed as New York City’s first Commissioner of Cultural Affairs within the Parks Department.

Doris C. Freedman becomes Director of Cultural Affairs.

1966

John V. Lindsay takes office as Mayor and issues an executive order that broadens OCA’s sphere of concern, mandating for the first time that OCA deal not only with the performing arts but with all the institutions, museums, zoos, libraries, botanical gardens and theaters. Barbara Diamonstein-Spielvogel replaces Dowling as Director of OCA.

1968

OCA becomes part of the newly created Parks, Recreation and Cultural Affairs Administration (PRCA) and moves to the Arsenal building in Central Park.

1970

Cultural Affairs Commissioner Claude Shostal becomes Director of Cultural Affairs.

DEPARTMENT OF CULTURAL AFFAIRS created within the Parks Department. Donna C. Freedman becomes Director of Cultural Affairs.

1974

On June 9, 1980, Christina and Frances Camel pay a visit to an exhibition of Christo’s work at the Metropolitan Museum. His assistant, Robert Bourscheidt, serves as Deputy Commissioner of Cultural Affairs (acting) to the left and former Curator of 20th Century Art at the Metropolitan Museum. His assistant, Frances Camel, is the former Director of Cultural Affairs (acting) to the right.

1977

Steve Rubell and John Catsimatidis announce the reopening of the South Street Seaport Museum, which had been closed since 1975.

1978

Under Mayor Abraham D. Beame, Cultural Affairs becomes a separate agency and Claude Shostal becomes the City’s first Commissioner of Cultural Affairs.

The 15 cultural institutions housed in City-owned buildings or on City-owned property that had been receiving their City support from the Bureau of the Budget, are added to the new agency’s budget. These institutions and future City-owned culturals would come to be known as the Cultural Institutions Group (CIGs).

The Mayor’s Awards for Arts and Culture are inaugurated.

1980

The DEPARTMENT OF CULTURAL AFFAIRS moves its headquarters to the former Gallery of Modern Art at 2 Columbus Circle, where the agency operated a gallery space and sponsored in-house cultural events for the first time.

The Arts Exposure Program, administered with ArtsConnection, becomes the agency’s first targeted funding for arts education activities, providing earned income for 38 community-based arts organizations chosen through a panel process.

Free-for-all, a DCA-initiated presenting program, uses a panel process to fund 68 arts organizations that bring more than 97 free performances to over 30 Parks throughout the City; awards range from $500 to $2,500.

1976

Mayor Edward I. Koch appoints Henry Geldzahler as Commissioner of Cultural Affairs. DCA administers the federally funded Comprehensive Employment and Training Act Artists Project (CETA), the largest government-funded artist employment project since the WPA of the 1930’s, hiring more than 600 artists to provide cultural services throughout the City, as well as 300 CETA employees in maintenance, guard and other positions at cultural institutions.

Free-for-all helps out the Central Park Zoo by announcing over the radio that the Zoo needs a refrigerator for the animals. Within minutes, the Zoo’s office is inundated with phone calls, and Materials for the Arts (MFTA) is born. Through MFTA, DCA gathers materials – including paint, furniture, electronic equipment, and costume trimmings – from companies and organizations and distributes them free of charge to arts organizations, public schools, City agencies, and arts programs at social service and community organizations.

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**Prior to 1982**

Program funding is determined by DCA; beginning in FY1982 line items are introduced into the Executive Budget.

Under Mayor Koch, The Percent for Art Law is enacted, which requires that one percent of the budget for eligible City-funded construction is dedicated to creating public artworks. The Public Art Fund administers this program from its inception until 1986, when the program moves to DCA.

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**Mayor Koch**

1978

Mayor David N. Dinkins

appoints Luis R. Cancel
Commissioner of Cultural Affairs.

1980

Mayor Rudolph W. Giuliani

appoints Schuyler G. Chapin
Commissioner of Cultural Affairs.

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**The City’s Corporation Counsel**

determines that funds provided by DCA can be administered as grants, rather than contracts, thus expediting the payment process.

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**Mayor Koch**

1976

Mayor Bess Myerson

appoints Luis M. Colfitz
Commissioner of Cultural Affairs.

1978

DCA receives matching funds from NEA to administer the Greater New York Arts Development Fund, providing local arts councils funds to re-grant to emerging arts groups.

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**1982**

Prime Minister Menachim Begin of Israel speaks to the press, accompanied by his wife, Aliza (at left), Mayor Koch, and future Commissioner of Cultural Affairs Bess Myerson, 1978

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**Mayor Koch**

1982

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Commissioner of Cultural Affairs.

1984

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**Commissioner Chapin**

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**Mayor Koch**

1982

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Commissioner of Cultural Affairs.

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**1983-1996**

**Mayor Koch**

1983

appoints Bess Myerson Commissioner of Cultural Affairs.

1984

appoints Diane M. Coffey Acting Commissioner of Cultural Affairs.

1985

appoints Mary Schmidt Campbell on the Board of Education.

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**1986**

New York Hall of Science is reorganized and reopens as a state-of-the-art, hands-on science and technology center.

DCA creates a uniform Public Service Award proposal procedures for Program Unit funding.

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**1987**

Mayor David N. Dinkins appoints Luis R. Cancel Commissioner of Cultural Affairs.

1988

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**1988**

Mayors David N. Dinkins and Bess Myerson Commissioner of Cultural Affairs.

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**1990**

Mayors David N. Dinkins and Bess Myerson Commissioner of Cultural Affairs.

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**1995**

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The Blueprints for Teaching and Learning in the Arts, created through an exceptional collaboration between educators from the public schools and representatives from the nonprofit arts community, is published. The Visual Arts and Music components are released in 2004, and the Dance and Theater components in 2005.

The Museum of Modern Art reopens in Manhattan. The project had received $65M in capital support from the City and becomes a highly visible symbol for the City's commitment to provide capital funding for cultural projects in non-City-owned facilities.

Mayor Bloomberg establishes the Excellence in Design and Construction initiative to encourage City agencies to strive for excellence in design for all public works.

1977: after 26 years of planning, and in fulfillment of one of Mayor Bloomberg's inaugural promises, Christo and Jeanne-Claude's public art project The Gates transforms Central Park into a river of saffron-colored fabric.


1999: the Rose Center for Earth and Space opens at the American Museum of Natural History, becoming one of New York City's most visited cultural icons.

2000: Mayor Michael R. Bloomberg appoints Kate D. Levin Commissioner of Cultural Affairs.

2001: Cultural Development Fund (CDF) is developed to replace two former funding streams, the borough Arts Development Fund (ADF) and the competitive Program Development Fund (PDF).

2002: The Museum of Jewish Heritage opens the 82,000 square-foot Robert M. Morgenthau Wing, the first new construction to open in Lower Manhattan following the September 11 attacks, and is a vital symbol of downtown renewal.

2003: Mayor Bloomberg appoints the Cultural Affairs Advisory Commission, chaired by Agnes Gund.

2004: The Blueprints for Teaching and Learning in the Arts, created through an exceptional collaboration between educators from the public schools and representatives from the nonprofit arts community, is published. The Visual Arts and Music components are released in 2004, and the Dance and Theater components in 2005. The Museum of Modern Art reopens in Manhattan. The project had received $65M in capital support from the City and becomes a highly visible symbol for the City's commitment to provide capital funding for cultural projects in non-City-owned facilities.

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DCA oversees the Largest budget in the agency's history and relocates to the gloriously restored Surrogate's Court House, across from the Department of Education's headquarters and overlooking City Hall Park and Foley Square.

The agency, along with the entire City, benefits from the visionary leadership of Mayor Michael R. Bloomberg and the amazing team of cultural officials that comprise the Mayor’s Office of Cultural Affairs. DOC’s dedicated staff, along with our distinguished Board of Directors, is a critical asset to the Mayor’s efforts to strengthen New York City’s cultural life.

 converse support and critical cooperation has unfolded through the support of Mayor Bloomberg and the Mayor’s Fund for the Advancement of New York City. DCA would like to especially acknowledge generous gifts to the Mayor’s Fund for the Advancement of New York City. DCA’s ability to support arts and cultural organizations is enhanced greatly through the support of Megan Sheekey and The Mayor’s Cultural Affairs Advisory Commission, Christine Quinn and Domenic Recchia, Jr., chair of the City Council’s Committee on Cultural Affairs, Libraries, and Information Technology, and Agnes Gund.

 DCA benefits from longstanding relationships and partnerships with the New York City Council, and especially the generous leadership of Speaker Christine Quinn, the Mayor’s Cultural Affairs Advisory Commission, and Agnes Gund.

 The Mayor’s Cultural Affairs Advisory Commission is comprised of a diverse group of leaders who are committed to the advancement of New York City’s cultural life.

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