

**Report
of the
Mayor's Committee
on
Cultural Policy
October 15, 1974**

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mayor's committee on cultural policy

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October 15, 1974

The Honorable Abraham D. Beame
Mayor
City of New York
City Hall
New York, New York 10007

Dear Mayor Beame:

It is an honor to transmit to you the Report of your Committee on Cultural Policy. As you know, members of the Committee have given extensively of their time and expertise on this project over the last seven months. In addition, they have been responsible for securing the funding required for the study.

In announcing this study you said, "The time is ripe for a full review of the cultural affairs policies of the City government." You noted there was evidence that more effective aid could be provided by the City and that "the time has come to develop a coherent cultural affairs policy for the City of New York."

We have tried to respond to this need. We have also dealt with other topics we know are of interest to your Administration: the role of cultural activity in the economic life of the City; the possible need for new or strengthened structures for the development and administration of a consistent and effective City cultural policy; and how increased support might be stimulated for the arts from the private sector and the state and federal governments.

As we have discussed with you, with First Deputy Mayor Cavanagh, and with members of your Administration and others, it is our hope that this Report and its recommendations will raise New York City's perception of the importance of its cultural resources and the extent to which the City government itself is involved with cultural institutions and other aspects of its cultural life.

Additional aspects of the city's cultural life require further exploration and analysis. We hope our recommendations will make that possible.

This Report is a pragmatic basis for action. The fact of life in New York City is that the attention and concern of the Mayor and his Administration usually determines the fate of matters such as those discussed here. We are confident that the concern you have shown in appointing the Committee and in the cooperation and aid your Administration has provided in the course of our study will result in action. All New Yorkers and all who visit our city will benefit from the farsighted interest you have shown in the enhancement of a vital aspect of every citizen's life.

Sincerely,

Martin E. Segal

Martin E. Segal
Chairman

THE COMMITTEE'S ASSIGNMENT AND ITS ACKNOWLEDGMENTS

The Mayor's Committee on Cultural Policy was called into being by Mayor Beame in February 1974, a few weeks after his new Administration took office. The Committee was asked to advise on the City's cultural policy and on the kind of municipal structure needed to carry out such policy effectively.

This Committee is not the first to make recommendations in the cultural area to a New York City Administration. A group under the chairmanship of Eugene R. Black, Jr. reported to the previous Administration in 1966 and dealt with comparable issues facing the City eight years ago. Many of the Black Committee's recommendations were put into effect, notably the inclusion of a Cultural Affairs Department within a new Parks, Recreation and Cultural Affairs Administration--and also the establishment of an advisory Cultural Council which was to be composed of leaders from New York's cultural community.

But the needs of 1974 are sharply different from those of 1966, and the present Committee was anxious to deal with the formidable issues confronting the City government in this area today. In fact, some of these issues have emerged as a result of the experience of the last eight years. The principal questions the Committee has sought to answer are these:

How can existing City support for cultural affairs be made more effective? (Here the Committee has concerned itself with the City government's own definition of "cultural affairs," which excludes the City University system, the Board of Education, and the branch libraries. Although these institutions are undeniably cultural, it was impossible to explore their significance to this inquiry in the time available.)

How can the City encourage greater participation in cultural affairs by the private sector and at the same time strengthen federal and state support for the arts in New York City?

How can coordinating and information services to cultural organizations and artists be improved?

Do existing City or City-related agencies, such as the Department of Cultural Affairs, the New York City Cultural Council, and the Cultural Council Foundation provide the best apparatus for carrying out a strengthened City policy in cultural affairs, or should a new administrative structure be considered?

Is it possible to evaluate the role of artistic and cultural activity in the economic life of the city? What can be said about the impact of this activity on the City's tax base, its commercial life, and its attractiveness as a business location?

Since March, when the Committee's inquiry got fully underway, more than 250 interviews have been conducted with leaders and staff members of cultural institutions of all kinds and sizes in New York City. Community representatives took the time

to meet with members of the Committee as did officials from larger cultural organizations. Questionnaires were completed by every City agency involved in cultural affairs. Borough Presidents were most cooperative. City officials and others gave time and information. All who were so helpful have the Committee's warm thanks. While it is impossible to name each person, we want to express our special appreciation to the following, each of whom gave us extensive time:

First Deputy Mayor James A. Cavanagh; Florence Daniels and Armand Gabriele of Deputy Mayor Cavanagh's office; David Plavin and Kenneth Leventhal of the Bureau of the Budget; and Judy Schwartzman of the Parks, Recreation and Cultural Affairs Administration. All provided us with essential information and background material.

Edgar Lampert, Susan Katzenberg, Janet Gracey, Richard Schickel, and Barbara Insel, as consultants, helped in the researching, assembling, writing, and designing of this Report.

The New York Community Trust most generously housed the Committee staff for the six months of Report preparation. The CBS Foundation, Fund for the City of New York, The J. M. Kaplan Fund, Inc., The Andrew W. Mellon Foundation, Community Funds, Inc., New York Foundation, Edward John Noble Foundation, Rockefeller Brothers Fund, The Rockefeller Foundation, and the Helena Rubenstein Foundation, Inc., generously provided funds for the Committee's operating costs.

Special thanks go to our staff: Sara P. Garretson, Carol B. Grossman, Maureen Liebl, and Arthur William Rashap, who put in long, faithful hours on this project.

Martin E. Segal, Chairman

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Report of the Mayor's Committee on Cultural Policy

SUMMARY OF THE COMMITTEE'S FINDINGS AND RECOMMENDATIONS

1. As one of the world's great artistic and cultural centers, New York sets standards of national excellence with its cultural events, resources, and facilities. Cultural activity constitutes a fundamental aspect of city life: It is integral to the needs and interests of a vast majority of the city's residents; it is a magnet for millions of visitors from across the country and abroad; it is an indispensable element in the city's economy.

- An overwhelming majority of city residents and visitors affirm that cultural resources are important to the quality of life in the city; attendance at cultural events is conservatively placed at 65 million a year.
- The impact of the arts on the economy of New York City is enormous:
 - More than 1,500 cultural institutions and organizations exist within the city, sustained by one of the world's great pools of creative talent;
 - Artistic and cultural activities generate over \$3 billion in expenditures and receipts annually;
 - This "industry" contributes approximately \$102 million in tax revenues to New York City;
 - It attracts and helps keep businesses in New York;
 - It is an important factor in strengthening and stabilizing real estate development;
 - Cultural resources are a major attraction for tourists and thus contribute to New York's second largest industry;
 - The total value of nonprofit arts and cultural institutions in New York City approximates \$5 billion.
- Many cultural activities aid in the achievement of socially positive objectives, with programs in hospitals, prisons, nursing homes, day care centers, senior citizen facilities, and other institutional settings.
 - Hundreds of thousands of school children and adults participate in educational activities at cultural institutions.
 - Increasing numbers of free and low-cost cultural events bring the city's cultural life to an ever wider citizenry.

2. The City of New York makes available at least \$50 million annually toward the support of cultural resources. However, as the Mayor recognized when he appointed this Committee, the present system for allocating these funds lacks coherence

as well as a central, clearly defined operating policy with established priorities.

- Due to this lack of coherence, the City does not receive full value for the \$50 million it expends.
- The Department of Cultural Affairs as a subagency of the Parks, Recreation and Cultural Affairs Administration (PRCA) lacks the political leverage, personnel, and financial support to establish and implement a comprehensive cultural policy.
- City procedures and requirements for construction of City-funded projects can result in a doubling of costs.
- In addition, many City-owned institutions are old and need repair just to conform with today's safety standards, much less to meet more sophisticated public demands for services. Yet complex City procedures encourage putting off such repairs until emergencies arise, with resulting delay and deterioration that add vastly to the costs.
- The complexity of City procedures often leaves decisions in the hands of people who are far removed from the arts institutions themselves and so are not necessarily qualified to make the decisions which will be both artistically and economically sound.
- The present system provides no real incentive to improve productivity, expand hours of service, or reduce costs.
- Specific, individual situations where the City has experimented with less rigid procedures have proved their worth and could serve as models for improved services and cost savings.
- Because each of the fifteen institutions--museums, zoos, gardens, and research libraries--to which the bulk of City support now goes is treated like a City agency, the attendant bureaucratic procedures cause both the institution and the City unnecessary expense in time and money.

3. This year the Department of Cultural Affairs has appropriation authority over only \$161,000 for year-round free programs for the public.

- Scheduling of these programs often occurs too late, resulting in inappropriate programs and small audiences.
- The Department's low priority within the Parks, Recreation and Cultural Affairs Administration structure means that promised equipment is often not delivered.

4. The City government must plan to meet the changing needs of its cultural resources and activities, within the context of its financial ability, or face a deterioration in New York's cultural life that could cause a decline in the city itself.

- Diminished private resources, increasing inflation, and the increasing demand by the public for cultural services are causing many institutions to turn to City government for new or increased assistance. These institutions are serving legitimate needs and their requests for support will require sympathetic response.
- Many important institutions and activities that need City support--and are not receiving it--are open to wooing by other cities. Some of New York's prime attractions are vulnerable.

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- Although performing arts facilities share many problems and needs with visual arts institutions, City support of them has been relatively small and has been allocated inconsistently.
 - Much City support is granted as a result of individual contact with political leaders, and consequently there has not been adequate consideration of future growth demands, and there is uneven responsiveness to legitimate public interests.
 - There is inadequate planning for the physical growth or rehabilitation of cultural facilities. Population growth patterns, as well as transportation patterns, often necessitate new or renovated facilities. These needs are now met only on an ad hoc basis.
 - Recent growth of community cultural activities and facilities requires response on the part of the City government.

5. Most City agencies are involved with cultural affairs, but lack of coordination inhibits their effectiveness.

- Hundreds of cultural organizations in the city need places to perform or exhibit. The City owns or has access to many facilities--including landmark buildings. No organization exists to coordinate the needs with available facilities.
- City services now available would constitute substantial support to many cultural organizations. Unfortunately, those that need them most are often unaware of their existence--for again, there is no coordinating agency.
- Schools, hospitals, day care centers, and other City institutions interested in myriad cultural groups and the diversity of programs available, need a centralized source of information.
- Regulations and permits, which are necessary to protect the general public, by their very complexity make fulfillment of requirements difficult. Simplification of procedures is essential.

6. Increasing the effectiveness of City support of culture requires communication and liaison with other major support resources.

- No official exchange of information now exists between the cultural arm of New York City government and the New York State Council on the Arts, or the National Endowments for the Arts and the Humanities.
- Existing efforts to attract private funds and services are insufficient to meet the growing needs of the city's cultural resources.
- Cultural organizations in the city find the exchange of services or information difficult because there is no central mechanism for handling it.

7. In order to preserve New York's cultural leadership, the City must create a new mechanism with a mandate and strong leadership that can articulate and carry out a cultural policy that will be clear to everyone. New York City has the resources to solve the problems and meet the needs of artists and artistic groups and institutions. A strong commitment by City government can provide the leadership necessary to bring the facilities, services, and funds to those organizations that require them. A cultural policy for the City should include recognition of the importance of cultural life to New York; preservation of the city's unique cultural heritage; accessibility of the city's cultural resources to all its residents; and promotion of the development and growth of New York's cultural life by establishing an encouraging environment--including the stimulation of increased support from both

the public and private sectors.

8. The City government should continue to concentrate its supportive efforts in the areas of facilities, services, and funds for basic support, and should look to private and other non-City sources of funds for program support. Once the new mechanism has been created, it is anticipated that the City will appreciate the importance of increased financial support for cultural affairs.

9. The new structure should consist of the following:

a. A Cultural Affairs Commission, composed of 15-21 citizens appointed by the Mayor, that would be the policy advisory body and would exercise general supervisory authority over the cultural affairs interest of City government.

b. A Cultural Affairs Agency that would staff the Commission and to which would be transferred all the powers relating to cultural affairs that are currently bestowed upon the Parks, Recreation and Cultural Affairs Administration by Chapter 63 of the New York City Charter. Strengthened Borough Arts Councils should be closely related to this new Agency. In addition, the Art Commission should be integrated into the Agency. The new Agency would have several basic areas of concern:

- Overall supervision of City aid to artistic and cultural institutions;
- Review of institutional budgets and determination of funding allocations;
- Planning and supervision of construction;
- Administration of free programs for the public;
- Provision of services for cultural organizations, groups, and individual artists;
- Coordination of the efforts of other City agencies that affect cultural activity;
- Stimulation of cooperation with state and federal agencies and private philanthropy, as well as among the cultural institutions themselves.

c. A Cultural Affairs Foundation, a vehicle for raising private funds to supplement current expenditures for programs, maintenance, and operation of all the city's cultural institutions; and for supplying technical assistance, management, and fiscal services to community organizations.

10. The New York City Landmarks Preservation Commission should be re-established in the Office of the Mayor, where it was originally located.

NEW YORK CITY NEEDS A HEALTHY CULTURAL LIFE

Behind the criticisms and proposals of this Report lies the belief that all New Yorkers should be given the greatest access to the enlightenment, education, and entertainment that are offered by the city's cultural institutions. This is everyone's business and especially the business of City government. Hope that the citizenry will have its cultural institutions preserved and strengthened stems from ample evidence that these organizations and the activities that relate to them have strong roots in the economic and social life of the community and have made themselves indivisible from the city's life and livelihood.

There are more than 1,500 cultural institutions and organizations within the city limits; some of them are world-renowned. The Metropolitan Museum of Art is one of the half-dozen great repositories of the world's artistic treasure, while the Museum of Modern Art holds one of the outstanding collections anywhere of the art of this century. The American Museum of Natural History is a unique institution in the world's scientific community. The Metropolitan Opera and the New York City Opera are two of a handful of great opera companies. The New York City Ballet is one of the leading organizations in its field, as, of course, is the New York Philharmonic. Theatre in New York, from Broadway itself to "off-off Broadway," remains a vital center of theatrical innovation. The commercial Broadway theatre, in its size of audience and gross revenues, still dominates theatrical activity in the United States.

New York is the creative capital of the dance world with more than one hundred professional companies giving annual performances numbered in the thousands for an audience numbered in the millions. The New York Public Library is one of the three largest research libraries in the country and by far the easiest for the average citizen to use. The New York and Brooklyn botanical gardens are recognized leaders in their field and the Bronx Zoo, despite aging facilities, remains among the finest here or abroad.

New York's WNET/Channel 13, whose program content is largely cultural and educational, is able to reach one-fourth of the entire national audience for public television--and, through the other two hundred forty or so non-commercial stations of the Public Broadcasting System, often reaches a national audience.

New York is headquarters--and in the fields of news and documentaries, the production center--for the three national television networks. It is also home for five hundred movie production companies and the site where sixty-three commercial films were made, in whole or in part, last year.

Dozens of other institutions, less well known than New York's top rank, would be major centers of cultural life in other cities. And, too, there are New York's historical and architectural landmarks, the specialized museums where one can study everything from primitive art to the history of jazz, and the private art galleries that "make the market" in contemporary painting and sculpture. There are dozens of halls one can hire for lectures, poetry reading, recitals of every kind.

And beyond these well-rooted institutions there are hundreds of organizations that afford young artists and adventurous audiences opportunities to test themselves, to give hearings to the new, the exotic, the strange--much of it ephemeral, but some if it bound to enter the mainstream of American culture. There is, as well, an incalculable volume of amateur activity, work that satisfies the artistic impulses of thousands of citizens who have needs to express themselves and who, by so doing, often help neighborhoods to express their sense of community and their pride of heritage, while reminding the rest of us of our society's wondrous diversity.

Millions of times each year the citizens of New York buy tickets to events that will amuse or enlighten them. And no one knows how many times they enjoy some part of our cultural life simply through chance encounter, by wandering into a free performance in a park or by happening on a street fair or festival or impulsively entering a museum for a moment's relaxation. When one stops to think about it, New York is, comparatively speaking, a miracle of ease in this sense. Elsewhere it can be a difficult and solemn thing to arrange to make contact with the great art of the past or the latest expression of our own time--or the spirit or work that expresses the traditions of cultures not our own. But in New York we take this for granted, and assume that it will always be here for us to enjoy.

It will always be here, of course, only if we, the people of New York--and this means our City government--insure it by providing the continuous civic nourishment that healthy artistic and cultural efforts require. And in providing this nourishment New York is also strengthening its social and economic life, a reality that has long been recognized.

Cultural Activity and the New York City Economy

In Merchants and Masterpieces, the centennial history of the Metropolitan Museum of Art, Calvin Tomkins remarked that the Museum's founders were fully aware that culture can have economic as well as social and educational benefits. "Museums of art were not only socially desirable...they were also good business," he wrote. Such continues to be the case today. This Committee estimates that cultural activities and related industries generate over \$3 billion in expenditures and receipts and contribute about \$102 million in local tax revenues.¹ New York's non-profit cultural organizations spend an estimated \$193 million or more each year on goods and services. Cultural resources are vital in attracting business to New York and in keeping it here. They are also an important stabilizing and strengthening factor in real estate development, and through this can be said to make a significant contribution to the City's property tax revenues.

To recreate the nonprofit cultural resources existing in New York City today would require an outlay of over \$5 billion, according to the Committee's estimates, and take decades. Furthermore, these tangible assets result in substantial income for the City, again according to the Committee's estimates:

- The \$193 million that is spent annually in New York City by nonprofit cultural organizations generates estimated tax revenues of \$8 million;
- Commercial theatres and art galleries have estimated gross receipts of some \$1 billion annually, accounting for \$14.3 million in taxes;
- New York's film industry, movie theatres, and television and radio broad-

1. For details see Appendix 2, Table 1.

casting industries spend \$437.8 million annually, which provides \$18 million in taxes.

- Publishing, advertising, and other industries utilizing artists' talents, or providing artists' materials, expend some \$884 million with more than \$36.4 million in additional taxes as a consequence;
- Ancillary expenditures by New Yorkers attending cultural performances totaled more than \$215 million, resulting in almost \$9 million in tax payments;
- Cultural attractions are responsible for many tourist visits to New York; such visits generate many expenditures which produce tax revenues of \$16 million.

The Arts Attract and Hold Business. Significant economic studies of the arts have noted that "their availability certainly encourages new firms to locate in a city."² When the Massachusetts Department of Commerce and Development hired the Arthur D. Little Company to analyze why businesses relocate, the research firm found that the state's "environment for culture" was a "major attraction" to firms that were thinking about moving.³

In this respect, it is clear that New York has distinct competitive advantages that must be preserved: Specific businesses and industries are rooted in New York City because their existence depends on the city's pool of artistic talent and the concentration here of the services and resources needed by such industries as broadcasting, film-making, recording, publishing, advertising, and fashion. For example, New York is now the nation's second largest film production center. The industry uses city facilities for location work and, of course, draws on the skills of the specialists and professionals located here.

Cultural Activity is a Magnet for Tourism. Tourism is the second largest industry in New York City; 16 million visitors a year spend \$1.6 billion here, and literally thousands of jobs in restaurants, hotels, and other enterprises are dependent on them. The Committee's staff has estimated that a minimum of 25 percent of tourist visits relate to cultural attractions--directly generating \$16 million in taxes for the City. The theatre, Lincoln Center, museums, art galleries, zoos, botanical gardens, and the aquarium--these and other cultural attractions symbolize New York to millions of visitors. The quarterly listing of events which the Convention and Visitors Bureau sends out across the country to potential tourists and to organizations planning conventions devotes over 85 percent of its listings to cultural activities.

The "Culture" Industry: Further Economic Impact. In addition to attracting business and tourism, the recent Massachusetts study points out that arts and humanities organizations also have a direct effect on the economies of the communities in which they are located. They construct buildings, buy supplies, purchase advertising, pay maintenance and security firms, hire accountants and lawyers, and carry insurance. They employ people who in turn spend their earnings in the community and pay taxes.⁴

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2. Rockefeller Panel Report on the Future of Theatre, Dance, Music in America. The Performing Arts: Problems and Prospects (New York: McGraw-Hill, 1965), p. 87.
 3. The Report of the Governor's Task Forces on the Arts and Humanities. The Arts: A Priority for Investment (Commonwealth of Massachusetts, 1973), p. I-1.
 4. Ibid., pp. I-1-2, for further discussion.

Attendance at cultural events by city residents also generates an enormous range of ancillary expenditures: transportation, parking, dining out, new clothing--all of which contribute additional tax revenues for the City. It has been estimated by the National Research Center of the Arts that a New York City resident is likely to spend 2.5 times the ticket price of a play or concert on these ancillary services.⁵

Profit-making cultural activities also contribute to the city's economy. For example, in the 1973/74 season, the Broadway theatre mounted 48 plays with gross receipts of \$46 million. Salaries and purchases of goods and services in the city claimed a large percentage of this amount. Two-thirds of the 90 to 100 galleries exclusively devoted to paintings and sculpture and belonging to the Art Dealers Association of America are located in New York City. In dollars, the total volume of art sales and purchases in New York City is estimated at \$1 billion annually.

Cultural Life and Rising Real Estate Values. Of all the tangible and intangible economic contributions of the city's cultural institutions and organizations, none is more impressive than their impact on real estate values and tax revenues.

Again, the total value of nonprofit arts and cultural institutions in New York City approximates \$5 billion in assets, properties, and holdings. Although these groups are tax-exempt, this status does not prevent them from contributing significantly to the City's real estate tax base; 63 percent of all organizations rent their space (and 81 percent of these pay a market rent)⁶ thus indirectly providing real estate tax income to the City. Even when major nonprofit cultural institutions own their facilities and are subject to tax remission, they almost always produce a positive spin-off in terms of the quality and desirability of their neighborhoods, and consequently raise the tax base.

The most obvious example is Lincoln Center. Since 1956 \$1 billion of new construction has been undertaken in the Lincoln Square area. Real estate tax assessments in the neighborhood have increased substantially and are likely to go even higher as a result of the luxury apartment and office buildings that are currently under construction. The number of people who now reside in and visit the area has brought to the neighborhood not only new restaurants, supermarkets, and shops, but high tax-yield banks and corporations as well.

Artists living in New York have almost always had difficulty finding living and working space, in spite of such important pioneering efforts as Westbeth, which created a studio apartment complex for artists out of an industrial building. The recent "in-migration" of artists to the vacant industrial and commercial buildings in SoHo has had an interesting and widely noted renewal effect on that area. This trend was encouraged by amendments to the New York City Zoning Resolution and New York State Multiple Dwelling Law. One result has been the rejuvenation of a twenty-six block area at no cost to the City. Today there are 62 cooperatives in SoHo and another 10 to 15 in process of formation. Hundreds of other buildings are occupied by artists on a rental basis. In addition, SoHo now has some 36 active art galleries and a variety of other business establishments that employ hundreds of people and pay sales and other taxes. Refurbishing has also provided employment for contractors, building materials suppliers, and skilled craftsmen. Thus a formerly declining neighborhood has been converted from a low-yield property tax area into a living community and major center for the arts and has provided new sources of revenue for the City.

Lincoln Center and SoHo are just part of the larger story of how cultural amenities

5. National Research Center of the Arts, Inc. (unpublished study).

6. National Research Center of the Arts, Inc. A Study of the Non-Profit Arts and Cultural Industry of New York State (New York, 1972), pp. 187-188.

stimulate financial activity and improve that indefinable yet quite tangible thing known as the quality of life. In a period when people have tended to grow afraid of city life and to retreat behind locked doors, the city can be reopened if its cultural life is inviting and rewarding.

Cultural Activity Has Social and Educational Benefits

Beyond its often overlooked economic value, cultural activity has a generally acknowledged social value, fostering local pride and ethnic identity, stimulating participation in cultural activities, frequently harmonizing the disparate populations of the city. The cultural life of New York is, in addition, an unequalled educational laboratory for all the city's residents, younger and older alike.

Cultural interests are parts of the lives of millions of people. New Yorkers and tourists make more than 65 million visits to cultural events and exhibitions annually and their range of choice is virtually unlimited.

The Black Theatre Alliance, the Studio Museum in Harlem, El Museo del Barrio, the Jewish Museum, and many exhibits and events throughout the boroughs familiarize city residents with the talents and attributes of New York's incredibly varied population. And, despite the prominence of Manhattan in our cultural life, major institutions, landmarks, and historical districts are located in all five boroughs where there is also a wealth of activity on the community level. Local art events supported by the Brooklyn Arts and Culture Association last year were attended by hundreds of thousands of people. Other Borough Arts Councils achieved similar exposure for cultural events. When the Philharmonic plays in the parks during the summer, it draws up to 100,000 people per performance. New community institutions such as the Bronx Museum of the Arts and the Jamaica Arts Center in Queens have developed in recent years; the landmark Sailor's Snug Harbor is planned as a future cultural center on Staten Island.

Many such events and exhibitions are free of charge and their availability in local parks or near worksites (the plazas and enclosed areas of corporations and banks) make them easily accessible to large numbers of residents. Shakespeare in the Park or a display of folk art in the plaza of a skyscraper may open new avenues of appreciation to many people. Lincoln Center, City Center, and the Brooklyn Academy of Music make thousands of free tickets available each year through community agencies in the five boroughs. Low-cost tickets are also available at many cultural centers, just prior to performance time, to students and senior citizens.

A recent survey by the National Research Center of the Arts revealed the great popularity of cultural activities in New York. Of the city residents polled, 68 percent said they frequently attend live performances, 52 percent are museum-goers, and 45 percent engage in arts activities.⁷ This is a fair indication that New Yorkers do not consider culture inconsequential or an enclave of the privileged. Doubtless they realize as well that cultural resources are important to the city's educational institutions (public and private, higher and lower), providing as they do facilities, services, and laboratories for further learning. Hundreds of thousands of students visit cultural institutions. In addition, some schools and school districts have developed, with the aid of cultural institutions, programs that extend over periods as long as the entire school year, adding greatly to the school's curriculum and the child's development. One example is the district-wide satellite program of Junior High School 17 in Clinton, where teachers and staff members of the Metropolitan Museum of Art, the American Museum of Natural History, the American Museum of Immigration, the South Street Seaport, and The New York Botanical Garden coordinated their resources to develop a program of workshops, mini-courses, and tours tailored to the students' interests and integrated with

7. National Research Center of the Arts, Inc. Arts and the People (American Council for the Arts in Education, Inc., 1973), pp. A1, A4.

the curriculum. This effort was aided by the Museums-Collaborative. Another is to be found at The New York Botanical Garden, where high school students participated in an intensive study course tracing the sources of pollution of the Bronx River. In addition, many other cultural institutions offer courses for adults, including in-service courses for teachers, and college courses, or visiting lectures at nursing homes.

Many cultural activities help the City to achieve socially valuable objectives with programs in hospitals, nursing homes, prisons, day-care centers, and the like. Theatre for the Forgotten's workshops in the children's detention centers have brought a spark of joy to a dismal existence. Arts therapy has been successful in rehabilitation programs at prisons and drug abuse treatment centers.

Hospital Audiences, Inc., brings enjoyment to thousands in hospitals, mental institutions, old-age homes, orphanages, and special schools by bringing them to events and taking events to them. Over seventy-five organizations schedule programs for the handicapped. A wealth of street and institutional programs provide activities for aimless, potentially delinquent children during the summer and after school. These programs have been observed to have a salutary effect on school performance and to encourage interest in the community and in self-improvement by the children. Small amounts of money spent on cultural programs to enrich young lives can help keep young people out of trouble (saving taxpayers the much larger costs of rehabilitation later) and help them to find positive ways to contribute to society.

It is, of course, impossible to assess the total value of artistic and cultural activities to a city, any more than to an individual. But it is clear that there is great breadth to New York's cultural life and an equally broad range of benefits, both tangible and intangible, for the city's residents and visitors.

It follows that the City government must take care that such important resources be carefully nurtured. The pressure of more overt civic needs, no matter how vital, must not be allowed to obscure this necessity. Artistic and cultural resources cannot be taken for granted by the City government and treated as a pleasant bonus for city residents. A vigorous and thriving city must have a vigorous and thriving cultural life, and it is the responsibility of municipal leadership to insure that this will be the case.

The following section of this Report will describe how New York's artistic and cultural sector receives its support today, and forms the basis on which the Committee will recommend action.

HOW THE CITY SUPPORTS CULTURAL ACTIVITY TODAY: THE BENEFITS AND THE SHORTCOMINGS

Most of New York's great cultural institutions were created in the late nineteenth and early twentieth centuries and often were by-products of the fortunes accumulated during that unprecedented era of invention, industrial expansion, and business consolidation. Private resources were then sufficient to meet the needs of the city's relatively small number of cultural institutions.

Even so, the City government came to the aid of some cultural institutions in New York as early as the 1870's by agreeing to assume the burden of constructing and maintaining museum facilities, thereby freeing those institutions to concentrate their energies where it was presumed government had no expertise: the assembling and preservation of collections. In recognition of this contribution, at least three City officials have traditionally held ex-officio positions on the boards of these organizations. By the end of the nineteenth century, seven such institutions were receiving City support.⁸ This directing of City aid to museums, zoos, and gardens, rather than to facilities housing performing arts--many of which are similarly nonprofit and suffer equally large deficits--established a pattern that continues today.

The demand for access to cultural activity, and the importance of such activity to society, is now far too great to leave the health of our cultural resources to private philanthropy alone, or to that plus the income that cultural organizations can earn themselves.

Fortunately, government is responding to the need. In recent years, the federal government, by establishing the National Endowments for the Arts and the Humanities and New York State, with its Council on the Arts, have created instrumentalities that constitute important parts of this response and have served as rational, publicly accountable bodies for channeling extraordinarily valuable financial and other aid to the process of cultural development.⁹

New York City's municipal aid to its cultural resources has also been substantial; one way or another, the City annually provides millions of dollars in funds, facilities, and services to cultural institutions. Moreover, it has done so during an economically difficult period, given the pressing demand for increased social services and the general inflationary trend of the last three decades. The multiplicity of the city's cultural resources, however, generates ever-increasing needs. This section will detail some of those needs and problems and the City government's response to them.

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8. American Museum of Natural History, Brooklyn Children's Museum, Brooklyn Museum, Metropolitan Museum of Art, The New York Botanical Garden, The New York Public Library, The New York Zoological Society.
 9. See Appendix 6 for discussion of the National Endowments for the Arts and the Humanities, New York State Council on the Arts, and private sector support.

The Current Level of City Support

This year the City is providing close to \$50 million for cultural activities and institutions, or about three-tenths of 1 percent (.3) of the capital and expense budgets' combined total of \$14.3 billion. This compares with only \$2.3 million in 1945 and \$6.7 million as recently as 1960 (exclusive of the value of services from other city agencies). It should be noted that while the percentage of the total expense budget allocated to cultural institutions has declined slightly since 1960, the number of institutions receiving direct support has increased by 25 percent.

The Committee believes that the questions to which the City government must now address itself are, first, can it get more for the money it is now spending, and second, can it act to mobilize greater support for its artistic and cultural resources from the private sector and from other levels of government. We believe it can do both. In considering how, we must begin with the way the present system operates.

In practice, almost all City agencies are in some way involved with cultural affairs. They provide facilities; they deliver services (such as the closing of streets, the provision of security, the removal of refuse); they coordinate programs; and, to an extent, they regulate (through permits and zoning). However, the major City funding efforts fall into the following categories:

1. Appropriations for Institutional Support

a. Fifteen institutions¹⁰ now receive expense budget funds that reimburse them for maintenance, security, and some administrative, and educational expenditures. Each institution has its own entry in the expense budget, just as a City agency does. Total appropriations for 1974/75 are \$28,043,374 of which 39 percent represents debt service and fringe benefits.¹¹

b. Thirty-one cultural facilities¹² are located on City-owned property and are eligible to receive capital budget support for repairs, renovation, and new construction. Appropriations for 1974/75 total \$14,071,780; \$23,008,660 has been previously authorized but is still unexpended.¹³

2. Appropriations from Parks, Recreation and Cultural Affairs Administration (PRCA)

a. Code 998. In response to increased demand, general inflation, and the emergence of new institutions, the City established Code 998--"Unallocated Appropriations--Personal and Other Than Personal Services Not Allocated Within Depart-

10. American Museum of Natural History, Brooklyn Botanic Garden, Brooklyn Children's Museum, Brooklyn Museum, Hall of Science, Metropolitan Museum of Art, Museum of the City of New York, The New York Botanical Garden, The New York Public Library--Research Libraries (main Library and three additional research centers), The New York Zoological Society (the New York Zoological Park and the New York Aquarium), Queens Botanical Garden, Staten Island Historical Society, Staten Island Institute of Arts and Sciences, Staten Island Zoological Society, Wave Hill Environmental Center.

11. See Appendix 3 for description of expense budget process.

12. Includes the fifteen institutions (nineteen facilities) named in footnote 10, plus Bronx Museum Consortium (three facilities), Brooklyn Academy of Music, Carnegie Hall, The City Center of Music and Drama (55th Street), Delacorte Theatre, New York State Theatre, New York Shakespeare Festival Public Theatre, Queens Museum, Queens Playhouse, and Sailor's Snug Harbor.

13. See Appendix 3 for description of capital budget process.

ment." Code 998 has been authorized \$3,162,500 for 1974/75. All Code 998 funds are contracted on a yearly basis.¹⁴

b. Code 476. This code provides certain funds for reimbursement for maintenance and security of City-owned facilities that do not have individual entries in the expense budget.

c. Capital Budget. PRCA lump sum lines covering special vehicles, mobile stage, historic house restorations, and special planning and repair funds total close to \$1 million.

3. Other City Agencies. A number of City agencies provide support and services to cultural organizations and activities. These are not broken out separately by program in the City budget, but research by this Committee indicates that between \$3 and \$4 million is spent in this way each year.

Institutional Support from City Budgets

The Expense Budget. The fifteen institutions with individual entries in the expense budget receive varying percentages of their operating expenses from the City. A total of 51 percent of this (\$14.2 million) is allocated to security and maintenance. Eight percent (\$2.2 million) reimburses educational, curatorial, and administrative expenses. Although institutions do not actually receive the remaining \$11.6 million, it is allocated for fringe benefits, debt service, and salary adjustments. Although in theory expense budget requests are submitted through the Parks, Recreation and Cultural Affairs Administration (PRCA), in reality custom and lack of staff have resulted in direct negotiation between these institutions and the Bureau of the Budget.

In October, each institution prepares a two-part budget request: 1) A line-by-line request for personnel; 2) A request for Other Than Personal Service (such as fuel and supplies).

During the following months, the budget examiner conducts an item-by-item review working closely with the staff of each institution to determine where personnel additions or deletions will be made. Required accruals are also determined during this review. Accruals and negotiated savings, which are specified at a later date, are fiscal devices used by the Budget Bureau to reduce the amount the institutions will actually receive from the City. Expense budget personal service reimbursements have been reduced in this way by as much as 11 percent per institution. These techniques, applied to all City agencies, provide budgetary flexibility and are available to cover shortages of tax receipts. Required accruals are built up by delaying personnel replacements. Forced savings are brought about by freezing personnel positions for a fiscal year. In recent years accrual requirements have increased, which has meant cut-backs in security and maintenance personnel--a considerable hardship for some institutions.

Although the City funds personnel positions for the institutions, the employees are hired and paid by the institutions; they are not City employees. Wages, benefits, and working conditions are negotiated among the City, the cultural institutions, and the unions that represent employees on all City-reimbursed personnel lines. The role of the institution in these negotiations is relatively passive, although they are expected to meet settlement terms for their privately-paid employees. Wages and fringe benefits, the major expense budget items, have increased substantially in the last five years; however, the number of City-reim-

14. See Appendix 2, Table 6.

bursed positions has increased by less than 3 percent, in that time expense budget support has grown by 59 percent.

When cultural institutions meet with examiners from the Bureau of the Budget, their discussions center on the number of positions to be funded by the City. Although recent budget examiners have been responsive to institutional needs, their basic responsibility is to cut costs and balance the budget. It is not their job to make an overall evaluation of an institution's and the City's needs and responsibilities. Unfortunately, therefore, there is no point where such an evaluation, based on criteria applicable to all cultural institutions, takes place.

The system has other deficiencies as well. Different Budget Bureau examiners review an institution's expense budget and its capital budget. As a result, the impact these two budgets have on each other is not always anticipated: Some capital investments increase personnel costs, others cut them. Furthermore, the line-by-line approach offers no incentives to institutions to improve productivity or to save money and there is no mechanism capable of developing innovations that might be beneficial to all cultural institutions. It might be possible, for example, to have mobile maintenance teams (supplementing permanent staff) responsible for the grounds of several institutions. Similarly, mobile teams of supplemental guards could be shifted from institution to institution in order to cover peak attendance periods which may vary from place to place. As long as each institution is isolated in its budget entry there can be no experiments along these lines.

Smaller institutions are at a disadvantage at every stage of the budgetary process. They lack personnel to follow through the lengthy procedure, making the institution's case at every step of the way. And they often lack the ability to command the attention needed to make their cases to City administrators.

The Capital Budget. Capital projects involving new construction, renovation, rehabilitation, and repair are approved and funded in stages: feasibility, scope development and design, and construction. The entire process can take two or more years. Institutions in City-owned facilities submit capital budget requests, ordered by priority, to the Parks, Recreation and Cultural Affairs Administration (PRCA). Here they are reviewed and negotiated, prior to submission to the Bureau of the Budget and the City Planning Department.¹⁵ These Departments usually determine requests on an "emergency priority" basis. That is, requests that involve mandatory repairs or corrections of violations and unsafe conditions are handled first. Nowadays, most capital projects concern renovations and repairs of this nature.

A small portion of repair expenses--\$50,000 per borough--is carried by PRCA, under its Code P-245, an emergency parks repair allocation. But this amount does not extend very far in aiding the antiquated physical facilities of most institutions. Brooklyn and Staten Island, for instance, had both exhausted their funds by the third month of the 1973/74 budget year, and Manhattan had only \$10,000 remaining.

Lack of funds and the admittedly low priority given cultural institutions by PRCA sometimes causes requests for repairs to go unheeded until they become official emergencies. But small repairs are far less costly than emergencies. Two examples:

At the Wave Hill Center for Environmental Studies in the Bronx, a broken heating system which had gone unrepaired resulted in a burst water pipe. Floors and rooms were thus damaged, adding the costs of repairing damaged interiors to those of the water pipe and heating system.

15. See Appendix 3 for description of capital budget process.

Broken windows at the Brooklyn Museum, unreplaced in mid-winter, threatened serious damage to the collections. In this instance, the institution threatened to sue the City in order to protect paintings from expensive--and possibly irreversible--damage.

During the visits of this Committee's staff to many institutions, conditions were pointed out that could constitute a danger either to the public, the collections, or both. Additional deterioration of these facilities is creating a substantial future deficit that the City and the institutions will be forced to deal with in the coming decades.

Decisions concerning new construction and major renovation, on the other hand, though in theory made by the institution in conjunction with the PRCA Planning Staff, the Bureau of the Budget, and the City Planning Commission, are in fact often based on the institution's ability to attract the attention of City officials. Such an arbitrary method does not permit complex and expensive decisions to be made rationally or according to the overall cultural requirements of the city. In the absence of cultural standards or planning, the ability to generate pressure--and non-City funding--is what carries the day. In general, the practice is that the larger City-supported institutions are able to meet a higher percentage of the costs of new construction with private financing. Consequently, they are more likely to receive approval for City financing of new construction than the newer and smaller institutions that experience greater difficulty in attracting private support.

No established criteria exist to determine the urgency of need or to recommend the course of action (i.e., renovation vs. replacement) that would best serve the needs of the institutions and the city. Such criteria were well articulated several years ago in a study by PRCA and City Planning staff members, the goal being flexibility as well as consistency. There is no evidence, however, that they have ever been formally applied to capital budget requests.

When a capital project is finally approved, it must then face the obstacle course of design and construction. The process is lengthy and complex, with dozens of steps¹⁶ required between initial approval and completion. Procedures relating to specifications, design, bidding, and even the payment of a contractor's bills can be nightmares. A short delay anywhere along the way can be extremely costly to the City. Construction costs rise dramatically every month and delays create more delays so that, according to one senior PRCA official who has dealt extensively with capital projects, these City-mandated procedures can double the cost of a construction project. Two anecdotes, selected from among many collected by the Committee's staff, tell the story.

A few years ago it was determined that a new comfort station, just 24 feet square, was needed at The New York Botanical Garden. Funds for it were allocated in the City's capital budget. Construction was begun three years ago. Today the structure has not yet been completed and, in its unfinished state, has cost \$180,000--or \$312 per square foot (compared to the typical \$40-50 per square foot cost of a modern high-rise office building in Manhattan).

The Metropolitan Museum of Art provides another example. The Museum has itself financed and managed construction of an underground garage and a small restaurant service entrance. At the same time, with financing on a 50-50 basis with the City, and supervised by the latter, construction has proceeded on three loading docks together with some storage areas and a smaller garage. The facilities of both these projects are underground, required extensive bedrock removal, and were built of reinforced concrete. The former project was budgeted \$900,000 higher than the City project and was the more complex, according to Museum officials. But it required just thirteen months to com-

16. See Appendix 3 for chart of design and construction process.

plete, while the cheaper, less complicated City-financed-and-managed construction required twenty-five months to complete. Museum officials are convinced they got more construction for the dollar on the larger project.

Why this discrepancy between a City and privately-funded project? To begin with, the Museum is able to honor invoices within thirty days of receipt, something the City does not now do. Therefore a contractor does not have to go to a bank to finance accounts receivable. This leads to lower bid prices. The contractor working on the project financed solely by the Museum felt safe in having as many as one hundred thirty men on the job at one time. The other contractor, whose bills had to make their way through City machinery, could never feel secure in having more than thirty men at work simultaneously. Then, too, the first contractor could deal directly with his client as unforeseen contingencies arose, adjusting the contract on the spot. The other contractor had to have every change confirmed by the Parks Department (in Flushing Meadow, Queens) and, if any of these changes involved price adjustments, further confirmation had to be obtained from the Budget Bureau and the City Comptroller. Delays were often measured in months--months while interest charges mounted and inflation took its toll. A Museum official said: "...it would be appropriate to point out that a cultural institution with the right back-up personnel can get much more mileage for each construction dollar spent than the City can. In fact, the City could save money if it would make direct capital budget cash grants to such an institution"--a practice, as he points out, now employed on some expense budget items.

In fact, during the last year, the City has come close to this with the Brooklyn Academy of Music (technically, the St. Felix Street Corporation). The Budget Bureau and PRCA approved the scope of the program; all other design decisions were made by the architect and the Brooklyn Academy. The latter let the contracts and since it guaranteed thirty day payments, was able to get better terms and faster work from the contractors. The City advanced 25 percent to the Brooklyn Academy, which in turn paid the contractors and submitted vouchers to the City for reimbursement. The usual audits were conducted by PRCA and the Comptroller's Office. A similar type of arrangement could be used more widely with other institutions.

To put the matter simply, the City is defeating itself. In its desire to see that its funds are spent carefully and wisely, it has developed a system of supervision and accounting that guarantees the reverse--insuring, in effect, that many capital improvements it undertakes on behalf of New York's cultural institutions will cost far more than if the work were handled privately. At the same time, of course, the process delays the public's use and enjoyment of facilities.

Support from Parks, Recreation and Cultural Affairs Administration (PRCA) and Adjunct Organizations

The City Charter--Chapter 63--gives PRCA technical responsibility to review the budget requests of cultural institutions and libraries. The practice is different from the theory, however. Key expense budget negotiations take place between the cultural institutions and the Budget Bureau, although expense budget requests for the institutions are sometimes sent to PRCA. For capital requests, PRCA staff people can be helpful in the budgetary process and are responsible for supervising construction when and if it finally begins.

PRCA is responsible for maintaining the grounds around some museums and for providing repair services to some institutions. In addition, it has entered into contracts with Lincoln Center and the Brooklyn Academy of Music, arranging for these institutions to maintain City-owned property. These institutions are paid lump sums from PRCA Code 476 for this service.

Department of Cultural Affairs. It had been hoped, when PRCA was created in 1967, that the Department of Cultural Affairs--a subagency within PRCA--would help improve relations between the City government and the city's cultural institutions. But the Department's status as a subagency made it relatively impotent, and it now operates primarily as a programming and service unit. It concentrates on summer programming, special events, liaison with the Borough Arts Councils, and providing services to other cultural organizations--such as publicity, printing, and mailing.

The Department of Cultural Affairs is understaffed. It has only seven staff lines in the PRCA expense budget and it "borrows" an additional twenty people from the Department of Recreation. Although this latter group carries out Cultural Affairs responsibilities, its supervision continues to be in Recreation. Cultural Affairs also hired some forty additional people this past summer, but they were temporary and not fully trained, and are now or soon will be off the payroll. It should be pointed out that culture is a year-round activity in New York City although the Department of Cultural Affairs has emphasized and staffed for summer programs.

Cultural Affairs is supposed to be an autonomous department within PRCA, but it does not even control its own administrative and overhead budget. That is included but not itemized in the PRCA budget and, as a result, the Department does not know how much money it actually has available for various essential services.

Code 998 Programs of PRCA. In theory, the Department of Cultural Affairs within PRCA is responsible for making allocations from Code 998, a significant funding mechanism. This year twenty-eight organizations will receive from \$10,000 to \$500,000 from Code 998; total funding for 1974/75 is \$3,162,500. In reality, Code 998 funding decisions are made by elected officials, with the Department of Cultural Affairs responsible for administration but not allocation.

In fact, the only funds over which the Department of Cultural Affairs has decision-making power are those allocated for "City-Wide and Special Programs"--\$161,000 in 1974/75.¹⁷ In past years, these funds have been supplemented by \$100,000 from the Youth Services Agency and the Urban Coalition. Under this program, fees that generally range from \$50 to \$5,000 are paid for a variety of free performances throughout the city, primarily in parks and on the streets during the summer months. Any organization may apply, and decisions are based on staff auditions and evaluations. A stated policy is the desire to assist small and emerging groups. Unfortunately, since the Department of Cultural Affairs does not generally receive its program funds until well into the summer, it is unable to reimburse performing groups until after their contracts are carried out. Fledgling organizations on extremely tight budgets cannot afford to operate in this manner. Also, equipment and services for these events often arrive late, or not at all, because the summer months impose such heavy demands on PRCA, which controls the equipment. Shortage of trained staff also often results in the mismatching of programs to neighborhoods.

Over the last five years the list of Code 998 fund recipients has expanded to include several small museums, the Borough Arts Councils, and summer programs in parks and other public spaces. It has become, in the process, a major source of money for emerging organizations that have been unable to gain their own lines in the City budget. The Code also provides funds to major organizations for free public performances. In these instances the City is in fact purchasing services from these organizations.

Since the Department of Cultural Affairs has virtually no control over the Code 998 appropriations, it has never developed or applied consistent funding criteria, and

17. See Appendix 2, Table 6.

there is no consideration given to overall city or borough needs. As far as the Committee has been able to determine, the principal criterion applied to requests for Code 998 funds is the pressure the applicant is able to generate.

Since there is no formal review process for Code 998 funds, once the allocations are made they are usually not modified in later years to keep pace with inflation or desirable program expansion. Also, the contract process and payment procedures involving annual approval by the Board of Estimate and submission of vouchers for payments after performance, often cause unnecessary hardship to the recipients.

The Borough Arts Councils. Borough Arts Councils are also given support by Code 998 funds.¹⁸ These groups developed during the 1960's, usually because of intense interest on the part of a small group of local people. Since then, they have played an important role in cultural activities, each defining its emphasis according to the needs of its constituency and also to available funding.

The Council boards have diverse membership representing their boroughs' business, political, and cultural interests. Ties are maintained with community boards, local school boards, and other community groups. Funding for each Council's operation is also received from a variety of sources, including the state and federal governments and the private sector. Code 998 appropriations now total \$209,000 for programs, of which \$100,000 is for summer programs.

The Borough Arts Councils are subject to the same delays that afflict other Code 998 recipients. Their difficulty is compounded, however, because they often advance funds to community arts groups for completed performances but do not in turn receive their money from the Department of Cultural Affairs until several months later. Last year, for example, summer programming money was received in November.

Because of a staff shortage within the Department of Cultural Affairs, there is little coordination between the Department and the Borough Arts Councils. Although the Councils are asked to be of assistance by many City agencies, including the Department of Cultural Affairs, their expertise is seldom called upon in decision-making for cultural programs in their areas.

The New York City Cultural Council. As an outgrowth of the 1966 Black Committee Report on Cultural Affairs, the New York City Cultural Council was established to advise the Parks, Recreation and Cultural Affairs Administration and its Department of Cultural Affairs. Originally it was hoped that the Cultural Council would study basic policy questions; implement planning studies; coordinate with City, state and federal agencies; advise the City on budgetary matters relating to cultural institutions; and, in general, publicize the activities of the Department of Cultural Affairs. However, because these functions were not supported with funds, staff, or authority, the Cultural Council's role has been limited to those areas which happen to be of specific concern to its members.

Among the programs which the Council has undertaken are a study by the Theatre Committee in 1972; assistance in establishing the TKTS (half-price ticket booth) in Duffy Square; and projects for temporary and permanent placement of sculpture. The Council's relationship with the Department of Cultural Affairs has varied according to the PRCA Administrator's interest in and need for its services. With thirty-six members, as well as representation from the Borough Arts Councils, the structure is somewhat unwieldy, and in the Committee's view ineffective.

18. Bronx Council on the Arts, Brooklyn Arts and Culture Association, Harlem Cultural Council, Queens Council on the Arts, Staten Island Council on the Arts; The Lower Manhattan Cultural Council, established in 1972, receives a nominal amount from the PRCA "City-wide" allocation.

The Cultural Council Foundation. The Cultural Council Foundation was formed, also following the Black Committee's recommendations, as a nonprofit cultural and educational organization to receive private donations for support of projects of the separate departments of Parks, Recreation, and Cultural Affairs. In the early years of PRCA, the Administrator was more actively involved in fund-raising than has been the case in the last eighteen months. In addition to its financial services on behalf of all PRCA departments, the Foundation undertook in 1971 to provide financial administration for some nonprofit community arts groups throughout the city. It currently provides full accounting, bookkeeping, and other services for fifty-two organizations, many of which receive Code 998 City-Wide funds. It is able to provide limited advances to them against reimbursement from the City. Until 1971 the Foundation was administered by the staff of the Department of Cultural Affairs. The Foundation's paid staff is currently supported by interest on funds it is holding, a 5 percent administrative fee charged to its account groups, private donations, and a grant from the New York State Council on the Arts. The six members of the Foundation's board are also on the New York City Cultural Council.

Museums Collaborative. Museums Collaborative was established in 1970 and is an affiliate of the Department of Cultural Affairs, which provides it with space, telephone, and office services. Staff funds are provided by the New York State Council on the Arts; programs are supported by private foundations and federal funds.

The Collaborative assists museums in achieving a wider use of their resources and in developing new audiences. The Collaborative works with museum education departments in providing such services as conferences, workshops, fund-raising, publicity, and employment referral. This year the Collaborative is starting a three-year cultural voucher program. In this project, museums will be provided with stipends for staff who will work with community groups--and these groups will be given vouchers to purchase museum services and create joint programs with museums.

Other City Agencies

In addition to PRCA, almost every City agency is, as was noted earlier in this Report, involved in some way with the city's cultural life. There are four basic categories of involvement: 1) departments that are responsible for real estate that may be used as space for performances or exhibitions; 2) departments that provide funds for, sponsor, or coordinate special cultural programs; 3) departments that provide specialized services for the cultural community; 4) departments that provide some regulation, through permits, inspection, or zoning, for various cultural activities or facilities.

Space for Performances or Exhibitions. The City owns a great deal of land and many buildings that can be used for cultural events: streets, sidewalks, parks, terminals, hospitals, schools, libraries, housing projects, and landmarks, even ferries. Access to these facilities is in varying degrees possible for cultural purposes, and many of them have been used at least for single events.

Permanent space is also a much-needed cultural commodity. The City owns a number of buildings that are not being fully used, or are scheduled for eventual demolition. In some instances, these have been made available to cultural organizations. The Housing and Development Administration's Relocation Division was able to arrange for seventy-five groups to lease this kind of space for minimal rent in 1973. Other unused spaces have been converted into permanent cultural facilities. For example, the Bronx Museum is now located in the rotunda of the Bronx Courthouse

and the Jamaica Arts Center is situated in the former City Registry building. Finally, the City owns a number of landmark buildings, some of which have been turned over to cultural groups. Sailor's Snug Harbor, which the City purchased in 1971, will eventually be used by Staten Island cultural organizations. In spite of the availability of these facilities, either on a one-time or on a long-term rental basis, many groups do not know about them or how to gain access to them. Government entities involved in the brokering process currently include Borough Presidents and Special Planning Offices as well as specific agencies, but standardized procedures and greater publicity are needed.

Special Cultural Programs. A number of City agencies use cultural resources to provide programs for their constituencies. In many instances there is little or no funding available, and therefore they rely on the artists and performers to contribute their time and talents. The New York City Health and Hospitals Corporation, for example, asks volunteer performers to appear in their hospitals. The Department of Correction with some help from federal funds also uses volunteers to provide workshops and bring entertainment to the prisons.

In addition, funds from the recording industry's Music Performance Trust Fund are utilized by the Borough Presidents and the Department of Public Events to make concerts available around the city. The Board of Education contracts with Lincoln Center and with the New York Committee of Young Audiences to provide programs for school children, either in school or in appropriate cultural facilities. The Board of Education also underwrites the salaries of educational personnel in several museums. The Board of Education, the Board of Higher Education, and the Human Resources Administration use the city's cultural resources for many of their programs, such as visits to museums and performances, workshops, and participatory orchestral and drama groups. The Youth Services Agency sponsors a number of cultural programs independently, and also contracts with the Department of Cultural Affairs and the Borough Arts Councils to provide others. The Addiction Services Agency uses arts therapy in a preventive and rehabilitative role. The Department of Community Development and the Model Cities Administration have used federal funds to help community groups start their own arts programs.

The Municipal Broadcasting System brings cultural programming over television and radio to all the city's residents. The City owns and supports two UHF television stations--WNYC, operated by the City government, and WNYE, operated by the Board of Education. WNYC AM and FM are the two City radio stations. An approximate breakdown of cultural programming on the television and radio stations is: WNYC-TV, 30 percent; WNYC AM, 30 percent; WNYC FM, 90 percent. In addition, the Office of Telecommunications is responsible for cable television franchises. Two cable television channels have been allocated to the City that are separate from the two public access channels. However, these channels have not been used to their full capacity. Possibilities for increased exposure to cultural events through television and radio are significant.

The diversity and quality of these City agency sponsored cultural programs indicate their importance within our metropolis. A coordinating and reference point could be of great assistance to all agencies in planning such activities.

Services. A number of City agencies also provide services to the cultural community, although many of these services are insufficient to meet the demands at this time. These include: 1) liaison between cultural groups and other City agencies; 2) provision of volunteer or subsidized personnel to cultural groups; 3) support services; and 4) recognition.

Since most cultural institutions and groups, large or small, seem to have a difficult time dealing with the City bureaucracy, a number of different City departments have begun to provide liaison assistance in this area. The Department of Public Events, for example, is charged with coordinating public events sponsored by var-

ious City agencies. On a local level, cultural groups have turned to the Office of Neighborhood Government, the Borough Arts Councils, and the Special Planning Offices, as well as their Borough Presidents to guide them through the City bureaucracy. One of the most successful liaison services has been the Film Office, now part of the Economic Development Administration. This office, which arranges for all permits for film producers, has been responsible for increasing film production in New York City.

City agencies have also been helpful in providing volunteer or subsidized personnel for understaffed cultural institutions and groups. The Mayor's Voluntary Action Center last year placed 200 volunteers in City-supported institutions, plus 110 in private cultural activities. It also sent 450 volunteer entertainers to 100 public and private agencies, where they provided entertainment for 13,000 people. The Urban Corps, which is 80 percent funded by the federal government and 20 percent by the City, last year provided 122 interns to 14 cultural institutions plus an additional 483 to City agencies involved in culturally-related activities. Responsibilities vary according to individual and institution, and range from clerical to professional activities.

Support services are an important form of additional City aid to cultural institutions. These services range from garbage pick-up to fire and security protection. In 1973/74, special Police Department protection for zoos, museums, botanical gardens, and Lincoln Center cost the City \$1 million. In addition, extra coverage at special cultural events was provided at a cost of approximately one-quarter of a million dollars. The Sanitation Department clean-up after cultural events is estimated at \$67,000 yearly; the Department also picks up garbage for all City-owned cultural facilities and tax-exempt, non-City-owned facilities at a cost of \$753,000. Support services provided by the Municipal Services Administration include purchasing and maintenance.

Then there is the simple, vital function of signs directing traffic and pedestrians to cultural institutions. The Department of Traffic has made these signs available on an "as needed" basis.

Finally, artists and performers, like all human beings, desire recognition and reward, and the City has a limited program in this area. The Department of Public Events, in consultation with the Department of Cultural Affairs, awards the Handel Medallion, the City's highest civilian award, on an irregular but fairly frequent basis to artists when special occasions arise.

Regulations. New York City government is also involved with cultural institutions and activities as part of the regulatory process. Today numerous permits and licenses are required in order to use facilities and to protect the public. In addition, several commissions are involved in regulating the aesthetic quality of public buildings and works of art.

A number of permits are required in order to protect public safety. The Department of Consumer Affairs licenses theatres, movies, and concert halls. In order to get a permit, the building must be inspected by the Departments of Buildings, Fire, Electricity, and Health. On occasion, police inspection is also required.

Zoning regulations can provide a positive impact on the City's cultural life. A 1970 zoning amendment makes it possible for commercial buildings in the SoHo area of Manhattan to be used by artists for living and working space. Consequently, many artists have been able to find suitable space, sensible working conditions, and low rents. The creation of zoning incentives in the special Theatre District in the Broadway area has resulted in the construction of four new theatres in the last five years.

The regulatory responsibilities of the City also touch upon aesthetic quality. The Art Commission is responsible for reviewing and approving the architectural plans

of all public buildings, as well as approving the purchase of City-owned works of art and public sculpture. This includes a review of all works purchased under the allocation of .5 percent of capital funds for public buildings for fine arts (by executive order of the Mayor). A number of landmark buildings are used or could be used for cultural purposes. These are designated by the Landmarks Preservation Commission.

In summary, there are many City agencies acting in support of cultural efforts in New York, ranging from those that provide direct funding to those that put up signs and pick up refuse. These activities are all extremely important and for the most part uncoordinated.

Moreover, this review has shown that procedures are often unwieldy and costly, there are no consistent funding criteria, no incentives exist to increase productivity or encourage administrative innovation, and the current Department of Cultural Affairs lacks the authority to improve this unsatisfactory situation.

It is clear to the Committee that the City government could achieve far more than it is getting with the resources it is now committing to support of cultural activity in New York.

THE CULTURAL COMMUNITY'S MOST URGENT NEEDS

The 1,500 cultural institutions of the city--from the largest to the smallest--continue to face severe difficulties, some of which can be resolved promptly, at least in part, and some of which can only be alleviated over a period of time. It is important that the most pervasive of these unmet needs be identified and understood by New York's municipal leadership.

Museums and Other Institutions

Inflation has, of course, increased the cost of virtually every area of institutional operation, sometimes enormously. Beyond the normal inflationary rise in the cost of materials and services, most institutions have been hit by long overdue "catch-ups" in professional salaries. For years such salaries lagged behind those which similarly trained and talented individuals were commanding in other professions. Some are still waiting to catch up.

Needs relating to facilities are just as critical. In the past several decades many of our institutions have literally begun to show their age. Repairs and renovations alone have required large capital outlays, as have expansion programs and efforts to employ new technologies. Meantime, stricter fire, safety, and anti-pollution regulations have required renovation of obsolete plants and equipment. Labyrinthine old structures require more costly security measures than do new buildings. Many facilities have also had to be redesigned to accommodate new public service programs (in art education, for example).

Of course, many cultural institutions in New York, both established and emerging, do not receive any City support at all. For them, the problems described above, compounded by increasing demands for service and by insufficient private support, are a threat to existence itself. There is a desperate need for more funds, for more sources of funds, and for more flexible funding arrangements. Some institutions will find it impossible to survive in New York if they do not turn to the City for aid. The Museum of Modern Art, for example, whose only City support is in the form of Board of Education funds for school personnel, projects a \$1.2 million deficit for fiscal 1975, leaving it no choice but to draw upon its endowment. If it continues to do so at the same rate, this base of the Museum's existence will be completely liquidated by 1984.

New cultural organizations are also continually emerging in response to the needs of an ever-growing, ever-changing population, and these smaller facilities do not have access to the resources that enabled older institutions to establish endowments. More and more of these organizations, serving legitimate public needs, will be turning to the City for aid and support. The City now provides such support for some of them under PRCA Code 998. However, their rapid growth will require careful planning and the application of support criteria on the City's part if public interest is to be well served.

Performing Arts Organizations

Traditionally the performing arts have received only nominal amounts of City

support, and even that on a strictly ad hoc basis. Funding has taken varied forms: reimbursement for maintenance and renovation of facilities, rent remission in exchange for services, basic support, and purchase of services.

Only a few performing centers now receive facilities-related support, although nonprofit performing arts groups, no less than other nonprofit cultural organizations, have needs for capital expenditures, maintenance, and security services. It is in precisely this area that the City can be of most help. Performing arts organizations need specialized facilities both for rehearsing and for performing. Many groups lack such space altogether and many others are forced to perform in inadequate, run-down, and often expensive facilities. There is currently no funding available to improve conditions, even though substantial improvements could often be gained by very small investments.

Community Arts Groups

Communities ranging in size from block to borough are developing their own cultural events and organizations, and need assistance on matters as minor as securing proper permits and as major as funding for novel programs. Rational community organization requires intelligent, intra-city coordination from some central source in order to work properly. This need is clearly visible as our community-controlled school system attempts to use cultural institutions and programs not merely to introduce students to the arts, but to employ the unique richness of this city as fully as it should be--as an integral part of the entire curriculum and as a priceless learning laboratory. Encouragement, in the form of coordinated guidance about what is available and how best to make use of it, is needed by the community groups.

Individual Artists

The individual artist is the driving spirit of the city's cultural life. Without the visual artist there would be no museums; without the writer and performing artist, no theatre or dance; without the composer, no music. Yet they, along with filmmakers, poets, and other creative individuals, face a constant uphill struggle to survive while maintaining their artistic integrity. The same needs for funding, facilities, and services that face other cultural groups exist for artists also, yet their problems are compounded by the fact that as individuals they are neither "visible" nor organized, which means they are unable to exert unified pressure.

The Overriding Problem of Money

The solution to most of these and other non-creative problems of culture is, obviously, money. There has been no lack of studies to prove the point: reports such as the Rockefeller Panel Report on the Performing Arts, The Twentieth Century Fund's "Performing Arts: The Economic Dilemma", and the recent Ford Foundation study have all, in essence, urged greater concern and expenditures from every segment of the community--private philanthropy, business, labor, government at every level.

In the past several years, both the federal and New York State governments have substantially increased their support of cultural affairs. This year the New York State Council on the Arts will provide \$34.1 million to arts organizations throughout the state. Fifty percent of these funds will be granted to "primary" organizations (according to the Council's definitions), and arts services will be distributed throughout the state on a basis of 75¢ minimum per capita to each county. The National Endowments for the Arts and the Humanities provided an estimated \$11.5 million to New York City organizations and individuals last year (fiscal 1974), primarily for program support.

Private contributions--from businesses, unions, foundations, and individuals--remain the largest source of support for most cultural institutions and organizations. While some individuals donate funds for capital construction, most private contributors channel their resources into programs.

If the needs of the city's cultural institutions are to be met in the coming decade, greater cooperation will be necessary among all funding sources. One technique for achieving this might be a standard financial reporting form for cultural organizations that could help foundations, businesses, and government agencies to gain a clearer picture of the organizations' needs and thus aid in attracting help to them.

There is no doubt that the City has tried to respond to the needs of its major cultural institutions and to the legitimate demands of all sorts of groups for cultural services of every description. Furthermore, this City support, combined with assistance from many private and other public sources, has been important in increasing public participation in New York's cultural life.

A natural and, the Committee thinks, positive outgrowth of all this is that awareness of and demand for cultural activity is increasingly evident in all sectors of the city's population. And this, in turn, coupled with the greater costs of providing culture, has led to growing needs for access to City funds, facilities, and services.

The Committee's recommendations suggest a way to focus authority within the City for dealing with these and related problems, and for insuring strong and experienced leadership in helping the municipal government to handle its cultural responsibilities.

RECOMMENDATIONS

The Committee has found that in spite of extensive efforts by City agencies to assist cultural groups in New York, the result too often has been confusion, inconsistency, and ineffectuality. Under present organizational arrangements, many more elements of the City bureaucracy are involved with cultural affairs than is recognized. What these elements do is often uncoordinated and sometimes not beneficial.

While it is unrealistic to expect all of the needs of New York's cultural groups to be met--and all of the difficulties of support and coordination to be easily resolved--one essential step toward these ends can be taken through the establishment of a new, independent cultural affairs agency within City government. Such an agency could further a coherent cultural affairs policy for City government; it could focus municipal support for cultural organizations and coordinate the efforts of other City agencies involved in cultural activities; it could represent the city's overall cultural needs within the municipal government as well as state and federal agencies; and it could help stimulate support for cultural activity in the city among foundations, corporations, unions, and individuals.

The importance of such a proposal in the cultural field was recognized at the annual U.S. Conference of Mayors last June, which adopted a resolution calling on all City governments to "recognize the arts as an essential service, equal in importance to other essential services" and "to establish a public agency specifically concerned with the arts."

The Committee is convinced that action is urgently needed. For the first time in its history the city faces serious competition from other localities eager to attract cultural organizations of the first rank. It would be unacceptable to allow any of New York's notable arts institutions to be forced to relocate through a lack of municipal will. It is also unacceptable to allow City support for cultural institutions to be provided at less than peak efficiency, as is the case today. An independent cultural affairs agency could take important action in both these respects, while helping to formulate and carry out a cultural policy for the City.

The basic aims of such a policy should be these:

- 1) To increase recognition of the importance of cultural activities to the well-being of New York City. All of our citizens, public officials, and public and private institutions should be aware of the importance to the city of arts and cultural activity. This Report has only begun the task of documentation.
- 2) To make artistic and cultural activities accessible to all New Yorkers. Cultural resources must be available to all residents of the city, regardless of income, occupation, and location.
- 3) To further the steady development of a strong cultural life in

New York. The City must encourage the growth and development of cultural activities by creating an environment where individual artists, fledgling organizations, and established institutions can flourish.

4) To safeguard the city's cultural inheritance. New York City has a unique and varied cultural heritage. This heritage, including its historic buildings and districts and the richness of its ethnic activities, must be preserved.

5) To lay the groundwork for increased financial support from the public and the private sectors. A balance of funding from foundations, corporations, unions, individuals, and public sources is needed for full development of cultural resources.

The City's policy should also recognize the needs of New York's cultural resources not only for funds but also for facilities and services. Since other governmental and private sources tend to channel their funds into programs, the City should continue to place emphasis upon providing for maintenance of facilities and delivery of services, confining its program support largely to activities offered to the public free of charge.

Proposal

In recommending that New York City should restructure its present governmental machinery for dealing with cultural activities, the Committee has in mind strengthening and adding to the machinery that exists today.

The Committee proposes that the Mayor establish a Cultural Affairs Commission composed of citizens who represent the needs and concerns of the cultural community and of the city's population and whose experienced judgment in the field of cultural affairs can insure an objective professionalism.

The Commission would serve, in effect, as a board of trustees for a new Cultural Affairs Agency which would have status equal to that of the other agencies overseeing essential City government functions. Specifically, this Agency should have transferred to it powers currently bestowed upon the Parks, Recreation and Cultural Affairs Administration for dealing with cultural affairs.

Finally, a Cultural Affairs Foundation should be created as a vehicle for raising private funds available to all the city's cultural resources, private or public, depending on the Commission's determination of the most urgent needs of the city and its cultural life.

How the New Mechanism Would Work

The Cultural Affairs Commission. This body would consist of 15 to 21 people, appointed by the Mayor for staggered terms, so that one-third of the Commission is newly appointed every two years. There would be a Chairman and Vice Chairman. The Cultural Affairs Commissioner would serve ex-officio. The Mayor should consider, in appointing Commission members, such criteria as geographical representation, expertise in cultural affairs, and background in the financing and management of organizations.

Cultural commissions have worked well. The National Endowments' Councils on the Arts and the Humanities afford one model. Another is the New York State Council on the Arts. A commission of private citizens, acting in a capacity similar to that of trustees, and a City agency would reflect the existing public-private partnership between the institutions and the City.

It is essential that qualifications for appointment to the City Cultural Affairs Commission be set high. The reason the State Council works well, and this applies to the Councils of the National Endowments as well, is that the members are extremely knowledgeable in their fields. They can bring professional expertise to bear on issues before those quasi-governmental bodies, and can reach conclusions on artistic and cultural questions based on an understanding of the issues themselves. The same should apply to a City Cultural Affairs Commission.

The Commission should have sufficient independence and influence to formulate and recommend broad goals for the city's cultural development, to promote appreciation of the importance of the city's cultural life, to recommend objectives and priorities for municipal government's participation in this life, to foster coordination among the City, state and federal agencies, and the private sector, and to authorize the kinds of studies and reports necessary for intelligent decision-making. Some members of the Commission would also serve on the board of trustees for the Cultural Affairs Foundation.

Finally, the Commission would, under the ultimate authority of the Mayor, hold the responsibility for the activities of the new Cultural Affairs Agency and would approve budget requests formulated by that agency prior to their submission to the Bureau of the Budget and the Board of Estimate. These bodies then would be able to deal confidently with the Commission, secure in the knowledge that a centralized body, guided by an overall awareness of the entire city's cultural needs, had carefully weighed and balanced the budgetary needs of many cultural resources.

The Cultural Affairs Agency. The Cultural Affairs Agency would implement the policy of the Mayor and the Commission. It should be run by an outstanding cultural administrator, who should be free to hire a professional staff of the highest quality and should be given sufficient funding to insure a well-run Agency.

The new Agency should assume all responsibilities relating to cultural affairs vested, under Chapter 63 of the City Charter, in the Parks, Recreation and Cultural Affairs Administration. These include the power to plan, acquire, design, construct, improve, and manage cultural facilities and to develop, conduct, and supervise the City's aid to cultural activities while fostering coordination with other cultural agencies, both public and private. The new Agency should also take over responsibility for booking and budgeting free programs for the public and for supporting the Borough Arts Councils.

Appropriations for the Cultural Affairs Agency would be approved, of course, by the Mayor, the Bureau of the Budget, and the Board of Estimate. It would be the responsibility of the Commission and the Agency initially to recommend the size of the allocation for each institution receiving City support. The Cultural Affairs Agency and the Commission would be in positions to weigh the requests of all institutions within the larger framework of the city's cultural development, as well as to evaluate the impact of capital expenditures on the expense budget and vice versa.

With respect to institutional expenditure of City funds, it is recommended that the City contract, wherever possible and feasible, with the institutions to maintain and construct facilities which the City owns. A percentage of each appropriation from capital and/or expense budgets would be advanced to the institutions for this purpose; the remainder would be reimbursed after an evaluation and appropriate audits. This procedure has already been tried selectively in New York.

The Cultural Affairs Agency should, in the Committee's opinion, schedule major city-wide cultural programs in consultation with the Borough Presidents and the Borough Arts Councils and it should oversee free programs taking place in Manhattan. It should also publish a city-wide calendar of events, provide publicity, equipment, and one-stop permits for events, and coordinate the assignment of City facilities to organizations and individuals which need them. Borough Arts Councils should be asked to provide some of these services on a local level. The Borough Arts Councils should be strengthened, as they will be asked to be sources of in-

formation and services on behalf of the City.

Obviously every organization cannot have everything it requests, but the Agency, with the guidance of the Commission, should be able to make judgments on these requests based on evaluation of the proved and potential value of the proposed activity and the public's response, within the context of available City resources.

The Cultural Affairs Foundation. This body would provide a means by which private funding--whether from business, foundations, or individuals--could be channeled to activities and institutions already receiving, or in need of, City funding. It should be active in approaching new sources of aid and should be an efficient conduit through which new sources of support find new organizations. This Foundation should also offer the fiscal, technical, and management services now offered to many community groups by the Cultural Council Foundation, which could in fact become the new Cultural Affairs Foundation. A modest investment in supporting such a foundation could provide remarkable dividends to our cultural resources.

The aim of the new structure--the Cultural Affairs Commission, Cultural Affairs Agency, and Foundation--would be to make the City's commitment to culture as effective as possible by delivering that support efficiently, and by finding ways of increasing the flow of funds to our cultural institutions from other sources.

Other Recommendations

The Landmarks Preservation Commission. Currently the New York City Landmarks Preservation Commission is under the Parks, Recreation and Cultural Affairs Administration. In the Committee's opinion this has not been a completely satisfactory arrangement and seems inappropriate, given the Landmarks Preservation Commission's mandate. Because of the nature of the Commission's work and constituency, it should be re-established in the Office of the Mayor where it was originally located. This would enable it to maintain close ties with the City Planning Commission and the other City agencies concerned with landmarks work. Close ties should be maintained also with the new cultural agencies, as preservation and use of the city's landmarks is of obvious concern to the quality of city life and to aspects of its cultural heritage.

Art Commission. The Art Commission's work, scope, and organization as set forth in the City Charter make it an integral part of the cultural life of the city. Such work should be integrated into the new cultural Agency, the resources of which would facilitate the work of the Art Commission.

In the course of this Report the Committee has made a number of other recommendations. Some of them, such as the idea of establishing uniform financial accounting requirements and reports for arts organizations, will require action by the City as well as the state and federal governments. Others, such as the need to change the City's budgeting and funding procedures to cut the costs and time they now consume, will require some administrative changes within the City. And still others, such as the notion of stimulating more private support for cultural organizations in New York, will require action by corporations, foundations, unions, and individuals.

But all of these recommendations, and the needs that prompt them, are subsidiary to the central requirement that the City organize a new structure for handling its interests in the cultural field. Through such a structure the City could, in the Committee's opinion, find ways to start making progress with the many other steps that need to be taken if cultural life in New York is to be strengthened and is to continue nourishing the city's spirit, its intellect, and, not least, its economy.

APPENDICES

APPENDIX ONE: POSSIBLE AREAS OF ACTION FOR A NEW CULTURAL AFFAIRS AGENCY

Although the Committee has discussed a number of ideas for aiding New York's cultural scene it has refrained from recommending a detailed action agenda to any new Cultural Affairs Agency. Far more important, it has felt, has been the need to make the case for creating such an Agency, and to design a related structure that would help it to function efficiently. The Agency should then be able to develop its own agenda.

At the same time, some topics seem worthy of noting and passing along for consideration by any new agency, which may take such action as it feels warranted:

The Constant Need for Funds

It is hardly surprising that the Committee has reported the great and continuing need of all the city's cultural institutions, large and small, for operating funds. Some areas that might bear exploring in helping with this need are as follows:

1. Bonds and Taxes. In its study of other cities (Appendix Seven), the Committee found a variety of revenue devices used to generate additional support for cultural activities. Among these are dedicated taxes, bonds, and sale/leaseback arrangements which enable cultural organizations to benefit from the rate differential between municipal and corporate interest rates. While some of these devices may not be practical for New York City, others may warrant investigation. Tax-exempt bonds might be sold and various techniques used to pay interest and amortization, such as income produced by admissions and concessions; the proceeds of sale or lease of air rights or real estate; or special tax credits for the investor. Long term, non-interest bearing loans or the creation of special zoning districts might also help obtain capital money or space for cultural facilities. In the course of this study, a detailed proposal was drafted for a Cultural Development Corporation which could use the techniques of private enterprise for public benefit. A copy of this proposal, which will be transmitted to the new Cultural Affairs Agency, should one be established, is available on request.

2. Earned Income. There are many examples showing how income from such activities as parking lots, gift shops, publications, and restaurants have helped balance the budgets of cultural institutions. Televised cultural programs and other mass media-related income producers also deserve careful examination. Voluntary admission fees for museums also should be continuously appraised, and membership programs, an important income source, might become even more so if several organizations shared membership services, thus cutting costs and perhaps even enhancing service.

3. Income for General Support. The life blood of a cultural institution is the money it receives in the form of contributions for general support.

Some cultural organizations--especially those that are community-based--have difficulty securing full and fair hearings before many private funding sources, whether they be individual, corporate, or philanthropic. One solution might be a United Arts Fund, which could represent the interests of many organizations and receive and disburse funds just as a community fund does. Another possibility would be a consortium of groups with similar characteristics that could mount a joint approach to corporations and other sources unable or unwilling to try to judge between scores of similar groups. The Seven Loaves is such a consortium on New York's Lower East Side, and its experience over the last eighteen months is promising. The proposed Cultural Affairs Foundation would be an ideal vehicle for developing new approaches to the private donor so that the small organization that so often fails to receive its fair share of the contributed dollar could benefit.

The Need for Facilities

For many artistic endeavors, a space to rehearse, perform, or meet is as urgent and unmet a need as the funds with which to survive. In dance and theatre especially, the need for space is acute. Existing unused spaces--in churches, schools, office buildings, housing projects, abandoned buildings, and especially landmark structures--could be matched with these needy organizations. A first step toward a solution would be a complete inventory of available facilities, their ownership, and the procedures necessary to obtain their use. Some efforts have been made in this direction by the Borough Arts Councils and by the Institute for Art and Urban Resources. A new Cultural Affairs Agency could build on and coordinate these beginnings.

Because they are an irreplaceable part of the heritage and flavor of the city, use of landmark buildings should be given first consideration before new facilities are planned, especially landmarks in imminent danger of demolition. The inventory suggested above should pay special heed to the cataloging of landmarks suitable for cultural use--their characteristics, condition, location, size, and the financial requirements for preservation as cultural institutions.

The need also exists to review the state of the facilities currently used by cultural institutions and to establish a program of repair and preventive maintenance. Special teams of consultants should be formed in cooperation with each institution and the appropriate City officials.

The Possibility of Establishing Centralized Services

It may be that certain services to cultural institutions might be supplied more effectively and less expensively if some degree of centralization could be achieved.

Some examples are:

1. A central computerized budgeting and accounting system (a few large organizations are already doing this);
2. The administration of payroll, insurance, and purchasing;
3. The deployment of repair crews with expertise in such matters as plumbing, heating, air-conditioning, electrical repair, carpentry, and roofing;
4. The centralized deployment also of landscaping, gardening, and other outside work crews;
5. A centrally-managed exchange of security and maintenance personnel, es-

pecially for smaller groups, based on seasonal public usage of cultural facilities such as museums and zoos.

Developing Better Service for the Public

New York City has many distinct publics--ethnic and racial minorities, the very old and the very young, hospital patients, prison inmates, tourists, office workers, students--that have cultural interests and needs. These must be periodically reviewed against the City's capacity to accomodate them. Some of the factors to take into account in such reviews are:

1. Attendance. What would be the effect of different museum hours or performance times? Who constitutes the audience for the wide array of cultural opportunities and how might it be expanded or broadened?
2. Transportation. Are some members of the public unable or unwilling to enjoy cultural offerings because of poor transportation? Are there relatively easy adjustments that could be made? Does the Culture Bus experience offer any lessons? How can planners be made more fully aware of transportation needs when deciding on sites for galleries, theatres, and other cultural facilities?
3. Communications Media. The City controls AM and FM radio stations and a television station. The Board of Education operates its own television studio. New York has two cable networks, with two "open access channels" and two municipal-use channels on each network. One of the nation's leading public broadcasting television channels is also located here. How can these electronic media be used to better advantage by our cultural resources? Does the public want such offerings? If these media were used, would it help or hurt cultural organizations economically?

The Importance of New York's Libraries

The research libraries have been included in this Report as a cultural institution; like the other City-supported cultural institutions they depend upon a mixture of public and private funds and experience similar problems. These include deterioration of collections and forced curtailment of hours. A new Cultural Affairs Agency should make the plight of the libraries a focus of concern and act as their advocate in all funding efforts.

APPENDIX TWO: TABLES

**Table 1: Supporting Data for Tax Revenues from Cultural and
Cultural Related Industry in New York City**

<u>CATEGORY</u>	<u>GROSS EXPENDITURES/ RECEIPTS</u>	<u>TAX REVENUES (SALES & INCOME)</u>
Nonprofit arts organizations ¹	\$193,236,000	\$ 7,959,777
Commercial theatre ²	46,250,772	1,905,162
N.Y.C. resident ancillary expenditures ³	214,471,150	8,958,072
Film production ⁴	60,000,000	2,471,520
Motion picture theatres ⁵	66,610,000	2,743,799
Television and radio broadcasting ⁵	311,250,000	12,821,010
Tourism (25 percent of total) ⁶	400,000,000	16,476,800
Related/dependent industry ⁵	883,565,000	36,395,810
Art galleries ⁷	1,000,000,000	12,400,000
 TOTAL	 \$ 3,175,382,922	 \$ 102,131,950

SOURCES: 1) National Research Center of the Arts, Inc., A Study of the Non-Profit Arts and Culture Industry of New York State.
 2) Variety.
 3) National Research Center of the Arts, Inc. (unpublished study).
 4) Economic Development Administration, Film Office.
 5) U.S. Department of Commerce, County Business Patterns, March, 1972.
 6) Convention and Visitors Bureau of New York City.
 7) Art Dealer's Association of America.

METHODOLOGY: Although this type of analysis has not been done for New York City before, we have attempted to make conservative estimates based on available statistics. Methodology basically consisted of the following premises furnished by the New York City Department of Finance: a) 80 percent of gross expenditures consists of salaries; b) economic impact can be measured by a 2.0 multiplier on salaries and 1.5 multiplier on purchases; c) average net tax revenue of 1.03 percent for New York City income taxes, 1.24 percent for City sales tax. Since salaries are expended on purchases, net tax on salaries could be 2.3 percent. Multiplier was not applied to art gallery gross receipts (taxes based on sales tax only).

Table 2: Expense Budget Appropriations to Fifteen Cultural Institutions

<u>INSTITUTION</u>	1973/4 MODIFIED		1974/5 AUTHORIZED	
	GROSS	NET	GROSS	NET
American Museum of Natural History	\$4,107,439	\$2,859,745	\$4,706,869	\$3,176,869
Brooklyn Botanic Garden	790,981	655,780	855,063	703,862
Brooklyn Children's Museum	686,380	284,330	869,415	455,415
Brooklyn Museum	2,472,424	1,601,424	2,705,259	1,735,259
Hall of Science	724,905	276,905	763,479	308,479
Metropolitan Museum of Art	4,447,360	2,761,360	4,723,260	2,943,260
Museum of the City of New York	455,922	318,922	533,515	373,515
The New York Botanical Garden	2,623,719	1,733,719	2,924,027	1,934,027
The New York Public Library- Research Libraries	3,646,888	1,475,070	4,185,032	1,508,315
The New York Zoological Society	3,755,669	2,391,669	4,173,026	2,643,026
Queens Botanical Garden	382,690	248,690	380,885	285,885
Staten Island Historical Society	144,400	97,400	164,475	112,475
Staten Island Institute of Arts and Sciences	322,785	261,785	357,560	287,560
Staten Island Zoological Society	404,157	295,157	463,275	338,275
Wave Hill Environmental Center	<u>212,539</u>	<u>186,539</u>	<u>238,234</u>	<u>208,234</u>
TOTAL	\$25,128,208	\$15,448,495	\$28,043,374	\$17,014,456

NOTE: Modified--as expended in 1973/4;
 Authorized--total for 1974/5, does not include accruals and negotiated savings;
 Gross--includes fringe benefits and debt service;
 Net--excludes fringe benefits and debt service.

SOURCE: New York City Expense Budget, 1974/5.

Table 3: Expense Budget Appropriations—Ten Year History

<u>INSTITUTION</u>	<u>1964/5</u>	<u>1965/6</u>	<u>1966/7</u>
American Museum of Natural History	\$1,568,535	\$1,760,791	\$1,864,870
Brooklyn Academy of Music	119,093	132,180	133,904
Brooklyn Botanic Garden	310,579	353,215	387,096
Brooklyn Children's Museum	133,915	151,315	161,260
Brooklyn Museum	712,920	830,174	895,679
Hall of Science	-	-	109,849
Metropolitan Museum of Art	1,233,694	1,509,112	1,577,221
Museum of the City of New York	169,527	200,969	213,535
The New York Botanical Garden	798,226	884,086	1,028,562
The New York Public Library-Research Libraries	413,498	551,667	569,238
The New York Zoological Society	1,183,151	1,346,459	1,479,931
Queens Botanical Garden	91,962	127,267	143,955
Staten Island Historical Society	-	-	-
Staten Island Institute of Arts and Sciences	65,065	78,475	80,975
Staten Island Zoological Society	154,968	181,956	190,131
Wave Hill Environmental Center	-	-	-
TOTAL	\$6,955,133	\$8,107,666	\$8,836,206

NOTE: Net of debt service and fringe benefits. 1964/5 and 1965/6 figures are authorized appropriations; 1966/7 - 1973/4 are modified appropriations.

SOURCE: New York City Expense Budgets, 1964/5 - 1974/5.

<u>1967/8</u>	<u>1968/9</u>	<u>1969/70</u>	<u>1970/1</u>	<u>1971/2</u>	<u>1972/3</u>	<u>1973/4</u>
\$1,920,382	\$1,929,235	\$2,213,799	\$2,418,468	\$2,612,204	\$2,748,561	\$2,859,745
142,402	406,169	265,580	271,979	-	-	-
397,400	395,591	451,055	519,300	555,614	633,589	655,780
143,582	169,140	192,720	196,635	233,795	232,230	284,330
921,207	936,763	1,121,190	1,264,707	1,285,764	1,525,759	1,601,424
169,454	176,577	252,415	220,365	130,790	132,490	276,905
1,612,796	1,645,473	1,909,755	2,323,841	2,446,597	2,602,490	2,761,360
216,365	218,139	253,710	256,765	316,894	310,594	318,922
1,064,193	1,083,833	1,235,276	1,442,767	1,483,319	1,703,424	1,733,719
578,084	592,048	657,671	1,015,847	1,060,842	1,037,005	1,338,095
1,539,583	1,572,410	1,810,553	2,005,006	2,122,897	2,275,227	2,391,669
147,632	152,829	174,490	191,127	223,950	214,575	248,690
54,690	63,100	75,600	77,650	95,775	94,875	97,400
85,475	88,995	101,780	218,020	249,810	246,970	261,785
215,760	204,265	238,850	245,370	292,395	288,475	295,157
129,500	121,925	134,725	142,825	161,460	164,560	186,539
\$9,338,505	\$9,756,492	\$11,089,169	\$12,810,672	\$13,272,106	\$14,211,124	\$15,311,538

Table 4: Capital Budget Appropriations—1974/5

<u>INSTITUTION</u>	<u>1974/5 CAPITAL BUDGET</u>	<u>AVAILABLE FROM PRIOR BUDGETS</u>
American Museum of Natural History; alterations and improvements	\$ 475,000	-
interior reconstruction exhibits	40,000	\$ 813,810
Brooklyn Botanic Garden-rehabilitation	110,000	747,000
Brooklyn Museum-rehabilitation	25,000	1,014,700
Carnegie Hall-alterations	12,000	593,444
City Center-improvements	180,000	111,806
Hall of Science-addition and reconstruction	550,000	839,345
Metropolitan Museum of Art-reconstruction American Wing	190,000 3,000,000	491,887 100,000
Museum of the City of N.Y.-alterations	153,780	78,375
N.Y. Public Library Central Building- alterations	5,000,000	920,978
N.Y. Shakespeare Festival Public Theatre	300,000	977,500
N.Y. Zoological Society-improvements and new wildlife complex	3,500,000	8,681,324
Queens Art and Cultural Center	18,000	407,000
Queens Botanical Garden-addition and improvements	360,000	20,139
Staten Island Institute of Arts and Sciences- rehabilitation	20,000	40,473
Staten Island Zoological Society	100,000	37,031
Wave Hill Environmental Center	38,000	206,325

Carried Over From Prior Capital Budgets:

Bronx Museum Consortium (Heritage Museum)	-	350,000
Brooklyn Academy of Music	-	106,320
Brooklyn Children's Museum-reconstruction	-	1,006,672
Metropolitan Museum of Art-master plan rehabilitation	-	100,000 103,206
Temple of Dendur	-	168,097
N.Y. Botanical Garden-alterations	-	683,936
N.Y. Public Library-Schomburg Center	-	4,011,174
N.Y. Zoological Society-Aquarium	-	370,000
N.Y. Zoological Society-improvements	-	27,118
TOTAL	\$ 14,071,780	\$ 23,008,660

SOURCE: New York City Capital Budget 1974/5.

Table 5: Capital Expenditures—Ten Year History

<u>INSTITUTION</u>	<u>1963/4</u>	<u>1964/5</u>	<u>1965/6</u>
American Museum of Natural History	\$ 544,960	\$ 336,170	\$ 434,621
Brooklyn Academy of Music	28,135	212,599	89,557
Brooklyn Children's Museum	-	-	7,210
Brooklyn Botanic Garden	7,928	2,104	13,987
Brooklyn Museum	47,608	545,611	176,445
Carnegie Hall	-	-	-
City Center	-	-	-
Delacorte Theatre	97,931	104,312	7,220
Hall of Science	4,085,659	1,097,146	175,264
Lincoln Square	1,851,518	601,172	72,293
Metropolitan Museum of Art	1,624,150	940,105	498,973
Museum of the City of New York	9,198	14,722	11,599
New York Botanical Garden	35,304	248,539	216,547
New York Shakespeare Festival Public Theatre	-	-	-
The New York Zoological Society	294,764	140,892	134,491
The New York Zoological Society-Aquarium	12,475	1,134	58,817
Queens Botanical Garden	749	-	715
Staten Island Institute of Arts and Sciences	-	1,427	1,599
Staten Island Zoological Society	7,107	917	25,827
Wave Hill Environmental Center	-	1,217	-
TOTAL	\$8,647,486	\$4,035,468	\$1,925,165

SOURCE: Annual Report of the Comptroller for the years 1963/4 - 1972/3.

<u>1966/7</u>	<u>1967/8</u>	<u>1968/9</u>	<u>1969/70</u>	<u>1970/1</u>	<u>1971/2</u>	<u>1972/3</u>
\$ 577,580	\$ 418,345	\$ 470,283	\$ 509,858	\$ 506,941	\$ 332,456	\$ 533,673
252,304	35,351	161,496	5,715	132,536	-	411,802
10,058	-	-	-	80,486	40,705	876,924
10,751	5,742	3,694	554	9,535	935	-
47,268	15,313	23,425	183,632	147,081	534,007	28,866
-	361,540	246	979	11,900	32,623	356,980
-	43,320	590,156	13,685	67,890	5,000	39,611
834	1,559	-	-	-	-	-
599,783	233,008	-	84,824	1,426,630	1,008,088	46,070
84,526	90,694	998,731	115	41,638	34,925	16,491
204,123	855,456	1,313,701	1,895,828	605,519	414,183	847,209
361	-	-	2,404	11,503	99,001	56,855
52,031	16,533	16,930	248,241	519,415	256,064	670,675
-	-	-	-	-	2,600,000	250,000
240,324	376,755	128,706	270,191	71,407	58,466	286,471
-	-	4,157	-	-	-	-
11,139	10,860	189	96	172,202	30,280	7,023
5,688	645	909	18,970	18,466	-	13,918
9,920	9,034	10,414	3,566	48,800	7,414	923
-	155	13,582	14,618	-	-	-
\$2,106,690	\$2,474,310	\$3,736,619	\$3,253,276	\$3,876,949	\$5,454,147	\$4,443,491

Table 6: PRCA Code 998 Allocations—1974/5

<u>RECIPIENT</u>	<u>1974/5</u>
New York State Theatre	\$ 300,000
Brooklyn Academy of Music	149,500
Queens Museum	100,000
N.Y.C. Bicentennial Corp.	500,000
Chelsea Theatre	60,000
Queens Playhouse	75,000
Vivian Beaumont Theatre	200,000
Studio Museum	150,000
Olatunji Center	25,000
Queens Cultural Association	100,000
Bronx County Historical Society	25,100
Heritage Museum	35,700
Bronx Museum of the Arts	39,200
Alvin Ailey Dance Theatre	40,000
Museo Del Barrio	40,000
Queens Panorama	20,000
Brooklyn Philharmonia	110,000
New York Philharmonic	135,000
Shakespeare Festival	350,000
Metropolitan Opera Association	140,000
Seuffert Band Concerts	14,000
Queens Symphony Orchestra	29,000
Hospital Audiences, Inc.	40,000
Brooklyn Arts and Cultural Association	22,000
Bronx Council on the Arts	40,000
Harlem Cultural Council	15,000
Queens Council on the Arts	22,000
Staten Island Council on the Arts	10,000
Borough Arts Councils--Summer Programs	100,000
City-Wide and Special Programs	161,000
Unallocated	115,000
TOTAL	\$ 3,162,500

SOURCES: Bureau of Budget,
Parks, Recreation & Cultural Affairs Administration.

Table 7: PRCA Code 998—City-Wide Appropriations—1973/4

<u>RECIPIENT</u>	<u>1973/4</u>
Action for Progress, Inc.	\$ 2,462.00
Morse Donaldson Dance Co.	1,591.00
Jon H. Laulict-Mime	1,600.00
Philip Glass Concerts	1,500.00
Casals Concerts	3,464.40
Turnabouts	750.00
July 4th Festival	4,881.11
Artists for Printmaking Workshop	3,780.00
Tompkins Park-Brooklyn	1,500.00
Printmaking Workshop	1,500.00
Lower Eastside Community Workshop	1,000.00
Cultural Program-Lower Eastside	538.00
Tompkins Square Park Festival	300.00
City Arts Workshop	2,500.00
Riverbay Corp. Concert	1,000.00
Staten Island-Concert Community College	1,000.00
Freemovies Inc.	3,150.00
El Nuevo Teatro Pobre	6,800.00
Arts for Racial Identity	1,260.00
Brooklyn College Concert	1,000.00
Bed-Stuy Theatre	3,500.00
Store Front Museum	1,818.82
Afro American Totaling Theatre	1,500.00
Westside Concert	4,000.00
Dancemobile - Inc.	25,000.00
Incredible Journey	1,400.00
Festival Music Co.	600.00
Brothers and Sisters United	3,750.00
DCA Channel "A" Video	1,225.00
House of Kuumba	1,500.00
N.Y. Center of Ethnic Affairs	150.00
Fort Tryon Park	50.00
Everyman Co. Union Settlement	2,450.00
Jazzmobile	15,000.00
People's Communication Network	900.00
Alliance of Latin Arts	3,200.00
Cleo Quitman Dance Co.	1,855.00
Seuffert Band	2,400.00
Malcolm X Art Center	998.59
Jam Session for Harlem	2,400.00
Artists for Festival Music Co.	3,575.00
Task Force Summer Programs	500.00
Town Hall	2,400.00
Genesis II	2,144.34
Tommy Hawkins Dance Co.	1,115.00

<u>RECIPIENT</u>	<u>1973/4</u>
People's Performing Co.	\$ 2,400.00
Across 110th Street Central Park	2,450.00
CAW Collect Inc.	1,120.00
Washington Square Park Association	2,000.00
Ice Parade Program	455.00
Space Day Inc.	2,000.00
N.Y. Shakespeare Festival (La Gente)	2,000.00
Cinque Gallery	2,200.00
3rd Street Music School	600.00
Municipal Concerts	3,000.00
Chinatown Planning Council	1,200.00
Westend Symphony Orchestra	700.00
Academy of American Poets	4,100.00
Carl Schurz Park Concerts	2,500.00
Lincoln Center	2,500.00
Quiet Day in Central Park	1,995.00
Daniel Gioseffi	300.00
Educational Tech Center	240.00
Lower Manhattan Cultural Council	1,250.00
Battery Park Festival	600.00
Trilogy Films	1,150.00
Peter Duchin	1,665.00
N.Y. Artists Exhibition	1,800.00
Greater Jamaica Development Corp.	557.04
Christmas Party for Handicapped	200.00
Brooklyn Murals	150.00
Fifth Avenue Festival	250.00
Musical Museums	380.00
Max Neuhas	1,500.00
New Year's Eve	4,100.00
Terrence Lanhue	2,480.00
Craft Week in New York City	<u>1,500.00</u>

TOTAL \$174,350.30

SOURCE: Department of Cultural Affairs.

Table 8: PRCA Code 998 Appropriations—Ten Year History

<u>RECIPIENT</u>	<u>1964/5</u>	<u>1965/6</u>	<u>1966/7</u>
Brooklyn Philharmonia.....	\$ 40,000	\$ 40,000	\$ 40,000
Metropolitan Opera.....	205,000	-	335,000
New York Shakespeare Festival.....	137,000	265,000	-
Prospect Park Summer Theatre.....	25,000	25,000	25,000
New York State Theatre.....	150,000	300,000	
Perkins Garden (Wave Hill).....	100,000		-
Staten Island Concerts.....	10,000	10,000	
New York Philharmonic.....	45,000	106,260	
Seuffert Band Concerts.....	14,000	14,000	
Harlem Cultural Council.....		10,000	
Queens Symphony Orchestra.....		10,000	
East Side Ampitheatre Concerts.....			
Ruffino Opera.....			
Municipal Concerts.....			
Lincoln Center Festival '67.....			
Dorothy Maynor.....			
Queens Festival Orchestra.....			
Symphony of the New World.....			
Che'sea Theatre Center.....			
Film Makers Corp.....			
Messina Opera Company.....			
Brooklyn Opera Company.....			
Jazzmobile-Harlem Cultural Council.....			
PRCA Sponsored cultural events - 5 boroughs.....			
\$10,000 matching grants - 5 Borough Arts Councils.....			
Grants-in-Aid.....			
Free City Concerts.....			
Dance Programs.....			
Visual Arts.....			
Literary Arts.....			
Community Arts.....			
Summer Mobile Programs.....			
Borough Arts Community Programs.....			
Brooklyn Academy.....			
Queens County Art and Cultural Center.....			
Brooklyn Arts and Cultural Association.....			
Bronx Council on the Arts.....			
Staten Island Council on the Arts.....			
Queens Council on the Arts.....			
NYC Bicentennial Corporation.....			
Hospital Audiences, Inc.....			
Bronx County Historical Society.....			
Bronx Museum of the Arts.....			
Bronx Heritage Museum.....			
Queens Museum.....			
Queens Playhouse.....			
Vivian Beaumont Theatre.....			
Studio Museum.....			
Olatunji Center.....			
Alvin Ailey City Center.....			
Queens Cultural Association.....			
TOTAL	\$ 435,000	\$ 649,000	\$ 850,260

SOURCE: Department of Cultural Affairs.

	<u>1967/8</u>	<u>1968/9</u>	<u>1969/70</u>	<u>1970/1</u>	<u>1971/2</u>	<u>1972/3</u>	<u>1973/4</u>
\$ 40,000	\$ 40,000	\$ 35,000	\$ 55,000	\$ 60,000	\$ 50,000	\$ 110,000	
225,000	225,000	350,000	190,000	190,000	139,000	139,000	
400,000	400,000	350,000	350,000	350,000	350,000	350,000	
25,000	-	-	-	-	-	-	
300,000	300,000	300,000	280,000	300,000	300,000	300,000	
10,000	-	-	-	-	-	-	
181,736	160,000	135,000	135,000	135,000	135,000	149,000	
16,000	16,000	14,000	14,000	14,000	14,000	14,000	
-	-	-	-	-	15,000	30,000	
-	10,000	9,000	14,000	14,000	14,000	29,000	
.....2,000	-	-	-	-	-	-	
.....1,500	-	-	-	-	-	-	
.....7,500	-	-	-	-	-	-	
.....100,000	-	-	-	-	-	-	
.....25,000	-	-	-	-	-	-	
.....3,500	-	-	-	-	-	-	
.....5,000	-	-	-	-	-	-	
.....5,000	-	-	-	-	-	60,000	
.....2,500	-	-	-	-	-	-	
.....2,500	-	-	-	-	-	-	
.....2,500	-	-	-	-	-	-	
.....2,500	-	-	-	-	-	-	
.....50,000	32,260	-	-	171,000	161,000	186,000	
.....50,000	-	-	-	-	-	-	
.....10,000	10,000	10,000	-	-	-	-	
.....2,500	5,000	5,000	-	-	-	-	
.....40,000	40,000	40,000	-	-	-	-	
.....10,000	10,260	10,260	-	-	-	-	
.....3,800	5,000	5,000	-	-	-	-	
.....32,000	35,000	35,000	-	-	-	-	
.....44,800	45,000	100,000	100,000	100,000	-	-	
.....35,000	-	-	-	-	-	-	
.....107,000	-	100,000	100,000	275,000			
.....100,000	-	-	100,000	100,000	-	-	
.....22,000	-	-	-	22,000	37,000		
.....40,000	-	-	-	-	40,000	55,000	
.....16,000	-	-	-	-	-	16,000	
.....22,000	-	-	-	-	-	22,000	
.....100,000	-	-	-	-	-	-	100,000
.....16,000	-	-	-	-	-	-	.16,000
.....25,000	-	-	-	-	-	-	.25,000
.....39,200	-	-	-	-	-	-	.39,200
.....35,700	-	-	-	-	-	-	.35,700
.....120,000	-	-	-	-	-	-	.120,000
.....75,000	-	-	-	-	-	-	.75,000
.....200,000	-	-	-	-	-	-	.200,000
.....150,000	-	-	-	-	-	-	.150,000
.....25,000	-	-	-	-	-	-	.25,000
.....35,000	-	-	-	-	-	-	.35,000
.....100,000	-	-	-	-	-	-	.100,000

\$1,407,236 \$1,233,260 \$1,336,100 \$1,188,260 \$1,576,000 \$1,678,000 \$2,866,900

APPENDIX THREE: BUDGET PROCESSES

Expense Budget Process

General Description: The expense budget finances the on-going operations of the City on a pay-as-you-go basis. Funds are derived from taxes and state and federal revenues. In any given year, the expense budget must be in balance.

General Chronology (Note: fiscal date is June 30)

October and November - Preparation of departmental estimates for submission in December.

December - Agencies present departmental estimate at hearing before Budget Director or his representative. The examiner must be, and the press may be, present.

January through March - Bureau of the Budget (BOB) makes line-by-line review of personal service and other than personal service requests.

February 15 - Comptroller submits to Mayor, Board of Estimate, and City Council a certified statement regarding appropriations for the Tax Deficiency Account, Tax Appropriation and General Fund Stabilization Reserve Fund and for debt service, including appropriations for various sinking funds.

March and April - Finance Administrator submits to Mayor, Board of Estimate, and City Council a tentative estimate of real estate tax revenues for coming fiscal year. Mayor determines major questions of expense budget policy.

Bureau of the Budget, in consultation with Comptroller, develops estimate of General Fund revenues.

Mayor, with Budget Director's advice, determines budget level to be proposed, decides on requests for special state and federal aid, and a package of tax measures for presentation to City Council and State Legislature.

The budget examiner and Assistant Budget Director hold separate reviews of personal service (line-by-line requests for various types of personnel) and other than personal service (OTPS - lump sum items covering purchases of goods and services). They forward their recommendations, supported by data, to the Budget Director. Extent of budget gap is one of the major criteria for evaluating requests.

Special items (major issues) requiring the Mayor's approval are reviewed at the "Mayor's Retreat" with Bureau of Budget officials.

May - Bureau of Budget prepares Mayor's Executive Budget, which the Mayor submits to the City Council and Board of Estimate. The Council and Board hold joint public hearings, at which agencies can make a public presentation. Budget is adopted; certified by Mayor, Comptroller, and City Clerk; and published in the City Record. If the budget is not returned to the Mayor between May 14 and May 24 it is deemed adopted.

June - Mayor may veto and make additions, omissions, or changes on or before June 10. Modifications not vetoed are deemed adopted.

Council and Board may override Mayor's veto by simultaneous action of two-thirds of the Council and two-thirds of the votes on the Board on or before June 20.

July - Mayor issues an Executive Order on Administration of Expense Budget Appropriations.

Details of Negotiation Process

1. In October, the Budget Director sends each institution a letter specifying problems for issue analysis in connection with the preparation of its operating budget requests (departmental estimates). Issue analysis problems cover such areas as need for additional security and maintenance personnel; institutions often comment on declining City support as percentage of total budget.
2. By December, the institution has prepared a detailed budget request on a line-by-line basis, i.e., four security officers at \$6,700 per year. Lump sum requests are made for seasonal and hourly employees and employees of new or expanded facilities, and for non-personal service. The institution presents its request to the First Deputy Budget Director, or his representative, and the examiner.
3. During the January-March period the budget examiner works closely with the staffs of the institutions to work out a tentative budget (less than the original request). These negotiations take place within the context of overall direction from the Mayor and Deputy Mayor. Additional limitations include prior collective bargaining agreements, and additional personnel required by new facilities. At this time, negotiations are concerned not only with staff levels but also with the level of approved budget appropriations that cannot be spent; this is known as "required accruals," the level of which is based on estimates of money that will not be spent because of personnel turnover (resulting from normal delay in filling vacant positions). In effect, accruals, and "negotiated savings" which are specified at a late date, determine the amount of funding received by the institutions. In actuality, accruals serve to provide flexibility because they can be used as funding to pay for unexpected expenditures during the year. In addition, they are a key policy mechanism to control spending and "balance" the budget.
4. The executive budget serves to notify the institutions of the proposed level of appropriation, broken down by program (maintenance, education, protection).
5. If an institution is not happy with its budget allocation, and has not succeeded in convincing the Bureau of the Budget staff of the justification of its request, it may apply pressure in several ways:
 - a. Contact the Mayor directly, or through other political contacts (i.e., Borough President).
 - b. Make the case public, via the media or the City Council and Board of Estimate hearings. Institutions whose budgets have been cut have been able to gain additional funding via a strong presentation before the Board.

Administration of Expense Budget Appropriations

1. Personal service expenditures are reimbursed after payrolls have been submitted to Comptroller, and audited. Four institutions have an imprest fund upon which they draw to meet payrolls which they reimburse with funds received from the City.
2. Other than personal service expenditures (OTPS), which include purchases of fuel and supplies, are reimbursed upon submission of vouchers to the Comptroller's Office.
3. Modifications based on mandated salary changes primarily resulting from collective bargaining agreements are routine and subject to only minor "front office" review. OTPS modifications for transfer of monies between codes to meet legitimate bills are also considered to be routine. However, modifications requesting creation of new positions, salary increases, and overtime payments are in the form of a letter in duplicate plus substantiating data which are submitted to the Director via the examiner. The examiner reviews the request and prepares a recommendation

on a short form. The examiner's evaluation is then reviewed by his superiors and a decision is made.

4. Five institutions (American Museum of Natural History, Brooklyn Botanic Garden, Brooklyn Museum, Metropolitan Museum of Art, and The New York Zoological Society) currently receive blanket certificates to modify their budgets for specific purposes. These certificates permit the institutions to approve filling of vacancies at minimum rates. All other requests to modify the budget must go through the Bureau of the Budget and carry the Mayor's signature. The certificates are usually granted on a quarterly basis with reapproval based on performance judged in terms of the agency's ability to keep within accrual requirements. Two institutions--The New York Botanical Garden and the Brooklyn Children's Museum--had their blanket certificates withdrawn last year. The remaining institutions must submit a request for each vacancy they wish to fill. The examiner reviews and prepares a short recommendation based on analysis and meeting with the institution. The evaluation is then reviewed by several levels in the Bureau of the Budget--a process which can take up to three months.

Capital Budget Process

General Description: The capital budget provides funds for long-term improvements which can logically be paid for over a period of years--based on the anticipated life of the improvement. Items which may be funded in the capital budget include construction and furnishing of new facilities, improvements to existing facilities (modernization and major renovation), and purchase and installation of equipment. In recent years a number of the maintenance staff salaries have been transferred from the expense budget to the capital budget in order to balance the expense budget. The capital budget is financed by the sale of City bonds (debt limit of 10 percent value of taxable real estate) which are repaid out of the City's real estate tax, federal and state grants-in-aid, and private contributions.

General Chronology (Note: fiscal date is June 30)

Previous June - Joint letters from Directors of Planning Department and Budget Bureau to City agencies. The Department of Parks, Recreation and Cultural Affairs (PRCA) sends a letter to the cultural institutions requesting submission of capital budget estimates and supporting data.

July and August - Institutions submit budget requests to PRCA, usually in a priority-ordered list. PRCA staff reviews proposal, and approved projects are submitted together with parks and recreation facilities to the City Planning Department and the Bureau of the Budget.

September through December - PRCA presents budget proposals at Planning Department hearings. Institutions are sometimes represented in order to answer questions regarding their requested projects. Joint City Planning and Budget evaluation of requests. Community Boards submit priority lists for their districts; although they do not have veto power over capital projects in their districts, they can be a strong force in rallying political support for requests.

October - Planning Commission publishes list of all projects and funds required for next budget and subsequent five fiscal years.

Comptroller reports to Mayor on City's debt incurring power for capital expenditures for next fiscal year and succeeding five years.

November - Mayor certifies to Planning Commission amount of additional debt City can incur for next capital budget. Final Planning Commission proposal must be within this amount.

December - Budget and Planning staffs make recommendations to City Planning Com-

mission, which then presents preliminary draft budget (for next fiscal year) and capital improvement plan (succeeding five years) for consideration by the public.

City Planning Commission holds public hearings.

January - After hearings, City Planning Commission makes changes (very few), adopts budget and plan which is submitted to Mayor.

February - Mayor reviews draft capital budget, makes any changes he considers desirable and rescinds previously appropriated funds which are no longer required, thus freeing up money for additional projects.

Bureau of the Budget publishes report on current status of all capital projects.

City Planning Commission and Comptroller submit comments on executive capital budget to Board of Estimate and City Council.

Board and Council hold hearings. Institutions which are not happy with Planning and Budget staff recommendations take their case to the Board of Estimate, where in some instances cut-backs have been restored.

March - Board and Council adopt capital budget. They may make changes which can be vetoed by the Mayor; veto can be over-ridden with a two-thirds vote.

April - Mayor and City Clerk certify adopted capital budget.

Details of Negotiation Process

1. Prior to submission of priority-ordered list to PRCA, the institutions are in contact with PRCA planner who works with them to determine which projects will be acceptable, which should be postponed, and which are not feasible. At this time, cost estimates are negotiated by PRCA and the institution.

2. PRCA reviews request on the basis of need to correct outstanding violations or dangerous situations. Without full cooperation from PRCA an institution is unable to proceed.

3. PRCA submits requests to Planning and Budget staffs, who evaluate proposals within context of available funds and institutional needs. The Budget staff negotiates with the institutions the ratio of City/private funding. Decisions are primarily based on an assessment of the institution's ability to raise private monies--the larger, more substantial ones are expected to raise a higher percentage of private funds. Some projects are 100 percent City funded; projects which are totally privately funded are not subject to the review process. In fact, projects with high percentage of private funding are more likely to be approved.

4. Capital construction projects are multi-phased and can cover a time span of two or more years. Feasibility studies are generally required for large new construction projects only. Scope, a two-page description of the project, must be approved by PRCA and Bureau of the Budget.

5. On large projects, initial request for design funds may appear in first year's budget. A year or two later, construction funds will be provided for. Minor renovations may be totally funded within one budget year.

6. PRCA is responsible for guiding the requests and approvals through the Board of Estimate.

Design Phase

1. Architect is selected by institution, and approved by PRCA. If top limit of contract is over \$10,000 then it must also be approved by the Board of Estimate.

2. Design can be paid for by: 1) RC-1, PRCA lump-sum line for design, 2) institution's own line in capital budget, or 3) private funding by institution which will shorten the design process.

-
3. Architect prepares scope--an outline of the project program. The scope is submitted to PRCA where it is reviewed and forwarded to the Bureau of the Budget. When Budget approves the scope it issues the CP (Capital Project Certificate).
 4. Timing: Design funds are initiated in July and August; if Board of Estimate approval is required for architect's contract (over \$10,000) it may take several months to obtain final signed contract and order to work. This process includes approval by PRCA Administrator, and certification by Comptroller. Scope approval by Bureau can take an additional several months.
 5. The architect submits four stages of design:
 - a. Schematics - alternate solutions, one of which is selected by the institution. Schematics are reviewed and approved by PRCA and in some instances the local Community Board. The architect revises the schematics and finalizes the scope. Any change in scope must be re-submitted to Bureau of the Budget for approval.
 - b. Preliminary design - which is reviewed and approved by the institution, PRCA, Art Commission (if new construction), Landmarks Commission (if project involves structural changes to a landmark building). Bureau of the Budget approves the preliminary design, finalizes the construction cost estimate limitation and issues the CP.
 - c. Pre-finals - architect prepares pre-finals, cost estimate, and specifications, which are approved by PRCA (three separate departments), Art Commission, Landmarks Preservation Commission, and the City regulatory agencies (fire, gas and electricity, building, environmental protection).
 - d. Final drawings - architect prepares final plans, specifications, and estimate, which are reviewed thoroughly by PRCA.

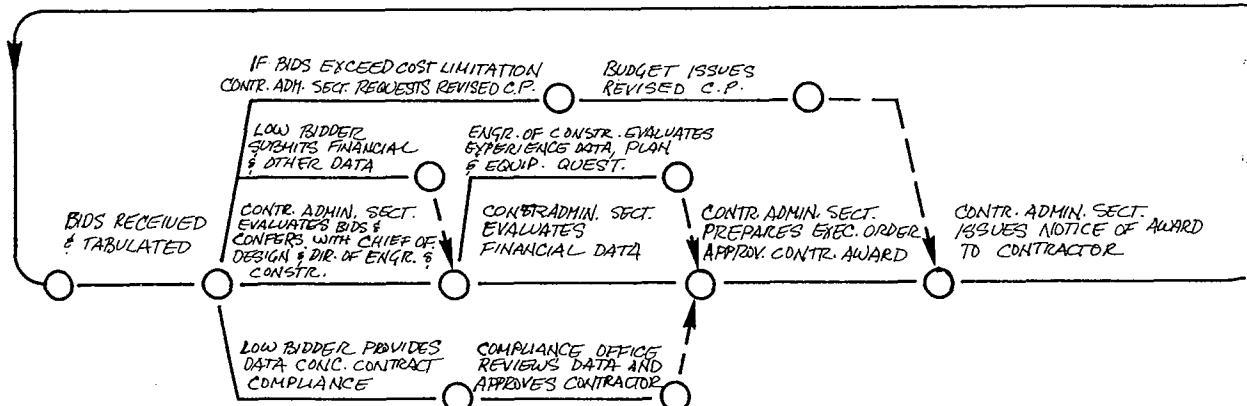
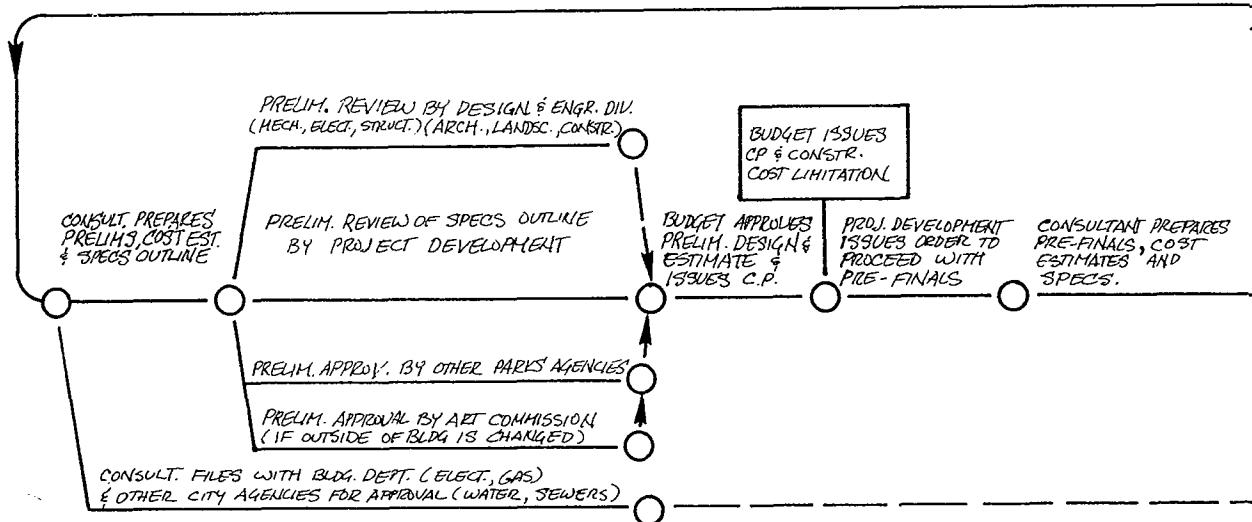
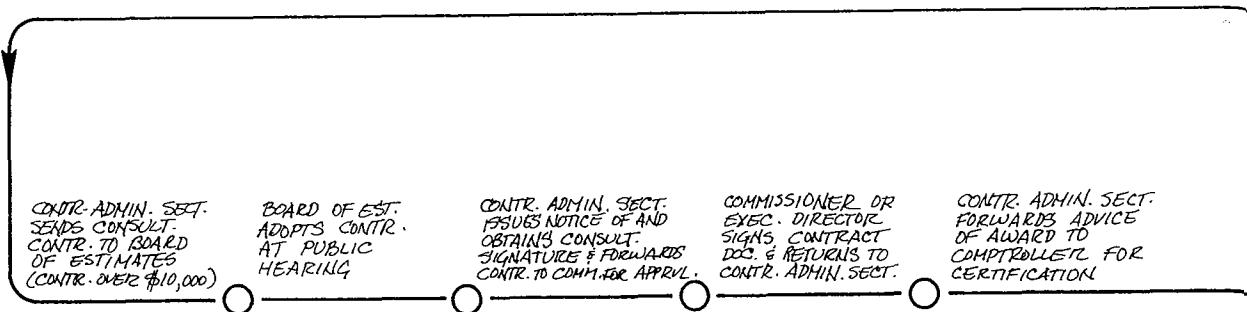
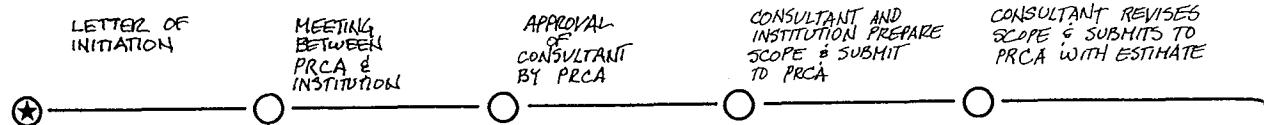
Selection of Construction Contractors: Construction contracts are awarded after completion of design approvals. The Corporation Counsel approves the specifications and PRCA prepares a construction contract. Bids are usually solicited through advertisements in the City Record. In selected instances, the Board of Estimate may approve contracts without public letting. Separate bids are required for each of the major trades (general contractor, plumbing, electrical) when the project involves expenditures in excess of \$50,000 per trade. PRCA evaluates bids and selects lowest responsible bid. If bids exceed cost limitation, PRCA requests revised CP from Bureau of the Budget. The low bidder submits financial information, minority hiring and contract compliance data.

Contract Certification: After submitting compliance forms and receiving advice of the award, the contractor and the City sign the contract and the contractor submits bonds and insurance; the contract is sent to the Comptroller for registration. After the contract is registered, the contractor is given written advice to proceed.

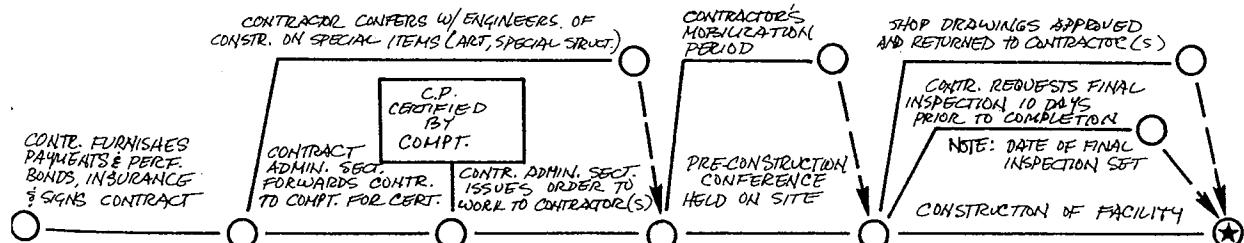
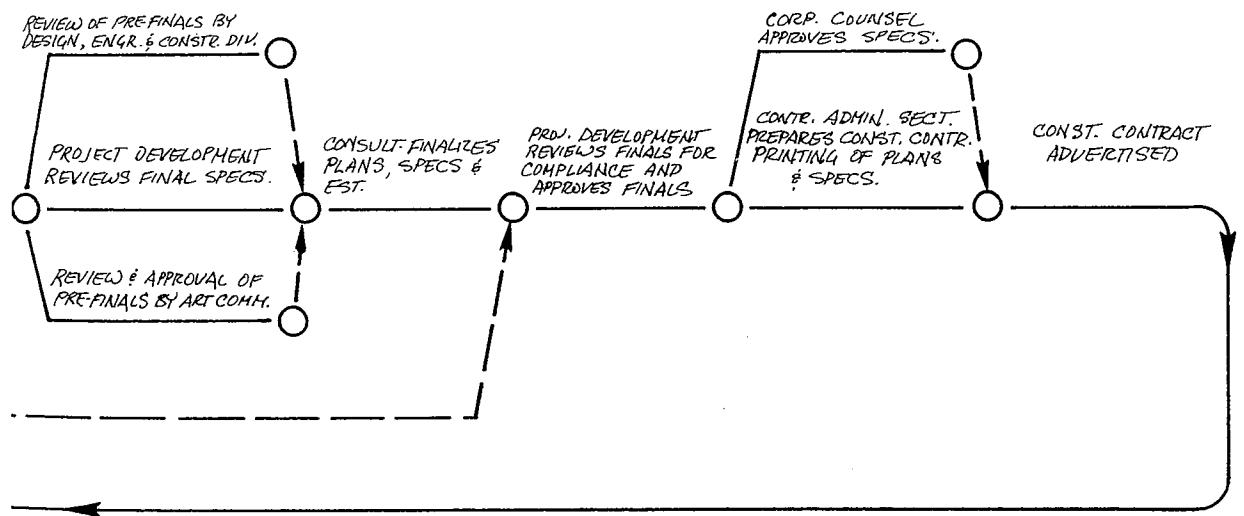
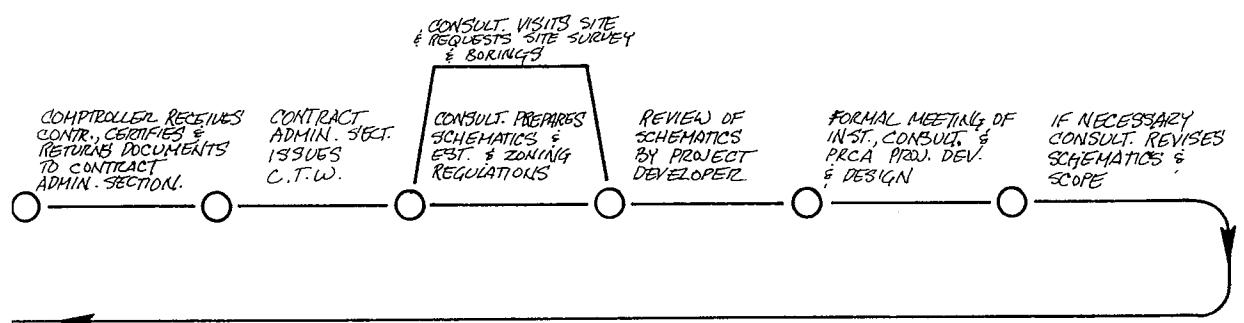
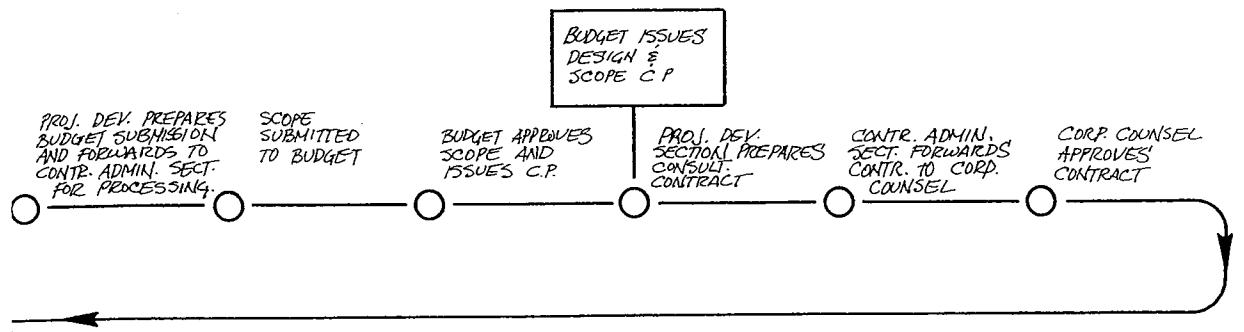
Construction

1. Construction work is supervised by Flushing Meadow or by the architect under a consultant service contract.
2. Vouchers may be submitted on a regular basis to the Comptroller's Office. An engineer from this office will inspect the work prior to paying out funds.
3. Upon completion of the project, the building is deeded over to City ownership.

PRCA Capital Projects: Design and Construction Process



SOURCE: PARKS, RECREATION AND CULTURAL AFFAIRS ADMINISTRATION.



NOTE: 1- CONTRACTOR EXECUTES CONTR.
2- COMMISSIONER OR EXECUTIVE DIR. SIGNS FOR PRCA.

NOTE: 1- CONTR. IS REGISTERED WITH COMPTROLLER
2- COMPTROLLER'S OFFICE ISSUES COMPTROLLER'S CONTRACT NUMBER.

NOTE: 1- PRCA OBTAINS CERT. OF OCCUPANCY FOR CONTRACTOR.

APPENDIX FOUR: SUMMARY OF LEGAL AGREEMENTS BETWEEN FIFTEEN CULTURAL INSTITUTIONS AND THE CITY OF NEW YORK

Currently fifteen privately endowed institutions receive financial support from the City of New York through individual entries in the City's annual expense budget. A summary of the documents which set forth the relationship between the City and each of such institutions is listed below. The summaries are based upon documents made available to the Committee by the Parks, Recreation and Cultural Affairs Administration and the Bureau of the Budget.

The American Museum of Natural History

Property arrangement: City land and building leased to Museum.
Year arrangement commenced: 1877.

Term of arrangement: So long as Museum carries out objects in its Charter and complies with conditions of Agreement.

City's obligations: To keep building, from time to time, in repair, excepting fire damage.

Institution's obligations: To keep exhibition halls open and free to public.
Document: Agreement, dated December 22, 1877, between the Department of Public

Parks of the City of New York and the American Museum of Natural History.

Underlying state legislation: Chapter 119 of the Laws of 1869; Chapter 290 of the Laws of 1871; Chapter 139 of the Laws of 1876; Chapter 312 of the Laws of 1915. These acts highlight numerous other actions taken by the state legislature.

Brooklyn Botanic Garden

Property arrangement: Lease and transfer by City of land and buildings to Brooklyn Institute of Arts and Sciences for purposes of botanic garden.

Year arrangement commenced: 1909.

Term of arrangement: So long as Institute maintains and administers lands for a botanic garden and arboretum and performs the conditions of the Agreement.

City's obligations: To make changes, repairs, alterations, and renewals in buildings and equipment; to provide annually monies for proper maintenance; to supply water, police protection, keep roadways and walks in repair.

Institution's obligations: To keep garden open and accessible to the public without charge, subject to certain exceptions.

Document: Agreement, dated December 28, 1909, between the City of New York and the Brooklyn Institute of Arts and Sciences, as amended, by Agreements dated September 9, 1912, and August 17, 1914, respectively.

Underlying state legislation: Chapter 509 of the Laws of 1897; Chapter 618 of the Laws of 1908; and Chapter 178 of the Laws of 1911.

Brooklyn Children's Museum

There is no operative agreement setting forth the relationship between the Brooklyn Children's Museum and the City of New York. From the Museum's founding in 1899 until 1948, the Children's Museum was operated as a part of the Brooklyn Museum and was thereby covered under Agreements between the City and the Brooklyn Museum. In

1948, the Children's Museum was established as a separate Department of the Brooklyn Institute and since then it has received its own annual appropriations under the City's expense budget.

The City has secured authorizing legislation (Chapter 586 of the Laws of 1967) to fund and contract with the Museum, and it is contemplated that an operating contract will be concluded once the Museum's building presently under construction is completed.

The Brooklyn Museum

Property arrangement: Lease of land and buildings for Art and Science Museum and Library.

Year arrangement commenced: Land--1893; building--1897.

Term of arrangement: 100 years.

City's obligations: To make annual payments for maintenance (as defined) of Museum building.

Institution's obligations: To keep buildings open to the public without charge subject to certain exceptions, and revenues arising from such exceptions being used to defray exhibit costs.

Document: Agreements, dated December 23, 1893, and February 5, 1897, respectively between the City of Brooklyn and the Brooklyn Institute of Arts and Sciences.

Underlying state legislation: Chapter 372 of the Laws of 1889; Chapter 89 of the Laws of 1891; and Chapter 577 of the Laws of 1894.

Hall of Science of the City of New York

Property arrangement: License to occupy and use land and buildings for the maintenance and operation of the Hall of Science.

Year arrangement commenced: 1965.

Term of arrangement: As long as corporation observes terms of Agreement.

City's obligations: May provide annually to corporation such sums as are necessary for defraining salaries and expenses incurred with respect to (i) maintenance, (ii) planning and support for exhibits, and (iii) the corporation's operations; to furnish adequate supply of water, police protection; may construct additional buildings on the premises as the City deems necessary.

Institution's obligations: To operate premises as a Hall of Science as per Agreement.

Document: Agreement, dated December 8, 1965, between the City of New York, acting by the Commissioner of Parks, and Hall of Science of the City of New York, Inc., as amended by an Agreement entered into in 1967 between the City and the Hall of Science.

Underlying state legislation: Chapter 734 of the Laws of 1963.

The Metropolitan Museum of Art

Property arrangement: City owns land and buildings and leases such property to the Museum.

Year arrangement commenced: 1878.

Term of arrangement: As long as Museum carries out the objectives and purposes of its charter.

City's obligations: To keep the building, from time to time, in repair, except for fire damage.

Institution's obligations: To keep exhibition halls of Museum open and accessible to the public, free of charge, per a schedule.

Document: Lease Agreement, dated December 24, 1878, between the Department of Public Parks of the City of New York and the Metropolitan Museum of Art.

Underlying state legislation: Chapter 290 of the Laws of 1871; Chapter 385 of the Laws of 1878; and "An act in relation to the powers and duties of the Board of Commissioners of the Department of Public Parks, in connection with the American Museum of Natural History and the Metropolitan Museum of Art."

Museum of the City of New York

Property arrangement: Lease of City-owned land; building to be constructed by Museum.

Year arrangement commenced: 1928.

Term of arrangement: As long as the Museum carries out the objects defined in its charter and complies with Agreement.

City's obligations: To appropriate annually funds necessary, together with Museum's endorsement income, for the maintenance and preservation of the Museum building and collection.

Institution's obligations: To keep the Museum building or buildings "in repair."

Document: Agreement, dated January 26, 1923, between the City of New York (by its Board of Estimates and Apportionment) and Museum of the City of New York, Inc., as amended July 1, 1931.

Underlying state legislation: Chapter 509 of the Laws of 1927.

The New York Botanical Garden

The New York Botanical Garden does not have a contractual relationship with the City.

The New York Public Library

Property arrangement: City owns land and library building and leases library building and appurtenances thereunto to The New York Public Library, Astor, Lenox, and Tilden Foundations.

Year arrangement commenced: 1897.

Term of arrangement: As long as lessee maintains the building as a public library and reading room therein and fulfills its corporate purposes and the conditions of the Agreement.

City's obligations: To maintain the building in repair excepting fire caused damage; to provide annually funds for the maintenance and repair of the building, roads, walks, fences, grading, grounds, and appurtenances attached thereto; to furnish a supply of water and adequate police patrol and protection.

Institution's obligations: To have the library accessible, free of charge, at all reasonable hours for general use; to maintain in the library a free circulating branch open to the public; to submit to the City an annual report of operations and receipts.

Document: Lease and Agreement dated December 8, 1877, between the Mayor, Aldermen and Commonalty of the City of New York and The New York Public Library, Astor, Lenox, and Tilden Foundations.

Underlying state legislation: Law enacted on May 19, 1897, entitled "An Act to provide for the construction of a public building in Bryant Park, in the City of New York, to be occupied by The New York Public Library, Astor, Lenox, and Tilden Foundations."

The New York Zoological Society

Coney Island Aquarium

Property arrangement: City ownership of facilities and use by Society for aquarium purposes.

Year arrangement commenced: 1950. Prior arrangement with respect to the Battery Park aquarium entered into in 1902 and terminated upon the Society's taking possession of the Coney Island aquarium.

Term of arrangement: So long as facilities used in manner set forth in Agreement.

City's obligations: To reimburse annually the Society for total salaries and compensation paid to aquarium and garden maintainers and laborers; to make structural repairs to aquarium.

Institution's obligations: To maintain and keep aquarium in good condition.

Document: Agreement, dated October 20, 1950, between the City of New York, acting by its Commissioner of Parks, and the New York Zoological Society, as amended by Agreements dated October 28, 1953, September 24, 1954, June 4, 1956, and September 26, 1962, respectively.

Underlying state legislation: Chapter 351 of the Laws of 1946; Chapter 671 of the Laws of 1947.

Bronx Zoological Garden

Property arrangement: City allotted, set apart, and appropriated lands comprising the Zoological Garden to the Society which exercises "entire control and management" thereover. No building or cage may be sold without consent of Board of Parks.

Year arrangement commenced: 1897.

Term of arrangement: As long as Society complies with terms and objectives of Resolution.

City's obligations: To provide annually the necessary funds for the maintenance of the Zoological Garden, its buildings, and other components; to furnish necessary supply of water and police protection; to pay salaries of all persons employed directly in the service and development of the Zoological Garden.

Institution's obligations: To keep Zoological Garden open to the public without charge subject to certain exceptions; to expend funds collected for the buildings and upkeep of the animals.

Document: Resolution of the Commissioners of the Sinking Fund of the City of New York, dated March 24, 1897.

Underlying state legislation: Chapter 435 of the Laws of 1895; Chapter 671 of the Laws of 1947.

Queens Botanical Garden Society

Property arrangement: License to occupy, operate and maintain a botanical garden and arboretum.

Year arrangement commenced: 1962.

Term of arrangement: As long as Society observes terms of Agreement.

City's obligations: To provide annually to Society such sums as are necessary for maintenance, care, and further physical improvement of the botanical garden; to provide necessary supply of water and police patrol.

Institution's obligations: To operate premises as a botanical garden and arboretum.

Document: Agreement, dated February 1, 1963, between the City of New York, acting by the Commissioner of Parks, New York World's Fair 1964-1965 Corporation, and Queens Botanical Garden Society, Inc.

Underlying state legislation: Chapter 913 of the Laws of 1961.

Staten Island Historical Society

Property arrangement: Right to use City-owned property.

Year arrangement commenced: 1969 (superseding Agreement of 1958).

Term of arrangement: As long as Society and City fulfill their respective contractual obligations.

City's obligations: To share in the cost of the construction of the historical museum. Upon construction, to make such improvements as necessary to maintain structural soundness.

Institution's obligations: To initiate steps to construct and then to share in the cost of construction of the historical museum; to manage and operate museum as public exhibit with research facilities open to the public. Upon completion of facility, to be liable for normal maintenance and preservation; to insure premises in accordance with contractual standards.

Document: Agreement, dated August 7, 1969, between the City of New York and the Staten Island Historical Society, Inc.

Underlying state legislation: Chapter 308 of the Laws of 1954.

Staten Island Institute of Arts and Sciences (High Rock Nature Conservation Center facility)

Property arrangement: Grant of permission by the City to use Park's Department property within High Rock Park as a Nature Conservation Center.

Year arrangement commenced: 1965, such 1965 Agreement being superseded by a 1966 Letter of Understanding.

Term of arrangement: The Letter of Understanding provides for a term commencing upon the execution of such Letter and ending on June 30, 1967. Both parties, however, have continued to be guided by the terms of such Letter.

City's obligations: To furnish personnel for the security and specialized services such as trash removal, forestry services, snow removal.

Institution's obligations: To operate and finance a program of nature conservation education in cooperation with the Department of Parks and the Board of Education, to provide liability insurance covering the property.

Document: Letter of Understanding, dated April, 1966, between the City of New York Department of Parks and the Staten Island Institute of Arts and Sciences. The City of New York, by action taken by the City's Commissioners of the Sinking Fund on January 20, 1917, assigned to the Staten Island Association of Arts and Sciences (the Institute's predecessor) a City-owned plot of land for the purpose of this Association's constructing a museum building.

Underlying state legislation: Chapter 850 of the Laws of 1911 (basis of 1917 assignment).

Staten Island Zoological Society

Property arrangement: Assignment of building in Park.

Year arrangement commenced: 1936.

Term of arrangement: As long as Society observes the conditions of the Agreement.

City's obligations: To plant shade trees, shrubs, and flowers to enhance premises and to perform all work of landscaping and gardening.

Institution's obligations: To maintain exhibits in buildings, to perform all maintenance work, to construct all improvements in conformity with plans approved by the Commissioner, to provide opportunities for research and study.

Document: Agreement, dated June 10, 1936, between the City and the Staten Island Zoological Society, as amended by a Parking Agreement, dated October 15, 1969.

Wave Hill Incorporated, Perkins Garden

Property arrangement: City-owned land (conveyed to City by the Perkins) to be used (but not leased) by Wave Hill, Inc. on an exclusive basis.

Year arrangement commenced: 1965.

Term of arrangement: As long as land used as an arboretum and Wave Hill complies with the conditions of the Agreement.

City's obligations: To provide such sums as may, in the discretion of the City, be deemed proper for (i) the maintenance and care of Perkins Garden by Wave Hill, Inc., by listed employee categories, and (ii) the further improving of the premises or constructing additional buildings and other facilities; to pay approved salaries of employees of Wave Hill, Inc.

Institution's obligations: To operate (i) a cultural and teaching facility containing such projects as the Commissioner deems proper, (ii) a science center, and (iii) an arboretum.

Document: Agreement and Amended Agreement, each dated November 4, 1965, between the City of New York, acting by and through the Commissioner of Parks, and Wave Hill, Inc.

Underlying state legislation: Chapter 439 of the Laws of 1965.

APPENDIX FIVE: NEW YORK CITY CHARTER EXCERPTS

CHAPTER 63*

PARKS, RECREATION AND CULTURAL AFFAIRS ADMINISTRATION

§ 2000. **Administration; administrator.**—There shall be a parks, recreation and cultural affairs administration, the head of which shall be the administrator of parks, recreation and cultural affairs.

●
§ 2003. **Functions of the administration.**—Except with respect to the functions of the board of education and except as otherwise provided by law, the administration shall perform all those functions and operations of the city of New York, relating to parks, recreation and cultural affairs, including, without limitation, the following:

●
3. Cultural affairs. With respect to cultural affairs, the administration shall have the power and duty:

- (a) to plan, acquire, design, construct, improve and manage facilities for the conduct of cultural activities by the city;
- (b) to plan, develop, conduct and supervise such cultural activities; and
- (c) to foster coordination among city, state and federal agencies and private institutions in respect of cultural activities in the city.
(Amended by L. L. 1969, No. 74, Dec. 29.)

●
§ 2004. **Landmarks preservation commission.**—1. There shall be in the administration a landmarks preservation commission consisting of eleven members. The membership of such commission shall include at least three architects, one historian qualified in the field, one city planner or landscape architect, and one realtor. The membership shall include at least one resident of each of the five boroughs.

2. (a) The members of the commission shall be appointed by the mayor for terms of three years, provided that of those members first taking office, three shall be appointed for one year, four for two years, and four for three years. Each member shall serve until the appointment and qualification of his successor. The terms of members first taking office shall commence on the date of their appointment.

(b) Before making any appointment of a member who is required to be an architect, historian or city planner or landscape architect, the mayor may consult with the fine arts federation of New York and any other similar organization. In the event of a vacancy occurring during the term of a member of the commission, the mayor shall make an interim appointment to fill out the unexpired term of such member, and where such member is herein required to have specified qualifications, such vacancy shall be filled by interim appointment, in the manner herein prescribed, of a person having such qualifications.

3. The members of the commission shall serve without compensation, but shall be reimbursed for expenses necessarily incurred in the performance of their duties.

4. The mayor shall designate one of the members of the commission to be chairman and one to be vice-chairman. The chairman and vice-chairman shall serve as such, until a successor or successors are designated. The commission shall appoint an executive director who shall devote full time to his duties. The commission shall submit an annual report on its activities to the mayor.

5. The commission may employ technical experts and such other employees as may be required to perform its duties, within the appropriations therefor.

6. The commission shall have such powers and duties as shall be prescribed by law with respect to the establishment and regulation of landmarks, portions of landmarks, landmark sites and historic districts. (*Amended by L. L. 1969, No. 74, Dec. 29.*)

•

§ 2005. Budget estimates of cultural institutions.—The capital and expense budget estimates, to the extent involving expenditures to be paid from the city treasury, of all institutions or other organizations engaging in cultural activities in the city, shall be submitted to the administrator, who shall submit such expense budget estimates to the director of the budget and such capital budget estimates to the mayor and the city planning commission in accordance with law, together with his recommendations.

CHAPTER 37

ART COMMISSION

§ 851. Constitution and appointment.—a. There shall be an art commission the members of which shall be the mayor, the president of the Metropolitan Museum of Art, the president of the New York Public Library (Astor, Lenox and Tilden foundations), the president of the Brooklyn Institute of Arts and Sciences, one painter, one sculptor, one architect, and one landscape architect, all of whom shall be residents of the city, and three other residents of the city no one of whom shall be a painter, sculptor, architect, landscape architect or active member of any other profession in the fine arts.

b. All the seven last mentioned shall serve without compensation and shall be appointed by the mayor from a list of not less than three times the number to be appointed, such list to be submitted by the Fine Arts Federation of New York. In case the Fine Arts Federation shall fail to present a list of nominees within three months from the time when any appointment is to be made, the mayor shall appoint without such nomination. In case the mayor shall fail to appoint within one year from the time when a vacancy occurs, such vacancy shall be filled by the commission.

c. In all matters which come before the commission pertaining to work under the special charge of an agency, the head of such agency may act as a member of the commission. Each president of an institution who is an ex officio member may, by a writing filed with the secretary, appoint a trustee of the institution or corporation of which he is president to serve in his place as member of the commission. Such appointment shall be revocable at any time by such president and shall terminate whenever he ceases to be president. (*Derived from former § 851.*)

§ 852. Members; how chosen; vacancies.—All appointments shall be for a term of three years commencing at the expiration of the terms of the present incumbents, except that appointments to fill vacancies shall be for the unexpired term and shall be made as provided in section eight hundred fifty-one. (*Derived from former § 852.*)

§ 853. Officers.—a. The commission shall elect a president, vice-president and secretary from its own members, whose terms of office shall be for one year and until their successors are elected and have qualified. The commission shall have power to adopt its

own rules of procedure. Five commissioners shall constitute a quorum.

b. Suitable offices shall be provided for the commission, and the amount of its necessary expenses shall annually be provided in the budget. (*Derived from former § 853.*)

§ 854. All work of art, etc., to be submitted to and approved by the commission.—a. The term "work of art" as used in this chapter shall apply to and include all sculptures, paintings, mural decorations, mosaics, stained glass, statues, carvings or castings in high or low relief, inscriptions, monuments, fountains, arches, walls, curbing, steps, gates, fences, benches, lamps or traffic signals, erected or to be erected upon or over land belonging to the city, whether the works of art be the property of the city itself or of an institution, corporation or private individual, and whether intended for ornament, commemoration or actual use.

b. No work of art shall hereafter become the property of the city by gift or otherwise, or be purchased, commissioned, contracted for, accepted, erected or placed in or upon any public building, or allowed to be placed on or extend into or over any street, avenue, square, park, dock or pier or other public place belonging to the city, unless such work of art or a design of the same, accompanied by a specification and an estimate of the cost thereof, together with a plan showing its proposed location, and, if the commission deems it necessary or desirable, also a model, shall first have been submitted to the commission by the head of the agency having jurisdiction, and such work of art or the design thereof and its location shall have been approved in writing by the commission. No final payment shall be made for the purchase or erection of any such work of art except upon certificate signed by the president or vice-president and the secretary or executive secretary of the commission that the work has been completed substantially in accordance with the approval of the commission.

c. No building, bridge or viaduct or approach thereto, dock, pier, gate, fence, lamp or other structure shall be erected upon land belonging to the city, and no arch, bridge, structure or approach which is the property of any corporation or private individual shall extend over or upon any street, avenue, highway, park or public place belonging to the city, and no new lines, grades or plotting or layout of public ways and grounds shall be accepted or work in pursuance thereof commenced unless the design thereof, accompanied by an estimate of cost and a plan showing the proposed location, shall have been submitted to the commission and the design, and in the case of a building or other structure its location in relation to existing or projected developments in the vicinity, shall have been approved in writing by it. No final payment shall be made for the purchase or erection of any such building or structure except upon certificate signed by the president or vice-president and the secretary or executive secretary of the commission that the work has been completed substantially in accordance with the approval of the commission.

d. The approval of the commission shall be required as hereinabove provided for every such work of art or structure hereafter purchased, commissioned, contracted for, accepted or erected, except that in the case of any building or other structure the total estimated cost of which shall not exceed two hundred fifty thousand dollars, the approval of the commission shall not be required if the mayor or the council shall in writing request the commission not to act; but nothing in this section shall be construed as intended to impair the concurrent power of the administrator of parks, recreation and cultural affairs to refuse his consent to the erection or acceptance of any public monument or memorial or other work of any sort within any park, square or other public place under his jurisdiction. (*Subd. d amended by L. L. 1968, No. 22, April 22.*)

e. Designs for all buildings or other structures, intended for temporary use in a fixed location during a period of more than one year, shall be subject to the same forms of procedure as those adopted for permanent buildings; but the approval of such designs shall be for a period of three years only, after which the commission shall either extend the period or order the removal of the building or other structure.

f. The commission shall periodically examine all monuments, sculpture and paintings belonging to the city, shall make or approve detailed recommendations for their cleaning, mainte-

nance and repair, and shall have general supervision over such monuments, sculpture and paintings and their cleaning, maintenance and repair. No cleaning, restoration, repair, alteration, removal or relocation of any work of art shall be contracted for, commenced, or prosecuted, unless approved in writing by the commission. No final payment shall be made for such work except upon certificate signed by the president or vice-president and the secretary or executive secretary of the commission that the work has been completed substantially in accordance with its approval. (*Derived from former § 854.*)

§ 855. Time for decision limited.—If the commission shall fail to take action upon any matter legally submitted to it within sixty days after such submission, its action shall be deemed unnecessary. (*Derived from former § 855.*)

§ 856. Removal or relocation of works of art; duty of commission.—In case the immediate removal or relocation of any existing work of art shall be deemed necessary by the mayor, the commission shall, within forty-eight hours after the receipt of written notice from him, approve or disapprove of such removal or relocation, and in case of its failure to act within forty-eight hours after receipt of such notice it shall be deemed to have approved the same. (*Derived from former § 856.*)

APPENDIX SIX: OTHER SOURCES OF SUPPORT

Support for New York City's cultural affairs is also provided by the state and federal governments, and by the foundations, corporations, and individuals who together comprise the private sector.

New York State

The New York State Council on the Arts (NYSCOA), an agency of the State's Executive Department, is the state organization concerned with cultural affairs. Organized in 1960 as a temporary commission, it operates with funds appropriated each year by the state legislature. For fiscal 1974/75, \$34.1 million was appropriated.

NYSCOA funds are granted to nonprofit cultural organizations offering services to the general public, including (but not limited to) orchestras, dance companies, museums, and theatre groups. Grants to public schools, public universities, and state agencies or departments are prohibited.

The state legislature also determines general policy for the New York State Council on the Arts. The 1974 legislation directs the Council to provide:

- 1) Funds for basic support, program funding, and community arts services. This year 50 percent of total funds are to be granted to primary cultural organizations, as defined by the Council.
- 2) Support in all three of the above categories, distributed throughout the state on the basis of 75¢ per capita minimum to each county. This new provision will be of great importance to the boroughs of New York City: In the Bronx, for example, where direct funding by the Council last year was \$373,567, this year at least \$1,103,775 in either arts services or funds will have to be provided; Brooklyn will increase from \$717,235 to at least \$1,951,500; Queens from \$195,000 to at least \$490,400; and Staten Island from \$102,037 to at least \$221,550.¹⁹ It should be pointed out that the arts services provision may be satisfied by an arts organization based in one locality, performing or exhibiting in another.
- 3) A plan for decentralized decision-making on grants smaller than \$3,000, for community arts services: This may be done through county governing bodies or their designated alternatives, by regional arts councils, or in other ways. According to the Council, "Inevitably a fundamental part of the plan will be the development of local or regional arts authorities which meet clearly defined standards."²⁰

It might be noted that the NYSCOA is not permitted to provide capital funds.

19. Article, The New York Times, May 6, 1974.

20. Ibid.

In addition to the NYSCOA grants to cultural organizations, certain services are provided by the New York Foundation for the Arts, an independent NYSCOA grantee. The Foundation maintains an interest-free revolving fund for loans, in amounts up to \$5,000, against grants from NYSCOA that have been awarded but not yet paid. Some grantees of the National Endowment for the Arts are also eligible for similar loans, and, as of 1974, two recipients of PRCA Code 998 funding for summer programs were aided. The loan fund is a service for cultural groups who must often wait several months between grant notification and payment. Small organizations, in particular, may have difficulty meeting their needs during this interim period, and they usually cannot obtain or afford conventional financing from commercial banks. In 1974/75, the New York Foundation for the Arts will have \$500,000 available for these loans.

Although the New York State Council on the Arts is the primary state body concerned with cultural affairs, twenty-one of the remaining fifty-five state agencies provide some support to the arts, and forty are in some way involved with cultural activities.²¹ Included in these are the New York State Dormitory Authority, which is financing the construction of City College of New York's Leonard Davis Hall, and the Metropolitan Transportation Authority, which recently initiated the Culture Buses in New York City.

United States Government

Federal funding for cultural affairs is channeled through several agencies. The National Endowment for the Arts and National Endowment for the Humanities are independent agencies established in 1965 as the two components of the National Foundation on the Arts and the Humanities. The two Endowments, advised by the National Council on the Arts and the National Council on the Humanities, respectively, formulate their own programs and policies in accordance with the enabling legislation passed by the Congress.

The major goals of the Arts Endowment are to make the arts more widely available to millions of Americans, to preserve America's cultural heritage, to strengthen cultural organizations, and to encourage creative development.²²

The National Endowment for the Arts makes grants to individuals of exceptional talent and to nonprofit, tax-exempt organizations in the fields of architecture and environmental arts, education, performing and visual arts (including public media, museums, and literature), and community activities. A separate program provides matching block grants to official state arts agencies (a maximum of \$200,000 per state in fiscal 1975) which also receive grants from other Endowment program areas for specific projects. Grants to organizations must generally be matched at least dollar for dollar. At present there is no program of grants to municipalities.

In fiscal 1974, of the \$60.8 million in total funds available, New York City organizations and individuals received grants totaling \$5.9 million from the National Endowment for the Arts. Of these, six City-supported institutions received \$474,265, and an additional seven, all listed in PRCA Code 998, received \$452,301. Each of these grants was allocated for a specific program.

The major goals of the National Endowment for the Humanities are to help individuals, teachers, scholars, and writers develop and sustain the humanities as intellectual endeavors important in themselves and as sources of insight into human problems and priorities. The Endowment supports projects either through outright

21. New York State Commission on Cultural Resources. Preliminary Report (State of New York, March 1973), p. 0.5.

22. National Endowment for the Arts. Guide to Programs, 1973.

awards or through matching grants made to individuals and educational institutions including media organizations, museums, and historical societies. Of the \$64 million available in fiscal 1974, total cash payments to individuals, local institutions, and national organizations located in New York City were \$5,640,024.

In addition to funds available from the two Endowments, funds are available from other government agencies for cultural programming, notably the Department of Health, Education and Welfare, but also including the National Institutes of Health and the National Science Foundation, which supports much of the research at The New York Botanical Garden.

The lack of a central decision-making agency with responsibility for New York City's cultural resources hampers coordination with the state and federal arts agencies. At times this results in conflicting decisions. For example, a New York City community group applied to the Bureau of the Budget for expense budget funding to support cultural activities in a City-owned building. The City turned down the request because similar activities already existed in the neighborhood but the NYSCOA recently allocated operating funds to the same group.

Perhaps more important, state and federal policies are geared to specifically defined program areas. Allocations and policy determinations are made annually by legislatures and thus funding levels and priorities are always subject to change. A responsible and well-informed City agency could be closer to the day-to-day problems and programs of grantees than a federal or state agency, and could greatly improve the consistency of support at each level and play a crucial role in interpreting the needs of city cultural institutions to the more remote sources of public funding.

Moreover, each agency at every level of public support requires a different application with varying types of information. This imposes a severe paper work burden on all applicants, large and small. In addition, potential applicants are not always aware of the various types of federal and state support available to them. New York City's cultural organizations and its artists need a centralized agency to guide them through this maze, and to help advocate their cause at each level of government.

Private Sector Support

Private foundations, corporations, and individuals provide the backbone of support for most of the cultural institutions of New York City.

Though changing financial conditions and programs have resulted in a decline in federal support for the arts, according to the Foundation Center, in 1973 foundations made seventy-seven grants of \$10,000 or over, totaling \$11 million, to New York City cultural organizations. In 1971, the last year for which there are figures, small grants of \$5,000 or less totaled \$3 million.

Foundation grants are generally awarded for specific programs, performances, or exhibitions. Some grants are made for general support or endowment, but most major private foundations prefer not to contribute to capital costs. Foundation grants to the same institution are generally for a one to three year period and therefore do not solve the problem of long-term support. Foundations frequently aim to encourage an institution or a new program while it develops its own support or fails to demonstrate long-term viability.

Individual contributions are still the major source of support for both institutions and individual artists. This support varies from memberships to multi-million dollar capital or endowment gifts. Private funds, usually raised by board members, have aided in capital improvements for City-supported institutions as well as making up a significant share of the operating costs. Some of the major established institutions rely almost totally on private support. The time and expertise

donated by trustees is itself a major contribution in kind. There are also organizations such as Volunteer Lawyers for the Arts and individual accountants and accounting firms which privately contribute many free hours of valuable service.

Corporate support for the arts is a relatively small but increasing source of funds. Major industries have sponsored museum exhibitions, community street theatre festivals at Lincoln Center, and music and film programs in the parks. Corporate support represents the most promising source of new funding in the future. The great majority of corporations allocate far less than the deductible 5 percent maximum for charitable contributions. It should also be noted that cultural activities generally rank low on their list of corporate funding priorities. In addition to direct funding, more and more corporations are providing service in the form of printing, computer time, and volunteered executive time. Also, many companies are making plazas and interior facilities available for performing and visual arts events. Assistance in obtaining permits and in complying with regulations would be helpful to them and would encourage others to follow their lead.

With stronger and more coordinated City encouragement, there is little doubt that significantly greater private funds for cultural institutions and artists could be forthcoming. Indeed, this objective should be one of the primary goals of this new Cultural Affairs Commission and Agency.

APPENDIX SEVEN: OTHER CITIES

A comparative survey of ten other cities²³ reveals that cities and counties throughout the country are recognizing the economic, political, and social benefits of their cultural resources. Increasingly, local governments are beginning to regard support of cultural institutions and programs as a public service, on a par with other municipal functions.

At the same time, a trend toward growing interest in cultural activities has created increased demands on existing institutions and organizations. Most cities are reacting to the needs with a combination of public and private support, the percentage of each varying greatly from city to city.

Exact parallels between New York and other cities are difficult to draw. Support for publicly-owned institutions in other areas is often drawn from county rather than city coffers, and the very scale of the problem in other cities is of course, overwhelmed by that of New York. Still, the systems described here may offer useful information and insights.

Municipal Bodies

Boston:	Office of Cultural Affairs
Los Angeles:	Municipal Art Department
Minneapolis:	Plans for a foundation to support an art commission are currently being developed by an Advocate for the Arts, hired by the City Council
Philadelphia:	Art Commission
San Francisco:	Art Commission
Seattle:	Arts Commission and Department of Parks and Recreation-Cultural Arts Section

Direct Budget Support to Cultural Institutions

Philadelphia
San Francisco
Seattle

Quasi-public Support Organizations

Los Angeles:	Music Center Operating Company and Performing Arts Council
St. Paul:	Council of Arts and Sciences

Taxing Structures and Bonding Devices

Chicago:	Portion of 8 percent hotel tax; Chicago Park District, a special taxing authority which also issues bonds
Minneapolis:	Bonding arrangement for Minneapolis Orchestra

23. Atlanta, Boston, Chicago, Los Angeles, Minneapolis, Philadelphia, St. Louis, St. Paul, San Francisco, Seattle.

Hall
St. Louis: Metropolitan Zoological Park and Museum District
San Francisco: Portion of 6 percent hotel tax

"Artistic Embellishment" Ordinances

Philadelphia:	Up to 1 percent
San Francisco:	2 percent
Seattle:	1 percent

Private Support Organizations

Atlanta:	Atlanta Arts Alliance
Seattle:	United Arts Council of Puget Sound

Private Service Organizations

Atlanta:	Greater Atlanta Arts Council
Boston:	Metropolitan Cultural Alliance
Minneapolis-St. Paul:	Twin Cities Metropolitan Arts Alliance
Seattle:	Allied Arts

Atlanta

The Atlanta Arts Alliance is a private holding company that owns and operates the Atlanta Memorial Arts Center. The Alliance completed construction of the Center in 1968, using privately donated land and \$13 million in private construction funds. Responsibility for maintenance and continued growth of the Center is assumed by the Alliance. Maintenance services are contracted privately. The four major tenants²⁴ of the Center are included in the corporate framework of the Alliance; thus, virtually all the visual and performing arts of Atlanta co-exist under one roof and one corporate structure. The Alliance is responsible for fund-raising and budgets of the constituent organizations. The fiscal 1973 Alliance budget of \$4.5 million was derived from: 1) earned income (40 percent); 2) endowment income (33 percent); 3) annual fund drive (14 percent); and 4) individual and foundation grants (13 percent). The only support from city or county governments is in the form of fees paid to companies performing in city or county facilities.

Further private support for Atlanta's cultural activities is provided by The Greater Atlanta Arts Council. The Council produces a monthly calendar of events, public forums, conferences, and television programs on the arts and, through Model Cities and Emergency School Assistance grants, sponsors workshops for underprivileged adults and children.

Boston

Boston is one of the three cities surveyed which has a municipal agency dealing exclusively with cultural affairs. The Boston Office of Cultural Affairs (OCA), established in 1970, was originally created to administer "Summerthing," the city's neighborhood arts festival. Currently, 75 percent of city funding to the Office of Cultural Affairs is for Summerthing; the remaining 25 percent supports a staff of five, year-round neighborhood programs, assistance to arts organizations, public celebrations, city hall exhibits and events, and bicentennial activities. Funding is through the Mayor's office; the 1973 OCA budget was \$750,000, of which \$530,000 came from the city budget. The Office of Cultural Affairs provides the only municipal support to the arts in Boston. All the city's museums, zoos, and gardens are privately owned and supported.

24. High Museum of Art, The Atlanta School of Art, The Atlanta Symphony Orchestra, and The Alliance Theatre Company.

Additional support for Boston's cultural activities is provided by the privately organized Metropolitan Cultural Alliance. The Alliance operates as a resource center for more than seventy member cultural groups. It receives no funding from the city.

Chicago

The Chicago Park District was formed in 1934 by an act of the Illinois State Legislature. It is a special taxing authority, separate from the municipal and county government structures. Revenues are derived from a real and personal property tax, from which the District receives eight cents of every dollar collected by the county. Museums receive a fixed ratio of the revenues, while planetarium and zoo allocations are based on need. In some cases the District owns the property on which museums stand, but not the facilities themselves. District funding is generally used by museums for maintenance and physical improvement; operating funds are obtained from other sources. The following institutions are currently receiving support:

Museum of Science and Industry.....	\$1,300,000
Field Museum of Natural History.....	1,300,000
The Art Institute.....	1,300,000
Lincoln Park Zoo.....	1,200,000
Shedd Aquarium.....	1,000,000
Chicago Historical Society.....	130,000
Chicago Academy of Science.....	209,000
Adler Planetarium.....	436,000

Additional District revenues are generated by the operation of commercial enterprises, including stadiums, restaurants, and parking facilities.

In 1971, state legislation permitted the Chicago Park District to issue \$30 million in general obligation bonds to meet rehabilitation and other capital needs of the six museums in the District. Funds are made available to the museums on a matching basis, with allocations determined by need. The bonds are amortized with tax revenue funds.

Currently a hotel tax is also benefitting the arts in Chicago. It is an 8 percent levy: 2 percent is retained by the city for general expenditures and 6 percent is turned over to the state. The state returns 1 percent of its share to the city for promotion of tourism and cultural events. This 1 percent, in 1974, yielded \$1.1 million of which approximately half was allocated for cultural purposes. The Mayor is responsible for expenditure of these funds.

Los Angeles

The Los Angeles Municipal Art Department was created by city charter. Originally charged with approval of architectural plans for all city buildings, the functions of this department have expanded to include operation of the Municipal Art Gallery, the Junior Art Center, the Bureau of Music, and a landmarks designation board. The 1974 budget is \$760,000.

The Music Center of Los Angeles County, composed of five resident performing arts organizations,²⁵ is operated and maintained by two nonprofit corporations, The Music Center Operating Company and the Performing Arts Council of the Music Center.

25. The Los Angeles Symphony, The Master Chorale Association, The Center Theatre Group, The Music Center Opera Association, The Los Angeles Civic Light Opera.

The Music Center Operating Company leases the three building Music Center complex from Los Angeles County. In turn it sub-leases offices and theatres to the five resident groups, books events, operates the box offices, and manages general accounting for the complex. All revenues from concessions and rentals are retained by the Operating Company with the exception of \$1.5 million generated annually by the parking garage. The garage revenue is returned to the county, which in turn spends \$2.7 million annually on the Music Center for maintenance, security and ushering personnel, and utilities.

The Performing Arts Council of the Music Center is the policy-making and governing body for the five resident Music Center companies. The Council does all fund-raising necessary to cover deficits of the companies, with the exception of the Civic Light Opera, whose deficit is covered by a panel of guarantors. An annual drive has raised \$1.8 million annually for the last several years. Each group submits an annual budget to the Council's Central Committee. After review of budgets and anticipated revenues, the Committee disburses funds to cover deficits.

Each resident group is privately operated, with a separate corporate identity. Before applying to any public or private source for funds, however, a group must clear with the Council.

The Council's annual operating expenses are \$275,000, including rent paid to the Music Center Operating Company, salaries of sixteen staff members, and the costs of the fund-raising drive. Operating money comes directly, and exclusively, from fund-raising revenues. The four resident groups benefitting from the Council's 1974 drive are:

Los Angeles Symphony.....	\$750,000
Master Chorale Association.....	60,000
Center Theatre Group.....	500,000
Music Center Opera Association.....	200,000

Construction of the Music Center was financed with privately raised funds. Of the \$34.5 million required for the three buildings, \$20 million was acquired in cash, the balance in privately floated bonds. Los Angeles County is retiring the bonds; by 1990, when the bonds are completely amortized, the county will own the buildings. The county-owned land on which the Center is located is currently leased to the Music Center Operating Company.

Minneapolis

Minneapolis is experimenting with a unique arrangement to finance the construction of the Minneapolis Orchestra Hall. Scheduled for completion this year, the Hall will benefit from the city's power to borrow money at a low interest rate. The complex \$9.2 million agreement, designed to finance the acquisition of land and the Hall's construction, has been worked out by the city and the Orchestral Association. Since half of the building site will become a public park, both the city and the Orchestra benefit. The arrangement works this way: the Association finances the \$11 million cost of land acquisition and construction (including cost of conventional bank financing against future pledges) from a special \$13.5 million construction fund raised by the Association. (The remaining \$2.5 million will become a separate endowment to cover future operating deficits.) After completion of construction, the Orchestral Association will sell the new Hall to the city (for \$9.2 million), which will pay for the purchase by the sale of general obligation bonds. A portion (\$1 million) of the proceeds of the sale will be contributed by the Association back to the city to assist in financing the adjacent park. The balance (\$8.2 million) will comprise a new endowment fund to support the rent. The Orchestral Association will sign a thirty year lease with

the city, which will then own the building. The Orchestral Association's rental payments (\$600,000 per year) will amortize the city's debt (principal and interest). The endowment income will cover the rental payments by taking advantage of the yield differential between the municipal bond rate of 5 percent and the substantially higher interest rate obtainable from the endowment. At the end of its thirty year lease, the Orchestral Association will buy the building back from the city for a nominal sum.

Additional support for cultural affairs has recently been forthcoming from both the public and private sectors of Minneapolis. The City Council has recently established a position for an Advocate for the Arts, who is responsible for development and promotion of a foundation for an arts commission. And, using as a model Seattle's Allied Arts, the private sectors of Minneapolis and St. Paul have founded a Twin Cities Metropolitan Arts Alliance.

Philadelphia

The Philadelphia Art Commission holds responsibility for approval of municipal art acquisitions (whether purchased or donated) and their placement, approval of design and location of city buildings and bridges, and administration of a 1959 ordinance which prescribes up to 1 percent of any city construction contract for "aesthetic ornamentation" purposes. Operating under the jurisdiction of the Department of Public Works, the Commission has two full-time employees and an annual budget of \$20,000. Another 1 percent ordinance, applying to any development in the city's urban renewal areas, is administered by the Redevelopment Authority. In the latter case, a committee of the Authority reviews and approves the fine arts proposals submitted by developers.

The City of Philadelphia also provides some direct support to cultural institutions. Renovating and operating expenses of the Philadelphia Art Museum are covered by an allocation to the Fairmount Park Commission (\$1.8 million this year). This finances all capital improvements, utilities, and salaries for maintenance and security personnel. In addition, the Museum occupies its city-owned premises rent free. The Atwater-Kent Museum and the Betsy Ross House are also allocated line item support in the municipal budget. City funding is provided to the Park Commission for support of public concerts.

St. Louis

In 1971 St. Louis created the Metropolitan Zoological Park and Museum District, a special taxing area coterminous with the city and county. The enabling legislation provides that the District receive nine cents on each hundred dollars of assessed valuation of all taxable property within the District. The District receives the revenues from county and city tax collectors and distributes them on a 4-4-1 basis to the Art Museum, Zoological Park, and Museum of Science and Natural History.

In 1973 the taxes collected for the District amounted to \$1,493,240 from the City of St. Louis, and \$2,492,600 from St. Louis County. Of this amount (total: \$3,985,840), \$3,784,980 was disbursed to the institutions and \$197,382 to the District Operating Fund.

The three institutions involved receive the largest portion of their annual budgets from the taxing authority. Some income is derived from other sources, including private contributions and foundation grants. The Zoological Park also earns income from concessions within the Park.

St. Paul

The St. Paul Council of Arts and Sciences, established in 1954, operates as a

quasi-public arts council which leases city-owned property rent free to cultural institutions. It also provides operating revenues for its seven member agencies.²⁶

In 1965 an Arts and Science Center was created, half financed through a public bond issue, and half with private funds raised by the Council. The Council and member agencies now occupy the city-owned, county-supported Center facilities on a rent-free basis. In return for administering the facilities for the public benefit, the Council receives approximately \$310,000 annually in county funds for maintenance costs, security personnel, and utilities. This city and county support allows the Council's member organizations to spend the proceeds of their annual fund-raising drives on programming.

The Council's expenditures in 1973 were \$3 million. Revenue is derived from four major sources: earned income (25 percent), individuals and foundations (20 percent), federal, state, and local governments (20 percent), and annual fund drive (35 percent).

In the private sector, St. Paul recently joined with Minneapolis to create the Twin Cities Metropolitan Arts Alliance, based on the model of Seattle's Allied Arts.

San Francisco

The San Francisco Art Commission was created in 1932, through city and county charter. The Commission's approval is required for any city or county art acquisition (whether purchased or donated), for design and location of all city and county construction, and for any structure or fixture erected on a public site.

Supervision and control of all art and music appropriations made by the Board of Supervisors is also granted to the Commission, as is the administration of an ordinance stipulating that 2 percent of all capital construction be used for art enrichment. The Commission budget for fiscal 1974 is \$1 million. Of this, \$800,000 is provided by the city, the remainder by hotel tax revenues, a National Endowment for the Arts grant, and local foundations. More than 50 percent of the city's allocation (\$500,000 derived from revenue sharing funds) must be used to obtain or renovate cultural facilities for community use. The balance of the budget supports such projects as the civic chorale, an arts festival, and, primarily, neighborhood arts programs (\$115,000) and pops concerts (\$125,000). The pops concerts, by law, receive .5¢ of every \$100 of assessed valuation of the property tax.

In addition to the Commission budget, the city provides several million dollars, derived from a 6 percent hotel tax and the general fund, to cultural organizations. Fifty percent (\$3 million) of the revenues from the hotel tax are used to support the Publicity and Advertising Fund. Presently, half (\$1.5 million) of this is allocated by the Fund to the support of cultural organizations, including the San Francisco Opera, Symphony, Museum of Art, and Ballet Association. Sixty smaller groups also receive aid.

General fund revenues of more than \$4 million are allocated for support of cultural organizations and programs, including the Art Commission.

Seattle

The Seattle Arts Commission currently operates on a \$407,000 (fiscal 1974) budget provided by the city.

26. Chimera Theatre Company, COMPAS, Minnesota Museum of Art and Art School, Schubert Club, Science Museum of Minnesota, St. Paul Philharmonic Society, St. Paul Opera Association.

The Commission's activities include the publication of a monthly newsletter, and sponsorship of the annual summer arts festival, artists-in-residence and space-for-artists programs. It also provides funding for Seattle's Art Museum, individual artists, and a number of performing arts organizations, coordinates individuals and organizations with funding sources, and encourages the business community and private sector to match municipal grants. The Commission is also responsible for administration of an ordinance which provides 1 percent of capital construction funds for purchase of works of art.

Additional municipal funding (\$110,000 annually), provided to the Cultural Arts Section of the Department of Parks and Recreation, supports community and children's theatre, a dance center, and craft workshops. The city also allocated \$3.2 million to Seattle Center, part of the 1962 World's Fair, which has become part of the municipal government structure. Among the residents of the 74-acre complex are a symphony, opera, repertory theatre, United Arts Council, Bicentennial Commission, Pacific Science Center, Art Museum, and the Arts Commission.

Allied Arts, a private Seattle organization that has served as a model for similar groups in other cities, operates as an active advocate, lobbying, sponsoring conferences, and monitoring public support of the performing arts. The United Arts Council of Puget Sound functions as a separate, fund-raising arm.

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