

LOWER MANHATTAN DEVELOPMENT CORPORATION
NEW YORK STATE COUNCIL ON THE ARTS
NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

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RE: Cultural Forum :
World Trade Center Site :
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P R O C E E D I N G S

PRESIDENT RAMPE: We are going to get started.

Good evening. I'm Kevin Rampe, the President of the Lower Manhattan Development Corporation.

And I would like to welcome all of you to our first forum discussing the LMDC's Invitation to Cultural Institutions.

As we enter this pivotal phase in our revitalization effort, I am pleased to see that so many organizations are interested in participating in the development of Downtown's cultural future.

There have been numerous press reports about which cultural institutions are or are not going to be making the World Trade Center site their new home. And I want to be perfectly clear. No decisions have been made.

We are starting with a level playing field here tonight. Our purpose is to build a thriving center on the World Trade Center site and all institutions are welcomed to take part in that effort.

Rebuilding the World Trade Center site is going to be a tremendous undertaking and

require the coordination of many agencies and individuals. It will also require the active collaboration from you, the cultural institutions of the world.

Since our inception, the LMDC has stated that the creation of a thriving cultural community is crucial to the revitalization of Lower Manhattan. Your participation is critical to our success.

Cultural facilities will infuse this community with vitality, contribute to the Downtown economy and provide the foundation for a truly diverse, mixed-use neighborhood.

Last month, under the direction of Governor Pataki and Mayor Bloomberg, and with the cooperation of Richard Schwartz and Kate Levin, our partners in the City and State, the LMDC released an Invitation to Cultural Institutions. This document was created to solicit information from organizations interested in locating or being part of the cultural facilities and programs on the World Trade Center site.

The ICI looks to complement Lower

Manhattan's existing cultural treasures by transforming the World Trade Center site into a new cultural epicenter for the region.

By incorporating a vast complex of cultural institutions that frame and protect the memorial setting, we will celebrate life and honor and remember those we lost.

For example, one of the new facilities will be an interpretive museum that will convey the events of September 11th and February 26, 1993 to the future generations. The museum will educate, inform and inspire each and every visitor as it tells the stories of the many individuals who lost their lives as well as the countless acts of heroism that emerged from that tragedy.

Today, we are here to answer your questions and provide additional insight into the ICI plans and process. This is not a formal Request for Proposals and will not result in the awarding of contracts or grants.

Submission requirements are available on our website and we will posting the questions and answers received here at the forum and

through the mail on our website at www.renewnyc.com.

I encourage everyone here to respond to the Invitation to help us create a world-class cultural district.

On the panel tonight to answer questions are Richard Schwartz, the Chairman of the New York State Council on the Arts, and Kate Levin, Commissioner of the New York City Department of Cultural Affairs, Anita Contini, the LMDC Vice President and Director for Memorial, Cultural and Civic Programs, and Andrew Winters, the Vice President/Director of Planning and Development.

I would like to first introduce Richard Schwartz to say a few words. Rich was appointed Chairman of the New York State Council on the Arts in January of 1999 by Governor Pataki and has served as a Trustee of the Lincoln Center for the Performing Arts, a Commissioner of the National Museum of American Art, and has previously held various other positions with many arts, historical and educational organizations. He clearly understands how the arts and cultural institutions will affect all of our lives.

Please join me in welcoming Mr.

Schwartz.

(Applause.)

MR. RICHARD SCHWARTZ: Thank you very much, Kevin.

New York is home to some of the world's most talented and creative artists and arts professionals resulting in extraordinary cultural organizations. They present a vast array of exciting performances and exhibitions to greatly enhance the quality of life that can make living in or visiting New York such a unique experience.

In addition, they generate an economic impact in excess of \$13.5 billion to the State's economy.

It is thus fitting that a vibrant cultural community should be included in plans for the World Trade Center site.

Since the New York State Council on the Arts is dedicated to preserving and expanding the rich and diverse cultural resources of the State, we were delighted to join the Department of Cultural Affairs and the Lower Manhattan Development Corporation in a project designed to move diverse

cultural organizations to the site.

We are encouraging both large and small institutions and partnerships from New York and other parts of the nation and the world to explore the opportunity to serve the residents of Downtown Manhattan as well as the large number of visitors who will be drawn to the site.

We envision a site that will contain an interpretive museum and a variety of performance and exhibition spaces outlined in the Invitation to Cultural Institutions that I trust you have seen.

This promises to be one of the most exciting and unique arts and cultural centers in the nation and every proposal, large or small, will be welcomed.

We will establish a fair method of evaluation. And although most of the funding will have to be self-generated, we anticipate some public support.

If you are a NYSCA applicant, please be assured that participating in this Invitation will in no way affect your funding relationship with us. Our annual grants programs will not be connected to

this initiative and the information that you provide as part of this proposal will not be used in evaluating your NYSCA applications.

The ICI is designed to elicit the visions of all organizations that wish to work within the context of the World Trade Center site.

I hope that you are as excited by this project as we are. I encourage you to participate.

Now it is my pleasure to introduce my dear friend and the dynamic Commissioner of the New York City Department of Cultural Affairs, Kate Levin.

(Applause.)

COMM. KATE LEVIN: Thank you.

While our main focus here this evening is to talk about the World Trade Center site, I just want to offer a little bit of context regarding the cultural development of Lower Manhattan for your consideration.

The World Trade Center site is, of course, one of the most exciting and extraordinary opportunities for cultural development in New York City in many years. The long-term goal, however, is to

integrate that development into consolidating and strengthening the cultural life of all of Lower Manhattan so that it is a vibrant community that is defined by a cultural presence that serves residents, workers and all New Yorkers and visitors to this City.

The Administration of the City of New York in partnership with the State, with the LMDC, is very concerned to make this happen in as reasonable and creative a way as possible. Mayor Bloomberg delivered a speech last December which outlined a vision for Lower Manhattan in which culture was very much a driving force in that and in which it was very much embedded in the overall plan for the area taking into account all aspects of development, which include transportation, infrastructure, housing and long-term planning.

On the City side, under the leadership of Deputy Mayor Dan Doctoroff, the Administration has put in place a structure to oversee and coordinate efforts to redevelop Lower Manhattan beyond the World Trade Center site. And that is composed of ten working groups each representing a different facet of the development process. And they

are working in collaboration to see that all plans fit a cohesive strategy.

Overall, we believe that this process will be the most constructive way for the City to address the development process in that it relies on teamwork and on the creating of opportunities.

The cultural group, which I chair, is working particularly closely with the LMDC as our key partner, also with City Planning, with HPD and with the Department of Transportation.

Our approach to cultural development is two-fold: to strengthen what already exists in Lower Manhattan, and to generate new opportunities.

The ultimate objective, again, is to create a cultural density while ensuring that the opportunities we create do not compete with but rather compliment each other and, therefore, serve the needs of the entire City.

New York City does not control the vast majority of land in Lower Manhattan. Neither does New York State. Therefore, initiatives to designate space for cultural properties beyond the World Trade Center site must be done in conjunction with a host of

non-governmental entities, including landlords and developers.

We know that fostering public/private partnerships will be critical as will leveraging the resources and expertise of Business Improvement Districts, the real estate community and the City's arts and community organizations, both large and small.

Community Board #1, the Lower Manhattan Cultural Council and the Downtown Alliance, for example, have all been terrific partners of the City and have done an excellent job of promoting art throughout the area.

We are currently exploring the feasibility of various funding mechanisms to support an overall development scheme, and, of course, the LMDC will be key partners in this effort.

We are exploring ideas including providing incentives to catalyze relocations to the area, creating special tax zones, issuing public bonds and providing zoning bonuses for designating cultural space in potential new developments or residential conversions.

To create a 24/7 cultural community, we must create a variety of around-the-clock cultural opportunities: museums and historic sites for daytime visitors, performing arts for evening outings and studio and rehearsal spaces for use at all times.

The clock is a useful analytic tool for describing what we want Lower Manhattan to become, a place not only for consuming art but for producing art as well.

And we look forward to working with all of you to make that happen.

Thank you.

(Applause.)

MS. CONTINI: Hello, everyone! It's great to see so many of you here and many friends in the cultural community.

We are very fortunate to have a Governor and Mayor that have been so supportive to the cultural life of the City. And I really want to thank Kevin, our President, and his leadership on this, and Kate and Richard for their partnership in making this happen.

As many of you know, the World Trade

Center site has drawn a great deal of interest from cultural institutions. For some time the LMDC and other State and City agencies have been receiving unsolicited proposals for the World Trade Center site from a variety of cultural groups. Some groups have come forward with detailed proposals while others have come to simply talk about possible ideas.

Together with the New York State Council on the Arts and the Department of Cultural Affairs, the LMDC felt it was important to have a more defined and open process on where we could invite all cultural organizations, locally, nationally and internationally, to hear our goals and understand the cultural opportunities on the site.

We designed the ICI in order to hear about as many creative ideas as possible.

The purpose of the ICI is:

To solicit ideas from cultural institutions interested to being on the site with either a cultural facility or a program;

Creating an interpretive museum about the events of 1993 and 2001.

The information gathered from

cultural institutions will be used to further develop the World Trade Center site.

However, the ICI is not intended for institutions interested in proposing programs or facilities beyond the site. The LMDC, in collaboration with State and City agencies, is developing an approach to cultural development in Lower Manhattan.

New cultural facilities and the activities they support on the World Trade Center site will animate the neighborhood and define the community, honor and celebrate life while providing an appropriate setting for remembrance, and stimulate the economic development of the area.

We will be considering a number of creative ideas.

An interpretive museum to the events of February 26, 1993 and September 11, 2001, located on the World Trade Center site, is an essential element to memorializing and honoring those who died. Such a museum should tell the individual stories of the victims, recognize the contributions of all towards rescue, recovery and relief efforts, and allow for ongoing changing programs.

These events could be related within a broader social, political and historical context.

In addition to an interpretive museum on the site, we are interesting in hearing about a broad range of cultural ideas for the site, many of which are listed in the ICI and on the screen.

Joint ventures, collaborations or mixed-use facilities are very much encouraged.

In responding to the ICI we ask you to provide a very clear, concise description of your cultural facility or program, information about your organization's management, facility uses, financial information to the extent it's possible about capital budgets, operating budgets and anticipated financial commitment for proposed projects.

We are aware that existing organizations may be able to provide a different level of detail than those who are proposing ideas for organizations that do not yet exist.

On the screen is a very important item. We are asking all respondents in the ICI to please complete this attachment. It is very important in our processing and to do that as best as you can

possible.

The schedule is, as you know, we put the ICI out on June 30th. Questions are going to be due now on July 31st. We've extended the question period. And on August 15th we will be posting all the questions on the LMDC website. And we will also be posting all the questions that we get from you here this evening.

The LMDC will consider the submitted information beginning in the fall of 2003. We will be working with both the New York State Council on the Arts and the Department of Cultural Affairs in reviewing all of the information submitted.

Again, the information gathered will be used to further develop the cultural plans for the World Trade Center site.

It is important to understand when you look at the drawings of the site plan within the ICI that these are illustrative drawings. They are mainly architectural envelopes for cultural buildings.

There are a number of locations on the site which can accommodate cultural facilities. In addition, there are open public spaces for ongoing and

changing cultural programs.

Within the Libeskind site plan there is a potential for more than 600,000 square feet set aside for both visual and performing arts facilities and an additional 125,000 square feet of open public space. A detailed square footage and footprint size is in the ICI.

You can consider using a portion or the entirety of the designated cultural site represented in the drawings.

The actual size and configuration of cultural facilities on the site will be determined once it is known what the institutions will be and what their specific architectural requirements are. This is an important process in the planning of the site plan.

I would like to introduce Andrew Winters who is our Vice President and Director of Planning, Design and Development. He is going to take you through the site plan so that you will be able to have a better understanding of where the cultural facilities are located on the overall site.

Thank you.

(Applause.)

MR. ANDREW WINTERS: Thank you,
Anita.

Many of you have had the opportunity to hear Daniel Libeskind present his plan for the World Trade Center site with great eloquence and passion. There has been tremendous and deserved public focus on the poetic and symbolic elements of the plan that make it such a unique solution to this incredibly difficult problem.

Daniel has described the exposed slurry wall as the foundation of the plan literally and figuratively, holding back the water of the Hudson River while symbolically representing the strength and resiliency of our democracy.

He's also spoken about the new skyline, a single spire reaching up to 1776 feet, culminating a spiral of new skyscrapers that echo the twisting form of the Statue of Liberty.

However, what sometimes gets lost in this rich mix of poetic and symbolic elements is the area in between, not the space at the depth of the memorial area, and not the space at the heights of the

tallest building in the world.

It's that space in between, the space of the street, of pedestrians, parks, plazas and civic spaces, that I want to focus your attention on tonight as I describe how this plan supports and reinforces the complex mix of uses both on the site and beyond the site to create a vitality worthy of this site and of this City.

Next, please.

This is the World Trade Center site. It's approximately sixteen acres. It extends seventy feet below ground on the western half of the site, that is, west of Greenwich Street. This is Greenwich Street (indicating) right down the middle, this is Fulton Street going across, Vesey street at the top, West Street on the western side, Liberty Street on the southern side, and Church Street on the eastern side.

It extends seventy feet below on the western side of Greenwich Street and approximately twenty-five to thirty-five feet below ground on the eastern half, that is, east of Greenwich Street.

In these below-ground areas there are two major transit lines: the 1 and 9 subway runs

below Greenwich Street connecting Lower Manhattan to Penn Station, Times Square, the Upper West Side and up to Van Cortlandt Park in the Bronx.

It also holds the PATH Terminal - this is a depiction of where the new PATH Terminal will be - which connects Lower Manhattan to transportation centers of New Jersey such as Hoboken, Jersey City and Newark.

Several additional transit lines are located adjacent to the site, including the E train on the eastern edge below Church Street, as well as the N and the R trains, also located below Church Street.

These transit lines on and adjacent to the site account for more than 100,000 passengers trips per day, and when combined with stations one block away on Broadway and Fulton Streets, the total is more than 200,000 passenger trips per day.

The importance of these numbers is both to demonstrate the accessibility of this site to the rest of the City and to the region, but also to highlight the challenge of creating a site plan that balances out the desire for vital street life with the need for a quiet and dignified space for the memorial.

To make the challenge even more difficult, the site is surrounded by tens of millions of square feet of office space. Lower Manhattan is the third largest central business district in the United States after Midtown and Chicago. And Lower Manhattan is also the fastest growing residential neighborhood in New York City.

Next, please.

The plan begins with the memorial. The space set aside for the memorial is just short of five acres and includes the former footprints of both the North and the South Towers.

To create the quiet and dignified space I mentioned before, the site plan recesses the memorial approximately thirty feet below the level of the surrounding streets, allowing for the slurry wall to be exposed while at the same time providing refuge from the busy surrounding area.

On the western edge West Street is an eight-lane regional highway. Even if much of the traffic is put into a tunnel adjacent to the site, recessing the memorial site ensures that the memorial experience will not be negatively impacted by nearby

traffic.

A similar strategy is used on Liberty Street, south of the memorial site, where a small park is used as an additional buffer between the memorial and the street.

On the north and the east sides of the memorial, the site plan has a unique feature that is the subject of much interest here tonight. Daniel Libeskind has proposed using long, thin, cultural buildings to serve as a buffer between the memorial area and the restored Greenwich and Fulton Streets.

You see in the light red depicted the cultural buildings that line both the north and the eastern edge of the memorial space.

From a site planning perspective, these cultural buildings perform two critical functions.

There was much concern about how the commercial and retail buildings along the new Greenwich and Fulton Streets would affect the memorial with signs, crowds, traffic and other normal occurrences of city life.

By shielding the memorial from these

two uses, Greenwich and Fulton Streets can be developed as normal, two-sided streets that perform important functions within the site and within the neighborhood.

Of equal importance, the introduction of cultural uses on the site brings with it a whole new range of activities and visitors who can help transform this site into the vital center of activity envisioned as the future of Lower Manhattan.

In addition to the cultural sites that flank the memorial area, a site for a performing arts center has been located just north of Fulton Street, situated at the new one hundred percent corner of the site.

I like to think of this site as a series of layers with the memorial at the center wrapped by the cultural buildings.

Moving outward, the next layer is the streets and the civic spaces as they move through the site.

Fulton Street, one of the main east-west connector streets in Lower Manhattan, crosses every major transit line and is the subject of a joint

LMDC and New York City planning initiative to develop the corridor as an arts and entertainment district.

As Fulton Street moves through the site, it borders on the Wedge of Light, a major new public space, and continues across Greenwich Street to the entry of the memorial area, to the performing arts center, and beyond to the 1776 tower and to the Winter Garden on the other side of West Street.

Greenwich Street will connect the lively TriBeCa neighborhood just north of the site to the increasingly residential neighborhood located just south of the site.

And Cortlandt Street will extend from Church to Greenwich as a pedestrian and retail street.

These streets were added with great care, not just to restore the grid, but to do the work that streets do - to provide useful connections, to support pedestrian activity with a two-sided mix of civic spaces, stores, cultural buildings and institutions.

The final layer consists of the commercial office buildings and the retail spaces.

You can see them in sequence from
Tower 1, Tower 2 --

Next.

-- Tower 3 and 4.

The public and civic uses I have
been describing will serve as a framework for the
redevelopment of much of the office and retail space
lost on September 11th. With the memorial complete,
wrapped by cultural buildings, and a series of
streets, parks and plazas, the office and retail
development will complete the site and help restore
the commercial vitality of Lower Manhattan.

Next, please.

I don't want to focus too closely on
the specific forms for the areas of the cultural
buildings shown on the plans or depicted in the ICI.

In broad outline, building one sits
above September 11th Plaza (indicating).

Next, please.

Yes, it's better to see it this way.

It sits just above the entrance to
the memorial site and is generally conceived as the
site or a portion of the site for a memorial museum.

The north cultural building, building number two, sits along Fulton Street and literally bridges over the north footprint.

The south cultural buildings, 3a and 3b, sit along Greenwich Street.

The central building, the north and the south buildings may all be connected but they may not.

The performing arts building sits just north of Fulton Street, sharing a site with the 1776 tower. The size of the building and its relationship to the tower is not yet determined.

Overall, there is much we do not know about the cultural buildings. Most importantly, their design needs to work together with the memorial design, and we do not know what the memorial will look like.

Next, please.

The buildings shown on the plan are meant to be indicative of the generating ideas and they are important for two reasons.

They clearly demonstrate how these buildings have the potential to create a new physical

enclosure for the memorial area while at the same time creating a new identity on Greenwich and Fulton Streets.

And they reserve a place at the table, in fact, a place of honor for cultural institutions within the rebuilding process, and they give hope that a livelier mix of uses on the site will bring a vitality to the area that would serve all of Lower Manhattan.

In closing, let me say that we are working with the Port Authority and the Studio Daniel Libeskind on refining the site plan. After all it is not possible to complete a site plan during a ten-week competition. Most of the focus is on transportation, the public realm development, and commercial and retail space.

We are keeping away from the memorial and cultural area until two important events occur:

First, the selection of the design for the memorial, which will establish the character of the memorial and the cultural area; and

Second, the results of this process,

which will allow us to compare possible cultural uses with the spatial possibilities and the limitations of the site.

Thank you very much.

(Applause.)

MS. CONTINI: So now it's your turn.

Let me give you a little bit of instruction on how we are going to operate this Q and A period.

There are two roving mikes. Can you raise your hand, mikes?

So when you want to ask a question, just raise your hand and one of the mikes will come over to you.

Please -- Roy is here with us tonight. He's actually transcribing everything so we can actually include this on the LMDC website so that other people will know about your questions also.

So please state your name and affiliation as loudly and clearly as possible.

If you would like to direct your question to one of us here, up here on the stage,

please do so. Otherwise, I will direct it to the appropriate person.

As time allows, we would like to allow everyone to be able to ask a question. If for some reason time runs out and we can't, please go to the website and follow the instructions on how to submit your questions because all questions are very important to us.

So now let's just begin with -- it's a little hard to see. I don't know if it's better to bring up the lights a little bit so that we can see the people in the audience, if that's possible. If not, why don't we just start on the right over here.

Is there anyone here on the right that has a question?

We will try to move over to you and give you the mike.

MS. LENORE VON STEIN: Hi!

I'm Lenore Von Stein. I'm from 1687, Inc.

I need some clarification on the language "honor and celebrate life." I'm a bit worried about this because I wonder if that means that

proposals from organizations that have been seen as criticizing the government or traditional perspectives will be '86ed from this process, you know, overtly or not so overtly.

And what kind of -- are you thinking of any kind of provisos to deal with a real democratic approach to a range of perspectives on the human condition?

MS. CONTINI: The best way to answer that question is is that no idea will be put aside and not looked at. Every idea is valid no matter where they are from. And we do not have any criteria that excludes anybody on any of the issues that you discussed just now.

Next question, please.

Here, right up here in the front.

DR. JULIAN ZUGAZAGOITIA: Hello!

My name is Julian Zugazagoitia and I'm the Director of el Museo del Barrio.

And if you got it right, you're part of the family.

This question would be addressed to Kate Levin.

El Museo del Barrio is a CIG institution and cultural group. If we were to be in Downtown, would we keep our CIG status and would the City help us in developing this?

COMM. KATE LEVIN: No decisions have been made about whether organizations would transfer any kind of CIG status to the site at this particular point in time.

As you know, one of the preconditions of CIG status happens to be City ownership of land. As it is not clear who's going to own the property, that decision is way too premature at this point.

But, you know, it's understood that that will be an issue for some organizations that may be interested. We just haven't come close to making any decisions about that at this time.

MS. CONTINI: Thank you.

Next question.

Is there someone over here on this side that would like to ask a question?

Right there in the pink.

MR. MICHAEL MAO: My name is Michael

Mao from Michael Mao Dance.

I just have a question. No. 4, the performing arts center, how tall is it and how tall is the office building in front of it?

MS. CONTINI: Andrew, would you answer that.

MR. ANDREW WINTERS: Well, again, as I said before, the buildings as they are shown are meant to be placeholders for what could be there. There's no definition about how big that site would be or how big the building could be in terms of --

MR. MICHAEL MAO: How tall?

MR. ANDREW WINTERS: Again, it will be generated by the program that will happen inside the building, not from the outside.

MR. MICHAEL MAO: Actually, a specific question is is the performing arts building going to be taller or shorter than the office tower?

MR. ANDREW WINTERS: The office tower will be taller. That is intended to be the 1776 foot high tower. So it's not likely that the office -- the cultural building will be taller. I think we can say that for sure.

MR. MICHAEL MAO: You know many cities in the recent decades, the last decades, have built performing arts centers right on the water with office buildings behind it, and actually they are very vital, places like Sydney, Singapore.

Has there been any thought of giving a lower -- a performing arts building the view instead of offices?

MS. CONTINI: Well, Kate, would you want to talk about that in reference to the overall Lower Manhattan plan for culture and waterfront.

COMM. KATE LEVIN: One thing to keep in mind is that the World Financial Center is, in fact, to the west of the World Trade Center site. So whose view is whose is a little confusing to begin with.

But Lower Manhattan also includes the East River as well. And, again, the City is very intent on working with our governmental partners to see that that piece of waterfront is made available to all New Yorkers through developing parks, through developing transportation initiatives and very much through developing access for cultural uses to that

stretch of land as well.

MS. CONTINI: Right up here in the front.

MS. LOREN ELLIS: Hello!

My name is Loren Ellis. I'm the Director of Art for Healing in New York, and it's nice to be here.

Two simple questions I hope.

One, if an organization is given a space for their organization, is there a time limit?

And second question: We are a very small organization, but very in tune with the directness of being involved with visual and performing artists. So do you pair smaller organizations with larger ones that you might choose so they can have, you know, different levels of communication with the community?

MS. CONTINI: Richard, would you like to answer that.

MR. RICHARD SCHWARTZ: I missed the first part of the question. Can you say it once more?

MS. LOREN ELLIS: I asked what is the lease -- if an organization is chosen to be in the

building, what is the length of time?

MS. CONTINI: Well, maybe --

MR. RICHARD SCHWARTZ: That's not a good question for me. But I would --

MS. CONTINI: Kevin.

MR. RICHARD SCHWARTZ: -- guess it's sort of forever.

PRESIDENT KEVIN RAMPE: I don't think there is any particular length of time that we are talking about with respect to an organization.

I think it's a matter of putting together a program and putting together all the various cultural institutions so that we have overall vitality on the site.

There is no mandated period of time that an organization would have to be in a particular building.

MS. LOREN ELLIS: Include the organization's proposal time?

PRESIDENT KEVIN RAMPE: Certainly that could be part of the proposal. The more information the better because that will help us to evaluate what's the right mix.

MS. LOREN ELLIS: What about the second part?

MS. CONTINI: We can't hear you.

MS. LOREN ELLIS: What about the second part of my question?

PRESIDENT KEVIN RAMPE: I'm sorry. Could you --

MR. RICHARD SCHWARTZ: The second part, about putting groups together.

MS. CONTINI: Yes.

MR. RICHARD SCHWARTZ: Right now the process is very fluid as you can imagine. But I would think that the best possibility would be if you put your own group together rather than -- not relying upon us to find a partner for you. I think you would be better partnering yourself.

It's possible that as we review proposals that it may look like --

MS. LOREN ELLIS: Since it's world-oriented proposals, you know, I mean that's why -- yes, I know organizations that we can work with. But I'm just saying if people are proposing things from all over the world, it would be kind of interesting --

MR. RICHARD SCHWARTZ: I wouldn't preclude it, but it's a little bit difficult to imagine.

But as I say, it's a very fluid process and it certainly could happen.

MS. CONTINI: I think also if you have an idea, you should just propose your idea and not worry about -- if that's what you have at this point and you don't have all the other answers to all the questions.

The idea is perfectly fine.

Okay. Someone in the back in red.

MR. COURTNEY MITCHELL: I'm Courtney Mitchell with Praxis Theatre Project, P-r-a-x-i-s.

I'm just curious, a little bit more on your question is have you guys done any thought as to the arrangement of tenancy, if the artistic organizations are going to be tenants, and if so, are there going to be leases to that effect? And if not, if you haven't done any thinking, should we include suggestions as to how that would be best arranged then?

MS. CONTINI: That's a governance

issue which we still have not worked out on how that -
- we understand that is an extremely important
question. If you want to make some suggestions on
that, that's perfectly fine.

Kate or Richard, do you have
anything else to add to that?

COMM. KATE LEVIN: I think just to
reemphasize we understand that this is absolutely
critical. There are a host of issues that come into
play including ultimate land ownership, including the
relationship of cultural tenants to the eventual
controlling interest of the office buildings, et
cetera.

And those are decisions that we
intend to help make as constructively as possible for
the cultural components of the site.

But we haven't gotten there yet.

MR. EARL TUCKER: I'm Earl Tucker,
Director of Trinity Concerts, Trinity Church, Wall
Street, St. Paul's Chapel.

I'm very curious as to how adjacent
organizations will be invited to participate
culturally as we mounted seven hundred concerts for

the relief workers at St. Paul's Chapel.

MS. CONTINI: I'll start and then anyone else can come in.

First of all, as we mentioned earlier, that there is a lot of public space and also there's the opportunity for institutions existing to join in on some of the facilities for programs if that is feasible.

But particularly some of the open public space is going to be available for all kinds of activities.

As you remember, the World Trade Center had a series of visual and performing arts programs going on there on a regular basis and we feel that that's an important thing to bring back to the site.

Kevin or Richard, does anybody want to answer anything else or -- we think we're fine with that.

Okay.

Next question.

DR. JULIAN ZUGAZAGOITIA: Julian Zugazagoitia.

Just a question. And the question is more of a procedural. You need nine pages. At the end of the day it's a very condensed document. Can we include annexes to this or you just want nine pages to review from?

MS. CONTINI: I think we really want this to be concise. This is not a formal RFP. We are not asking you to put in a lot of attached information. This is an idea stage.

So we want to keep it simple for you and be able for us to get through the process as fairly and as efficiently as possible.

MS. ALICIA ZUCKERMAN: Hi!

Alicia Zuckerman, WNYC Radio.

Is or is not City Opera off the table?

(Laughter.)

MS. CONTINI: I'll let Kevin answer that question.

PRESIDENT KEVIN RAMPE: City Opera is not off the table. And I tried to make that clear in my comments, but I can clarify it. It's not off the table.

We are looking at, you know, a broad range of institutions and that's what this ICI is all about. And certainly City Opera is the type of institution that could offer a great deal to Downtown.

Whether that's ultimately the institution that locates on the site is going to be part of this process and the decision that's going to be made jointly with the City and the State and LMDC as we move forward.

MS. CONTINI: Right behind. Right there in front of you, Sharon.

MR. GERALD GURLAND: My name is Gerry Gurland and I'm an architect, a member of the New York Chapter of the AIA and its Cultural Affairs Committee.

The first thing is that LM stands for Lower Manhattan. But my understanding is it doesn't necessarily mean that it's the eastern part of Lower Manhattan or western part of Lower Manhattan.

And in response to the previous question about the World Financial Center and the use of the waterside, is the LMDC going to make a commitment - and I'm not saying they should do it

today or now - but willing to make commitment that they will be interested in reviewing and looking at cultural institutions on the water on the East River?

MS. CONTINI: Kevin, would you like to --

PRESIDENT KEVIN RAMPE: Sure.

We've made a commitment and right now we're engaging in a series of neighborhood outreach workshops in six locations around Lower Manhattan - and we are doing this in coordination with Deputy Mayor Doctoroff and the City - to talk about the ideas in all of the neighborhoods.

This ICI, as we've said, is focused on the site. But we are committed to working with the Mayor's Office. As Kate mentioned, the Mayor outlined a vision in December for Lower Manhattan and we are committed to working with him, in coordination with him, for sites all around Lower Manhattan.

And, you know, our mission is to use our funds to revitalize not just the site or any particular area of Lower Manhattan but all of Lower Manhattan. And obviously that's going to include cultural components as well as everything else.

MS. CONTINI: Is there somebody on this side that I saw?

Then, Sharon, there's someone up there.

MR. PETER CARZASTY: Thank you.

I'm Peter Carzasty with DanceSpace.

And it's primarily not a question, but just a thought for consideration as you move through the process; and that is, New York has always been a home that, both as an incubator for artists and audiences at very different levels.

And in the consideration in terms of the mix of tenants and cultural institutions, to keep in mind those smaller institutions that really do generate a base of audience and also as an outlet for artists as they sort of move up the chain.

Because if there isn't a base for those artists and those audiences, then the larger facilities and those larger institutions within New York might not have the artists to put on those stages in the future.

So just a thought and a consideration to think of those institutions that

generate and substantiate the artists at the early stages of their development as they work their way up the chain within New York.

(Applause.)

MS. CONTINI: Thank you, Peter.

I think that the appropriate mix and to be aware of the beginning stages to moving on is very, very important to the cultural life of the City.

As you all probably remember, Lower Manhattan has always been a home, a place, where artists and cultural institutions have worked side-by-side with commerce in this area. And that's been the strength of Downtown. It has been the strength of this City. And we definitely are concerned with that.

Does anyone else on the Panel want to comment or we can move on?

(No response.)

MS. CONTINI: The last person in the row.

MR. PAUL NAGLE: Hi!

My name is Paul Nagle from New York City Councilmember Alan Gerson's office.

Once the ICIs are in on the 15th of

September, what's the process after that?

MS. CONTINI: Kate, do you want to respond to that?

COMM. KATE LEVIN: The process has two basic divisions.

As you'll note from the ICI, there is an opportunity to indicate if you are proposing something in connection with the interpretive museum or something separate from the interpretive museum. So submissions are going to be evaluated accordingly.

No submission will be eliminated from consideration and we are going to be looking at a number of different things including, again, what the basic idea or proposal is, some sense of what its partnership needs are in terms of physical space or whether it is contingent on, you know, some other assets or resources being made available at the site.

There will also be some consideration given to whatever financials may be presented.

Depending on what we receive and what the feasibility of the proposals seem to be, we may move on to a more formal RFP process. It is

unlikely that the ICI is the end of the road here. It really is part of our commitment to make sure that we hear the best possible ideas from the cultural community.

Having said that, partly in response to the gentleman from Trinity Church, for those of you who may wish to propose programming that may not require facilities at the site, we very much encourage you to do that again and encourage you to make clear what your physical needs are because that really is going to be part of the evaluation, making sure that we understand what the physical and infrastructure needs are for what it is that everyone is proposing, whether or not it's a fully fleshed-out institution or not.

MS. CONTINI: Okay.

Any other questions?

MS. JEANNE NATHAN: I'm Jeanne Nathan with Creative Industry.

And I wanted to underscore what this gentleman said over here and ask that you consider projects which also welcome artists, both visual and performing, from other parts of the country and the

world at the World Trade Center because many of us were very much affected and involved and responded and tried to help with everything from money to gumbo and would like to be welcomed as well.

MS. CONTINI: Thank you.

I can't see you from here. There's a gentleman way over there in the corner. Can we --

MR. DAVID MARTINE: My name is David Martine, American Indian Artists, Inc.

We are interested in proposing a mural entitled "We, the People," sort of a commentary, an indigenous perspective, of the multicultural aspects of the area.

And we're wondering what -- any particular agency or element of the development program is good to propose this to at this point. Is it too early to find out who to direct it to?

MS. CONTINI: I think that if you have an idea, you should submit the idea. About how early, we don't really know if you're talking about a mural that might go within a building or exterior. I think you have to articulate what you're talking about and the scale of what it is. And we would be very

happy to see that.

But we will be able to come back at another point and say it might be more appropriate at a particular place on the site. We just can't say at this point.

There is -- I'm sorry. I was over there before. So can we go on the upper level.

MS. ROBIN SCHATELL: Hi!

My name is Robin Schatell with Urban Arts Productions.

I have a question which was brought up by the Panel with regard to the site not just being a place to come and to see art but where also art would be made. And so my question is is there an opening at all in this for independent artists, work spaces, et cetera.

MS. CONTINI: Richard, would you want to answer on that?

MR. RICHARD SCHWARTZ: I would say that it depends upon the -- there's always -- there's certainly an opening. It depends upon the answers to the ICI, what kind of organizations reply. Some might very well have studio space and artistic development

within their framework and within their proposal.

If a group of artists wishes to apply, they're welcome to apply. At this point I think that flexibility is paramount and we really are looking for proposals and guidances as to what you all think will fit neatly in here and fit together. Nothing is predetermined at this point.

MS. CONTINI: Are there any other questions?

Someone on this side here and then we'll come back to you.

MR. TED SCHULMAN: Hi!

I'm Ted Schulman. I'm a local resident, business owner and have been in the process of putting together, in response to this request, an organization called the World Unity Center. We'll be working in collaboration with the Integral Institute.

And my question is, you defined the cultural buildings and the office tower. Is there a possibility that the cultural institutions will spill over into the office towers and that space can be used there?

And I would like to just take this

opportunity to briefly pitch the proposal. It's on the web, www.worldunitycenter.com. It's an Integral proposal for the site.

Thank you.

MS. CONTINI: Andrew, would you like to respond to that?

MR. ANDREW WINTERS: You want me to answer that?

I think that the opportunity does exist, not at this point though. I think we don't know enough yet about the nature of the office buildings or the development schedule of the office buildings to say that it makes sense to try to develop them at the moment with the cultural component.

I think we should focus on the specific areas that we talked about in the presentation regarding cultural elements. But I think in the future there will absolutely be an opportunity to think about these issues in regard to the development of commercial space.

MS. CONTINI: Thank you.

There is a gentleman right here in the middle in a blue shirt.

MR. VIT KOREJS: Thank you.

Vit Korejs of the Czechoslovakia
American Marionette Theatre.

MS. CONTINI: Do you need him to
say that again, Roy?

MR. SELENSKE: It was the Marionette
Theatre. I'll get your name from the list.

MR. VIT KOREJS: Vit Korejs.

There's a question here about the
estimated budget of the facility of the program and
how should organizations figure out what rental costs
should be. Should it be an estimate of what we would
like to pay --

(Laughter.)

MR. VIT KOREJS: -- and if some
organization will project \$2.00 per square foot or
would like to have a space for free, will that get a
lower priority?

(Laughter.)

MS. CONTINI: I don't think we
asked that question, did we? I don't think so.

MR. VIT KOREJS: Overall budget.

MS. CONTINI: This is an overall

budget, yes, for your particular proposal, for realizing your program.

PRESIDENT KEVIN RAMPE: We also included, if you look at page seven, it says respondents need not include items relating to costs associated with the acquisition or lease of the land.

So I think that -- I think with all of these questions, you should try to provide us with as much information as possible. And if you're having a lot of difficulty providing a certain piece of information, you can go forward without it. It's not that we need every single piece of information.

So it's really a matter of making best efforts and going as far as possible.

MS. CONTINI: There's a gentleman here in the white shirt.

MR. BOB GEORGE: Bob George, Archive of Contemporary Music.

To follow up, are there any guidelines at all for square footage and maintenance? I imagine there are security costs and things will be very high at the site. There will be a lot of costs associated which I would have to give to my board and

say. I mean it doesn't seem like we could use regular figures for a normal building in Lower Manhattan to figure out whether we should even apply.

Are there any guidelines at all for both the cost of renovation, what costs really will be incurred by the institution and what the cost of maintenance will be?

MS. CONTINI: Kate will respond.

COMM. KATE LEVIN: I just want to stress that at this point in the process, again, it's not an RFP. It's about ideas. And, you know, we acknowledge we are trying to do several things through this process at once. And for organizations that have highly refined proposals, we're happy to look at them. But we're also happy to receive ideas for programming. And it is partly dependent on what we receive that will help us determine what those parameters should be, what those parameters need to be.

And then, of course, they'll be driven in part by what's pragmatically possible.

So I would urge respondents, of course, to be responsive to your boards, of course to be fiscally prudent. But this is not again an RFP

process. You are not being asked to commit to anything.

And we, in turn, are not committing anything to you. There's some roughed out square footage offered in the document and that's useful to give you some kind of framework.

But it's as useful to us to hear from you about what you want and what you can afford at this point in the process. We may come back to the cultural community at a later point and say this is what we have to offer and this is our cost estimates.

But right now we really encourage everybody to give us your best ideas and we will make that as reciprocal as possible as we refine the process.

MS. CONTINI: Ted.

MR. TED BERGER: Ted Berger, the New York Foundation for the Arts.

I'm interested in what the timetable is concerning the development of other parts of Lower Manhattan in relationship to the ICI, and is this the time where all good ideas ought to come in even though it may not be for the site itself but might work in

other parts of Lower Manhattan.

MS. CONTINI: We are actually asking you to submit ideas just for the World Trade Center site at this time.

We will be putting out new guidelines on the rest of Lower Manhattan, opportunities in the future, but it's not appropriate at this time.

Let me come down here right in the front.

MS. KEVIN JOGAN: Hi!

I'm Kevin Jogan, El Museo del Barrio.

You asked for our potential contribution to the economic development of Lower Manhattan. Are there assumptions about demographics that we should be using universally?

MS. CONTINI: I don't think so.

MS. KEVIN JOGAN: Or it's up to each one of us --

MS. CONTINI: No.

MS. KEVIN JOGAN: -- to develop them?

MS. CONTINI: We do not -- you need to tell us what you think is the best in that regard. We don't have any assumptions here.

MS. KEVIN JOGAN: Okay.

MS. CONTINI: Can somebody -- way in the back, their hand is up, in a black shirt.

MS. SUZANNE WASSERMAN: Hi!

I'm Suzanne Wasserman from the Gotham Center for New York City History.

Would it be an appropriate time to submit a proposal for a permanent exhibition say on the 400-year history of New York City as opposed to an institution?

MS. CONTINI: Kate, do you want to respond?

COMM. KATE LEVIN: Yes. I mean, again, I would say that falls under the notion of programming ideas. An organization may not itself wish to be a permanent tenant of the site but may have terrific ideas to offer us about the direction that you think the site should take.

So having said that, to the extent, again, that you can provide what you think the

infrastructure needs and any costs you can associate with such programming, that would make the proposal that much more vivid and useful to us.

But if, you know, that's an idea for the site, you know, absolutely include it at this time.

MS. CONTINI: On this side, is there someone? Right there.

MS. HELEN REYNOLDS: Hi!

I'm Helen Reynolds, WNYC.

I have just a quick question. Do you have any sense of the timeline for the site, for the construction? Is it like five years out? Seven years out? Is there any sense of that at this time?

MS. CONTINI: Andrew, would you respond, please.

MR. ANDREW WINTERS: Yes. I can talk to that briefly.

We have announced publicly that we would like to have the PATH station, the permanent PATH Terminal, up and running between 2006 and 2008.

In order to make that happen and in order to accomplish the completion of the memorial in

that time frame as well, you have to begin from the bottom up, start at the bottom of the bathtub.

And we think that the basic infrastructure can be put in by 2006 and that the site can be made ready for the memorial, have the trains running. And at that point we would begin to develop the physical buildings of the cultural components.

MS. CONTINI: Does that answer your question? Okay.

There's a gentleman here right up in the front, Angela.

MR. ROBERT LEE: Hello!

I'm Robert Lee. I'm with the Asian American Arts Center in Chinatown.

A gentleman earlier mentioned about providing a place for emerging artists.

I would like to extend that idea in looking at the resources of New York City. And as one organization, there are hundreds of diverse community arts organizations throughout the City.

You're talking about ideas and so I thought I ought to mention that, not something necessarily for my organization, but to tie in all of

the community diverse organizations throughout the City, I thought it would be appropriate for an institution to be established at the World Trade Center site that would act as a hub to bring all of the diverse people, partly in recognition of those who perished there, throughout the City.

I think it would be an opportunity to unite the City as it has not been united in the past and to recognize that all of the diverse people of the world are involved in this location.

I would think that this would be a place where different people living in the same City can at last get to meet and know each other.

MS. CONTINI: Thank you, sir.

It would be really wonderful if you would submit your idea to us so that we have it recorded. That would be great.

Right up here.

MR. SEAN CULLEN: Hi!

Sean Cullen, American National Theatre.

Just wanting to know what the timetable would be as far as the review of the ICI.

Two months? Six months?

MS. CONTINI: We are going to be reviewing it, starting reviewing in the fall.

Our first priority is to select our memorial for the site, and then we will start reviewing the proposals.

And sometime by the beginning of the year we shall have some more information and decisions being made.

This gentleman right here.

MR. GERRY GURLAND: Yes. Gerry Gurland again.

A quick question.

MR. SELENSKE: I'm sorry. What was your name?

MR. GERRY GURLAND: Gerry Gurland.

Will the transcript of this meeting be posted on your website?

MS. CONTINI: We will be posting all of the frequently asked questions on to the website for this meeting so that other people who are logging in will be able to know. And that will happen around August 15th.

There was a gentleman over here on this side with a gray shirt.

MR. MICHAEL DORF: Hi!

Michael Dorf from the Knitting Factory.

Two questions.

Is there a targeted public assembly capacity being considered for the public space, for the outdoor public space, especially given the memorial issues?

MS. CONTINI: Andrew.

MR. ANDREW WINTERS: No.

I think the number of people who -- the capacity of that space would be dependent upon the design of the space. I think that -- and we're simply not at the point where we could say what that is.

MR. MICHAEL DORF: Is there a range, 10,000, 15,000, 20,000?

MR. ANDREW WINTERS: It's too hard to say right now.

MR. MICHAEL DORF: The second question is, is there -- if an organization submits an answer to the Invitation, does it exclude them from

submitting proposals for something in the short-term for outside of the site?

MS. CONTINI: No, it does not.
In the back row at the very top.

MS. ALEXANDRA CONLEY: Hi!
My name is Alexandra Conley from
Soho Rep Theatre.

I just want to reemphasize about small downtown groups again. It has been reechoed, this statement, we've been around since 1975. And like a lot of other small organizations, we feel that we feed the large organizations.

And, quite honestly, we are located in TriBeCa and there's pretty much an expiration date eventually on how long we will be able to afford staying in the downtown area before we are priced out of Downtown Manhattan.

So, you know, I think that some of the organizations have built up and lent to the economic vitality of Downtown and we don't want to be eventually pushed out and priced out because of real estate.

Furthermore, after the ICI is

submitted, will there definitely be a RFP request if you are one of those organizations considered?

And who is the entire panel that will be looking at the ICI? Is it everyone here or is there more people?

MS. CONTINI: The answer to your first question is, the ICI is - right now we're only in the beginning stages. We may go to an RFP process, we may not. We won't know that until after we really look at everything.

And we are in the process of working with the State Arts Council and the Department of Cultural Affairs on the process of looking at all of those. But they will be involved in it. And we can't tell you how many and who at this point is on the decisionmaking.

There's someone right on this next row, Sharon, in front of the person who just spoke.

MS. LENORE VON STEIN: Yes. Hi!
Just a quick question.

Lenore Von Stein, 1687 again.

Just before you said that you were going to post the most frequently asked questions on

your website. I urge you to post all the questions on your website, not just the most frequently asked questions.

MS. CONTINI: We will post all the questions. But sometimes some of the questions are repetitive. So what I meant by that was that if somebody has asked the same question already to us, we will only answer it once, we won't answer it two or three times in different ways.

Yes, right here in the pink.

MS. YAEL REINHARZ: Hi!

I'm Yael Reinharz from Creative Time.

I wanted to know if intermediary spaces are going to be available or spaces as they are being built or before they are built will be available to cultural institutions.

MS. CONTINI: Go ahead, Richard.

MR. RICHARD SCHWARTZ: I would certainly think so.

The types of things Creative Time does I think would be perfect here during the interim period. There's going to be a lot of time when the

project is underway.

It would -- it's not part of this particular proposal, but I think it would be welcome.

MS. CONTINI: If you have a proposal or an idea for a specific program, we want to hear about it.

Yes.

MS. SUSAN BRENDER: Hi!

I'm Susan Brender from the Isadora Duncan Dance Foundation.

I was just wondering if there are funds being put aside for smaller institutions at this point, sort of accumulating for help and assistance when the time comes for small institutions like ours to be able to have a foot in the door.

MS. CONTINI: Kevin, do you want to answer?

PRESIDENT KEVIN RAMPE: Right now we're going through, I mentioned before, the neighborhood outreach workshops. And we're going through the process in coordination with the City and the State of determining how we are going to allocate the remaining funds.

And that's -- we've made no determination as to how those funds will be allocated. We'll have announcements as we move into the fall in terms of how the funds will be allocated.

MS. CONTINI: Up here right in the front.

MS. MIMI STERN-WOLFE: I'm Mimi Stern-Wolfe from Downtown Music Productions.

And my question has to do with orchestral programs that we've been doing for young people over a lot of years.

And I understand that there are other orchestras in New York as well, much more well-known organizations than Downtown Chamber Orchestra.

I just want to put -- just put forth to the committee that this is something that we have been interested in doing and passionate about doing for some time and we hope that the new sites will really consider programs for young people in a selective and an ongoing manner.

Thank you.

MS. CONTINI: Thank you.

And please submit an idea about your

feelings about how that can be done. We would appreciate that.

Are there any other questions?

Right up here.

I'm sorry. I can't see way in the back.

MR. TERRY O'REILLY: Hi!

I'm Terry O'Reilly from Mabou Mines Theatre Company.

And I have a question about -- this seems to be a very evolutionary process. We'll be feeding you with ideas, the ideas will come back to us. Is there any seed money for us to engage in fully realizing our proposals to bring on architects to actually make really more detailed proposals?

It can end up being an expensive process for us, and for us to do it right, if we make -- become finalists, is there money available for that?

MS. CONTINI: At this point there is not in this stage.

In the ICI stage we are asking you, again, just for ideas and to present whatever you feel

is feasible at this time.

In the next stage we will be considering a lot of those ideas. But nothing has been guaranteed at this point.

MR. TERRY O'REILLY: Exactly. I'm sort of looking at the second step.

MS. CONTINI: I think after we look at this, the first set of proposals, we'll be better able to determine how we will move forward on this.

I understand -- I hear what you're saying.

MR. TERRY O'REILLY: Thank you.

MS. ALISON HOWARD (phonetic): I'm Alison Howard, the Sports Museum.

For an organization like ours which we plan to open within the next two years and we also plan to not be directly on the World Trade Center site itself, but Downtown, is there a process for us to submit some type of proposal or anything for an organization like ours that will be opening in a short time frame and not on the site but close to the site?

MS. CONTINI: Kate, do you want to respond to that?

COMM. KATE LEVIN: The ICI, again, is intended to solicit ideas for the World Trade Center site.

As I tried to outline before, we are attempting to come up with a package of possibilities and incentives for the rest of Lower Manhattan. And as that clarifies, we will be doing our best to inform the cultural community. And yours is the kind of organization we would want to make sure that we contact at that time.

But this process does not sound like it's relevant to what it is that you are trying to do.

MS. CONTINI: Any other questions? Did I miss anyone?

MR. TONY MARINELLI: Hi!

Tony Marinelli from New York City Economic Development Corporation.

Once you're done with this process, are there any plans to either publish on your website or elsewhere the companies and the ideas that you have gotten up to that point?

If you are not going to consider certain companies, maybe there are other agencies that

might assist these companies to realize their dream.

I'm not saying that our agency is going to be doing that.

(Laughter.)

MS. CONTINI: We were just going to ask you that.

MR. TONY MARINELLI: We may.

There's certainly enough outlets out there. It is not just our agency. There might be others.

But will there be a published list somewhere?

MS. CONTINI: We'll be discussing how we should communicate the information that we get as part of our process. But we just can't formally say at this moment how we are going to do that.

But we are eager to be sure that as many institutions get as much exposure about what we're doing as possible.

There is a question right back there in the red shirt.

A VOICE: You may have answered this. Is it possible to obtain a copy of the

transcript of this proceeding here tonight, and if so, how?

MS. CONTINI: At this time not possible. I would have to go back and check to see if we can.

In the back right up here in the middle.

MS. ELEANOR GOLDFARB: Hi!

I'm Eleanor Goldfarb from the 92nd Street Y.

My question comes from this gentleman's question. Since we're submitting in some form financial data, can we not assume that that's confidential and won't be published?

You are asking us for financial information.

MS. CONTINI: Right.

MS. ELEANOR GOLDFARB: Will that not be considered confidential?

MS. CONTINI: We will not post or distribute other people's financial information.

If we distribute or post anything, it would be your ideas and we would like you to give

us permission to do that before we would do that.

MS. ELEANOR GOLDFARB: But the financials you would keep confidential?

PRESIDENT KEVIN RAMPE: Well, you know, we are a government entity and, therefore, we're subject to the Freedom of Information laws. So I'm sure there are some intrepid reporters in the room now who could FOIL us for the information.

There are some protections in the Freedom of Information Law for proprietary information or sensitive financial information. But I think it would be wise to assume that if you send us financial information, that that could ultimately end up in the public realm.

So just be forewarned.

MS. CONTINI: Kevin was out of the room a moment ago. Let me just ask Kevin a question that someone asked, and that was in reference to the transcript for this evening's session, of the feasibility of posting it or not.

PRESIDENT KEVIN RAMPE: We'll post tonight's transcript on the Internet. So if people have questions or remember an answer to a question and

want to revisit it, we'll make sure that that's available on the website. It will probably take a day or two to get up, but renewnyc.com.

MS. CONTINI: Roy's looking at us like --

PRESIDENT KEVIN RAMPE: And Roy will get it done I'm sure in a day.

MS. CONTINI: He said two weeks. He's going on vacation.

PRESIDENT KEVIN RAMPE: A couple of weeks. And if it's late, you can blame Roy.

We will get it up as quickly as possible.

MS. CONTINI: Thank you.

I hope that answered that question. Anything else here? Right here in the front.

MS. KATHARINE ADAMENKO: Katharine Adamenko from the New York City Police Museum.

In this spirit of submitting proposals of collaborations, can an institution, a small institution, have multiple proposals at all with different collaborators in the hope that if one

doesn't get picked up, the other one might?

(Laughter.)

MS. CONTINI: Well, I hope that there's just two or three really great proposals and we want all of them.

I think that you can submit more than one proposal, but one of the things that we're going to be looking at is feasibility of the ideas. So just keep that in mind.

Does anybody else have an answer to that?

(No response.)

MS. CONTINI: Okay.

Any other questions? Do we miss anybody? I can't see so well from here.

Yes. Okay, Angela.

MS. GAIL NATHAN: Hi!

I'm Gail Nathan from the Bronx River Art Center.

And, again, I would like to just say that I think it's really important to think of this world cultural center as a place where all cultural institutions can do something, and that maybe an idea

has to come up that offers the opportunity on a broad basis.

I certainly will be thinking about some sort of a concept to write to you about that.

But I think that's -- it seems to me that this can represent all of the arts going on at least throughout the entire City and perhaps the entire State and perhaps the entire country and perhaps the entire world, as some part of it being a venue that many institutions can present so that much of the City and the world can see everything that's going on here, not just what might end up being focused down in the lower part of Manhattan.

MS. CONTINI: Thank you. That's a very good thought and we are looking forward to your ideas.

Who is next? Is there someone else that I can't see?

Angela and Sharon, do you see anybody looking to ask a question?

Right behind Sharon.

MS. RACHEL COOPER: Rachel Cooper from the Asia Society.

And I'm just curious. It seems like there are both proposals that are concrete in terms of using the space and the facility, and then proposals that are more ideas and sort of the big picture of how we want to imagine this as a kind of cultural center where the arts can live and where the community can come to life.

And I was just wondering if you could give us a little bit of clarity in terms of whether both of those kinds of proposals are what you are looking for, a kind of vision statement as well as sort of concrete here's what I need to pay the rent.

MS. CONTINI: Let me have Richard comment on that.

MR. RICHARD SCHWARTZ: I'm not sure I'm speaking for the group. I will speak -- in my opinion the answer to that is that we are looking for organizations to take over specific sites.

There has been a lot of talk about small organizations and large organizations. We certainly are entertaining the idea of having organizations of all different sizes and types.

But implicit in this is a financial

viability to it. We are not looking at trying to create space that organizations just come in and use once in a while to exhibit their wares. This is not something similar to the armory, the 7th Regiment Armory, where you come and take a booth for a week.

We are looking for permanent arrangements to utilize the space that was outlined in the proposal.

Small does not mean financially unviable. And implicit in this is a financial viability to the proposals that are being made.

MS. CONTINI: I think we have also a little expanded answer to that question, in that programs are very viable and they have been for Downtown for a long time.

And I think that particularly in collaborations with other institutions, if you feel you have a really viable program, we will want to know about it because in the end that will help develop how the facilities will be able to accommodate a wide spectrum of institutions with different needs.

So that's one answer. I don't know if Kate would like to respond to that also.

COMM. KATE LEVIN: I guess the only thing that I would add is that while manifestos are to some extent welcome, if you could attach square footage and some sense of a budget to them, that will make them that much easier to evaluate for their feasibility and for any potential partnerships that may exist with other proposals that have come in.

MS. CONTINI: Part of the reason for that is that the -- particularly when you talk about open, outdoor open public space, those spaces need to be user-friendly for cultural activities.

And so if we don't know that some of your needs might be, you might -- we need to help influence the site planning effort and you can help in that direction.

I think I saw another -- right here.

MS. KAZUKO INOUE: My name is Kazuko Inoue. My ensemble is very small.

Therefore, what I can say here is that also Japanese is still minority in numbers. And I see many Japanese newcomers who want to make living here but they have so much problem, with a visa problem.

And since we are talking about the world, like this lady and this gentleman said, we would like you to provide opportunity to the immigrant also, the newcomers, how to get involved, which means that discouraging can only give oppression to the immigrant situation and world peace.

MS. CONTINI: Thank you.

(Applause.)

MS. CONTINI: Any other questions?

Am I missing anyone?

Sharon and Angela, you can see everyone up there.

There's one behind Sharon.

A VOICE: I just want to ask one more question.

You raised the -- you stated that the financial viability is a consideration. When you say financial viability, I was just wondering do you mean -- could you just further define that term, what you mean by that? Do you mean that we need to be able to show profit annually and that sort of thing or what do you mean? Because a lot of us are not-profits. And these kinds of things in an arts organization are big

considerations.

MR. RICHARD SCHWARTZ: My definition of that is somebody who -- an organization that takes responsibility for a space which is what we are talking about here, takes responsibility for a space and is able to have the financial wherewithal to maintain that space and can show either through earned income or through contributions or some other form of viability that this is a project that can be ongoing for a long period of time. That's what I consider to be financial viability.

MS. CONTINI: Okay.

All right.

Are there any other last few questions?

MS. DIARAH SPECH: Just to follow up on the remarks just made --

MS. CONTINI: Excuse me. Could you say your name and --

MS. DIARAH SPECH: I'm sorry. My name is Diarah Spech. I'm with the African Diaspora Film Festival.

Just to follow up on what you just

said, do you know if there is any commitment from the City or the State to provide support for arts organization who would want to participate and to help them secure to some extent financial viability, or is it completely a different type of project that's not related to City and State funding?

COMM. KATE LEVIN: Again, at this point for the purposes of the ICI, what we are asking you is to identify to the best of your ability what the costs are of what it is that you are proposing.

It is certainly possible that there will be a second stage in this process that will offer a much more defined parameter in terms of space and in terms of the kinds of funding that may or may not be made available in partnership with these ideas.

But the ICI is a kind of unusual beast. We have come up with it out of a real desire to hear from the community what the best possible options are in trying to reconcile everyone's vision with what the pragmatic limitations are of what will eventually be defined physical spaces and defined physical costs.

But for now, again, we ask for your best possible programmatic or institutional ideas with

your professional judgments about what their costs will be.

MS. CONTINI: Any last question because -- one more right here and then I guess that will be it. Right here in the front.

MS. LOU RODGERS: My name is Lou Rodgers, Golden Fleece Limited.

Just listening to the comments between you people of small organizations, what might be good or possible is to have a space that's set aside that can be rented out for performances and productions on a short-term basis throughout the year because many people can't sustain a long-term rental.

But it could bring constant activity which would bring in the revenue that's necessary and would represent a great many different companies.

MS. CONTINI: I think that's a viable idea. I still think though you need to understand that there still needs to be an institution that makes that space available.

There has been some interest in institutions bringing that forward to provide not only for performing space but rental space for

institutions. And we would really like to know about those who are willing to do that.

So, any more? Because this is the last -- is there one more question? Right here.

MR. ROBERT LEE: Because of the idea that I suggested and others --

Robert Lee, Asian American Arts Center.

-- it would be difficult for us as a small organization to actually give you a proposal for that much larger encompassing idea that I suggested.

So, therefore, between now and September 15th, the amount that we could possibly do on it might not be adequate. Because of the way in which you are asking for ideas and written materials, it would be hard for, say, any number of diverse organizations in New York City to get together and really write a viable, solid suggested idea to you.

So in that regards what might be written would only be preliminary. I guess that would have to do. Is that how --

MS. CONTINI: That's absolutely fair and that's perfectly acceptable at this point.

I guess that's it on our questions.

So before we close, I just remind everybody if you do have another question or two that you would like to ask, you have until the 31st of July to go on to the website and follow the instructions there on how to do that.

I just want to thank everybody for being here tonight.

I want to thank Andrew and Kate and Richard and Kevin for their help, and for all of you because it's you that are going to help us define on how this site should be developed in a cultural realm.

So we appreciate your effort and please give us your ideas. We are sincerely looking for it.

The process is opened and no decisions have been made and we are happy that you took the time to come out tonight.

Thank you very much.

(Applause.)

(At 6:40 o'clock p.m. the proceedings were concluded.)

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