



New York City Council

Committee on Cultural Affairs, Libraries, and International Intergroup Relations

CreateNYC Cultural Plan Oversight Hearing

Wednesday, September 20, 2017, 1:00PM – Council Chambers, City Hall

Testimony Presented by New York City Department of Cultural Affairs

Commissioner Tom Finkelpearl

Good afternoon, Chair Van Bramer and members of the committee. I am Cultural Affairs Commissioner Tom Finkelpearl, here today to testify in regards to the CreateNYC cultural plan. I am joined by a number of my colleagues from the agency.

I'm here today to tell you about what is being done now, and what comes next. But first I will give a quick overview of how we got to this point. The Mayor signed the cultural plan legislation co-sponsored by Chair Van Bramer and Council Member Levin in May 2015. We launched the public engagement process in September 2016. Over the next nine months, we heard from nearly 200,000 residents. More than 25,000 people showed up at more than 400 live events, and tens of thousands more participated online. A range of partners, advocates, activists, and other residents responded to the planning process and focused their efforts on getting it to reflect issues important to them. And the members of the City Council were some of the most significant participants in our public engagement efforts, hosting town halls and welcoming participants at events across the city. Your participation meant so much to us and showed New Yorkers that you are truly listening to their concerns.

As you all know, we released the city's first-ever comprehensive cultural plan, CreateNYC, in July. It was a milestone moment, and we were so glad that we could host it in Chair Van Bramer's district at the extraordinary Materials for the Arts. We were also happy to see Council Member Levin there, co-sponsor of the legislation alongside Chair Van Bramer. With so many cultural groups, advocates, artists, and other stakeholders in NYC's creative sector gathered in the same room as the Mayor and First Lady Chirlane McCray, together we sent a clear message that equitable arts access is a top priority.

On day one, we were able to announce new funding and programs aimed at furthering the goals and strategies laid out in the cultural plan, thanks to increased support both from the Mayor and from our partners in City Council. The Mayor's funding increase will allow us to:

- Continue paying energy support for cultural groups on City-owned property, including BRIC, Harlem Stage, Pregones / Puerto Rican Traveling Theater, and others. This is a diverse set of groups that are cornerstones of communities across the city, and we're proud to provide additional support allowing them to increase access and programming for their constituents.

- Increase funding for smaller Cultural Institution Group (CIG) members which are located in or serve low-income communities. This application is out and due back to us in three weeks;
- Fund language access programming so cultural groups can expand their engagement with the City's diverse populations;
- Increase disability access efforts at cultural organizations. As a direct result of the plan, our new Disability Inclusion Associate started just this past Monday. This position will help guide the agency's own internal and external efforts at being more inclusive of people with disabilities and the disability arts community.

The City Council added funding at adoption, and it is aimed at the goals of the plan. Thanks to the leadership of the Speaker and Chair Van Bramer for that!

- For one, the borough arts councils are receiving an additional \$1 million to provide support to individual artists. Not surprisingly, affordability was the single biggest issue we heard time and again in CreateNYC outreach. Supporting working artists across the city is critical to maintaining our neighborhoods as fertile ground for creative activity and the benefits that it brings to our communities.
- The Council also increased program funding by \$4 million that will increase funding for all cultural groups, but with a special focus on smaller organizations. These small groups do remarkable programming and these increases are incredibly impactful. We applaud the Council for this expanded support.

One of the most significant announcements we made at the launch of the cultural plan is a new effort as part of our Diversity, Equity, and Inclusion (DEI) initiative to track demographics, allow cultural organizations to report on their diversity efforts, and promote diversity planning among cultural nonprofits. For both the CIG members and the 900 organizations that receive program funding from my agency, we will collect demographic data on their staffs and boards. This data will be scrubbed of any information that could be used to identify individuals. Starting next fiscal year, we will also require the 33 members of the CIG to develop DEI plans or policies, or risk a portion of their City funding.

Let me be clear, these efforts are not something my agency is doing "to" the cultural community. In hundreds of meetings we had for CreateNYC public engagement, and in countless conversations with organizations themselves, this is a top priority for all New Yorkers. We all understand how critical it is to cultivate cultural programming that reflects and speaks to an increasingly diverse population. What we're doing is working with the cultural sector to make sure that DEI efforts remain a priority so that cultural programming here in NYC can reflect its audiences, its artists, and its workers. As the 2016 DCLA diversity survey showed us – we're doing better than the rest of the U.S., but we've got a long way to go toward achieving meaningful results.

CreateNYC also lays out a bold vision for reducing energy consumption at cultural organizations. Over one fifth of DCLA's support to cultural organizations goes to fund energy costs at cultural groups in the current fiscal year. Our big institutions have unique energy needs – to be both public-facing while maintaining the collections inside.

That's why DCLA is creating a new position specifically to work with cultural organizations to help them to reduce their greenhouse gas emissions to create a more sustainable city. This energy management position is open, and currently posted on the City's jobs website. The Mayor's OneNYC plan sets a goal for an 80% reduction in all emissions by 2050, with a focus on the city's more than 1 million buildings of all sizes, types, and uses – including cultural. This new position at DCLA will work with cultural organizations and our Capital Projects Unit to reduce energy consumption. As part of CreateNYC, we have a goal of directing \$5 million in capital funding to energy efficiency projects.

Another milestone achieved was the launch of a "Culture Cabinet," a coordinated, internal effort among agencies to trouble shoot issues and more effectively implement cultural programming across City agencies. While the City is the largest local funder of culture in America, DCLA is not the only source of funding for the arts – or even the largest. The Department of Education invests nearly \$400 million in arts education for public school students each year. And a host of other agencies deliver services through cultural engagement. The Culture Cabinet, which had its first meeting just last week at City Hall, will help us leverage these resources and make sure we're working together to increase access to culture for all of our constituents.

Beyond funding increases and new initiatives, CreateNYC also includes policy recommendations that various advocates called for in our public engagement. These include re-examining the City's Cabaret Law and creating an office dedicated to supporting nightlife and music venues. As you all know, I'm thrilled that the Council and the Mayor have joined together to move on both of these priorities. Just last night, the Mayor and members of the Council gathered at House of Yes in Brooklyn to sign a law creating a new Nightlife Office to serve as a point of contact between members of our vibrant nightlife scene and the City – something we saw a major demand for. The Administration has also voiced support for a repeal of the Cabaret Law, as long as strong safety precautions remain in place.

These are just some of the most immediate actions that have been announced following the release of CreateNYC. We look forward to building on this work and the dozens of other strategies and recommendations described in the plan. As we said before its launch, this is not something that will sit on the shelf. It's already sparked so many new conversations, coalitions, and support from the City and other sources. And this is just the beginning. The Citizens Advisory Committee, which includes members appointed by Council, will continue to advise, guide, and provide oversight for implementation of the plan's recommendations. And we will continue to host Office Hours with the Commissioner, which provided such a rich point of engagement with New Yorkers throughout the planning process. Look for these to restart later this fall.

Thank you for your support of CreateNYC and our city's vibrant cultural community. I'm happy to answer any questions you may have.

TESTIMONY
TO THE
CITY COUNCIL
COMMITTEE ON LIBRARIES, CULTURAL AFFAIRS
AND INTERNATIONAL INTERGROUP RELATIONS

CREATENYC
A CULTURAL PLAN FOR NEW YORK CITY

By
Virginia P. Louloudes, Executive Director
Alliance of Resident Theatres/New York

SEPTEMBER 20, 2017

Good afternoon. My name is Ginny Louloudes and I am the Executive Director of the Alliance of Resident Theatres/New York, the service and advocacy organization for New York City's 380 nonprofit theatres. I would like to thank Council Majority Leader Van Bramer for organizing this hearing on ***CREATENYC, A Cultural Plan for New York City***.

All of us at A.R.T./New York applaud the Council, the Mayor, the Borough Presidents and of course Commissioner Finkelpearl and the New York City Department of Cultural Affairs for this ambitious and important undertaking. The number of communities and individuals that participated in the development of the plan is a testament to the City's commitment to making sure that every voice was heard and reflected in the final product. Reading the plan was humbling, and as the leader of a cultural organization I am committed to working with all involved to help advance the many laudable objectives that the City has identified as priorities for fostering a more equitable cultural sector.

A.R.T./New York has been working on some of the key areas detailed in the Plan through many of our longstanding programs that have been in operation for a decade as well as a number of efforts that have just begun. Much of what we have accomplished to date, particularly in the area of affordable real estate was made possible by the City of New York, specifically the Mayor, the City Council, the Brooklyn and Manhattan Borough Presidents, and our colleagues at Cultural Affairs and the Department of Design and Construction. I am deeply grateful for the City's partnership and I am dedicated to preserving and fortifying A.R.T./New York's comprehensive infrastructure of programs, affordable work and performance space, and financial assistance services, so that New York City remains a hub of groundbreaking and inclusive work.

AFFORDABILITY

A.R.T./New York has a long history of offering services and undertaking capital projects that seek to address the cost of work and performance space for New York City non-profit theatres and theatre artists. These efforts are directly aligned with many of the affordability strategies and objectives detailed in the CreateNYC Plan.

Thanks to capital funding from the City of New York, A.R.T./New York has two affordable office and rehearsal spaces, South Oxford Space in Fort Greene, Brooklyn and Spaces @520 in the Garment District. Through City Capital funding we were are about to complete major external renovations on South Oxford Space which houses affordable offices for 40 nonprofit theatres as well as rehearsal and community spaces that serve thousands of artists from Brooklyn as well as the other boroughs.

City capital funding also allowed A.R.T./New York to transform raw space at 520 Eighth Avenue into Spaces @520, which houses 20 offices as well as seven rehearsal studios. Like South Oxford Space, the rents at Spaces @520 are designed to be affordable, and thanks to funding from the Andrew W. Mellon Foundation we've been able to award (5,900 hours of free rehearsal space at these two studios to our members).

The greatest contribution the City of New York made towards the affordability of performance space is the A.R.T./New York Theatres which opened in January of this year. These two theatres are also rented to our members at "below-market" rates and include free, state-of-the-art equipment packages, saving our members thousands of dollars in production costs, so that they can put these precious dollars towards their art.

I share this because I want to acknowledge that A.R.T./New York is a grateful beneficiary of something very few, if any other cities in this country have: capital funding. The City's Capital funding to A.R.T./New York has benefitted just about all of our 380 members at one point in time; not to mention tens of thousands of artists and arts workers over the years. And additional funding from our local foundations and individuals has enabled us to subsidize the rents of the spaces and the A.R.T./New York Theatres.

These efforts alone are not enough and just this year, two theatre companies: CAP21 and The Pearl Theatre Company filed for Chapter 7 Bankruptcy. Both companies were carrying longstanding debt; faced rising real estate costs; and could not keep pace with the rising cost of doing business in this City. While these two companies are extreme examples of the struggles facing our member theatres they point to the fact that without sufficient cash reserves, companies borrow or take on debt to create their productions, in the hopes that ticket sales

and future grants will cover the costs. Rising production costs are forcing some companies to reduce the number of plays they will produce in a year; which in turn reduces the number of new works and young artists who will be produced. The Plan calls for increasing access to work and performance spaces in existing City-owned sites and for future City Request for Proposals (RFPs) for new cultural facilities to be developed. It critical that as these affordability strategies are implemented, that the City recognize the urgent need to make these resources available to non-profit theatres.

EQUITY AND INCLUSION

A.R.T./New York shares the City's commitment to fostering a more equitable and inclusive cultural sector and we took note of the City's Diversity Study which found that the theatre community is the 2nd least diverse discipline among the arts. In an effort to address this troubling finding, we have launched a number of new efforts that closely align with the Plan's equity and inclusion objectives and strategies.

We are working identify opportunities and strategies to increase the diversity of the staff and leadership at A.R.T./New York as well as our member theatres. We have created two A.R.T./New York Creative Opportunities Fellowships (one in General Management and the other in Development) specifically to support the advancement of cultural workers from underrepresented group and create pipelines to leadership positions in the field.

In addition, this summer we received funding to launch ***Diversifying Our Organizations*** a program that will be led by the Raben Group's Diversity, Equity and Inclusion Practice. The Raben team will conduct focus group research to determine the barriers to attending the theatre for people of color; provide diversity, equity, inclusion and unconscious bias training to a cohort of 80-120 theatre leaders over a three-year period; and will create a series of events with their clients from the Hispanic Federation, the Urban League and more to begin to introduce diverse business leaders interested in arts board service to members of our cohort.

Our work with the Raben Group has taught us that diversifying an organization takes a deep commitment from the top to not only open your organization to people from other economic groups, races and sexual orientations, but to make them feel welcome. We have made diversifying our own board a priority and have added two members of color to our board this past year, bringing our diversity to 24%.

We are also working with A.R.T./New York member theatres to better serve people with disabilities across the City.

Last year we began working with Beth Prevor, the 2015 recipient of the Kennedy Center Leadership Exchange Award in Arts & Disability, who taught a cohort of from the Fourth Street Arts Block how they could make small but meaningful changes to their organization in order to become for physically accessible. Each theatre came up with a Disability Plan, such as making their website accessible to people with disabilities; purchasing infra-red listening systems or building ramps to their theatres. A.R.T./New York provided each group with seed funding for these projects, which the theatres then implemented. This year we will be offering two Cohorts with Ms. Prevor.

In addition, over the upcoming **?year?**, we will offer two workshops for 23 theatres on Relaxed Performances, taught by Kirsty Hoyle of Include Arts in England.

Relaxed Performance workshops will prepare our theatre managers to train their staff to provide a more accessible environment for theater goers who are on the autism spectrum, make involuntary noises or movements, have age-related impairments; certain learning disabilities The workshops will review steps theatres can take such as keeping house lights at a 30% glow, removing strobe lights or harsh noises from performances, providing a quiet or safe space for breaks, and creating storybook-like guides of the show so audience members can know what to expect beforehand. By providing Relaxed Performances, A.R.T./New York members will opportunities for New Yorkers of all abilities to experience the joy of theatre as one like-minded community of theatregoers.

However, while we fully support the City's commitment to ensuring the cultural sector becomes more equitable and inclusive, as we all know the process of

organizational diversification takes time, particularly for small organizations with limited staff positions and growing boards. Providing organizations with sufficient time and support will be critical if we are to make the lasting changes needed to truly advance the City's diversity objectives and we would like more clarity with respect to the timing of the City's stated plan to tie funding to diversity at the leadership level.

The Cultural Plan states that DCLA will seek to provide funding to many community-based cultural organizations identified through their research. Given the current DCLA budget, and the fact that the thirty-three Cultural Institutions Group will continue to receive 80% of the Agencies funding, how does the Agency plan to fund these additional groups?

While A.R.T./New York understands the historical significance of the CIG's we are deeply committed to serving the hundreds of small, diverse companies who make-up our eco-system. With 86% of our membership operating with budgets below \$1 million, these companies charge an average ticket price of \$25, and provide affordable culture to the communities they serve across all five boroughs. In FY17, the work our members produced just at the A.R.T./New York Theatres alone, ranged from examining the effects of gun violence, to retelling Greek mythology through an LGBTQ lens, to a show about 'otherness' featuring a full team of actors and production members with disabilities. Out of the 19,475 productions, readings, and events that our members produce each year, these are only a few examples of the many diverse perspectives amplified by nonprofit theatre.

HEALTH OF THE CULTURAL SECTOR

We applaud the Plan's goal to "leverage private investment" in arts funding, and hope that DCLA will open doors that for too long have been closed to most of us: corporations. So many corporations are able to attract talent because of the City's rich cultural offerings. It is not only their civic duty to invest in our companies, it makes good business sense.

A.R.T./New York hopes that DCLA will use their bully pulpit to ask funders to make incremental increases to their gifts to cover cost of living increases; to provide

funding for cash reserves for companies of all sizes; and to reward grantees for demonstrating fiscally conservative policies by taking a year off from producing in order to shore up enough funds to mount a full-scale production the following year. Arts groups should be rewarded for demonstrating fiscal responsibility, not be punished by restrictions against such flexible schedules.

Again, thank you for holding this hearing, and for allowing me to speak. I am happy to take any of your questions.



THE CENTER FOR ARTS EDUCATION®
Quality education includes the arts.

Wednesday September 20, 2017 1pm

Hearing of the Committee on Cultural Affairs, Libraries, International Intergroup Relations

RE: Oversight – Comprehensive Cultural Plan

Testimony from The Center for Arts Education, Executive Director, Lisa Robb

Thank you for the opportunity to continue to participate in the work around CreateNYC. I am Lisa Robb, the Exec Director at The Center for Arts Education.

On the behalf of our staff and Board and those we serve, congratulations to the Council, the Mayor's office, DCLA, The Advisory Committee, other govt agencies, organizations and members of the public for this historic accomplishment.

From the beginning of this process, arts education for students has been a central issue of the cultural plan. In the workshops and the final document we learned arts education is important to the public too.

The VERY first headline in the Executive Summary, page 11, sounds like the sweetest melody: NYers believe that quality arts, culture and science education must be available for every student.

We applaud the plan's consistent call to bring more quality arts education to NYC's public school students and by relation to their school communities and families.

This month, 1.1 million students were welcomed back to 1,800 schools. We should not forget the power and promise that NYC's arts learning requirements bring to advance and support CreateNY's issue areas and strategies.

There are rigorous arts education learning requirements in prek-12th grade and this presents a long term and giant opportunity to advance the goals of this plan.

The plan's focus on citywide coordination also strengthens support for student arts learning and social wellbeing. There are dozens of other city programs and agencies and thousands of non-profits that invest in student potential and equitable educational opportunity. Engaged and successful students help themselves and the rest of us achieve our goals.

In the budget process for next year, unrelenting efforts should be made to reallocate and increase funds which support the plan's recommendations.

Alert: There is one gorgeous arts learning budgeting opportunity on the horizon. At the end of this school year, 2014's four year budget funding for arts education will expire. At another time, we will all celebrate how well managed and impactful that \$93M has been for students, cultural organizations, artists, educators, and the school community.

This committee and so many others will benefit from that funding being renewed and increased. Increased funding can swiftly address many of the recommendations made in the plan's arts, culture and science education section.

In the coming months, we will make sure this and other committees receive helpful ideas and input on how public funding in department budgets can help the plan's recommendations come to life for NYC's public school students and their school communities.

Thank you and congratulations again.



Associated Musicians of Greater New York

322 West 48th Street, New York, NY 10036

Phone 212-245-4802 • www.local802afm.org

Fax 212-245-6389 (2nd fl) • 489-6030 (3rd fl) • 245-6257 (4th fl) • 245-6255 (5th fl)

**NY City Council Committee on Cultural Affairs, Libraries and International
Intergroup Relations**

Testimony regarding “Create NYC: A Cultural Plan for All New Yorkers” on behalf of
the Associated Musicians of Greater New York, Local 802, AFM

September 20, 2017

Good afternoon Chair Van Bramer and members of the Committee on Cultural Affairs, Libraries and International Intergroup Relations. My name is Christopher Carroll and I am the Political Director of the Associated Musicians of Greater New York, American Federation of Musicians Local 802. I would like to thank you for the opportunity to present testimony about Create NYC and the important steps that must be taken to ensure that the priorities, values and vision of this plan are realized.

A comprehensive cultural plan has never been more important than it is today, and we commend Mayor de Blasio, the New York City Council and Commissioner Finkelpearl for addressing the challenges facing the arts community head on. We thank Mayor de Blasio for appointing Local 802 President Tino Gagliardi to the Cultural Plan Citizen’s Advisory Committee, upon which we will continue to work alongside DCLA and the arts community to support the arts for all New Yorkers – artists, residents and visitors alike.

Local 802 is the largest local union of professional musicians in the world, comprising musicians working all styles and backgrounds, from those who play in



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Metropolitan Opera Orchestra and the New York Philharmonic, to the musicians on Broadway, the TV show bands and thousands of musicians playing in recording studios, jazz clubs and venues across the city every day and night.

Music, performance and the arts are a part of our common heritage and identity, providing the life-blood of our City's culturally diverse communities and helping to drive our economy. However, many musicians – students, emerging musicians and even established artists – struggle to build a career that is economically sustainable and artistically fulfilling. However, it is increasingly clear that New York City is quickly becoming a place that many artists cannot thrive or support a family. The Mayor's Office of Media and Entertainment's *Music in New York* study found that median income for musicians is \$30,000 per year, and the Center for Urban Future has found that musicians and singers make less than the national median income when adjusted for cost of living¹. This is not a viable way to preserve artistic communities or our unique neighborhood fabric.

This makes our city's first cultural plan particularly important, and we have been honored to help make sure through this process that the needs of working artists are included in the City's vision for our collective creative future. As the plan has taken shape, we have been pleased that the City has shown strong support for both expanding and improving access to the arts citywide, as well as promoting the fair wages and treatment that that will help allow New York to remain a magnet for many of the greatest musicians from around the world.

Create NYC should not be seen as a proscriptive plan or strategy. Instead, it is a set of recommendations, values and priorities that reflect the needs and desires of artists and

¹ "Creative New York": Center for Urban Future, New York, NY, 2015.



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New Yorkers. It is a vision document and roadmap, one that must be used to guide future development, policy and legislation if we are to ensure that New York City remains a place where artists can thrive and where the arts are celebrated in our communities.

Though the plan is impressive in vision, it at times lacks in specificity, both in policy recommendations and implementation strategies. As a result, it is the responsibility of the City Council and arts advocates throughout the five boroughs to hold the city accountable to these priorities and ensure that the recommendations, objectives and strategies that have been identified are achieved.

To accomplish this, the Administration must identify how it will determine success and what benchmarks will be used to measure progress. As a member of the Cultural Plan Citizen's Advisory Committee, we are prepared and eager to help in this process, as are countless advocates across the city. Additionally, it will be the responsibility of the Administration, Council, artists, and arts organizations to utilize Create NYC as an advocacy tool that can be used to prioritize and rationalize future legislation that supports the arts.

Create NYC - priorities moving forward

As members of the Advisory Committee, we consistently heard one extremely important theme throughout Create NYC's public engagement process: artists can't afford to create art in New York City. Housing and workspace is too expensive, wages are too low, and artists are finding themselves under increasing financial pressure to either leave or find a career outside of the arts. This is not a sustainable way to preserve our cultural heritage or our standing as a cultural capital of the world.



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We must therefore prioritize legislation and policies that address affordability, both the cost of living and the wages with which artists pay for that living, as well as the availability of affordable work and performance space, and equitable access to careers in the arts.

These priorities are already well established in the Create NYC cultural plan. In multiple places, the plan states that the city should create mechanisms that raise 1.) "wages for cultural workers and artists that allow them to thrive in New York City;" 2.) "increase the development of physically accessible, affordable housing for artists that allows them to thrive in their own communities;" 3.) "explore changes to the Department of Cultural Affairs' grant programs" and; 4.) "preserve and develop long-term affordable work spaces for the cultural community," as well as many other ideas that are specific in outcome yet vague in the means to accomplish them. All of these ideas can be achieved through some combination of legislative action and policy change.

Luckily, the Administration and Council have powerful tools that can be fully leveraged to support these priorities and help our city achieve Create NYC's laudable ideals. These tools include public funding, tax and land incentives, land use regulations, permitting, advertising and formal legislation, to name just a few. If the city is to follow-through on the Create NYC plan, public support should be provided with the expectation that wages are fair and allow for artists to make a living. Public land should be turned over to private developers only when serious consideration is given to artist housing, space and the community's ability to preserve neighborhood culture and identity. Zoning regulations should be manipulated and altered so as to encourage the creation work space, and initiatives should be developed that celebrate and encourage access to artistic expression and the diversity of our cultural heritage.



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Ultimately, the success of this plan will be determined not by its text but by how it is utilized. The Council, City and advocates must use it to encourage and support artists and arts organizations, strengthen arts curriculum in public schools and celebrate our city's cultural community and the role that the arts play in our society. Our cultural ecosystem, vital both to the health of our communities and the vibrancy of our economy, is made possible by the artists, performers and workers who contribute to it, and we must use the plan to adequately support these uniquely talented people.

Thank you again for allowing me to speak. I'd be happy to answer any questions you may have.



**TO: Majority Leader Jimmy Van Bramer
Members of the New York City Council Committee on Cultural
Affairs, Libraries and International Intergroup Relations**

RE: CreateNYC Cultural plan

DATE: 20 September 2017

My name is Ariel Estrada, and I'm the Manager of Communications & Community Engagement at the Asian American Arts Alliance. I'm an actor and a longtime arts advocate, but this is my first time presenting formal testimony at a hearing, and I'm really honored and excited to do so.

Majority Leader Van Bramer and Members of the Committee, all of us at the Alliance welcome this opportunity to work with you, the entire City Council, and DCLA to help transform the Cultural Plan from just a document into a real mechanism for making New York City a more equitable, just, and vibrant city through the power of arts and culture. We are grateful to the Council and DCLA for your leadership in creating the plan and in prioritizing a number of issues that are especially important to us at the Alliance:

- 1.) That arts and culture are for all New Yorkers;
- 2.) That funding should be distributed more equitably, especially to under-resourced and historically under-represented communities; and
- 3.) That the staff and leadership of the arts and cultural sector should more fully reflect the diversity of our city's population.

For 35 years, the Alliance has been working hard to address these three priorities, and we could not be more pleased that now—through the Cultural Plan—there is a mandate directly from the Office of the Mayor that we all work together across sectors to tackle these complex issues.

But the next steps must include actionable, realistic plans forward, as well as appropriate funding and resources to make the plans a reality. The Cultural Plan cannot

be achieved by expecting more people to work harder to build more partnerships—all for free.

In particular, the Alliance urges the Council, the Mayor's Office, and DCLA to provide the resources necessary to:

- 1.) Lower the barrier of access to funding resources to small, community-based organizations and individual artists. For example, the Plan cites increasing regrant programs through borough arts councils, which is an excellent start. However, we urge that this circle of partnership be increased to include other partners and service organizations, especially smaller ones that serve specific communities, including the Alliance;
- 2.) Instead of focusing primarily on diversifying the boards and staff of major cultural institutions in a vacuum, meaningfully engage small, community-based organizations that have been doing this work directly on the ground for decades. We are here, we have knowledge, we have credibility and trusted relationships, and we want to work with you; and finally,
- 3.) Be open to thinking of and valuing leadership in new and creative ways. There is always much talk about "the pipeline" of leadership, and how they're aren't enough qualified candidates of color in the cultural workforce. We beg to differ. This is New York City, which is 65% people of color. We are here, and we are living and working and already leading right here in every community. Engage us.

Thank you for your kind attention and for this opportunity to testify at this hearing on the Cultural Plan. All of us at the Asian American Arts Alliance are ready and eager to further this important work.



FOR THE RECORD

The Loisaida Inc. Center Testimony presented before the Cultural Affairs Hearing
RE: Oversight - Comprehensive Cultural Plan

Presented by
Libertad Guerra, Director
646-856-2049

As we have expressed before, we at Loisaida applaud the Mayor and the Department of Cultural Affairs for taking up upon themselves to concretely assess the state of ex/inclusion in the city's art and cultural environment through their survey on diversity and equity. It evidences what we as an organization have long known—that people of color are vastly under-represented and that people of color-run organizations are vastly underfunded.

Loisaida was founded, in 1978, on civil rights traditions that address disenfranchisement and affirms the contributions of Latinx to this city and nation. Like many other urban immigrant hubs, the people of Loisaida created virtual homeland through the cultural generation of 'place' and the production of the spoken word, literature, music, visual art, and other urban Latinx forms of creativity.

Over the course of 6 months, our staff and community made strides to hold a series of town halls and focus groups to focus on advocacy for Lower Manhattan's Latinx populations, which contributed to the overall development of New York City's Cultural Plan. Here, attached, made officially part of this testimony is the product that we developed with the support of the New York Community Trust, "Loisaida Cultural Plan". Many of our community and cultural experts attested to how the art and culture of people of color are often overlooked, and how their practices were cloaked in community development programs, and continue to be.

In it, we described that "culture and identity are processes rooted in self, struggle, and place." Currently, there is extensive concern over affordability and dispossession in this city. As such, "We envision our collective efforts as a crucial form of place-keeping: a strategy of preventing displacement, supporting and encouraging cultural equity, and safeguarding the character and cultural citizenship of community residents" (p. 6). Small scale and people of color run organizations often act as a life-blood for the communities they support and shoulder, and it is no secret that they have struggled to maintain visibility and representation.

Citizens and residents' right to be able to participate in the cultural-life world of their neighborhood is essential to the expression of their livelihoods and dignities. Create NYC's Cultural Plan proposes to "create a more equitable distribution of funding" through "new supports for arts and cultural organizations with a primary mission of serving historically underrepresented/underserved communities," and efforts to support professional development for "cultural workers from underrepresented groups" (p. 78). We ask that the council commit to these reforms with a clear funding path in place to invest in urgent sustainability of the smaller cultural organizations. Moreover, given the circumstances that all of us know about that we won't belabor, we recommend that the DCLA significantly increase the Cultural Immigration Initiative to on-the-ground community and cultural based organizations. For the most part, we have not seen an increase in the allocation of these council initiative funds.

LOISAIDA CULTURAL PLAN

Findings & Recommendations

Submitted to the New York City Cultural Agenda Fund in
The New York Community Trust
By Loisaida, Inc. for the City of New York

May 2017

"Collective mural overlooking La Plaza Cultural addresses theme of gentrification in 1985 through negative, critical images of life all too real in Loisaida dominating the left side: a homeless family, an eviction, a wrecking ball destroying a building whose residents fled to the fire escape. Positive, affirming images fill the right side: a windmill, a solar panel rooftop, sweat equity workers undertaking building renovations, a community cultural center, and a local market. In the center, a large crystal ball holds hopeful images for the future: the promise of "housing now", female construction workers, and young children playing in a lush community garden, which indeed La Plaza has become."

-La Lucha Continúa The Struggle Continues 1985 & 2017, exhibition catalog.



Artmakers Collective, *La Lucha Continúa / The Struggle Continues*, 1985, Eva Cockcroft, project leader, 30' x 40', oil on tar, La Plaza Cultural, Loisaida. (c) Artmakers Inc. Photo (c) Camille Perrottet.

ACKNOWLEDGEMENTS

We acknowledge our Project Steering Committee comprised of leaders with diverse expertise who helped guide this project and made the process of engagement, research, discussion, and discovery, exciting and successful. **Libertad Guerra**, committee chair, Director of Loisaida Inc. Center, curator, anthropologist; **Ed Morales**, journalist, cultural critic, Nuyorican poet; **Elizabeth Colón**, one of the original founders of Loisaida, Inc., policymaker and local resident, and **Andrea Gordillo**, NYU graduate student, writer, filmmaker, and local resident.

Special thanks to **José Serrano-McClain** for his commitment, analytical mind, and for his studio of NYU students that so diligently and professionally assisted Loisaida, Inc. as it implemented the various focus groups, Town Halls, and Retreat events.

And special thanks to all our participants and collaborators who contributed to this project.

TESTIMONY

"I lived in Loisaida for 15 years in the 80s and 90s till the turn of the century and I witnessed the big changes in the neighborhood but one thing remained constant, the vitality and importance of the unique racial and cultural mosaic of the neighborhood that was essential to everyday life and the explosion of institutions like Loisaida, Inc. and Nuyorican Poets Café, the Agueybaná Bookstore, CHARAS, and so many other short-lived, and long term spaces of cultural creation. I saw how well-meaning community activists partnered with residents, formally and informally to create the aesthetic that today is recognized as Downtown. In spite of the considerable forces that conspired to take away our public and private spaces of art creation, the spirit of the neighborhood never died and lives on in places like the Loisaida Center, in public housing community centers, in the community gardens and even the walls that are reserved for memorial murals. While our numbers have been somewhat reduced by gentrification, we are still here in large numbers and we need to work with like-minded cultural creators and institutions that want to preserve the low-rise, DIY spirit of community arts by local groups and prevent the Lower East Side from becoming a museum of no-longer-with-us idealized ethnic and racial minorities, banished to forgotten memories of boarded-up tenements."

Ed Morales

Journalist, Cultural critic, Nuyorican poet

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INTRODUCTION

"The Downtown Latinx is more of a loose network, a series of bridges that ensure that the Latinx arts community thrives here. I think that physical spaces are important. To be 1,000 percent honest, Loisaida, this block right here [9th Street], is the only place in Lower Manhattan where I feel Latino." - Anthony, 25.

Anthony Rosado has lived most of his life right across the Williamsburg bridge in Brooklyn, and knows that Loisaida carries a cultural truth he's always tried to get ahold of. Like other local residents, he had the desire to keep the spirit of his neighborhood alive--he just needed the space and vision to do it. Over a period of six months Loisaida, Inc. and project partners brought together hundreds of residents, community leaders of all ages, and cultural workers and artists like Anthony to express their opinions, observations, and fears regarding the future of Latinx and people of color on the Lower East Side.

On an early spring night this March, Anthony and peers were afforded the opportunity to respond, offer solutions and make recommendations about how to avoid a kind of invisibility that seemed almost inevitable. They were intent on formulating a way to see culture as a right, not a privilege; that every resident had a 'right to the city.' It was an attempt to establish a Cultural Citizen Bill of Rights that declares an inalienable right to cultural and artistic expression that would 1) ensure the protection and ownership of cultural sanctuaries and spaces, 2) demand cultural equity in accessing Fair Share funding across all City agencies and 3) strengthen and sustain Loisaida neighborhood based cultural organizations that advocate for Latinx and POC residents, artists and cultural workers.

This new energy, shared by community members of all stripes was carefully channeled to elicit a much needed local analysis and vision that would confront vital issues of bias, exclusion, and erosion of neighborhood cultural life-lines through a need-based infusion of resources and increased allocation of Culture-sustaining funds. This new approach is a necessary and timely initiative to protect the future of our Latinx and people of color, in this community and remove the the limiting and at times inappropriate use of Western European aesthetic standards that determine what kind of culture and art in is worth preserving. It's becoming increasingly clear that neighborhood residents understand the necessity of asserting their interests in the battle over who gets the lion's share of the public funding - both capital and expense allocations - determining who gets to increase their footprint, stature, and power.

This document offers a significant and perhaps crucial gathering of information and testimony that Loisaida, Inc. was able to garner in the process to seize the moment of opportunity afforded by the City's visionary effort to address the problem of cultural equity. Community engagement provides residents with an open door to express their vision of an expanded, more inclusive definition of culture. We wish to alert the offices of the Commissioner of the Department of Cultural Affairs that the solutions to the evident *separate and not equal history* of decades of benign neglect, racism, and discrimination suffered by the Latinx and POC artistic and cultural community, and that the solution requires listening to the needs and concerns of those affected. While acknowledging the serious commitment of the Administration to include our voices in the Cultural Plan, it requires constant oversight to ensure compliance so that the Latinx and POC core communities are included.

HISTORY & CONTEXT

"I think the LES has a bigger burden to enforce a right to culture, which includes food, language, music, and arts. Culture is very broad. Loisaida has contributed to the Puerto Rican community, the Latino community, the Downtown Art Scene. The origins of Spanglish came from the Lower East Side--AmeRiCan. It informed the rest of the world." – Jeremy Del Rio, Thrive Collective.

In the early 1970's, Bimbo Rivas coined the word Loisaida in a powerful poem, which carried a Spanglish reimagining of the immigrant crucible of the Lower East Side and launched a movement of pride and ownership of a cultural geography in Manhattan that had become the home to thousands of Puerto Ricans and later other Latinx after WWII. The great Puerto Rican Migration had finally imprinted their identity on its streets, in its schools and housing developments, on its walls and in the hearts and minds of Downtown Manhattan. Avenue C was later renamed Loisaida Avenue by an act of the NYC Council and in recognition of Loisaida Inc., established in 1979, and the many neighborhood artists and activists such as Bimbo, Tato Laviera and Dora Collazo Levy.

Like El Barrio/Spanish Harlem, Los Sures of Williamsburg, and the South Bronx, Loisaida is a "core community" for Latinx, not only because of its demographics but also as a result of a kind of "tropicalization" that creates a virtual homeland through the cultural generation of 'place' and the production of the spoken word, literature, music, visual art, and other urban Latinx forms of creativity.

A "core community" is a mixture of public spaces that fosters the creation of art, music, dance, poetry, and theater, as well as small Latinx businesses that sell Latin American products and advertise bilingually cultural events, creating a space for the casual conversations and street-level bonding that manifests the community's "flavor" and character over the years. A "core community" revolves around the creation of a collective identity; a process of community development and determination that has been and continues to be confronted with the constant formidable challenges of discrimination, bias, and cultural inequity, and the threat of gentrification and displacement.

The neighborhood of Loisaida is defined by a living language of culture and commerce, a hybrid ecosystem imbued with Caribbean and Latin American spiritual and emotional energy; the neighborhood is the fusion of migrants' ancestral homelands and the heavily layered and ethnic-based LES immigrant-built history and lore, which is struggling to persist along with the rest of the City's endangered neighborhoods.

Culture and identity are processes rooted in self, struggle, and place; a weaving of experiences and histories, diverse contributions to the distinct imprints of a neighborhood over time, and the ongoing practice of respecting and enacting a kind of Cultural Citizenship. We envision our collective efforts as a crucial form of place-keeping: a strategy of preventing displacement, supporting and encouraging cultural equity, and of safeguarding the character and cultural citizenship of community residents.

Towards a New York City Cultural Citizenship Bill of Rights

"I believe there is a problem with perception. In my lifetime, Tato [Laviera], and others [artists], were seen as part of the community. Now, this dominant, commercial culture sees the artist as exceptional, not your neighbor. Our ability to access resources for our core neighborhood educators and artists is then jeopardized." - Thea Martínez, Artist and Educator

Latinx and people of color are part of this City. It is imperative to construct New York's future without erasing our past or whitewashing our present. In the face of what we on the ground have seen and experienced, what is trending begs the question: Will this be the decade when historical Latinx core neighborhoods become casualties of unbridled and myopic development? Are we entering a time of larger Latinx numbers citywide yet given this potential displacement, a dispersed Latinx population in which the legacies of our Barrios, our living imprint in this city, are terminated, and ultimately extinguished?

In the 21st century, New York identity is expanding to include an urban identity of color, something shared by Latinxs, African-Americans, Asian-Americans, Muslims, LGBTQ-identified, and mainstream Anglo city dwellers who share in its aesthetic practices. For Urban Latinx it is an opportunity to step into their well-earned space to create a new urban social practice that is as much in response to urban planning, as it is in taking a defensive position against exclusion and cultural anonymity. By combining traditions and culture from the homeland and creating new forms of urban artistic expression *Loisaidans* survived the period of blatant disinvestment of 1970s through the 1980s. Latinx in similar situations around the City used this imaginative process to take on a new urban identity.

These grassroots efforts to create, build, and thrive were formidable, historic, and empowering, but they were too often misunderstood, and later came under constant threat by outside real estate speculation that capitalized on their cultural value and artistic expression while in the process displacing them.

"When you're talking about a right to culture, it's both historical and current. To me what resonates is that we always sit on this fine line in between. There's always the matter of preserving and celebrating what has come before, and then there is a constant dynamic of change that we all create." - Jamie Rogers, Chair of CB#3

To borrow from French philosopher Henri Lefebvre, *Loisaidans* are realizing the need to demand a "right to the city" given the scars of historical disinvestment and current real estate hyper-speculation, rampant displacement and community/cultural alienation, we embrace this notion of *right to the city* as not just about preserving the neighborhood as cobbled-together properties of abstract real estate, but about the residents holding on to the spaces that came to be claimed and constructed by the them after decades of abandonment by public funding and support,

rejecting the opportunistic repossession of those spaces by private developers and speculators that accelerated gentrification.

By claiming the *right to the city* as living space for long-time residents, as working and commercial spaces at reasonable cost for our small businesses and cultural workers, as *fair share* funding for our community and its arts and cultural organizations and programs, as access to our local community schools and NYCHA community centers, and so much more, *we claim the right to remain in our core neighborhoods in the center of the city*. Our residents do not wish to be marginalized and dispersed to the periphery of this city, as they are entitled to the “full rights,” economic opportunities, cultural and artistic access to what is clearly underwritten by and/or facilitated with City funding and accorded equitably to the inhabitants of the core neighborhoods in the center of this Global City.

As stated in the recent University of Pennsylvania Social Impact of the Arts (SIAP) Research Project: *Culture and Social Wellbeing in New York City*, ‘Culture is a right, not a privilege,’ which is a point, they noted, that had been well established in the 1948 Universal Declaration of Human Rights.

Latinx and communities of color need to embark upon the process of claiming our right to culture and right to the city to reverse our invisibility, and stop the displacement of our people, ‘places,’ cultural sanctuaries, histories, and the minimization of our contributions to culture and this city. By organizing to impact policy and resource allocation as it relates to our arts and culture, and community based organizations, which are the front-line in the battle against the erosion of our neighborhoods, we aim to protect against the displacement of our residents, the imposition of an elitist view of art creation, and the Eurocentric definition of culture and art.

“I worked at one of the 33 CIGs. We need to have a common vocabulary and understanding. Diversity does not equal inclusion. Diversity=‘invited to the dance,’ Inclusion=‘asked to dance.’”

Anita Romero Warren, Clemente Center

We seek to breach and expand the definition of what is legitimate art and culture as imposed by the dominant not-for-profit art institutions. This shortsighted appraisal of sanctioned art has quantified the worth and impact of arts and culture mostly in terms of what enhances their own organizational growth, balance sheet, and stature. Their widgets are headcounts of tourists and visitors. Many are devoid of community connection and rarely if ever collaborate, feature or support core neighborhood artists and organizations. They ignore the essential importance of neighborhood and community based art creation by POC, denying hundreds of thousand of City residents their right to culture, and their right to the City.

There are also other values that are essential for local community-based cultural organizations that large mainstream cultural institutions are ill-suited to generate and support: social cohesion and wellbeing, a sense of pride in the knowledge of one’s culture and heritage, civic-engagement and community building. These are all quantifiable assets created by the work that grassroots initiatives and smaller scale community-based organizations of color fulfill. These are the community anchors

that defend and protect a neighborhood's character as well as build youth self-esteem, bring joy to seniors, keep families together, and provide culturally and linguistically competent and innovative artistic expression that is culturally rooted.

Building a Loisaida Cultural Network

"[In the 70s & 80s] there was a gathering of artists that created an organization-Loisaida, but could not present their art and talents as a sanctioned element of the new community development group, so they had to cloak it with primarily programs they could get funding for. But in between, they would do Salsa at Zold's Plaza and dynamic community engagement through music, street organizing voter registration and poetry. It [the cultural heart] was hidden. People worked in these agencies, and they did their cultural and artistic work as part of everything, while they were helping people get housing and healthcare. They didn't see the separation, but conventional funding sources and traditional evaluators did."

Elizabeth Colón, Founding member Loisaida, Inc.

In the decades after World War II, the Lower East Side went from being the City's gateway for poor immigrants from across the Atlantic, serving as first home to generations of future Americans, to a landing community for the thousands of Puerto Rican migrants, who were already American citizens, but nonetheless as poor as the immigrants that preceded them in generations past. Large numbers of Puerto Rican migrants also settled in Chelsea, Manhattan Valley, East Harlem, Williamsburg, and later the South Bronx. The Lower East Side and its diverse ethnic (Jewish, Italian, Polish, Irish) and political constituencies, however, made it renowned for its activism, political clout, retail businesses, theatres and entertainment. In the 1960s and 1970s, the alternative cultures of Hippies, Punks, downtown artists, and a vibrant Latinx culture (mostly Puerto Rican, but also Dominican) of social clubs, sidewalk domino games, storefront churches, botánicas and bodegas gave it an incredibly creative cultural landscape. These are the building blocks of what has come to be known as Loisaida.

The Lower East Side/Loisaida is a place that has become the iconic representation of the Anti-Suburb, the last stand against the mall-ification of sterile urban America; the ground zero of urban resistance movements; and perhaps fittingly given its "Downtown" edge, one of the first neighborhoods to come under siege by the gentrification wave of the late 1980s. But despite having struggled with and against gentrification for decades, but we are still here. The Clemente Soto Vélez Cultural Center - with whom we partner - was founded in the early 90s, and is still a hub for global cultural production; it houses Teatro SEA, the premiere Latinx Children's Theatre in the United States and the only one remaining in Manhattan; regular theatrical productions and art exhibitions, despite becoming increasingly surrounded by chic restaurants and cafés for tourists and gentrifiers.

For now, embattled community arts centers in public housing still provide spaces, albeit dilapidated ones, for children and seniors; sanctioned murals spray-painted on walls mark our presence, and alternative galleries and small music spaces live sporadic existences. The Nuyorican Poets Café, the birthplace of a national movement of marginalized people performing spoken word poetry, is still maintains a vital pulse, ensconced deep in the heart of the neighborhood.

Although the new Loisaida Center builds on Loisaida Inc.'s history of activism and leadership in education, arts and culture, and community development, it is still in its formative stages of redevelopment. Loisaida, Inc. has survived an almost lethal blow that threatened to destroy a once formidable organization. In 2007 Loisaida Inc. faced eviction from its original base of operations at the 710 East 9th Street building, then a City-owned property. The building had been offered up for sale to developers in a neighborhood that was rapidly gentrifying. Loisaida Inc. had no alternative space options and would be losing its funding for want of space to provide any programming.

However, with strong organizing and local community and leadership support, Community Board #3 unanimously passed a resolution in support of Loisaida, Inc. that required that it the organization be made part of any development plan or use for the property and return to its original home in the property with the same amount of space that it had before the eviction - 10,000 square feet. Loisaida was fortuitous in this case, but many Latinx community-based organizations of note in the Lower East Side and around the City no longer exist.

Loisaida Inc. Center is currently the only Latinx-run cultural community center remaining from that era of grassroots activism in which poets and street theater artists, professionals and amateurs were vital community organizers and builders. It symbolizes a last stand of an era that tried to bring together art, politics, and an urban people of color aesthetic to maintain the spirit of the Loisaida space.

PROJECT METHODOLOGY PROCESS & EVENTS

Achieving Consensus: What Cultural Equity Must Look Like

The Roadside Theater defines cultural equity as the right all people have to inherit and develop their intellectual, emotional, material, and spiritual traditions.¹ For many decades, activists have worked to articulate this definition into the policy and planning vernacular. Over the past six months, Loisaída, Inc. and project team have been living this concept at the neighborhood-level.

The outreach and engagement methodology for Loisaída's Cultural Equity Planning project included four community participatory events (two town halls and three focus groups-targeting cultural workers and artists, residents and local leaders), as well as an end of project retreat involving the Loisaída project steering committee and partners and a studio of students working on various elements in support of the process. Two questionnaires were created and administered in order to survey neighborhood residents and art practitioners/cultural workers.

While no single methodology element results would have been enough, collectively they served to build a representative body of evidence from a Latinx and/or Lower East Side perspective on the link between culture, civil society, and well-being. They also revealed the many obstacles our residents and cultural workers face daily as they see themselves losing ground in their own neighborhood and mourning the loss of cultural sanctuaries, spaces, Latinx cultural and community based groups that are the frontline activists and advocates protecting the rights of residents.

The project team achieved consensus in defining terms relative to the central theme of Cultural Equity and the difficult reality as it relates to New York City.

To deal effectively with Cultural Equity in New York City we must:

- Come to grips with the overwhelming whiteness of most existing art and academic institutions.
- Hold these institutions accountable to their own public missions, and work to stop the public funding of exclusion.
- Agree and demand that artists should never be used as, or become tools of gentrification, displacement and dispossession.
- Understand that working artists, local longterm small businesses, and manufacturers face similar commercial rent increases, and should find ways of collaborating and realign as a sector.

¹ <https://roadside.org/program/cultural-equity-defining-issue-21st-century>

- Support and protect locally-based arts and cultural organizations that are Latinx based and led that are vital to neighborhood fabric and civic engagement. As a category, these people of color (POC) controlled community arts and building organizations should receive funding in the manner that larger arts and culture organizations (i.e. museums) enjoy--operational and baselined funding rather than project based funding.
- Develop and implement ways of redirecting resources in solidarity with broader community anchors of neighborhood character.
- Include and enfranchise the cultural labor of 'non-artists' and diversity of expressions.
- Reduce and decentralize city bureaucracies and re-allocate support for neighborhood self-determined cultural and artistic initiatives conducted by local core neighborhood POC organizations..

More specifically and relevant to the history and character of the neighborhood, our participant group of stakeholders clearly established that:

- the Loisaida neighborhood's historical tradition of pragmatic and ecological undertakings through significant initiatives - such as the sweat equity and homesteading movement, in which residents restored properties to use as their own living spaces-and some with street-level commercial spaces, should continue to be affordable in perpetuity, and not become part of the gentrification economy;
- the Community Garden and Casitas movement -which preserved the imprint of local residents on the fabric of the neighborhood streets - must be preserved and supported;
- the Community Mural movement, which provided powerful cultural markers by homegrown muralists and others, should be protected and documented,
- Institutions such as Loisaida, Inc., The Clemente, and SEA receive special designation, funding and resources to be the living repositories of the Lower East Side Latinx core community arts and cultural legacy, working with a broader coalition of organizations and like-minded service providers to work together against displacement and to protect the rights of residents to culture and place in this city.
- ,these experiences should help to frame the context to flesh out our LES community recommendations and proposed solutions.

Some of the key topics in the initial discussion were centered on developing a more layered understanding of the intersection of art and social change for funding reform to strike a balance between the creative dynamism of unpredictable outcomes, and the rigor of measurable demands. The City needs to envision a new model of metrics criteria based on long term initiatives and preservation of the cultural integrity of neighborhood established by legacy residents in order to enable progress in how structural racism plays out in the non-profit arts and culture world.

- It was agreed that there must be a shift from the current practice of dissecting and fragmenting cultural work in communities of color into separate spaces/boxes, i.e. of education, healthcare, human rights, or arts.

- It was recognized that all of these issues above (culture, education, healthcare, human rights, the arts) are intrinsically connected and tied to one another.
- There was agreement on the need to validate action at every level, and a need to recognize that our work is interconnected in an ecosystem that embraces change.
- There was agreement about how the question of “social impact” is fundamentally inseparable from the act of creativity. Creativity and its effect on the world are bound together, therefore art and impact are interdependent rather than at odds.
- The group also concluded that there is a need for more responsive and accurate techniques to measure participation; and that these must look beyond the focus on benchmarked arts disciplines, passive audiences, and formal arts venues.

As a Community Arts Fund grantee, Loisaída Inc. set out to explore the issue of funding inequity from the perspective of a neighborhood ecosystem in which neighborhoods act as their own cultural developers, equip residents with the ability to express themselves and engage in the civic process that decides policy and budget to ensure that all city agencies are accountable to the legacies and values endemic to the neighborhoods they serve.

The core values as presented by participants were as follows:

immigrant friendly	LES DIY spirit	respect
reciprocity	open community spaces	community muralism
sweat equity	grassroots	community building/organizing
preservation	historical awareness	build on both old and new
reclaiming, urban ecology experimentation	proactivity	participation
consistency	collaborative spaces	sharing of resources

RECOMMENDATIONS

The following represents a synthesis of the various event discussions, comments, observations, as well as the overall recommendations that this significant community input process produced on behalf of the Loisaída/Lower East Side community.

We offer them confidently, in the spirit of collaboration, and with a commitment to continue to work with the Administration, DCLA, the City Council, as well as with the many residents, cultural workers and artists that we motivated to participate, and became engaged in this planning process.

Metrics/Funding Reform:

There must be a seismic shift in the way this City and DCLA values core community arts and cultural organizations for the purposes of funding and resource allocation. The current conventional framework of metrics must be changed to support Latinx and POC organizations with longer funding time frames, and unrestricted general operating support to strengthen and ensure their sustainability based on a *neighborhood ecosystem approach* that revolves around growing and preserving local/grassroots culture.

The allocation of dedicated base-lined funds will stabilize a diverse and inclusive arts sector of community based organizations using cultural practices and emergent artists; this -in turn- will expand the narrow definition of sanctioned arts and approach “social impact” and well-being as fundamentally inseparable from the act of creativity.

The value of culturally-specific arts organizations should be measured in ways that reflect the organization’s organic relationship with the communities they serve, for example:

- Consider qualitative evidence of how the organization values the existing leadership in the community they serve.
- Consider how the organization promotes narratives that affirm the leadership and cultural legacies of that community.

Latinx, POC core community, and culturally competent organizations with demonstrated leadership and accountability records require investment in their human capital and administrative capacity over time. This is needed to support and sustain their development, and the cultivation of other funding strategies to supplement public funding.

Neighborhood Ecosystem:

The City must direct a fair portion of its tourism tax revenue, workforce development, small business services, community economic development, and the arts 1–2 percent infrastructure/development fund to public arts funds and projects that invest in: arts and culture organizations, facilities capital and equipment needs, and programming in low income and working class communities and communities of color.

The City Administration must decriminalize cultural expressions of otherness in public spaces –such as improvised music/drumming sessions in public parks– for this limits the scope of established cultural festivals and street events. Instead, it should approach these as an extension of the neighborhood and the city’s social fabric. A permitting process that can support the performative nature of community culture expressed through art, music, dance, the spoken word, and other intergenerational performance elements in public spaces should be developed and formalized. At a time where ‘stop and frisk’ is history, cultural expression by POC must be emancipated. (See Loisaida Festival)

Tap into the energy of spontaneous local cultural expression on weekends for example within a given time frame and place, creates opportunities for local celebratory manifestations that foster social cohesion and well being. Hosting events and other programming in parks provide the opportunity to tell the historical and cultural stories of underserved communities. (See Loaisaida's [Theater Lab](#))

The Administration, DCLA and other City agencies should fund cultural collaborations with social service and social justice sector, i.e. (environmental, education - DOE and DYCD, health-DOHMH, and legal systems-DAs, Courts).

The Administration and DCLA should institute a project to map under-recognized and non traditional Latinx and POC cultural assets, resources, spaces, events, and cultural centers, with accurate histories and celebration of these communities to include in all City marketing and visitors propaganda. Each borough can follow suite in their efforts and DCLA can outline and layout cultural investment along with cultural preservation strategies along those lines.

Media Justice/ Communications/ Visibility:

We propose that the Administration support and fund public humanities projects that generate living archives, renewed historical interpretations of neglected legacies of Puerto Rican and Latinx cultural and civic contributions to neighborhood identities in this City. These initiatives should be led by partnerships between culturally competent scholars, core community based cultural organizations with access to historical and vernacular archives and key individuals, as well as relevant institutions willing to provide the technical capacity for the formal archival process. (See collaboration between Loaisaida and Artmakers' ['La Lucha Continua/The Struggle Continues'](#) archival exhibition)

Neighborhood ecologies need resources for media production that today are granted almost exclusively to large institutions. DCLA should fund equipment as it does for program grants to address a technology blockage and digital divide that exists in working class Latinx and POC communities to energize and democratize the creation, distribution and consumption of work from local creatives and emergent Latinx artists. (See Loaisaida's [El Semillero](#)).

Information Equity: Strategic Recommendations for City-Administered Data and Media:

Coordinate a shared data platform for neighborhood-level cultural information

It is proposed that City, with DCLA coordinating efforts, seek and allocate funding towards development and maintenance of a shared data platform, feeding into the City's Open Data portal, with real-time information on neighborhood-level arts activities, event pages, cultural journalism, artist resources and registries, and neighborhood-level cultural asset maps. This data platform should be powered by an open content management system, allowing independent practitioners and neighborhood-serving cultural organizations of a variety of scales to freely upload information. The information should be moderated by a combination of the efforts of platform volunteers, trusted community partners, and the support of dedicated DCLA staff (as well as automated platform functions that lead to high quality data).

Coordinate distribution of neighborhood-level cultural info through a variety of new media platforms. As the City increasingly invests in smart infrastructure and supports the growth of municipal digital services, it is proposed that DCLA develop a strategic plan and coordinate efforts to leverage those platforms to support the promotion and accessibility of marketing content for neighborhood-level cultural organizations.

On behalf of these organizations, It is proposed that DCLA leverage franchise agreements with municipal media companies and city-administered digital platforms, including:

- coordinating access to the City's allotted screen time on the LinK NYC network;
- coordinating the dissemination of cultural content through new municipal wi-fi hotspots, including the sign-on page for access to those networks;
- coordinating the development and maintenance of information on the Open Data portal to power content for local platforms like neighborhoods.nyc and nycGo.

Additionally, it is proposed that the City promote opportunities for the civic tech startup community to develop new apps and services that build on the free availability of neighborhood-level cultural information in the City's Open Data portal, in ways that generate revenues to support local curation of information.

Coordinate media partnerships that contribute to neighborhood cultural ecology.

It is proposed that DCLA coordinate media partnerships that sustain these new media platforms by re-thinking advertising in a way that supports local businesses and organizations, while simultaneously supporting local artists through commissioned digital artwork that promotes individual businesses and social organizations as well as overall neighborhood social and economic development.

Additionally, explore opportunities to leverage the marketing resources of larger cultural organizations to support these platforms.

Organizing / Coalition-Building / Resource & Burden-Sharing:

Funding must be made available to increase access, capacity, and knowledge of technology in low-income communities and communities of color by:

- Supporting [Artistic Residencies](#), Incubators and, [Idea-Activators](#) that accommodate and encourage artists to collaborate more among themselves combined with community participation.
- Offering funding and free tech support for artist certification programs with a focus outside the traditional benchmark arts.
- Increase technology & media access and training for low-income communities and communities of color to tell their own narratives. (See Loisaída's [Community Screen Printing](#))
- Fund project proposals that are at the intersection of technology, art, and social justice.
- Employ youth of color to use media to create dialogue and productions around equity and community building, ecology and sustainability. (See Loisaída's [Garbagia](#) Island Project)

Develop and institute a community oversight council with a diverse representative elected rather than appointed membership to insure that arts and culture allocations to neighborhoods reflect a balance of cultural groups and POC organizations serving the local neighborhood.

Support and fund the use of arts and culture as an organizing mechanism to deliver projects, programs and developments that reflects priorities of low-income communities and communities of color. Accept and incorporate arts and culture into community development design processes, and have artists of color, and cultural organizations leading community design processes.

Cultural Education & Social Well being:

Long term funding must be allocated and sustained for cultural education. The DCLA must formalize a relationship with and between the Department of Education (DOE) and the Department of Youth and Community Renewal (DYCD) to facilitate cultural education that is outside of the museum education model and works intentionally with Latinx and POC cultural organization to establish curriculum and sustain efforts at the local public school and community center levels. Funding guidelines should be flexible enough to allow for innovation through cultural and artistic approaches. (See Loisaída's programs such as the [Young Lords Exhibit](#), which drew thousands, and locally more than 20 school visits in a four month time-frame as well as the exhibit's subsequent [Arts Paths to Leadership](#) workshop based on the NYS Common Core Curriculum pedagogy of object based learning, developed by artist/muralist, Maria Dominguez.)

Engage youth in neighborhood planning and design processes through relevant school curricula that build cultural capacity and entrepreneurial acumen to increase economic opportunities to underserved youth of color. Make transparent the budgeting of arts and culture within the DOE to equitably oversee partnerships with CBOs.

Require sponsors and support their efforts particularly in NYCHA community centers such as DYCD Cornerstone Programs and DFTA Senior Centers, where children and seniors can learn new and traditional arts anchored in community cultural pride and self-esteem program that would utilize local cultural and arts organizations as well as local artists and cultural workers to fulfill this requirement. (See Example of Loisaída's [Cultural Memory Project](#) recently funded by the DFTA-SU CASA Initiative for one senior center in the LES. DFTA should expand this Initiative. DYCD should fund and require a curriculum of arts and culture that connects to the core neighborhood within which each Cornerstone operates.

CONCLUSION & NEXT STEPS

"If institutions and networks are critical to capabilities, then it makes sense that community context provides an important link between capabilities. Many of the institutions and networks that distinguish neighborhoods are tied to particular capabilities. Health and social service organizations promote health and bodily integrity. Recreational and cultural institutions promote affiliation as well as imagination. Social justice institutions contribute to control over one's environment. If these institutions are concentrated in particular places, one could hypothesize that the presence of institutions that promote one type of capability could contribute as well to the realization of others."
-Social Impact of the Arts Project (SIAP)

The expectations are high and the time is right to continue to make our voices heard at all levels. This opportunity should not elude us and the community has responded.

This document as Loisa's *Community Manifesto* is organic and will evolve as we process the process, and continue to work shoulder to shoulder with our partners and the growing number of those that not only participated in creating the contents of this Paper, but who have committed themselves to the hard work of seeing that these most important recommendations become part of the City's Cultural Plan, and even more critical that they are implemented at all the appropriate levels and spectrum of agencies and authorities, as well as across the board -- from changing metric methodology to cultural equity and fair share in funding, to opening the doors to public spaces and facilities for *Cultural Citizens* to enjoy their *Right to the City* and to freedom of cultural expression and social well being.

The following reflects a distillation or a three-part matrix of how we seek to advance policies and approaches for a more equitably cultural ecosystem into action in a way that is inclusive of Lower East Side residents, artists, and cultural workers.

Towards A New, Equitable Narrative for Urban Arts and Culture: Democratizing Notions of "Artistic Excellence"

durational-collaborative-transparent approach:

- Engage local residents and community based organizations with an intention and structure of *transparency and accountability*.
- *Collaborate* with *locally-informed* organizations while evaluating social impact, and re-frame metrics of art/civic/community/social activity through a *human-centric lens*.
- Understand the historical and structural causes of long-existing challenges to address them in a way that reflects multiracial and multicultural awareness.
- Regard evaluative lessons of measuring social impact of cultural programs as a public good, and share the lessons widely.
- Invest in *sustained* and *durable* solutions as opposed to intermittent and short-term support or funding mechanisms.

neighborhood ecosystems approach:

- Value existing networks, connections and, communities of practice. Measure network densities and effects, rather than merely depend on numerical metrics for planning.
- Consider problems longitudinally (as they play out over time), and inter-sectionally (across issues); avoid isolating problems, challenges and issues because considering them in isolation can impede problem-solving.
- Consider the necessity of arts-based engagement as a community planning and organizing tool.
- Value diversity, local civic rituals as a means of community membership and social inclusion; minimize social isolation. Broaden the panorama of stakeholders, and share outcomes.
- Value physical, concrete, presence over virtual forms of interaction.

media access / visibility approach:

- Address the inequities and asymmetries that confront individual and institutional capacities for undertaking, driving, and owning “right to the city” narratives of representation.
- Recognize that the concept of “artistic excellence” is defined by who has access to media personnel and infrastructure. The heightened awareness of aesthetic experience is not reducible or quantified to amount of press contacts.

It was our general conclusion and recommendation that all concrete policies, programs, plans, initiatives, projects, and the like that try to address the challenges and issues itemized above (as well as all other related issues) should always have three overarching components:

durational-collaborative approach	Value: transparency, accountability, collaboration, historical awareness, consistency, sustained and durable investment.
neighborhood ecosystems approach	Value: connections, local networks, cultural organizing, social inclusion, broad palette of stakeholders, physical presence.
media access approach	Value: eliminating elite media-access asymmetries, sharing media resources and platforms.

Based on the core values/traditions of Loisaída stakeholders have to shift the double bind of being endlessly tied up in constant competition for scarce and unevenly distributed resources, to one of collaborative communities of practice for which our cultural claims do not become decorative accessories of gentrification and dispossession.

“If there is one lasting way in which the “local” matters, it is the place where collective identities, cultural practices, and active policy engagement merge to give renewed life to the ongoing struggle for a just city.” (M. Martinez, 2010)

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MAS Testimony to the Committee on Cultural Affairs, Libraries and International Intergroup Relations Re: Oversight of the Comprehensive Cultural Plan (CreateNYC)

September 20, 2017

The Municipal Art Society of New York (MAS) congratulates the Department of Cultural Affairs (DCLA) on producing a comprehensive cultural plan that reflects an extensive community engagement process. MAS was pleased to contribute to this process, informing community stakeholders about opportunities to participate in the drafting of the plan through our 2017 Livable Neighborhoods Program workshop series.

Because of our focus on New York City's built environment, MAS particularly applauds the strategies that DCLA has identified to address issues of affordability, neighborhood character, and arts and culture in public space.

Affordability

The cultural plan makes a stated commitment to implementing processes that will increase local participation in the planning, design, and programming of current and future City-owned properties designated for cultural use. We urge the City to look at the 22% of properties under their management which are classified as having no current use (according to MAS's 2016 Public Assets report) for this purpose. Many of these properties are located in neighborhoods the University of Pennsylvania's Social Impact of the Arts Project (SIAP, March 2017) identifies as falling below the New York City average in terms of cultural assets and other social wellbeing indicators.

The plan also commits to increasing the development of appropriate, affordable, accessible housing and work spaces. MAS is supportive of the plan's intention of exploring the potential of new long-term affordability models that combat displacement, especially community land trusts and rent-to-own options.

Neighborhood Character

The cultural plan will endeavor to support neighborhood-based efforts to identify, catalogue and protect locally significant cultural assets. Initiatives like Place Matters, a collaboration between MAS and City Lore, and neighborhood creative and cultural asset mapping capacity building work, conducted by MAS in partnership with the National Consortium for Creative Placemaking, provide good examples.

MAS is also supportive of DCLA's commitment within this issue area to increase coordination with DCP, HPD, and EDC to proactively engage local artists as well as arts and cultural organizations in neighborhood planning and rezoning processes.

Arts and Culture in Public Space

MAS is in favor of the continued expansion of the Percent for Art program to provide for the maintenance of completed projects on City-owned property. We encourage DCLA to also consider the model of the Philadelphia Redevelopment Authority's Percent for Art Program, the oldest in the country, which includes an option for the provision of space for artists and arts organizations in fulfillment of their one percent requirement.

The cultural plan also pledges to facilitate more artist-led projects in collaboration with City agencies. MAS has a history of fostering cross-sector collaborative projects, such as the effort to restore Barry Faulkner's mural series in Washington Irving High School with the New York City

DOE, the Public Design Commission, conservators, and the school's faculty and students. We have experienced first-hand the multiple benefits of these types of collaborations and would welcome the opportunity to be a resource for the City as they continue in this work.

Conclusion

MAS looks forward to more details on the implementation of the plan beyond year one, particularly relating to the three issue areas highlighted above. In addition, we are eager to learn about opportunities for public participation in the development of the key indicators, benchmarks and milestones that the DCLA will use to measure progress toward its goals.

While the stakeholder engagement that took place throughout the drafting process was laudable, many New York City residents have yet to hear about the plan and its implications for their neighborhoods. Therefore ongoing engagement will be critical to the plan's success, as well as DCLA's ability to fulfill its mandate of addressing the distribution of cultural activities and the resulting impact on social and economic health and welfare in the city.

**Testimony of Sheila Lewandowski
Board Member of New Yorkers for Culture & Arts
before the
New York City Council Committee on
Cultural Affairs, Libraries and International Intergroup Relations
concerning the City Cultural Plan**

**Wednesday, September 20, 2017
City Hall, Council Chambers, 1pm**

I would first like to thank members of the City Council, Mayor de Blasio, Commissioner Finkelpearl and his staff, for your leadership on the Cultural Plan.

My name is Sheila Lewandowski and I am co-founder and executive director of the Chocolate Factory Theater. However, I am here today in my capacity as a board member of New Yorkers for Culture & Arts (NY4CA).

One Percent for Culture and the New York City Arts Coalition has joined forces to create NY4CA, a new organization that is chartered and committed to help secure the resources needed to sustain artists, cultural organizations and institutions as well as the cultural workforce at large.

Our comprehensive efforts are to ensure a vibrant future for culture and arts throughout New York City.

This mission is pursued through advocacy, strengthening of public policy and funding for the arts, and through advancing equity, diversity, and inclusion to benefit all New Yorkers.

We believe that culture and art are the essence of cultural vitality and enrich the lives of every New Yorker and attracts friendly visitors from every part of the world.

NY4CA endeavors to speak for the workers, institutions, community organizations, artists and businesses that comprise the cultural sector - they are critical partners in public service.

This planning effort has generated great interest and momentum in the cultural community and this process has energized and engaged hundreds of thousands of New Yorkers, across every borough.

Culture and art are connected to every aspect of life in the city including housing, education, affordability, economic health, racial and cultural understanding and equity; and the planning process has helped us to recognize the voices, needs and aspirations set forward in the Peoples Cultural Plan.

We believe CreateNYC establishes a framework for continued dialogue, but more importantly creates a framework for action.

Moving into the next budget cycle we now have a sound basis for increasing support for culture and arts in a way that provides equitable funding while also recognizing and celebrating our diversity.

We also believe it makes a strong case for increased city funding for culture and arts.

That being said, we understand that this plan represents a beginning, and is the start of a richer conversation.

But we also know, that culture and arts are in the hearts and minds of all New Yorkers, and are essential to the well-being – emotionally and economically - of all our neighborhoods.

We look forward to the process yet to come and plan on being a passionate advocate for all New Yorkers to ensure our city continues to nourish one of its greatest natural resources – our culture and arts community and economy.



Wednesday September 20, 2017

**Testimony of Simon Dove, Executive and Artistic Director, Dancing in the Streets before
the Committee on Cultural Affairs re the Culture Plan**

Board of Directors

Good Afternoon. Thank you for this opportunity to testify today.

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Simon Dove

Carl Stoll

My name is Simon Dove, Executive and Artistic Director of Dancing In the Streets, a New York cultural organization established in 1984, and based in the South Bronx since 2011. We work to establish long-term creative projects with communities, housing project residents, and local artists, as well as collaborating with major city-wide festivals and arts institutions.

Dancing in the Streets warmly welcomes the long overdue initiative to create the first strategic arts and culture plan for New York City. The wide breadth of consultation across all 5 boroughs and the creative thinking invested in actively involving citizens in this collective 'brain-storm' are certainly to be applauded.

Elise Bernhardt

Founder

The document 'Create NYC' 'a cultural plan for all New Yorkers', however falls short of that ambitious subtitle. We need this plan to call for a greater level of public investment in the arts and culture (at least 1 percent of the city budget) and to address how all the other City departments could be working with artists to expand and re-imagine their services. The current plan proposes to maintain, or even increase the division of funding between the 33 CIG's receiving 75% of public culture funds and the over 900 other cultural organizations in the city that struggle to survive on just 25% of the public funds available.

Simon Dove

Executive & Artistic

Director

The primary issue that Create NYC correctly identifies is the need for equity and inclusion in cultural provision. I could not agree more. Yet the proposal to increase resources for existing CIG Institutions in low- income areas does not address the problem, it perpetuates it. This action will undoubtedly help the statistics around cultural spend in each borough, but it will not impact the artists and communities that have been ignored or passed over for so long. We want to change practice -- not statistics

The CIG's are important cultural assets for the city - that indeed is why they were established - but they are valued as buildings and infrastructure - not artists or communities. Indeed the plan shows that more of the cultural budget is spent on paying their heating and lighting bills than on the Cultural Development Fund that

supports the small arts organizations. The CIG's - quite rightly offer good salaries with benefits - the 900 CDF organizations rarely do. The reason we have the immense inequality in cultural resource distribution - is what created the CIG's in the first place. They were created to give the city substantial cultural assets - not support long-term creative community practices. They, in themselves, are not the problem, but they certainly do not offer the solution.

This year, fiscal 18, the Cultural budget is \$38 million less than 2017 – How will the DCLA 'create new support for arts and cultural organizations in historically underserved communities, including people with disabilities.' - and also spend more in the CIG's – if the only 'uncommitted funds is the cultural development fund - which as we know is only 25% of the budget? This can only further the inequality, not address it

I suggest that the City Council need to recognize and embrace the fact that most people's cultural experiences do not take place in CIG's or even in designated arts buildings. Cultural practice is not simply a matter of making things for exhibition or performance, but rather a process of creative exploration and celebration, often facilitated by artists who are in long-term relationships with the communities in which they work. This practice – known as social practice – brings artists and communities together in long term and sustained relationships, offering a profound level of engagement, stimulating creativity as well as individual and community development. The benefits that ensue are well known - for building community resilience, developing positive inter-generational and cross-community relationships, and stimulating overall community health and wellbeing.

I urge the City Council to re-imagine how it could stimulate and resource artists to live and work within communities. So called CIG – outreach initiatives are one-offs, by outside curators – they perpetuate a notion that culture is a product and can be parachuted into low-income communities like an 'aid package'.

Let us then imagine how a system of public investment can be developed which is much closer to the communities in which the artists work, is about long-term creative relationships, supports on-going creative process not simply products, connects with housing initiatives to enable artists to afford to live amongst the community in which they work, dove-tails with community services around health and wellness, and is delivered where people live and work, and in buildings where they feel welcome, without any economic or physical barriers.

The Commissioner writes that this plan 'signals the beginning of a new conversation. Let's figure out how we make New York a better place for those who live in it, together.' Artists and arts organizations in the South Bronx, together with the communities they work with, are keenly awaiting to begin this 'new conversation'.

If we can really 'figure this out' New York City will be truly supporting its artists and its communities, and not just its grand buildings.

Thank you



September 20, 2017

Good morning Chairperson Van Bramer and Members of the Committee on Cultural Affairs, Libraries and International Intergroup Relations. My name is Antonio Serna, I am an artist and cultural worker, member of 'Artists of Color Bloc' a group working to address the intersectional conditions of artists, workers, and communities of color. And more recently, committee member of The People's Cultural Plan, focus on labor equity and artists equity.

Thank you once again for inviting the public to and working-class artists like myself to address our concerns regarding the production of culture and all that it entails in New York City. I would like to also extend this thank you to Deputy Commissioner Edwin Torres and the Department of Cultural Affairs for meeting with our group to discuss our recommendations for the cultural plan. Judging by the language used around such issues as labor and equity throughout the CreateNYC Plan it is clear that the Department of Cultural Affairs was indeed listening. And for this we are thankful.

Within the CreateNYC plan, there are several positive sections stand out for me as an artists and cultural worker of color. Specifically, the increase support for historically underrepresented cultural workers and producers, inclusive of artists and organizations (pg.78), educators and teaching artist (pg.123), and employment and career development for cultural workers (p.89)

As we move into a new chapter for the CreateNYC plan, I would like make two suggestions. First, that we put in place a transparent and accountable framework for achieving these goals I've just mentioned. As a working class artists, we don't always have the time or resources to follow-up and crunch the numbers that will hopefully point towards improvements throughout the city. It would be great that the data and detailed reports are easily accessible. Secondly, that issues that remained unresolved in the first draft are re-examined wholeheartedly. Issues, like gentrification, that seem to be out of the purview of this department, and which can be easily linked in one effortless phrase: *Displacement Destroys Culture*. If somehow this connection is hard to understand, let me explain that in the last decade and a half we have seen the level of homelessness in NYC double from about 30,000 to nearly 60,000 families in NYC's homeless

shelter system. Additionally, some families went from spending 6 months to now over a year in these shelters. The majority are disproportionately affecting black and latino communities. If this department and council does in fact seek to provide culture for everyone in New York, they should seriously consider partnering with other departments and commission to halt displacement. I speak with first hand experience, as a person of color, a first generation Mexican-American who moved here more than twenty years ago and constantly struggling with low paying jobs, student debt, rent burden, eviction courts, medical bills, welfare and all—taking root to create, to do the thing I moved here for, has always been a struggle.

Lastly, I want to further emphasize that the issue of displacement and gentrification is all but one of our struggles. Something that we must all understand here today is that this struggle—*the struggle of people of color, and low income communities, and our fight for our rights to this city and all that culture it has to offer*—is in fact very much historically interconnected and embedded in the structure and framework of how this city and its private and civic institutions operate. That's to say that as much as I would like to applaud the great many project the department is undertaking in communities of color, I always have to pause and consider that the forces working against us are working at much more alarming speeds. And unless we work together to eliminate these manifestations of exploitation of land, labor, and resources for personal and private gain, these problems will continue to grow long after we are pushed out.

So, let's push for transparency in the numbers that show that funding and jobs are indeed going equally to communities, artists, and organizations of color. Let's continue to build opportunities for cultural workers of color. Let's push to creating accountable long-term cultural impact studies before displacement occurs. Let's do all this and more as we transition into the second phase of CreateNYC that aims to create a truly equitable cultural environment for all.

Thank You,

Antonio Serna
East Village, NYC

Testimony from Mark Rossier

Director of Institutional Advancement, New York Foundation for the Arts (NYFA)

September 20, 2017

Thank you Chair Van Bramer and members of the committee, not simply for calling this hearing, but spearheading the city's first ever cultural plan. It is a wonderful document and one that was completed in an impressively brisk period of time.

NYFA was deeply involved in providing information for the plan. We held numerous focus groups, arranged an Office Hours with the Commissioner for immigrant artists and forwarded the survey to literally thousands of artists working in all disciplines. I am very pleased to see that the concerns our constituents raised are reflected, specifically: affordability; understanding and acknowledging the critical role individual artists play in the city; increased language access; increased support for underrepresented communities and arts in education, and the variety of equity initiatives. Coming from an organization with two disabled board members, I was also delighted with the emphasis placed on accessibility for this community.

The values espoused in the plan are very much the values of NYFA and our constituents. We are committed to expanding the scope and reach of our services, diversifying our staff and, especially, our board, and reaching artists of all ages, disciplines, ethnicities, races, religions and gender identities, regardless of their citizenship or immigration status. We provide services in multiple languages, in geographically underserved communities and to artists of color who have not traditionally had access to such resources. It is heartening to see the city so forcefully committed to achieving these same goals.

I am especially impressed with the way DCLA has outlined a timeline for activities and prioritizes those to implement, promote or explore. This seems a thoughtful approach to a plan of this scope and ambition and we look forward to working with the DCLA and other city agencies on its execution. We are grateful for the Council's dedication and that you have allocated additional funds to move the plan forward. We hope it is a commitment which will remain for the foreseeable future. The funds provided should cover not only the initiatives outlined, but added resources to DCLA as well. The plan is strong, the timeline is reasonable, and the support needed to realize it must be adequate, continuous and long term.

Thank you for your steadfast and visionary support of the arts community.



New York City Council
Committee on Cultural Affairs, Libraries, and
International Intergroup Relations

Jazz at Lincoln Center Testimony
Presented by Todd Stoll, Jazz at Lincoln Center,
VP of Education
Sept. 20, 2017



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Presented by Todd Stoll, Jazz at Lincoln Center, VP of Education
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Chairperson and members of the committee. My name is Todd Stoll, VP of Education, Jazz at Lincoln Center.

The mission of Jazz at Lincoln Center (JALC) is to entertain, enrich, and expand a global community for jazz through performance, education, and advocacy.

The organization began in 1987 as a series of three summer concerts and is now the largest performing arts organization in the world dedicated to jazz. In 1996 we became a constituent of Lincoln Center, legitimizing the first truly original American art form alongside the ballet, the opera and the symphony. In 2004 we cut the ribbon on our performance facility, Frederick P. Rose Hall. We present over 100 concerts by the Jazz at Lincoln Center Orchestra and other musicians to more than 175,000 New Yorkers and visitors each year.

Making our programming available to traditionally underserved audiences is an imperative of Wynton Marsalis, our Managing and Artistic Director; our board; and our staff. A commitment to diversity is a part of all we do as an organization. With our no-cost education and community outreach programs, we work to ensure that children and their caregivers, regardless of socio-economic status, have access to arts and culture programming.

I applaud the Committee and the City Council for the CreateNYC plan. Providing arts and cultural programming and support to individuals and organizations in all boroughs is vital to the health of the city and should be a priority for the Department of Cultural Affairs.

The work that Jazz at Lincoln Center has done since the 1990s, and continues to do every day—delivering free community and educational programming to schools and families across the city—speaks directly to the key aims and goals of CreateNYC.

Education Programs

Music education is at the core of Jazz at Lincoln Center's mission. To ensure that jazz will be appreciated and performed, both now and in future generations, we connect audiences with age-appropriate and effective programming that explores this distinctly American art form. The greatest concentration of our education programming takes place in New York City public schools, chosen with a focus on those with a large percentage of low-income students and a lack of arts programming.



In academic year 2016-17, over 60,000 New York City students in 197 schools across the five boroughs took part in our education programs. Of participating schools, 92% receive Title I funding.

DCA funding allows Jazz at Lincoln Center to present the following no-cost educational programs across New York City:

- *Middle School Jazz Academy* – A program of tuition-free instrumental jazz instruction to New York City middle school students. Students learn how to play jazz while emphasizing the importance of teamwork, creativity and self-expression, from Jazz at Lincoln Center faculty, members of the Jazz at Lincoln Center Orchestra and visiting jazz masters.

In academic year 2016-17, *Middle School Jazz Academy* had instructional sites in Manhattan, Brooklyn and the Bronx. Children from over 30 schools in 21 Council districts took part in the program.

- *Let Freedom Swing* - Brings outstanding jazz artists and performances to school audiences. The program includes three in-schools jazz concerts throughout the year: Jazz and Democracy, Jazz and the Great Migration, and Jazz and Civil Rights. Each program has a highly-developed curriculum which is shared with teachers through professional development workshops prior to the concerts.

In academic year 2016-17, 91 schools and community groups in 37 Council districts participated in *Let Freedom Swing*.

- *Essentially Ellington* – A no-cost high school jazz band program that introduces students across the world to the music of seminal big band composers. Fifteen finalist bands travel to New York City to spend three days in workshops, jam sessions and open rehearsals. The three top placing bands perform with Wynton Marsalis acting as a soloist.

In academic year 2016-17, 32 schools and community groups in 26 Council districts were represented in *Essentially Ellington*.

- *Jazz for Young People* – Hour-long, age-appropriate concerts in Rose Theater at which top-flight jazz ensembles present performances and interactive lessons for New York City students.

A variety of schools take part in *Jazz for Young People*. Given that it is a one-time offering each season that schools can opt into or out of, the number of schools is difficult to quantify.

Included with this testimony is a breakout sheet with programming divided by program, school and Council district.



Community Outreach

Beyond Jazz at Lincoln Center's educational programming, DCA funding allows us to provide families the opportunity to attend world-class jazz performances.

- *Hot Seats*, Jazz at Lincoln Center's ticket subsidy program makes over 3,500 tickets annually available to New York families for only \$10. Our intention with Hot Seats is to lower the barrier for inclusion our concerts. To ensure that the tickets go to the intended audience, prior to releasing tickets to the general public, Hot Seats are first made available to community non-profits such as the Boys and Girls Club, High Five for the Arts, and the USO.
- *Live Webcasts* – Jazz at Lincoln Center livestreams over 250 concerts each year. The webcasts provide free access to concerts for those unable to attend due to economic or disability status. In 2017, Jazz at Lincoln Center is piloting a program to provide closed-captioning for all webcasts in order that that the deaf or hard of hearing can take part in our free programming.
- *Community Concerts* - Each year, JALC performs free, community outreach events and concerts in each of the five boroughs, including Celebrate Brooklyn, SummerStage, Queensbridge Park, Woodlawn Cemetery and the New York Botanic Gardens, among others.

Conclusion

Thank you for the opportunity to testify before the Committee. Jazz at Lincoln Center is proud of the programs DCA funding allows us to present across New York—working to ensure access to no-cost access to world class jazz for students and families in each of the five boroughs regardless of race and class.

Jazz at Lincoln Center Middle School Jazz Academy NYC Schools (2016-17)	Council District	Council Member
Bronx		
J.H.S 118 WILLIAM W. NILES	15	Ritchie Torres
M.S. 180	12	Andy King
M.S. 244	14	Fernando Cabrera
PS310	14	Fernando Cabrera
Riverdale Kingsbridge Academy	11	Andrew Cohen
Spuyten Duyvil School (PS 24)	11	Andrew Cohen
Our Lady of Refuge	15	Ritchie Torres
Our Savior Lutheran	13	James Vacca
SUBTOTAL - 8 Schools		
Brooklyn		
Brooklyn School of Inquiry	44	David G. Greenfield
KIPP AMP Academy	36	Robert Cornegy
Mark Twain Middle School	47	Mark Treyger
MS 51	39	Brad Lander
MS 443/New Voices	38	Carlos Menchaca
Philippa Schuyler	37	Rafael Espinal
PS IS 377	37	Rafael Espinal
International Studies	33	Stephen Levin
IS 318	33	Stephen Levin
SUBTOTAL - 9 Schools		
Manhattan		
Avenues the World School	3	Corey Johnson
Harlem Children's Zone Promise Academy II Char	9	Inez Dickens
Little Red School House	3	Corey Johnson
Mott Hall II	7	Mark Levine
Special Music School	6	Helen Rosenthal
St. Hilda's & St. Hugh's	7	Mark Levine
The Dalton School	4	Daniel R Garodnick
United Nations International School	4	Daniel R Garodnick
Washington Heights Expeditionary Learning	10	Ydanish Rodriques
SUBTOTAL - 9 Schools		
Queens		
Hunters Point Community Middle School	26	Jimmy Van Bramer
PS 150Q	26	Jimmy Van Bramer
Our Lady of Fatima	22	Costa Constantinides
SUBTOTAL - 3 Schools		

Jazz at Lincoln Center <i>Middle School Jazz Academy</i> NYC Schools (2016-17)	Council District	Council Member
Staten Island		
Eagle Academy for Young Men of SI	49	Deborah Rose
SUBTOTAL - 1 School		
TOTAL - 30 Schools		
21 City Council Districts		

Jazz at Lincoln Center Let Freedom Swing NYC Schools (2016-17)	Council District	Council Member
Bronx		
P.S. 73	8	Melissa Mark-Viverito
P.S. 723	8	Melissa Mark-Viverito
The Urban Assembly Bronx Academy of Letters	8	Melissa Mark-Viverito
Metropolitan Lighthouse Charter School	8	Melissa Mark-Viverito
The Learning Tree Cultural Preparatory School	12	Andy King
P.S. 91	14	Fernando Cabrera
P.S. 307 Luisa Pineiro Fuentes School of Science	14	Fernando Cabrera
P.S. 30 The Wilton School	14	Fernando Cabrera
I.S. 206B Ann Cross Mersereau	14	Fernando Cabrera
M.S.244 New School for Leadership and	14	Fernando Cabrera
M.S. 447 Creston Academy	14	Fernando Cabrera
Fordham High School for the Arts	15	Ritchie Torres
Mott Hall III	16	Vanessa L Gibson
University Heights High School	17	Rafael Salamanca
P.S. 352 The Vida Bogart School for All Children	17	Rafael Salamanca
P.S. 36 Unionport School	18	Annabel Palma
P.S. 107	18	Annabel Palma
SUBTOTAL - 17		
Brooklyn		
Beginning with Children Charter School 2	33	Stephen Levin
P.S. 132 The Conselyea School	34	Antonio Reynoso
Compass Charter School	35	Laurie A. Cumbo
Community Roots Charter School	35	Laurie A. Cumbo
Brooklyn Brownstone School 16K628	36	Robert Cornegy
Harmony Program at Community Partnership	36	Robert Cornegy
KIPP AMP Academy	36	Robert Cornegy
AHRC Middle High School	38	Carlos Menchaca
P.S. 676 Summit Academy	38	Carlos Menchaca
P.S. 15 Patrick F. Daly School	38	Carlos Menchaca
PS 971 School of Math, Science, and Healthy	38	Carlos Menchaca
P.S. 297 Abraham Stockton School	38	Carlos Menchaca
P.S. 32/M.S. 442	39	Brad Lander
P.S. 321 The William Penn School	39	Brad Lander
South Brooklyn Community High School	39	Brad Lander
West Brooklyn Community High School	39	Brad Lander
Brooklyn Scholars Charter School	42	Inez Barron
Cultural Arts Academy Charter School at Spring	42	Inez Barron
East New York Middle School for Excellence MS	42	Inez Barron
P.S. 190	42	Inez Barron
Riverdale Avenue Community School	42	Inez Barron

Jazz at Lincoln Center Let Freedom Swing NYC Schools (2016-17)	Council District	Council Member
School for Classics	42	Inez Barron
PS 84 Jose De Diego	42	Inez Barron
Poly Prep Country Day School	43	Vincent J. Gentile
PS 127- The McKinley Park School	43	Vincent J. Gentile
PS 114 Ryder Elementary	46	Alan Maisel
AHRC Brooklyn Blue Feather Elementary School		
SUBTOTAL - 27		
Manhattan		
Chinese-American Camp at P.S. 130	1	Margaret Chin
P.S./I.S. 279/M276 Battery Park City School	1	Margaret Chin
P.S. 89 The Liberty School	1	Margaret Chin
Cooke Center Academy	2	Rosie Mendez
East Village Community School	2	Rosie Mendez
New Explorations into Science, Technology and	2	Rosie Mendez
Cooke Center Academy	3	Corey Johnson
Notre Dame School	3	Corey Johnson
PS 59 Beekman Hill International School	3	Corey Johnson
The Hewitt School	4	Daniel R. Garodnick
Lycee Francais De New York	5	Ben Kallos
M.S. 114 East Side Middle School	5	Ben Kallos
M.S. 258 Community Action School	6	Helen Rosenthal
PS 87 William T. Sherman School	6	Helen Rosenthal
Harlem School of the Arts	7	Mark Levine
KIPP Infinity	7	Mark Levine
P.S 4 The Duke Ellington School	7	Mark Levine
East Harlem Tutorial Program at P.S. 171 Patrick	8	Melissa Mark-Viverito
P.S./M.S. 206 Jose Celso Barbosa	8	Melissa Mark-Viverito
Harlem Children's Zone: Promise Academy 1	9	Inez E. Dickens
Harlem Children's Zone: Promise Academy 2	9	Inez E. Dickens
Northside Center for Child Development	9	Inez E. Dickens
P.S./M.S. 149 Sojourner Truth School	9	Inez E. Dickens
Success Harlem Academy 1	9	Inez E. Dickens
Thurgood Marshall Academy Lower School	9	Inez E. Dickens
SUBTOTAL - 25		
Queens		
J.H.S. 194 William Carr	19	Paul Vallone
P.S. 21 Edward Hart	19	Paul Vallone
PS 244 The Active Learning Elementary School	20	Peter Koo
P.S. 127 Aerospace Science Magnet	21	Julissa Ferreras
P.S. 16 The Nancy DeBenedettis School	21	Julissa Ferreras

Jazz at Lincoln Center Let Freedom Swing NYC Schools (2016-17)	Council District	Council Member
P.S. 220 Edward Mandel	21	Julissa Ferreras
PS 14 The Fairview School	21	Julissa Ferreras
Our World Neighbor Charter School	22	Costa Constantinides
P.S./M.S. 84* Steinway	22	Costa Constantinides
Queens Satellite High School for Opportunity	24	Rory Lancman
JHS 217 Robert A. Van Wyck	24	Rory Lancman
P.S./I.S. 102 Bayview	25	Danel Dromm
PS 69 Jackson Heights School	25	Daniel Dromm
Hunter's Point Community Middle School	26	Jimmy Van Bramer
Growing Up Green Middle School	26	Jimmy Van Bramer
BORO-LINC - Jamaica Center for Arts and	27	I. Daneek Miller
M.S. 72 Catherine and Count Basie	28	Ruben Wills
P.S. 62 Chester Park School	28	Ruben Wills
P.S. 303 Academy of Excellence Through the	29	Karen Koslowitz
P.S. 175 The Lynn Gross Discovery School	29	Karen Koslowitz
KAPPA VI Middle School	31	Donovan Richards Jr.
P.S. 273	32	Eric Ulrich
P.S. 64	32	Eric Ulrich
SUBTOTAL - 22		
TOTAL - 91 Schools and Community Groups 37 City Council Districts		

Jazz at Lincoln Center Essentially Ellington NYC Schools (2016-17)	Council District	Council Member
Bronx		
Bronx High School of Science	11	Andrew Cohen
Celia Cruz Bronx High School of Music	11	Andrew Cohen
Riverdale Country Day School	11	Andrew Cohen
Bronx Lab School	12	Andy King
Christopher Columbus Educational High School	15	Ritchie Torres
Fordham High School for the Arts	15	Ritchie Torres
SUBTOTAL - 6		
Brooklyn Schools		
Brooklyn Friends School	33	Steven Levin
Brooklyn High School of the Arts	33	Stephen Levin
Xaverian High School	38	Carlos Menchacha
Berkeley Carroll School	39	Brad Lander
Jazz Mindfulness Program	39	Brad Lander
Fort Hamilton High School	43	Vincent Gentile
Edward R. Murrow High School	44	David G. Greenfield
Midwood High School (2 different bands)	45	Jumaane D. Williams
St. Edmund Preparatory High School	46	Alan Maisel
James Madison High School	48	Chaim M. Deutsch
SUBTOTAL - 5		
Manhattan Schools		
Stuyvesant High School	1	Margaret Chin
Education Through Music	2	Rosie Mendez
Institute for Collaborative Education (2)	2	Rosie Mendez
Friends Seminary	3	Corey Johnson
New Explorations into Science, Technology, and	3	Corey Johnson
New School	3	Corey Johnson
NYC iSchool	3	Corey Johnson
Eleanor Roosevelt High School	5	Ben Kallos
Ella Baker School	5	Ben Kallos
Talent Unlimited High School	5	Ben Kallos
LaGuardia High School of Music & Art	6	Helen Rosenthal
Manhattan School of Music	7	Mark Levine
Harlem Village Academy High School	8	Melissa Mark-Viverto
PS 38	8	Melissa Mark-Viverto
Washington Heights Expeditionary Learning	10	Ydanish Rodriques
SUBTOTAL - 13		

Jazz at Lincoln Center Essentially Ellington NYC Schools (2016-17)	Council District	Council Member
Queens Schools		
J.H.S. 194 William Carr	19	Paul Vallone
St. Francis Preparatory School	23	Barry Grodenchik
Active Learning Elementary School	25	Daniel Dromm
Frank Sinatra School of the Arts (2 Ensembles)	26	Jimmy Van Bramer
York College/CUNY	27	I. Daneek Miller
Forest Hills High School	29	Karen Koslowitz
Staten Island Schools		
Staten Island Technical High School	50	Steven Matteo
Susan Wagner High School	50	Steven Matteo
Tottenville High School	51	Joe Borrelli
SUBTOTAL - 3		
TOTAL - 32 Schools and Community Groups 26 City Council Districts		

The Goal of CreateNYC Cultural Plan: A Cultural Plan for All New Yorkers

A Study in Framing the Narrative and Policies of Erasure of Racial Non- White Communities, While Affirming Policies and Practice of Euro-Centric (White) Supremacy

Presentation: Dr. Marta Moreno Vega, President
Caribbean Cultural Center African Diaspora Institute

The CreateNYC Cultural Plan is a study of a narrative that skillfully uses terminology that appears inclusive but lacks the details and practices of implementation to shift past and existing funding inequities. Using buzz-words that imply change but cloud the details required to shift the inequitable distribution of funds, using diversity to imply racial and cultural justice the plan in fact continues to emphasize and affirm the supremacy of the Cultural Institutions Group (CIGs) and cleverly dismiss the major impact of community based organizations that tend to be headed by racial and ethnic cultural workers that are now the numerical majority of New Yorkers. These are taxpayers who are not being represented equitably in the distribution of funds granted by the New York City Department of Cultural Affairs.

In the forward of the report the erasure and belittling of the work that community based groups have accomplished we are identified as **“grass-roots driven by community needs and simple love for what they do”** as if this is not be the purpose of cultural and art practices that are transformative and intentional. Yet the 33 groups identified as CIG are described as **“bringing scientific research and experiential learning on a grand scale...”** implying that community groups are on a “lower scale” lacking in quality. This sets the paradigm of “high and low” art that has historically justified the marginalization of racial and ethnic groups that reflect the global communities of color that make New York an international community.

The language frames justification for over funding institutions that are considered of **“grand scale.”**

Framing DCLA’s funding process as competitive grant-making further hides the reality that the CIG’s are not in a competitive process. In fact in my last presentation to the New York City Council I noted the inequity in funding within the CIG group noting that El Museo del Barrio and Studio Museum were receiving significantly less than the other institutions in the group. I noted that the report does address that the CIGs within low-income and under-resourced communities will now receive increased in funding. Therefore even within the CIG groups, funding inequity based on race, culture and grassroots organizations, exists. The question is where is the funding for the other “grass-roots” organizations that have survived decades of underfunding yet provide outstanding and extraordinary cultural arts programming to NYC. These organizations provide services to the numerical majority population of the City and continue to be consistently undervalued and underfunded establishing an apartheid arts ecology.

As the second director of El Museo del Barrio and having collaborated with Studio Museum in Harlem over the past 40 years, it is important that these two institutions that are “grass-roots” by definition in the NYC Cultural Plan, and others like them be equitably funded as the pioneers in developing a structural framework of racial and cultural diversity as integral to the institution’s existence and work. These so called “grass-root” institutions as per the Plan have, since their creation the understanding that art, culture and historical correctness are transformative tools for the disruption of racism and discrimination in the eco arts and funding systems of public and private valuing of diverse art and cultural forms. Therefore, the pattern of funding inequity for cultural organizations of color considered **“grass-roots”** reflects racist and class funding patterns throughout DCLA that continue to define **“grand scale** institutions as diametrically opposed in significance and quality. The

report doesn't address correcting these inequities in a systemic corrective manner. The report thru terminology sets what is valued as those considered of grand scale and what is devalued as those of grass-roots status and framing a case for continuing a system of inequitable funding pattern.

The nebulous use of diversity further compounds and clouds valuing the contributions of historically disenfranchised racial and cultural communities. Diversity doesn't necessarily define racial or cultural identity. While the report speaks to the national climate of racism being overtly promulgated by the present administration, it fails to example its own racist and discriminatory practice. According to the report 41% of its funds go to 33 organizations while more than 900 organizations receive competitive grants totaling 21% of the funds. The report also notes through its study that these 33 organizations have high level policy empowered staffs that are overwhelmingly white. Black, Latino, Asian and others of color being primarily in low non influential positions. The exception are the two grass root organizations already mentioned above. No mention is made of the organizations that have emerged from within our communities that have now matured into major art organizations focused on racial, social, educational and economic justice. These organizations on the front line directly challenging hate crimes, free press and cultural conflicts that the report addresses as concerns, continue to be rendered invisible and unnamed as important contributors to the expanding eco art system of New York City. Here again the process of erasure.

There is no question as noted by the report that art and culture are important driving forces in assuring a healthy civil society. Yet the question arises whose culture and whose art? Based on the report itself these are questions that must be addressed yet there is no intentionality in the practice and process that will make this happen.

The framework, narrative and driving concepts of the report consistently reinforces inequity by refusing to address racism and discriminatory practices grounded in the centrality of Whiteness. The ultimate example of erasure is documented in the report by the use of the acronym ALAANA. The plan indicates that this term encompasses underrepresented communities with a footnote definition at the bottom of the page. This term promoted by Grantmakers for the Arts, Doris Duke Foundation and others seeks to erase our presence, our significance by developing an abbreviation that lacks racial and cultural identity.

The closing paragraph's definition indicates in caps that these diverse communities includes those marginalized groups that have historically experienced a lack of access to financial resources and/or social organizational mobility. We are identified as **"these groups"** as if we are not an integral part of the citizenry of New York City. It goes further defining the buzz-words that seem to create change: "equity – inclusion – access" without identifying increased funding to our groups. While I am pleased to note that the **"two grass roots"** groups within the CIG will be increased in funding, **what happens to the rest of us that are identified "grass-roots?!"**

Where is the increase in funding to the vital groups that are diverse, are essential and are critical to the racial, ethnic and cultural communities of New York City that represent the numerical majority and are defined as grass-roots by the plan? CCCADI stands in the position of not allowing ourselves to be diminished by the term ALAANA and refuses to be included as such. We further acknowledge our emergence as a community based organization that is primary to the community we represent and serve and stand up to embrace the structure of racial and cultural inclusion that is empowering to our communities.

We recognize that the plan has not outlined details to address the racial and class issues that are imbedded in the arts funding patterns of DCLA that supports wealth

and privilege. The plan as it now stands has failed to meet its goal of including all New Yorkers. **It continues the practice of hierarchy valuing through its funding the art and institutions considered “grand” while diminishing those labeled “grass-roots.”**



Asian American Arts Centre

Testimony on The Cultural Plan for NYC
Robert Lee, Asian American Arts Centre
Sept 20, 2017

Int. No. 419 stated in 2014 in its opening statement, "It is important to understand the scope of cultural services throughout the City, where these services are lacking and how cultural service gaps may be filled." Many sought to seize the opportunity afforded by this visionary effort to address the problem of cultural equity in NYC. After decades of a history of benign neglect, racism, and discrimination suffered by the POC artistic and cultural community, a resolution to this problem was sought through listening to the needs and concerns of all those affected. Even the CIG started to worry publicly their funds might be shifted to POC orgs, reversing 40yrs of documented inequity. With the completion of CreateNYC that promise has now died.

Asian American Arts Centre was one of those who saw in this an opportunity that had been impossible for forty years. After nearly two years of listening to New Yorkers and the publication of an extensive record of such interactions, the city has demonstrated it fails to listen where listening counts. AAAC and a thousand other arts organizations and the communities and boroughs they serve, our voices go unrecognized. Instead the lions share of funding to CIG has been re-inscribed, their funds assured, 67% of NYC as people of color their homes and their neighborhoods, are left to the real estate developers. Opportunity in America reigns - for developers, as the people get priced out of their homes and their neighborhoods.

At the Cultural Equity Conference held in April of 2015 sponsored by the Cultural Equity Group of which I am a member, I stated the need to recognize the value of multiple cultures, especially traditional "wisdom bearers" who should be honored, and recognized, as well as the elder nonprofit cultural organizations many of these begun in the Civil Rights era whose community infrastructure has grown priceless in their value to the city of New York as a roadmap to cultural transition.

At a New York Community Trust gathering held at Museo del Barrio In November of last year I spoke again of these elder community organizations how their need for succession funding was crucial for their continued survival. City officials including Tom Finkelpearl were present at both these events. The city listens, however it listens selectively. Now today three of these elder POC organizations are dying as our Mayor fiddles with the numbers of people of color on the staff of CIG institutions.

Clearly this is just a ruse, the return of the New Audiences program of the 90s in another guise. This was when the work of artists of color became so prominent, funding was given to established institutions to 'grow their audiences' instead of the POC organizations where these artists were developed. Our Mayor cant seem to give resources to organizations where POC are on staff and also in control of their institutions.

Will the CreateNYC plan fill cultural service gaps, or offer even a few glimmers, in the next three to five and more years? Yes, however the challenge of a cultural plan for NYC, meaningful to race and cultural relations in NYC will have been lost. The question then becomes, how will 60-70% of NYC population deal with the continuing tradition of cultural neglect, denial, tokenism, misrepresentation, and suppression?

Perhaps it should be no surprise that our Mayor, and all those to chose this time to address cultural equity, could not rewrite a cultural policy that has been in place for generations, consistent with domestic and international policies going back to before the ideas of Manifest Destiny if not to slavery itself.

The record of the history of this nation, of the many streams that constitutes its mainstream, the entitlements it has endowed to itself, to empire, and to its dream machine, does help us to see the diverse forces fighting for its soul. Technology may open vistas to an incredible future, but our limits,



Asian American Arts Centre

the delusions within our ambitions, our human foibles, may give us pause before indulging in dreams that may be better left as dreams.

Waves of immigrants have dreamed bringing their energy to these shores. The price extracted, that their descendants pay is to leave behind who they were - a truncated memory. The price we may all pay for this is a society rooted in materialism, in dollars. Seeing the CIG in this light, their role in maintaining NYC and the USA as head and shoulders above all others, it is conceivable though not necessarily laudable why our Mayor has chosen to re-entrenched them.

He may claim New York as a sanctuary city, but there are limits to what our Mayor means by it. POC can take greater clarity as to the reality of our status, our difference, and those who dream can be forewarned - the social consequences generated, regardless the rewards it offers, how they may be used.

In speaking with artists who live in countries where limits to artistic freedom is explicit, some council that their situation is not so bad, once as artists you accept your role, and that desperate times require desperate measures.

This is about insight, the vision of the arts and artists - their gifts given to us. It is oddly from this room, this hall, that it is inappropriate to speak of art as art, to even see or recognize such a horizon exists. Arts voice is where the horizon speaks. For those of us who are listening deeply, and there are many, this legislative process is quite antiquated.

The issue of a multicultural America under whatever revised terms it becomes known by, will remain a question beyond my generation and perhaps for many generations. It is likely to become increasingly central to what shapes this country and the people who reside in it.



TESTIMONY OF
THIRD AVENUE BUSINESS IMPROVEMENT DISTRICT
Javier Medrano, Senior Associate of Public and Private Partnerships
before the
New York City Council
Committee on Cultural Affairs, Libraries, and International Inter-Group Relations
September 20, 2017, 1:00pm – City Hall

Chair Van Bramer, members of the City Council thank you for the opportunity to discuss New York City's Comprehensive Cultural Plan – "Create NYC." I am Javier Medrano, Senior Associate of Public and Private Partnerships at the Third Avenue Business Improvement District in the South Bronx. The District represents the oldest commercial corridor in the Bronx with over 200 businesses – soon to grow to 1,200 businesses - while also serving over 200,000 residents daily. The District is home to a rich history rooted in arts and culture; indeed at the turn of the century there were more theaters, dance halls, and cultural enclaves in our corridor than what we have along the famed theater row in Manhattan today. Founded in 1988 to protect businesses and grow community during a period of Bronx economic decline- our mission and purpose is to always lead by demanding equity from City government for an area that has suffered from over four decades of community disinvestment.

The Third Avenue Business Improvement District welcomes New York City's first-ever "Cultural Plan" designed to support artists in all the 5 boroughs – an ambitious initiative that stimulates creativity in our great city while also building upon our economic fabric. While we applaud the efforts to date and acknowledge the tremendous work completed to bring all stakeholders to the table; the 'Create NYC' cultural plan does not go far enough to support our local communities and build our local artist based economies.

Quite simply the plan lacks equity and inclusion and it ignores the diversity of our City. In its present state the CreateNYC plan is solidly anchored by NYC's Cultural Institutions Group – 33 publicly owned and privately operated organizations. These organizations include the American Museum of Natural History, Snug Harbor Cultural Center, Lincoln Center for the Performing Arts, and the Metropolitan Museum of Art just to name a few. Many of these organizations have roots that clearly align with the City's founders, and some of our oldest NYC families still serve as grand benefactors to their various funds. Our District values these important institutions; however, we must also acknowledge that by investing such a portion of City cultural funds in these historic institutions that we are giving the City of New York the right to whitewash largely minority and disenfranchised communities that we hope these grand organizations will learn to serve.

The plan does not invest in cultural equity and it does not empower the local artist and community. We must recognize the work local artists have done and elevate that work to the highest platform – often that platform is not a performance, or an exhibit, or an opening – but rather an investment IN the ARTIST and the community that they represent. We must move away from classifying culture within the confines of space and realize just as one may enjoy a Renoir at the MET, one might also enjoy a local artist's street mural. Lauding historic institutions must be democratized. We must recognize the value that local artist icons bring to New York City.

In an effort to address these issues more systemically we must also move toward addressing policy – funding and policy must go hand in hand. We must support our local artists and also rescind or alter policies which do not value artistic form – why for example is it a felony to dance in a subway? That is certainly not progressive.

The Third Avenue Business Improvement District commends the City of New York for taking a proactive leadership role to establish the CreateNYC Plan and welcomes the opportunity to engage with this Committee and the DCLA to address equity in the final document. This is the beginning of a creating a plan that truly meets the needs of all New Yorkers.

Thank you.

NYC ARTIST COALITION

Testimony on: Oversight - Comprehensive Cultural Plan
Committee on Cultural Affairs, Libraries and International Intergroup Relations
by New York City Artist Coalition
Wednesday September 20th, 2017

Thank you for holding this hearing. Special thanks to Majority Leader James Van Bramer and Council Member Stephen Levin for legislating the creation of a NYC cultural plan and for the commitment they've shown throughout the process. My name is Olympia Kazi and I am here to testify on behalf of the NYC Artist Coalition.

The CreateNYC process is actually the birthplace of our Coalition. A group of likeminded people who strongly believe in grassroots cultural spaces came together around a meeting with Commissioner Finkelpearl and his unflagging DCLA dream team. Thanks to their openness and progressive views, we were able to work together and provide recommendations that are now included in the plan you are considering today. Our focus has been the safety and preservation of informal artist and community-driven spaces that are integral to the thriving diversity and democratic character of our city.

This plan is a useful roadmap that contains many great ideas and premises, however it'll be important that we continue to work together across the board--City Council, Mayor, nonprofits, funders, advocates, artists, educators and many many other stakeholders--on the 'how' these ideas can be transformed into reality. All the issues included in this draft are relevant and we should act on all fronts. Culture is shaped and shapes the lives of all New Yorkers. Culture emerges in the way we draft and enforce our policies and laws, in the way we design our education, housing and healthcare. As a result, it is crucial that the insights that emerge through this plan inform the programs, services and policies of all City agencies.

Hopeful steps are already being taken. Yesterday night we attended the signing of the bill to create the Office of Nightlife, that will work alongside other agencies to promote and preserve a safe, innovative, and creative nightlife. We hope that it'll work also on preserving grassroots culture that is so important to New York's multicultural identity.

The Create NYC plan calls for a review of the archaic Cabaret Law. I can't miss this opportunity to give shout out to the Committee on Cultural Affairs members who are already sponsoring Intro #1652, the Cabaret Law repeal. First, Stephen Levin who has worked with us since our early steps and has been an inspiration, and also to Council Members Helen Rosenthal and Laurie Cumbo. We believe that NYC cannot keep any longer alive a prohibition era law with a racist and homophobic legacy. This law advances the idea that social dancing is not a fundamental cultural expression. Intro #1652 already has 19 sponsors and has the support of the de Blasio administration. We hope that all the members of this Committee will be signing on. **Social Dancing Is Not A Crime.**

Thank you for your time today and we look forward to continuing the dialogue around preserving community driven culture in New York City.

NYC Artist Coalition

The People's Cultural Plan Responds to CreateNYC

September 20, 2017

New Yorkers face a massive crisis in housing and affordability and huge inequities in funding for arts and culture. Public land is being sold off to developers; homelessness is reaching heights not seen in the City since the Depression; and most of the arts community hangs on by a thread. We need a cultural plan matching the scale of the crisis, proposing bold, courageous action – but de Blasio's "CreateNYC" Cultural Plan disappoints, with its cosmetic and feel-good narrative. Where's the activist mayor who pledged to fight Albany so that NYC could collect higher income taxes? Where are the City Council Members who faced arrest protesting the 2015 expiration of the rent laws?

We're pleased that CreateNYC highlights the need for greater equity, seeking to make our cultural institutions more inclusive. This mandate reflects a commitment to the work begun in 2015 with the DCLA's first ever diversity survey – whose results informed some of our work on the People's Cultural Plan (PCP). We'll continue to encourage such efforts and take action to fix this malignant problem. It's imperative that NYC take the lead, because NYC is a city of color.

Nonetheless, CreateNYC misses fundamental components, falling broadly into two categories: the lack of concrete funding commitments, and the absence of adequate anti-displacement policies. We will address funding first, because CreateNYC was undertaken by the Department of Cultural Affairs (DCLA), whose primary mission is to fund cultural organizations.

Funding distribution and racial and cultural equity

Without proposing funding sources, amounts, or a clear timeframe, CreateNYC proposes to "create a more equitable distribution of funding" through "new supports for arts and cultural organizations with a primary mission of serving historically underrepresented/underserved communities," and efforts to support professional development for "cultural workers from underrepresented groups" (p. 78). Beyond the noncommittal nature of these proposals, we're troubled that CreateNYC *shifts the burden of making the cultural sector more equitable away from the public sector* – its own sphere – onto private institutions and the private sector. In contrast, we maintain that a government plan must detail how *the public sector can serve we the people* better.

At the Mayor's press conference, he stated that DCLA grantees will be required to produce "diversity plans" and organizations applying for funding will "answer a question about their approach to diversity." These applications are already extremely burdensome for many small institutions with budgets under \$750,000, where investing 40+ hours to complete an application is more challenging moreso for organizations led by immigrants for whom English is a second language. Due to this, PCP calls for the elimination of competitive funding applications entirely to be replaced with baselined, unrestricted general operating support for all DCLA grantees. In contrast, CreateNYC asks organizations to jump through more hoops, rather than reducing administrative burdens exacerbating smaller and POC-led organizations' unequal access to wealth and resources in the first place.

A *public sector* solution on the other hand would: designate funding for more jobs in the sector, especially at small POC led organizations serving POC and/or disabled, LGBTQ, and elder populations.

Provide funding for additional staff focused on organizational diversity and disability access. Allocate funding for the development of diversity plans, so that organizations don't have to re-direct already scarce funding and human resources away from other activities, and for required institutional changes. Because hiring new POC staff to rectify racist systemic policies will create additional emotional labor for them, shifts in administration must be accompanied by in-depth yearly training on undoing systemic racism. The PCP made a robust set of recommendations in this area, and to ensure that artists and cultural workers receive adequate wages in the process – but an additional \$140M in annual funding is a prerequisite.

As it stands, CreateNYC lacks any funding commitments whatsoever for its “equity and inclusion” proposals (pp. 78-81). We foresee an alarming, if unintended, consequence: organizations with larger budgets and more paid staff—the same ones already attracting the vast majority of all public and private funding— will be better positioned to fund the creation and implementation of newly mandated diversity plans, thereby making them more competitive and ultimately *increasing* rather than mitigating existing inequity between large and small organizations.

In a section on “Progressive Cultural Funding,” CreateNYC presents the Comprehensive Employment and Training Act (CETA) of the 1970s as a case study for providing crucial funding for NYC artists and cultural workers – without calling for any similar effort on that scale. To be fair, de Blasio announced \$18.5 Million in new funding as part of CreateNYC's rollout. While we commend the Mayor, this funding, the only commitment to date, *doesn't correspond to recommendations made by CreateNYC*. The funding breaks down as follows:

\$10M from the Administration

\$3.5M in council initiatives (CASA and Cultural Immigrant Fund)

\$5M for “Mostly Smaller Organizations” in the City Council's Schedule C

Of the \$10M from the administration, \$4.5M has already been allocated to the Cultural Institutions Group (CIG), and of that sum, \$2,332,786 alone was directed to the wealthiest five CIGs: the MET, the Wildlife Conservation Society, the American Museum of Natural History, the Brooklyn Museum, and the New York Botanical Garden. That's more than half of the funding going to CIGs overall, and 23% of the increase from the Mayor's side, going to just 5 institutions out of 1000.

Hence, despite the rhetoric in CreateNYC around “Creating new supports for institutions with a primary mission of serving historically underrepresented/underserved communities” and “increasing support for [CIGs] in low-income communities” – and even despite the rumors of a “strained relationship” between de Blasio and the elite art world – the budget tells the true story: *de Blasio remains as committed to the inequities in the DCLA budget as his predecessor*.

While the City Council added \$5M this year to support smaller organizations (funding yet to be allocated, almost 3 months into the fiscal year), these figures don't reflect the scope of the problem. To understand that, we turn to the one chart DCLA *didn't* include in CreateNYC:

Department of Cultural Affairs Funding, by Borough (CIG and CDF)							
Borough	CIG Funding	CDF Funding	Total FY15 Funding	Share of Funding	Funding per Capita	Cultural Nonprofits	Visual and Performing Artists
Bronx	\$22,978,661	\$2,203,275	\$25,181,936	17.9%	\$17.30	149	2,944
Brooklyn	\$17,400,972	\$5,994,200	\$23,395,172	16.6%	\$8.87	706	16,715
Manhattan	\$55,881,116	\$19,573,680	\$75,454,796	53.6%	\$45.88	3,007	26,799
Queens	\$7,695,306	\$3,011,900	\$10,707,206	7.6%	\$4.58	475	8,526
Staten Island	\$5,406,124	\$669,825	\$6,075,949	4.3%	\$12.80	120	1,264

[Source: <http://cityandstateny.com/articles/opinion/arts-funding-strategy-should-keep-pace-with-brooklyns-growth.html>] This arrangement – whereby Manhattan gets 10x the per capita funding of Queens and the 33 institutions of the CIG (out 1000 organizations funded) get 77% of the programmatic and general operating support – is the starting point for any realistic discussion.

We estimate DCLA's budget must increase by \$270,000,000 annually in order to achieve funding parity across the city's neighborhoods, with the *vast majority* going to the outer boroughs and under-funded neighborhoods in Manhattan. As we previously explained, we don't advocate for redistributing current funding, which would result in job losses. Instead we demand bold action. By refusing even to include information about the current public funding distribution, which CUNY's Equality Indicators study ranked a failing 10/100 on its equality scale, CreateNYC falls desperately short of the mark, despite its rhetoric.

Displacement and hyper-development

As problematic as its budgetary obfuscation is, the deeper flaw of CreateNYC is its failure to address the displacement and dispossession crisis. Culture is rooted in place – and when low income communities of color, working artists, and other low-rent artisans and makers in industrial zones are displaced, they cannot contribute to the cultural life of NYC, no matter how many diversity plans are drawn up. CreateNYC suppresses this fact and hides NYC government's role in creating the crisis.

Throughout the public feedback process for CreateNYC, when PCP raised the instrumentalization of the arts for displacement, DCLA responded that those concerns were outside of its purview. Our position is belied by facts: 1. DCLA hired real estate development consultants to work on CreateNYC, whose past and current projects are directly implicated in displacement. 2. DCLA is involved in administering de Blasio's "Affordable Real Estate for Artists" (AREA) initiative: <http://www.nyc.gov/html/dcla/html/funding/area.shtml> - touted in CreateNYC itself. 3. The cultural plan legislation mandates DCLA develop inter-agency collaborations, which it does – including the NYC Economic Development Corporation (NYCEDC); and 4. CreateNYC already contains recommendations addressing "Affordability" and "Neighborhood Character." However, the most salient fact is that the DCLA is *not an independent agency, but a component of NYC government*.

The crisis can be stated simply: the cost of living in New York City is rising much faster than wages and income, and every year the rent burden increases on remaining residents. We as artists and cultural workers now recognize that we must be in solidarity with every city resident, and not seek concessions specific to artists via developer and city incentives, often displacing others through artwashing and ultimately, as rents rise, leading to our own displacement. For example, Keith Rubenstein of Somerset Partners and the Chetrit Group uses artwashing strategies, supporting small art organizations and initiatives for local artists, to disguise his octocean stranglehold on the South Bronx.

These types of false solutions, which entice uninformed artists and pit artists against communities, make up the entirety of the recommendations in CreateNYC concerning “Affordability” and “Neighborhood Character”. Like policies already in place, the creation of new artist live and work space within private developments, through public funding and/or incentives that increasing developer profits, primarily benefits the real estate sector, not working artists. MIH/ZQA is the model: rezoned neighborhoods allow for an influx of mostly luxury apartments, along with a small number of “affordable” units (most of which are unaffordable to current residents). For every artist housed, another ten or twenty will be priced out of the neighborhood due to rising surrounding rents—along with countless community members.

What is offered is inadequate to the scale of the artist community’s needs: AREA proposes to build 1500 units of affordable workspace and just 500 units of affordable housing over a 10-year period. Yet in 2014, 53,000 artists applied for 89 affordable apartments in El Barrio’s Artspace PS109. Aggravating class tensions is the fact that Artspace PS 109 is surrounded by NYCHA housing, where residents wait years for any repairs to be made. Unfortunately, from NYCHA residents’ perspectives, PS109 could be coupled to artwashing leading to the recent selling of a local public playground in El Barrio for luxury condos.

We call for policy changes to help *all* NYC residents. True solutions must reverse structural policies that created the problem: massive giveaways to developers, a tidal wave of rezonings across the city, and lack of adequate rent controls. The 421a tax break gives \$2.4B of our public money to developers enabling them to build luxury housing. Mayor de Blasio continues the disastrous “inclusionary” rezoning policies of Bloomberg, and the results – predictable from 2014 – are apparent: median housing prices in Queens reached 83% of median income in 2016, and in Brooklyn 129% of median income.

Instead of rejecting the public-private partnerships implemented by the Economic Development Corporation (EDC) and the Department of City Planning (DCP), ***CreateNYC’s recommendations are complicit with the handing over of even more publicly-owned land to private developers***, so that they alone may profit from assets that we the people own. Presently, The Bedford-Union Armory, a publicly held property in Crown Heights, is being converted into market-rate condos: Why isn’t this property being developed by a non-profit, or being turned into a Community Land Trust with 100% affordability for the community? The Brooklyn Navy Yard, another huge city-owned industrial property, is also being developed by the de Blasio administration and the EDC as a creative tech-hub— with high-rent tenants coming in and pricing out working artists and jobs-producing manufacturers.

Many artists, musicians, dancers, and artisans depend on affordable workspaces to maintain their practices, and the Cultural Plan must therefore address the commercial rent crisis. In Prospect-Lefferts Gardens in Brooklyn, a beloved dance school was shuttered when its storefront rent more than doubled. In Gowanus, an entire building was emptied of its working artists and artisans when the landlord refused to renew any leases. We desperately need commercial rent protection for artists, manufacturers, and mom & pop stores, many owned by immigrants and POC. The Cultural Plan should call for the passage of the Small Business Jobs Survival Act (SBJSA) sitting in committee in the City Council, and for protecting NYC's precious industrial zones.

We recognize that many laws affecting the city's residential rent levels are controlled by Albany. These include the 421a tax breaks, and rent stabilization itself, including the onerous luxury & vacancy decontrols, which have caused the loss of over 230,000 rent stabilized apartments since the 1980s. A realistic cultural plan must address these policies.

There's no time for "exploring" obvious solutions for which the present city government lacks the political will. We need a cultural plan with concrete economic solutions, from the public sector. The PCP is such a plan, but CreateNYC is not.

As citizens we must demand more and refuse to allow our mayor and city government to be trapped in the role of administrators of austerity, accountable more to the bond markets than to the people. We must unite, speak out, and take action. Community is needed more than ever. In the face of racial, economic, and environmental injustices destroying our societies *our culture* depends upon it.

###

New York City is still desperately in need of a Cultural Plan that meets the needs of all its citizens. In spite of the enormous effort expended to create the 176 page *CreateNYC*, Cultural Plan of Mayor de Blasio, there is still no remedy for the threat of extinction that communities of color and all marginalized people are still facing. What is missing is a lack of concrete funding commitments for smaller cultural organizations, racial and cultural equity within the sector and adequate displacement policies with its own property. Although the Mayor's plan has revealed the need for greater cultural equity in the leadership and workforce of the City's Cultural Institution Groups it has done nothing to address the rampant discriminatory and exclusionary practices of the pseudo-elite non-profit arts complex against artists of color and ethnicity. Indeed it condoned these practices while rolling out the cultural plan and continues to abdicate all responsibility for continuance of them in City-owned property.

As the first dispossessed people in America, AMERINDA is a prime example of what all artists of color and ethnicity and community-based organizations of color supporting their cultural practice face.

AMERINDA is the *only* Native American arts organization of its kind to service the Native and broader community with authentic cultural creative arts programming engaging artists that have historically been marginalized in the city and nation. Amerinda as a not-for-profit organization for than 30 years has provided an avenue for Native American artists to present their work with dignity as central story tellers and creators of our experience. Located in Community Board 3 for all of our existence we have been in search of a location within our greater community for a long time. Some of the original Native villages and corn fields were located in Community Board 3. When 122CC announced the availability of three spaces as a not-for-profit arts organization with a long history of excellence we applied.

The announcement and application process indicated that there were three spaces available for not-for-profit community-based organizations to apply for consideration and that there could be more than one organization accepted. We received a letter dated August 20, 2017 (see attached) that indicates that all three spaces have been awarded to one organization, Movement Research. The City-owned space that has been provided at a third of market rate to 122CC to manage by New York City should uphold the inclusion of the cultural arts diversity of organizations in New York City and the community. They have not and Even in spite of the fact that DCLA and the District 2 City Council Member were on the selection committee and the City owns the building. Indeed then Deputy Commissioner Edwin Torres informed us in a meeting 2016 that the City's covenant with 122CC allowed for them to select new tenants but DCLA had the final approval. We had hoped this included preventing discriminatory and exclusionary practices against us.

It has also come to our attention that the selection of whom the space was to be awarded was a predetermined outcome decided before the announcement of the rfp. All the applicants for the spaces in the building were victims of a fraudulent process with a pre-determined outcome. All wasted precious limited organizational resources because of a paradigm of white privilege.

The resident organizations that occupy 122CC and now Movement Research reflect a narrow artistic vision not including organizations created and run by people of color and the ethnic diversity that makes this city unique. It is incomprehensible that DCLA would be supportive of this fraudulent process that one group be awarded more than 2,825 sq. ft. of space. There is no financial, professional or legal justification for this exclusionary practice towards us.

American Indian Artists Inc., (AMERINDA)
CreateNYC Oversight Comprehensive Cultural Plan
City Council Chambers
Wednesday, September 20, 2017

This is the second time we have been treated in an inequitable and fraudulent manner by a non-diverse arts consortium occupying city-owned property. People going as far as publicly stating "who is acceptable to be allowed in their building" Clearly there is a pattern of condoned discrimination and exclusionary practices against us by European American arts organizations. When we protest these practices we receive no remedy or relief from the elected and appointed officials whose job it is to provide equitable treatment for all citizens in City-owned property.

Non-Native organizations frequently contact us to host Native programming with them and we must turn them down because we have no space effectively guaranteeing we have no voice in our own culture. When we applied for the space in 122CC we hoped to receive one of the three spaces so could finally have a space to present contemporary Native art in a space we could afford. Two major foundations had expressed the desire to support our new program development. Instead we are still excluded without any space and another non-diverse organization is receiving three spaces.

All we have ever asked from the City is that they provide us with some space in City-owned property to do our work and serve the tribally-enrolled community and the non-Native citizens of New York with highly professional contemporary Native art practice. In addition to the Cultural Institution Group (CIG) the City has provided numerous European-American arts organizations (non-CIG) with all the resources. They have done nothing for the tribally-enrolled Native community.

AMERINDA fully supports the Peoples Cultural Plan because it is the only public policy platform put forth that honestly addresses the lack of concrete funding commitments for smaller cultural organizations, racial and cultural equity within the sector and adequate displacement policies. As the City descends into another Great Depression for people of color and marginalized groups we call upon the City to collaborate where ever possible with the Peoples Cultural Plan to honestly address the systemic, economic and institutional racism that continue to plague all of us.

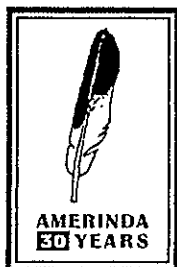
Both AMERINDA Inc. and the American Indian Community House (social Service agency), both affirm the following:

We are the direct living descendants of the people whom Columbus first murdered and stole their land. Signatories to treaties between our sovereign Native Nations and the United States government. If the City cannot meet with us and support our current urgent request for a modest amount of space, do not pimp the Native American community over a statue of Columbus in order to play a thinly disguised race card in an election year.

No one can legitimately represent tribally-enrolled communities unless they are from these recognized communities-known by and accountable to them. We are honored to work with other unaffiliated indigenous communities as they represent their own constituent communities, and uphold the principle that each community can only represent themselves unless prior informed consent is sought and provided.

David Bunn Martine I(Chiricahua Apache/Shinnecock)
Chairperson
American Indian Artists Inc. (AMERINDA)

Diane Fraher(Osage/Cherokee)
Founder and Director



A m e r i c a n . I n d i a n A r t i s t s I n c .

288 East 10th Street
New York, New York 10009

Vox: (212) 598-0968

Fax: (212) 598-0125

Email: amerinda@amerinda.org

Website: www.amerinda.org

August 22, 2017

Tom Finkelpearl
Commissioner
New York City Department of Cultural Affairs
31 Chambers Street
New York, NY 10007

Dear Commissioner Finkelpearl:

We write this letter in protest to the decision that has been made in awarding one group, Movement Research, more than 3,825 square feet of space in a city-owned building that you oversee due to your alliance with 122CC. With the need to diversify at the very least city-owned facilities in an equitable manner it is incomprehensible that 122CC has selected groups to reside in a city-owned building that reflect a narrow vision of the cultural mix of the city and the diversity of Community Board 3 and the lower eastside. **This is the second time we have been treated in an unequitable manner by an arts consortium occupying city-owned property. Clearly there is a pattern.**

Amerinda is the *only* Native American arts organization of its kind to service the Native and broader community with authentic cultural creative arts programming engaging artists that have historically been marginalized in the city and nation. Amerinda as a not for profit organization for more than thirty years has provided an avenue for Native American artists to present their work with dignity as central story tellers and creators of our experience. Located in Community Board 3 for all of our existence we have been in search of a location within our community for a long time. When 122CC announced the availability of three spaces as a not for profit arts organization with a long history of excellence in the field we applied.

The announcement and application process indicated that there were three spaces available for not for profit community based arts organizations to apply for consideration. Amerinda received a letter dated August 20, 2017(see attached) that indicates that all three spaces have been awarded one organization, Movement Research. The city-owned space that has been provided to 122CC to manage by New York City should uphold the inclusion of the cultural arts diversity of organizations in New York City and the community. They have not!

The resident organizations that have been selected and now Movement Research reflect a narrow artistic vision not including organizations created and run by people of color and the ethnic diversity that makes this city unique. It is incomprehensible that DCLA would be supportive of this process that one group be awarded more than 3,825 square feet of space. The letter we received provides little information and justification for this exclusionary process.

With this letter we are requesting that the decision of awarding the space to Movement Research be re-evaluated and the decision process of 122CC be reviewed and evaluated for its discriminatory exclusionary process.

Sincerely,



David Bunn Martine (Chiricahua Apache/Shinnecock)
Chairperson



Diane Fraher (Osage/Cherokee)
Director & Board Member

Cc: Mayor Bill DeBlasio

Ms. Anne Dennin, Board Chair 122CC and Miss Kathy Cullen, General Manager
Councilman Jimmy Van Bramer
Councilwoman, Laurie Cumbo
Councilwoman, Rosie Mendez
Editor NY Times
Hyperallergic

the 122CC

150 FIRST AVENUE, NEW YORK, NY 10009

August 20, 2017

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Diane Fraher
Amerinda
288 E. 10th Street
New York, NY 10009

Dear Diane,

On behalf of the 122CC and the Tenant Selection Panel who convened to review your proposal for tenancy in the 122CC building at 150 First Avenue, I must advise you that Movement Research was awarded the contract for the entire available space. It was a rigorous vetting process and we appreciate your participation and interest in our new building.

We wish you the best of luck in securing another apace that will serve the needs of your organization. If you have any questions please feel free to contact me or Kathy.

All the best,



Anne Dennin
Board Chair 122CC



Kathy Cullen
General Manager

Testimony to City Council on CreateNYC

Submitted to the New York City Council Committee on Cultural Affairs, Libraries and International Intergroup Relations on September 20, 2017

Prepared by Lane Harwell, Executive Director

On behalf of the service organization Dance/NYC, and as a member of the Cultural Affairs Advisory Commission, I congratulate the City of New York on CreateNYC, its first-ever cultural plan, and commend the City for engaging nearly 200,000 New Yorkers through the planning process to advance a creative sector that serves all.

I am pleased by how significantly the plan builds on research and recommendations delivered by partners such as Dance/NYC. In particular, first-year priorities include:

- Increased funding, with a focus on individual artists, as recommended by the *Advancing Fiscally Sponsored Artists & Art Projects* (affixed) report published this spring by Dance/NYC, with nine fiscal sponsor partners; and
- An expanded diversity, equity, and inclusion agenda that expressly addresses disability and disability artistry, as has been called for by Dance/NYC's Disability. Dance. Artistry. research and partners such as the new Disability/Arts/NYC Task Force (DANT).

The plan also advances the priorities of affordable workspace for artists and increased arts education that Dance/NYC advocated during the planning process.

For Dance/NYC, the plan is a significant milestone and a launching pad for strengthened and new advocacy. With the City's vision for a sustainable, inclusive, and equitable sector in place, it is now incumbent on the City to operationalize that vision, fund it at adequate levels, and measure progress over time.

As the City establishes its evaluation framework, I strongly advocate for tracking the success of each planning strategy by “creative discipline” to ensure that the art form of dance, as well as all of our peer disciplines, is equitably served. The reality of how greatly artists’ needs and opportunities differ by discipline is underscored by Dance/NYC’s latest study, *Advancing Fiscally Sponsored Dance Makers*, which shows the chronic undersupply of dance rehearsal space reaching a crisis point.

Among the planning successes that can already be counted is a strengthened, louder, and more collaborative arts advocacy community. As three examples, I am impressed by the work of the People’s Cultural Plan to tackle the challenges of inequity in arts culture, of DANT to create a platform for disability arts, and of New York City Artists Coalition and Dance/NYC’s colleagues on the #LetNYCDance Coalition to advance Local Law #1652 (prime sponsor, Council member Rafael L Espinal, Jr.) to amend existing cabaret licensing law and advance creativity and free expression. It’s time to #LetNYCDance.

In celebrating CreateNYC, I thank Chair James van Bramer, Council member Stephen Levin, and the whole New York City Council for their vision to legislate a requirement for comprehensive cultural planning; Commissioner Tom Finkelpearl and the New York City Department of Cultural Affairs for their leadership in realizing the plan; and all of my fellow New York City residents for their contributions.

##

Charlotte Cohen, Executive Director
Brooklyn Arts Council
Testimony on the Cultural Plan
Committee on Cultural Affairs, Libraries and International Intergroup Relations
September 20, 2017

I'm Charlotte Cohen, Executive Director of Brooklyn Arts Council. Thank you for hearing my testimony today, and thank you for your leadership in allowing us to quantify and qualify the City's cultural sector to make sure all New Yorkers have access to the arts.

Thank you particularly for the increase in DCLA's budget so that the borough arts councils can be a closer partner with you to implement this important plan. We are the pipeline for helping city government engage with local communities on a profound level.

Art is community; and artists are at its core. Today I'm focusing on an aspect of the cultural plan that relates very directly to Brooklyn Arts Council's work. We are at the forefront of building infrastructure for the arts in low-income communities. We reach deeply into local Brooklyn neighborhoods to engage community members and make sure they have access to the cultural offerings inherent in their own areas, as well as from other cultural resources.

We've helped build collations comprised of neighborhood-based arts groups and individual artists in East New York, Brownsville, Cypress Hills, East Bushwick, Canarsie, and Flatbush. It's a model of working that's at the center of our vision for healthy, vibrant communities. In these culturally rich, yet physically fragile and economically unstable neighborhoods we respond to local conditions and engage local residents, businesses, and community organizations.

In our Brownsville PhotoVoice program this summer 35 teenagers not only learned how to take photographs, but they were introduced to associated career opportunities, by visiting a photo editor at the *The New York Times* and CUNY School of Journalism, for example. They

Charlotte Cohen, Executive Director
Brooklyn Arts Council
Testimony on the Cultural Plan
Committee on Cultural Affairs, Libraries and International Intergroup Relations
September 20, 2017

also learned life skills necessary to pursue those career options by working collaboratively and “on assignment”. The photos they took were about their neighborhood from their own perspectives – not those of the media or outsiders - and their images appeared on a local photo mural as well as in a professional catalogue. They were also invited to participate in a public panel at the Photoville Festival in DUMBO last week. These students are examples of success in their own community – affecting its identity positively; and this investment at a local level by BAC will help the city retain talented young people and encourage them to contribute to, not leave, their communities.

Additionally, the NEA’s recent report “Staying Engaged” demonstrates that participation in the arts is the elixir for better health outcomes in older adults. Thank you for the increases to the SU CASA, and to the CASA, initiatives. These programs give New Yorkers of all ages opportunities to access art making and enjoyment.

These are the types of programs that correlate exactly to the goals of the Cultural Plan and we look forward to our work with DCLA and the Council to implement them.

BAC’s is a catalyst for transformative urbanism through our community organizing, leadership training, and field research. All of this is done in partnerships and collaborations as we identify artistic opportunities for engaging residents in their neighborhood's potential. We amplify the cultural specificity of local communities, support artistic activity, and help identify distinctive cultural values and skills of the community, as vehicles that bolster and strengthen bonds, and promote invention and innovation. We leverage resources from a cultural, rather than an economic perspective, which encourages additional resources that build the sustainability of our communities.



FOR THE RECORD

Thank you Chairman Van Bramer and Council Members of the Committee for Cultural Affairs, Libraries, and International Intergroup Relations. I am Lusheena Warner, Managing Director of Dancewave and I am here with our Executive and Artistic Director, Diane Jacobowitz, and we sincerely appreciate today's opportunity to testify regarding New York City's first ever Cultural Plan.

Dancewave is the dance education non-profit that focuses on the development of the whole person through a dance experience accessible to all. We serve over 3,000 students a year through our School at Dancewave classes, youth performing companies and ensembles, and our D-Wave in Motion program, which provides free dance residencies to underserved NYC public schools in all five boroughs. We attribute much of our success to the support we have received from the New York City Council. For example, we are grateful recipients of CASA and SU-CASA funding and discretionary support from Councilmembers Steve Levin, Mathieu Eugene, Rafael Espinal, Jumaane Williams, Andrew Cohen, Chaim Deutsch and Brad Lander.

Dancewave is thrilled to have broken ground this month on a city-funded capital project. With support from the New York City Departments of Cultural Affairs and Design and Construction, Dancewave is renovating an industrial space in Gowanus to create an arts and culture center, extending the Downtown Brooklyn Cultural District down 4th Avenue. The new 3,600 square foot space will nearly triple the size of Dancewave's current facility and capacity, will contain two dance studios that will open up into a performance space with room for 100 people. With this new opportunity, we want to make sure that our programming is reflective of the needs of the community. As such, we will be hosting a town hall in the coming months and participating in a variety of community conversations to engage directly with the community about what their needs are. Our hope is that the space can serve more than Dancewave's needs, but also be a place for community meetings and events. With the completion of our new facility in 2019, we look forward to opening our doors widely and developing new partnerships that will strengthen our position as a neighborhood cultural anchor.

We were so pleased to participate in the conversations that shaped the Cultural Plan, and even more pleased by the release of the plan, which makes clear the City's commitment and focus on ensuring that arts and culture are truly available to all. Additionally, the plan outlines strategies

and initiatives that will continue to push the envelope in ensuring that the cultural sector is inclusive and representative of the diverse communities of the City. We believe that Dancewave embodies the goals of the cultural plan in how and where we deliver our services. We hope that we can further support the goals of the plan through partnerships with the Council. For example, last year, we launched a free family dance series that provided dance classes to the community. It was incredibly touching to see people of all ages and backgrounds come out to MS 447 in Brooklyn to participate in a shared dance experience with their neighbors. We think this initiative has great potential and we plan to expand to additional communities this year. We would love to have the Council as a partner in this initiative as we work to bring Dancewave and the arts to communities all across the City.

We'd like to share a few additional thoughts on some of the specific initiatives called out in the plan.

With the rising costs of space in New York City, it continues to be incredibly important that artists have an affordable place to live and work, so that we can remain in the City. Dancewave is encouraged by the Affordable Real Estate for Artists (AREA) initiative and we are very eager to see the impact of this program. We know firsthand how important space is to an arts organization and therefore urge the City to make this a top priority. New York City is the edgy place it is because of the spirit of the artistic community and in order for artists to be able to continue to contribute to the vibrancy of our City, we need access to affordable space. Dancewave is personally committed to affordable artist workspace as evidenced by our rentals program, which offers space to choreographers and artists starting at the affordable rate of \$10/hour. We look forward to serving even more artists when we move into our expanded space in 2019.

As we work to ensure diversity in the staff at cultural organizations, we need to also focus on creating a safe workplace where people are empowered to contribute regardless of who they are or what they look like. As such, we are so glad to see DCLA's implementation of unconscious bias training. We look forward to participating in the training and urge the City to provide more opportunities for workshops like these because explicit discussions about exclusion is critical to shifting culture in organizations. Dancewave, along with some of the other organizations here today, is participating in a year-long Racial Equity in the Arts Innovation Lab through Race Forward that challenges our organizations to interrupt racial inequity in our organizations for the benefit of our staff and the communities that we serve. Our participation in this initiative has been critical in providing us with important tools to analyze complex issues of race and inequity and creating a safe space to have difficult conversations that will ultimately improve our organizations.

Additionally, in our previous testimony, we discussed the need to have more paid internship and fellowship opportunities in arts administration rather than a continued reliance on unpaid interns for operational and administrative needs. The current model provides advantages for those who come from privileged backgrounds to work in these roles because they can afford to take on an

unpaid position. We need to upend this dynamic to improve the pipeline of diverse arts administrators. Through the Cultural Plan, we learned about the CUNY Cultural Corps Program, which provides opportunities for current CUNY students and recent alumni to take on paid positions at cultural organizations. We think that programs like these are incredibly important for building a strong pipeline of arts professionals and we would like to see funding for these types of programs continued and expanded.

We are energized by the City's ongoing commitment to providing support for creative aging programs for seniors. There is a tremendous opportunity to provide resources to senior adult populations through this initiative. By participating in the SU-CASA program, we had the opportunity to provide 150 seniors at six senior centers, all in different council districts, with a variety of classes, including Kukuwa, an African dance workout, and salsa. At the end of each program, the seniors had a chance to showcase what they learned through a performance opportunity. The seniors were very enthusiastic about the programming and expressed satisfaction with the instruction we provided. We hope this continues to be an active priority for the City.

Once again, thank you for the opportunity to speak before you today. We were very pleased to read the Cultural Plan and commend the City for putting a framework on paper that enhances support for the arts and outlines a strategic roadmap for implementation. We trust that with the Committee's oversight, the City will make good on its promise to uphold the values of diversity, acceptance, and creativity that have always been an integral part of what makes our City so great.

ADVANCING FISCALLY SPONSORED ARTISTS & ART PROJECTS

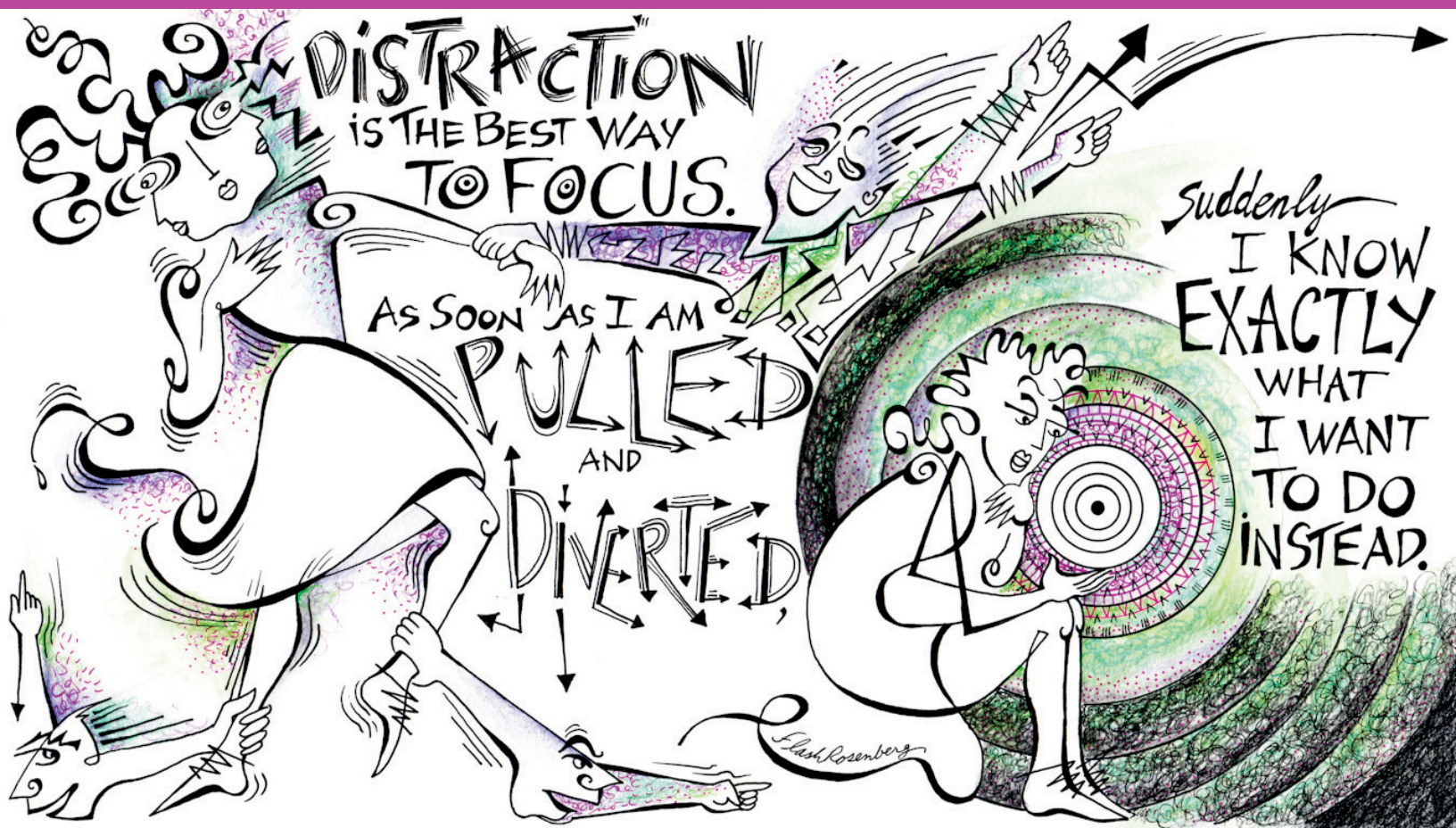
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ACKNOWLEDGMENTS



[Dance.NYC](#) [@DanceNYC](#)

218 East 18th Street, 4th floor
New York, NY 10003

Dance Service New York City, Inc.'s (DBA Dance/NYC) mission is to promote and encourage the knowledge, appreciation, practice, and performance of dance in the metropolitan New York City area. It embeds core values of equity and inclusion into all aspects of the organization. Dance/NYC works in alliance with Dance/USA, the national service organization for professional dance.

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Jody Gottfried Arnhold; Jonah Bokaer; Camille A. Brown; Diana Byer; Juan Castaño; Gabri Christa; Jacqueline Z. Davis; Beverly D'Anne; Michelle Dorrance; Juan José Escalante; Silas Farley; David Hallberg; Virginia Johnson; Julia Kelly; Leah Krauss; Andrea Miller; Sydnie L. Mosley; Ariel Osterweis; Ravi Rajan; Tiffany Rea-Fisher; Ben Rodriguez-Cubeñas; Jeffrey Rosenstock; Carlota Santana; John-Mario Sevilla; Gus Solomons Jr.; Eduardo Vilaro; Michele Wilson; Lakai Worrell; Robert Yesselman, in memoriam

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**Council on
the Arts**



**50
YEARS**



Prepared by Webb Management Services Incorporated, Carrie Blake, Senior Consultant, Christina Kruise, Project Manager; in partnership with Fractured Atlas, Ian David Moss, Vice President, Strategy & Analytics

Project lead: Dance/NYC, Elissa. D. Hecker, Chair; Lane Harwell, Executive Director; Alejandra Duque Cifuentes, J. Soto

Research partners: Brooklyn Arts Council, Center for Traditional Music and Dance, City Lore, The Field, Fractured Atlas, GOH Productions, New York Foundation for the Arts, New York Live Arts, and Pentacle (Foundation for Independent Artists and Unique Projects)

Workforce demographics survey courtesy of DataArts

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Dance/NYC thanks the many people, nonprofit organizations, and public agencies that helped guide this project and are engaged in CreateNYC, the cultural planning project for the City of New York this report was created to inform. Special thanks to The New York Community Trust, Kerry McCarthy, Program Director, Thriving Communities, Arts & Historic Preservation, Michele Kumi Baer; New York City Department of Cultural Affairs, Tom Finkelpearl, Commissioner, Kristin Sakoda, Edwin Torres; Hester Street Collaborative, Betsy MacLean, Executive Director, Nisha Baliga, Dylan House; Naturally Occurring Cultural Districts, Caron Atlas, Risa Shoup; Dave Archuletta, Maysa Baladi, Carrie Beehan, Teresa Benavente, Thomas Bowersox, Anne Coates, Charlotte A. Cohen, Jennifer Wright Cook, Sarah Corpron, Kim Cullen, Saredt Franco, Molly Garfinkel, Alex Goleman, Shawn Rene Graham, Mara Greenberg, John Hoobyar, Océane Hooks-Camilleri, Isabella Hreljanovic, Adam Huttler, Leah Krauss, Maureen Loughran, Jennifer Wen Ma, Jeremy McQueen, Ramon Ponce, Jason Pu, Mark Travis Rivera, Flash Rosenberg, Michael L. Royce, Peter Rushefsky, Rakia Seaborn, Bonnie Sue Stein, Shannon Thomas, Rebecca Wan, Duncan M. Webb, Ayoka Wiles-Abel, Janet Wong, Jaime Wright, Steve Zeitlin, and Rusty Zimmerman.

TESTIMONY

"Here in New York City, we know that art and culture makes our city truly great. As we continue to develop the city's first cultural plan, we must bring new ideas and insights to the table, especially from the artists themselves. Making sure that ideas from the arts and culture community are incorporated into the cultural plan is essential for the plan's success. The report [...] will add great value to the CreateNYC cultural plan and will help us to fully support the creative class here in the cultural capital of the world."

Jimmy Van Bramer, Majority Leader,
Chair, Committee on Cultural Affairs, Libraries,
and International Intergroup Relations,
New York City Council

"Artists are the backbone of New York City's vibrant creative community, and one major challenge we're facing head-on in the CreateNYC cultural planning process is how to maintain our city as a place where they can continue to live and work. Thanks to Lane Harwell's team at Dance/NYC and the support of The New York Community Trust, CreateNYC can take into account the findings of this thoughtful report exploring fiscal sponsorship for artists and cultural projects."

Tom Finkelpearl, Commissioner,
NYC Department of Cultural Affairs

"Dance/NYC has joined forces with nine other agencies to understand better the universe of fiscally sponsored artists, including dance groups. The New York Community Trust is pleased to have supported this partnership's research and field scan, which will inform the City's first cultural plan and assure that fiscally sponsored art groups and artists benefit from it."

Kerry McCarthy, Program Director,
Thriving Communities, The New York Community Trust

INTRODUCTION

This report is a major contribution to ongoing cultural planning by the City of New York and a game changer in research and advocacy for the segment of independent artists and arts projects that have entered into an arrangement known as “fiscal sponsorship” with legally registered 501(c)(3) nonprofit institutions. Under this arrangement, sponsors provide financial and legal oversight and share their tax-exempt status.

Targeted to the New York City Department of Cultural Affairs (DCLA) and its CreateNYC planning team, the artswide report builds on Dance/NYC's discipline-specific research ([Dance.NYC/advocacy-and-research/research](https://dance.nyc.gov/advocacy-and-research/research)) and complements a recent workforce demographics study by Ithaka S+R (sr.ithaka.org/publications/diversity-in-the-new-york-city-department-of-cultural-affairs-community) on DCLA grantees, approximately 1,000 nonprofit institutions. By shifting the City's purview beyond institutions and revealing the characteristics, needs, and opportunities of the sponsored arts workforce, it seeks to ensure the planning is expansive and equitable and yields government innovations that directly benefit artists and their artistry.

Fiscally sponsored artists and arts projects are contributing to the fabric of the city in a real and vibrant way. At 3,130, the estimated minimum number of sponsored projects is three times the number of DCLA grantees studied by Ithaka S+R. The workforce is based in neighborhoods in all five boroughs and working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts (2.73 disciplines on average per worker in the study sample) to achieve new creative horizons and impact.

Yet the segment is significantly challenged in identifying and accessing the resources it needs to sustain and scale up its delivery of public value. Projects in the study sample run on lean annual budgets—approximately \$24,500 on average—that are too small to pay living wages or incorporate many key artistic and operational costs, including space needs. Most alarming, 42% of the sample reports going unpaid for its labor.

The chief hurdle for sponsored groups is access to funding sources, particularly to overly restrictive foundation and government funding programs that exclude sponsored groups despite their tax-exempt status. While 94% of the sample receives charitable funding from individuals, only 51% receives foundation grants, and only 29% receives government income from any source: for example, the individual artists program at the New York State Council on the Arts. Currently, fiscally sponsored artists and projects have access only to limited City funding, primarily through boroughs arts councils and regrants supported by DCLA.

In addition, this segment is suffering the crisis of affordability that is impacting all New Yorkers. When rating areas of need suggested by the CreateNYC planning team, respondents identify the following priorities: living wages, affordable presentation space, affordable development space, supplies and materials, affordable health care, affordable living space, and affordable training.

Findings from a DataArts' workforce demographics survey add critical dimension to understanding this landscape and the relationship between the sponsored workforce and the local population. There is some promising news in the survey results. In terms of gender, 65% of respondents identify as female, outpacing the workforce of DCLA grantees and the city's overall population, which is 52% female according to US Census data. The percentage of respondents who identify as lesbian, gay, bisexual, transgender, queer (LGBTQ) is substantial at 27%. While indicating opportunity to better engage both the Millennial (born 1982–2000) and Silent/Greatest Generation (pre-1945), the findings on age generally align with the city's population, which skews young.

Most encouraging, in terms of disability, 13% of respondents identify as disabled, exceeding the percentage of New Yorkers who identify as disabled (10%), suggesting the growing movement of disability arts may be finding a home in the fiscal sponsorship arena. There is no comparable artswide data for the workforce of DCLA grantees.

However, survey findings point to entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations. With 74% of respondents self-identifying as white non-Hispanic, the survey offers a snapshot of the workforce that is strikingly out of step with the racial and ethnic makeup of the city's population, which is 33% white non-Hispanic. These findings invite explicit and sustained efforts to increase ethnic and racial diversity along the continuum of career readiness and advancement.

The report offers three specific and practical recommendations for cultural planning to advance fiscally sponsored artists and projects. First and foremost, it articulates short-, mid-, and long-term goals for increasing the availability of City funds for sponsored work that includes increasing allocations to existing decentralized grant programs, refreshing those programs, and exploring opportunities for DCLA to provide direct support, which may include making City Council member funds available in every Council district.

Second, it recommends bridging identified gaps in access to critical resources, with a focus on growing affordable presentation and development space and intervening to make connections between sponsored artists and resources that already exist, for instance, by strengthening communications environments and expanding technical assistance.

Third, it recommends expressly and equitably including fiscally sponsored artists and arts projects in DCLA's ongoing diversity initiatives and relevant research, policies, programs, and funding, as well as developing new, targeted initiatives based on the survey findings, with a focus on increasing ethnic and racial equity.

Importantly, the study exhorts collaboration with fiscal sponsors and the sponsored arts workforce as a way to effectively develop, implement, and evaluate cultural planning mandates. In particular, the City would achieve powerful returns on investment by coordinating communications and service delivery through fiscal sponsors and providing them with relevant training, technical assistance, and financial resources to better serve their sponsored artists and arts projects. The process of preparing this report has already mobilized the fiscal sponsor community as a united voice, primed to support the plan's implementation.

By putting fiscally sponsored artists and their artistry front and center in cultural planning and the policies, programs, and funding the plan may generate, the City will enhance the creative potential of its residents and encourage artists to move here. Crucially, in a national climate where the arts are under threat, it will also demonstrate strong government leadership and innovation that may be followed and adapted nationwide.

Making the case for fiscally sponsored artists and projects through and beyond the City's cultural planning will require continued collective advocacy, and I invite you to join us. Weigh in now with your ideas for the CreateNYC planning team at CreateNYC.org!

Finally, I am pleased to thank the many partners who made this publication possible. I thank The New York Community Trust for its leadership funding; New York City's Department of Cultural Affairs and its CreateNYC cultural planning team for their critical collaboration on all aspects of this project; and researchers Carrie Blake, Christina Kruise, and Ian David Moss, and the Dance/NYC staff for their work on the ground. Above all, I thank our many fiscal sponsor partners and all of the sponsored arts and culture workers who willingly gave their time and effort to make the research a success. We as a field accomplish more by working together, as we have, and we will.

Lane Harwell
Executive Director
Dance/NYC

REPORT HIGHLIGHTS

What is fiscal sponsorship?

Fiscal sponsorship is a formal arrangement in which a 501(c)(3) public charity provides financial and legal oversight to an entity that does not have its own 501(c)(3) status. Sponsored artists and arts projects are eligible to solicit and receive grants and tax-deductible contributions that are normally available only to 501(c)(3) organizations.

- At more than 3,100, the estimated minimum number of local sponsored projects is three times the number of the New York City Department of Cultural Affairs' (DCLA) grantees.
- Sponsored projects have small annual budgets, approximately \$24,500 on average.
- The sponsored workforce is working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts (2.73 disciplines on average per worker in the study sample) to achieve new creative horizons and impact.
- Sponsored artists and arts projects are based in neighborhoods in all five boroughs, especially Manhattan (51%) and Brooklyn (36–37%).
- Nearly all (92%) of the sponsored arts workforce identifies as artists.
- 42% of the sponsored workforce reports going unpaid for its labor.

- 65% of the workforce studied identifies as female, outpacing the workforce of DCLA grantees and the city's overall population, which is 52% female according to US Census data.
- The percentage of the sponsored workforce identifying as LGBTQ is substantial at 27%.
- 13% of the workforce studied identifies as disabled, exceeding the percentage of New Yorkers who identify as disabled (10%), suggesting the growing movement of disability arts may be finding a home in the fiscal sponsorship arena.
- With 74% identifying as white non-Hispanic, the workforce does not reflect the racial and ethnic makeup of the city's population, which is 33% white non-Hispanic.
- The chief hurdle for sponsored groups is access to funding sources, particularly to foundation and government funding programs that exclude sponsored groups despite their tax-exempt status (While 94% of the sample receives funding from individuals, only 51% receives foundation grants, and only 29% receives government income from any source).
- Aggregate government funding (across City, State, or Federal sources) disproportionately serves sponsored artists who identify as white non-Hispanic, nondisabled, and/or male.
- The workforce studied ranks living wages as its highest need, followed by affordable presentation space, affordable development space, supplies and materials, affordable health care, affordable living space, and affordable training.
- Only a slim percentage, 8%, reports being able to identify and access all the resources necessary to fulfill its needs.

METHODOLOGY & STUDY SAMPLE

Research Context

Commissioned by Dance/NYC and realized through collaboration with a coalition of nine fiscal sponsor partners, this report offers the first comprehensive assessment of the characteristics, needs, and opportunities of fiscally sponsored artists and arts projects in New York City.

The primary goal of the report is to inform cultural planning under way by the City of New York. In May 2015, Mayor Bill de Blasio signed legislation requiring the NYC Department of Cultural Affairs (DCLA) to lead creation of New York City's first comprehensive cultural plan, CreateNYC. Public input will be the backbone of CreateNYC, providing a long-term blueprint for the efforts and policies of the City and its partners in expanding access to cultural opportunities for all New Yorkers. The plan will also examine a number of issues crucial for maintaining New York City's cultural vibrancy, including affordable artist workspace; access to arts education; and the role of cultural activities in public space. An initial draft of the plan will be published in spring 2017. More information is available at CreateNYC.org.

The report builds on Dance/NYC's discipline-specific research (Dance.NYC/advocacy-and-research/research) and responds directly to Ithaka S+R's demographic study Diversity in the New York City Department of Cultural Affairs Community (sr.ithaka.org/publications/diversity-in-the-new-york-city-department-of-cultural-affairs-community), which excluded the sponsored arts.

Data Sources

Findings were developed over a four-month period, December 2016 to March 2017, using two samples: first, data on total of 2,669 projects provided by the nine fiscal sponsors; and second, survey data collected from 519 individuals that lead or are working with one of those projects.

Using a data form prepared by Allagash, LLC, and Webb Management Services and included as an appendix to this report, the partners provided relevant data on their projects, including contact details and information they had available as of December 2016 on creative discipline, budget size, organizational type (if applicable), and workforce size to facilitate segmented analyses.

From December 14, 2016, through January 23, 2016, Webb Management Services worked collaboratively with Dance/NYC and the research partners to issue an electronic survey. The survey, available as an appendix to this report, had two primary sections: first, DataArts' Workforce Demographics Survey provided courtesy of DataArts; and second, questions focused on cultural planning for the City that were shaped by the CreateNYC cultural planning team.

Previously piloted by Dance/NYC and used as the basis for its State of NYC Dance and Workforce Demographics Report ([Dance.NYC/advocacy-and-research/research/2016/10/State-of-NYC-Dance-and-Workforce-Demographics](https://www.dance-nyc.org/advocacy-and-research/research/2016/10/State-of-NYC-Dance-and-Workforce-Demographics)), DataArts' Workforce Demographics Survey complements the Ithaka S+R research on nonprofit groups and adds value by capturing data from an individual rather than an organizational level and by offering additional identity categories. The survey tool collects data on these primary categories: Heritage (race, ethnicity, and nation of origin); Disability; Age; Gender; and LGBTQ (lesbian, gay, bisexual, transgender, queer).

The DataArts' Workforce Demographics Survey aims to ensure that all participants can "see themselves" in the options provided and do not feel excluded by the choices. To that end, it offers respondents a broad range of options for self-identification as well as the opportunity to "write in" an identifier. At the same time, it ensures that data collected can be meaningfully compared to benchmark demographic data, including the US Census. Throughout the report, demographic findings for the workforce are compared to findings for New York City's population as a whole, not the city's workforce, using US Census Bureau American Factfinder 2011–2015 American Community Survey 5-Year Estimates.

Bayesian Improved Surname Geocoding & Geo-Demographic Analyses

Two pieces of analysis were undertaken to understand to what extent the demographics of survey respondents are truly representative of the survey pool. First, Fractured Atlas conducted an algorithmic analysis known as Bayesian Improved Surname Geocoding, or BISG, on survey respondents who identified Fractured Atlas as their fiscal sponsor. BISG combines two older, less accurate methods for determining demographics: geocoding, which looks only at the makeup of individual neighborhoods (zip codes), and surname analyses, which looks only at last names. This effort involved appending demographic and psychometric data from TRG Arts and Acxiom to each respondent.

Second, the research team undertook a geo-demographic analysis in an effort to understand how the demographic characteristics of all responding artists are, or are not, similar to other people who live within their zip codes. The results of this work were somewhat inconclusive due to the respondent pool's size and wide distribution across New York City. However, the resulting index suggests that, in many cases, artists were more likely to be female and white than typical populations within their zip codes. Scroll to appendices for BISG and geo-demographic analyses.

Fiscal Sponsor & Workforce Dialogue & Advocacy

All aspects of the report were informed by ongoing dialogue among the coalition of nine fiscal sponsor partners, and its contents are already igniting public discussion and advocacy. From December 2016 to March 2017, the partners met three times to inform the project scope, interpret findings, and prepare recommendations for cultural planning. In advance of their release in report form, findings and recommendations were also presented and discussed at a town hall at New York Live Arts on Sunday, March 26, 2017. Coordinated with the CreateNYC planning team, and featuring a panel of sponsored artists representing seven of the nine partners, the event drew nearly 200 attendees, most of whom were sponsored artists. Links to the town hall video and additional content are available in the appendices and at [Dance.NYC/events/fiscallysponsoredartist](https://dance.nyc/events/fiscallysponsoredartist). The report presents select findings only. Full datasets are available as appendices.

Market Size: Number of Sponsored Projects Exceeds 3,100

There are an estimated minimum of 3,130 currently active fiscally sponsored arts projects and 3,349 sponsored workers in New York City. The project figure is based on a total of 2,669 projects sponsored by the research partners and secondary research that identified seven additional fiscal sponsors that support approximately 461 projects. As sponsors do not collect and maintain data on the number of workers involved in each project, the workforce figure is based on survey response data, which indicate an average of 1.07 workers are involved in each project. These figures are likely not comprehensive and are considered to be minimum estimates.

Research Partner	Responding Projects	Total Projects	Response Rate
Brooklyn Arts Council	9	20	45%
Center for Traditional Music and Dance	4	15	27%
City Lore	6	13	46%
Fractured Atlas	237	1624	15%
GOH Productions	6	6	100%
New York Foundation for the Arts	85	627	14%
New York Live Arts	59	125	47%
Pentacle (Foundation for Independent Artists & Unique Projects)	13	20	65%
The Field	59	219	27%
Response Rate (Research Partners)	478	2669	18%
Additional Fiscal Sponsors	7	461*	
Estimated Response Rate	485	3130	16%

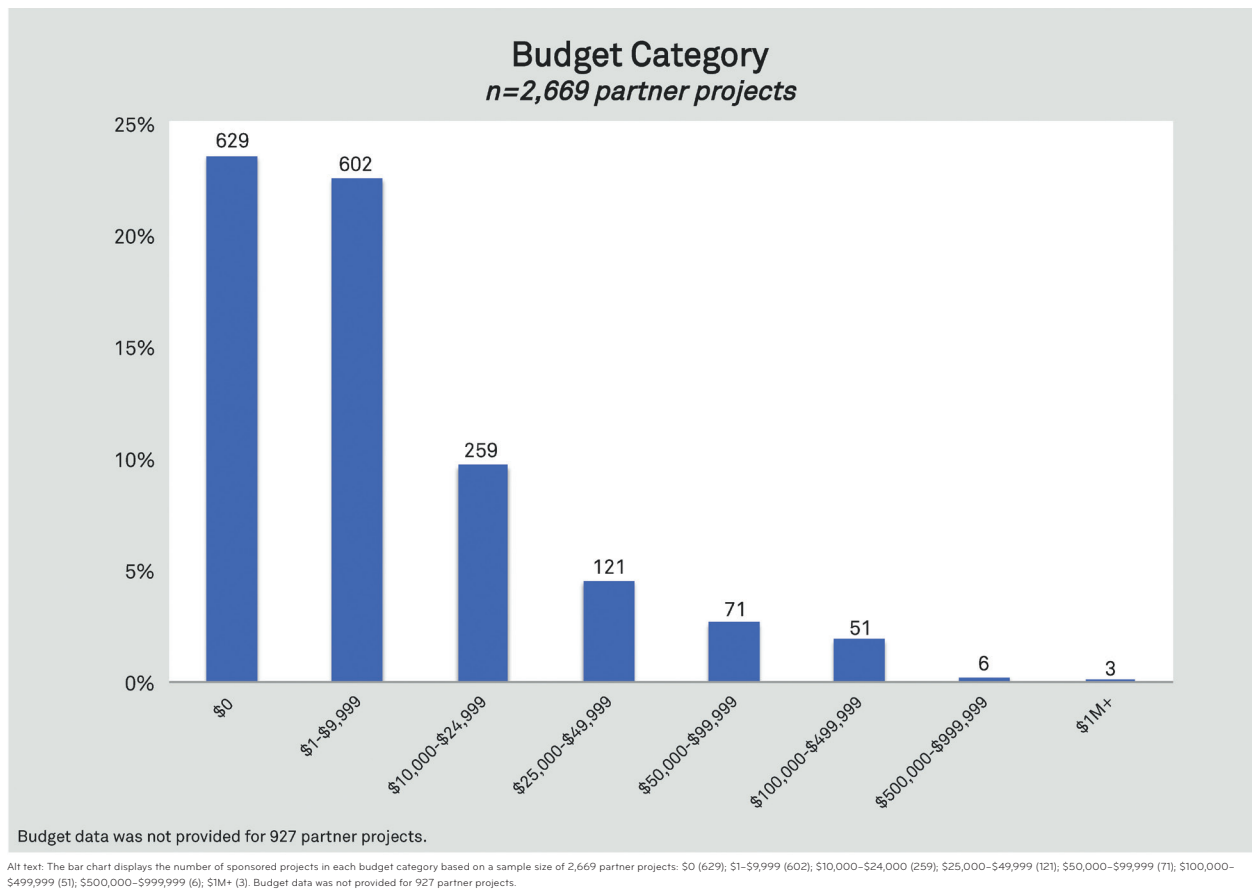
*Estimated minimum projects

Workforce Estimate		1.07 artists per project	→		
Responding Projects	485			Est. Minimum Projects	3130
Responding Artists	519			Est. Minimum Workforce	3349

Alt text: The table displays the response rate for each research partner based on number of total projects and responding projects: Brooklyn Arts Council: responding projects (9), total projects (20), response rate (45%); Center for Traditional Music and Dance, responding projects (4), total projects (15), response rate (27%); City Lore: responding projects (6), total projects (13), response rate (46%); Fractured Atlas: responding projects (237), total projects (1,624), response rate (15%); GOH Productions: responding projects (6), total projects (6), response rate (100%); New York Foundation for the Arts: responding projects (85), total projects (627), response rate (14%); New York Live Arts: responding projects (59), total projects (125), response rate (47%); Pentacle (Foundation for Independent Artists & Unique): responding projects (13), total projects (20), response rate (65%); The Field: responding projects (59), total projects (219), response rate (27%); Totals for Response Rate (Research Partners): responding projects (478), total projects (2,669), response rate (18%); Additional Fiscal Sponsors: responding projects (7), total projects (461 (estimated minimum projects)); Totals for Estimated Response Rate: responding projects (485), total projects (3,130), response rate (16%). The bottom table displays the estimated number of responding projects and responding artists as well as the estimated minimum number of projects and estimated minimum workforce: responding projects (485), responding artists (519), estimated minimum projects (3,130), estimated minimum workforce (3,349); and artists per project (1.07).

Budget Size: Sponsored Projects Have Small Budgets of Approximately \$24,500

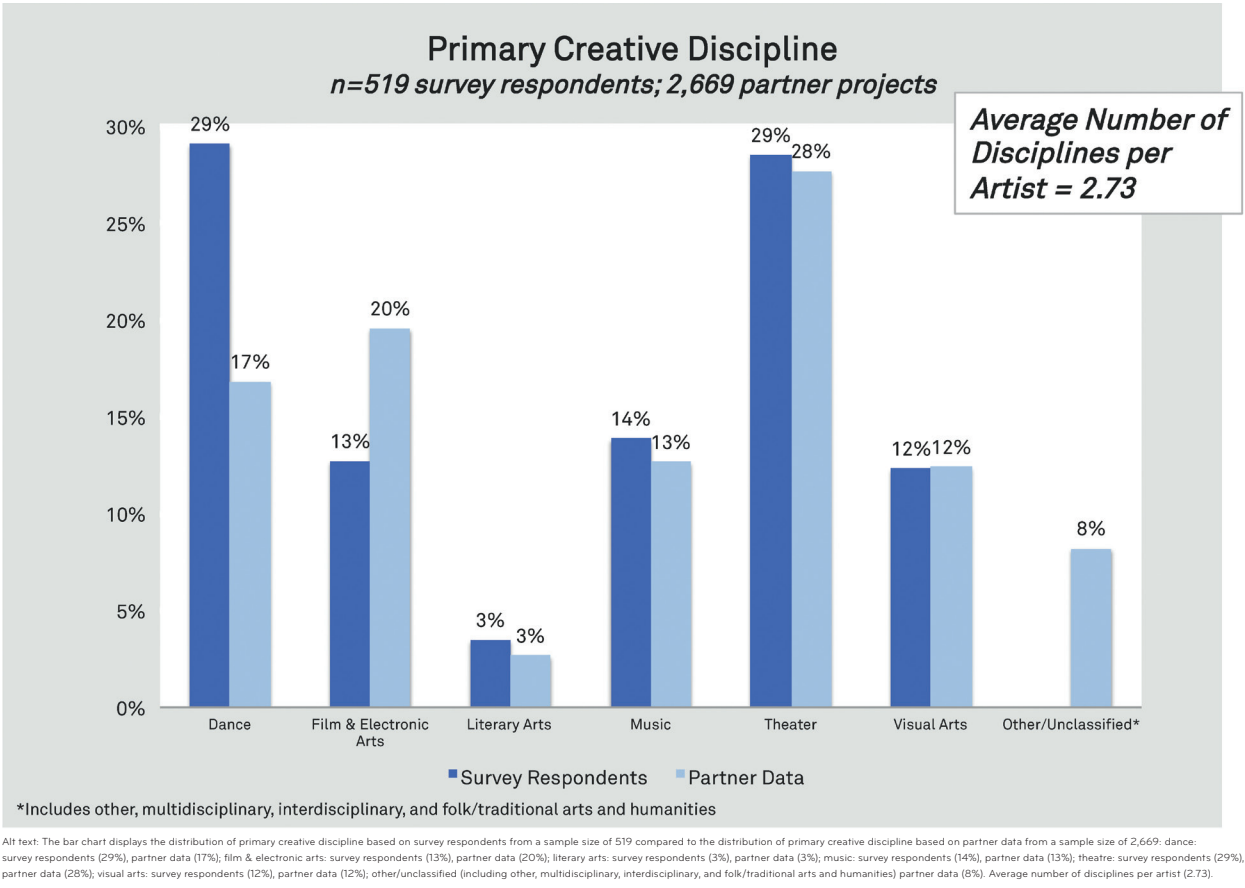
Data provided by the research partners indicate fiscally sponsored arts projects are run on lean annual budgets. Based on data, the average budget size is \$24,542 and the median budget size is \$1,886. These figures include projects that are either inactive or operating with no known budget, which amount to 35% of fiscal sponsor partner projects.



Creative Discipline: Sponsored Artists & Projects Across Disciplines

Sponsored artists and arts projects are working both in and across the disciplines of dance, film and electronic media, literary arts, music, theater, and visual arts to achieve new creative horizons and impact. Theater is the most popular primary discipline, representing approximately 28% of the partner sample and 29% of survey respondents. The survey sample is representative of partner data in all but two creative discipline categories. The survey received a higher proportion of dance respondents and lower proportion of film and electronic media respondents than was represented in data from the partners. This variance is due to an "other/unclassified" category that some maintain, which represents interdisciplinary and multidisciplinary artists and projects.

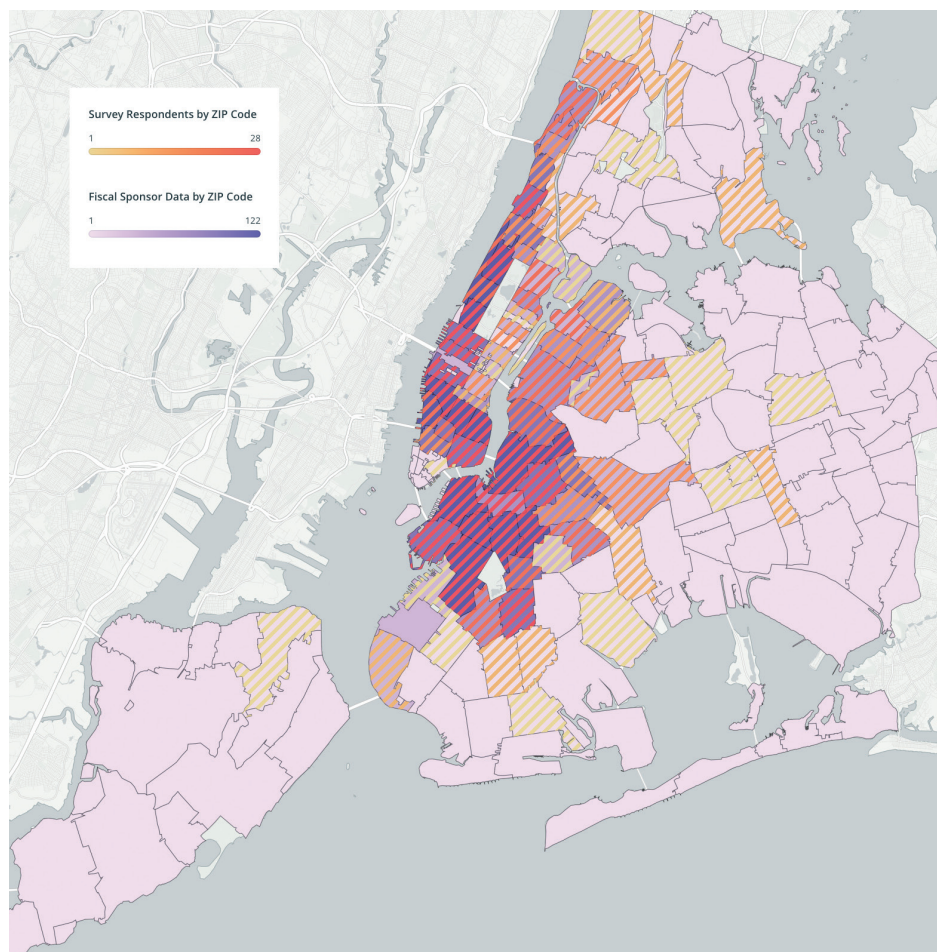
A significant 86% of survey respondents indicate that they are working in multiple disciplines. The average number of disciplines per respondent is 2.73. In terms of secondary disciplines, respondents most frequently note working in film and electronic media (32%) and theater (31%).



Geography: Sponsored Artists & Projects in Every Borough

Data from both research partners and survey respondents show sponsored artists and arts projects are based in all five boroughs of New York City. Just over half of fiscally sponsored artists and arts projects (51%) is based in Manhattan, more than a third (36–37%) is based in Brooklyn, 9–10% is based in Queens, 2–4% is based in the Bronx, and less than 1% is based in Staten Island (The data indicate that only one survey respondent and 11 representatives from partner projects reside in Staten Island.). The survey respondent pool is representative of partner data.

Deeper analyses that segment data on survey respondents by zip code indicate a concentration of respondents in Lower Manhattan, the Upper West Side, and Central Brooklyn. The distribution of project data provided by partners is wider and concentrated in similar areas, with the addition of western Queens.



Alt text: The map shows the concentration, distribution, and average number of partner projects and survey respondents by zip code throughout the survey area: number of partner projects by zip code (0–122); number of survey respondents by zip code (1–28).

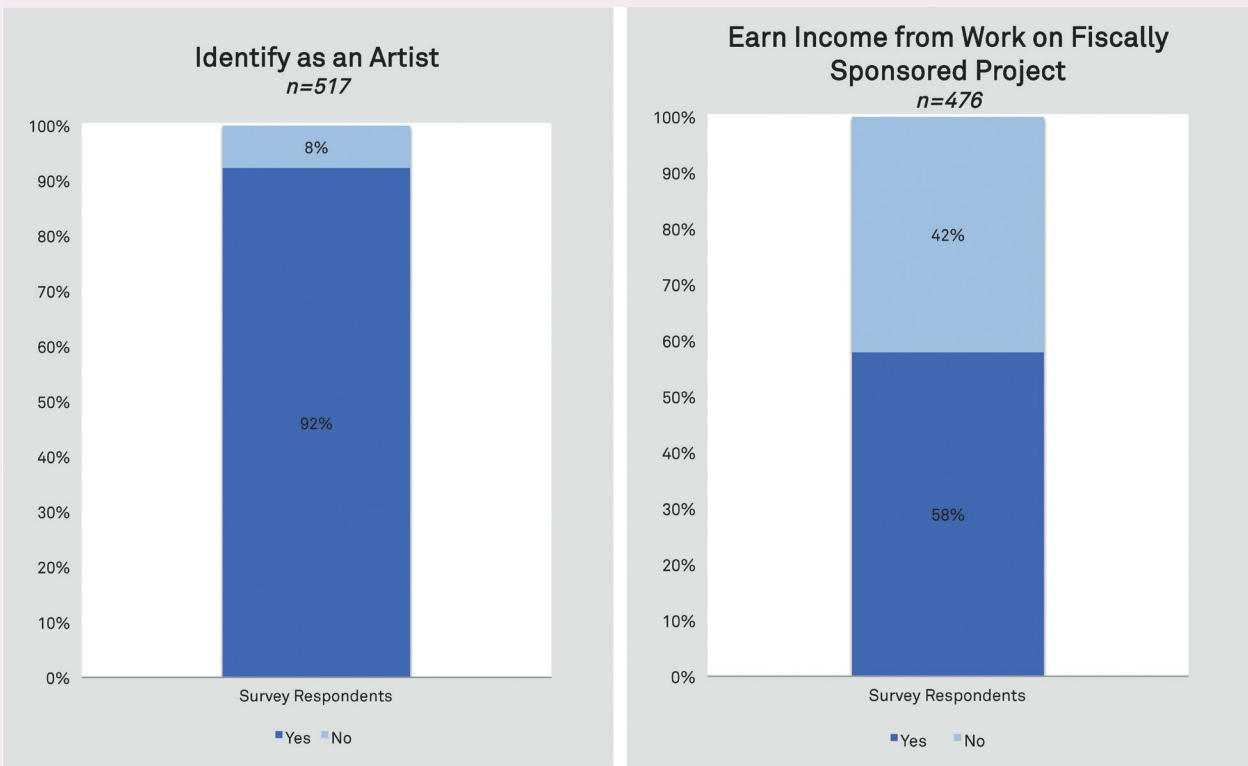
ARTIST SPOTLIGHT

Most Survey Respondents Identify as Artists

Nearly Half Do Not Get Paid for Their Work on Fiscally Sponsored Projects

Near all (92%) of survey respondents identify as artists as compared to 49% of New York City Department of Cultural Affairs' grantees, according to Ithaka S+R research.

Nearly half (42%) report going unpaid for their work on fiscally sponsored projects. This is generally true across disciplines. This research did not address salary levels for the artists that do get paid.



Alt text: The bar chart displays the percentage of survey respondents that identifies as artists and the percentage that does not from a sample size of 517: yes (92%), no (8%). The bar chart displays the percentage of survey respondents that earns income from work on fiscally sponsored projects and the percentage that does not from a sample size of 476: yes (58%), no (42%).

WORKFORCE DEMOGRAPHICS

Heritage, Ethnicity & Race: Homogeneity Prevails in Sponsored Workforce

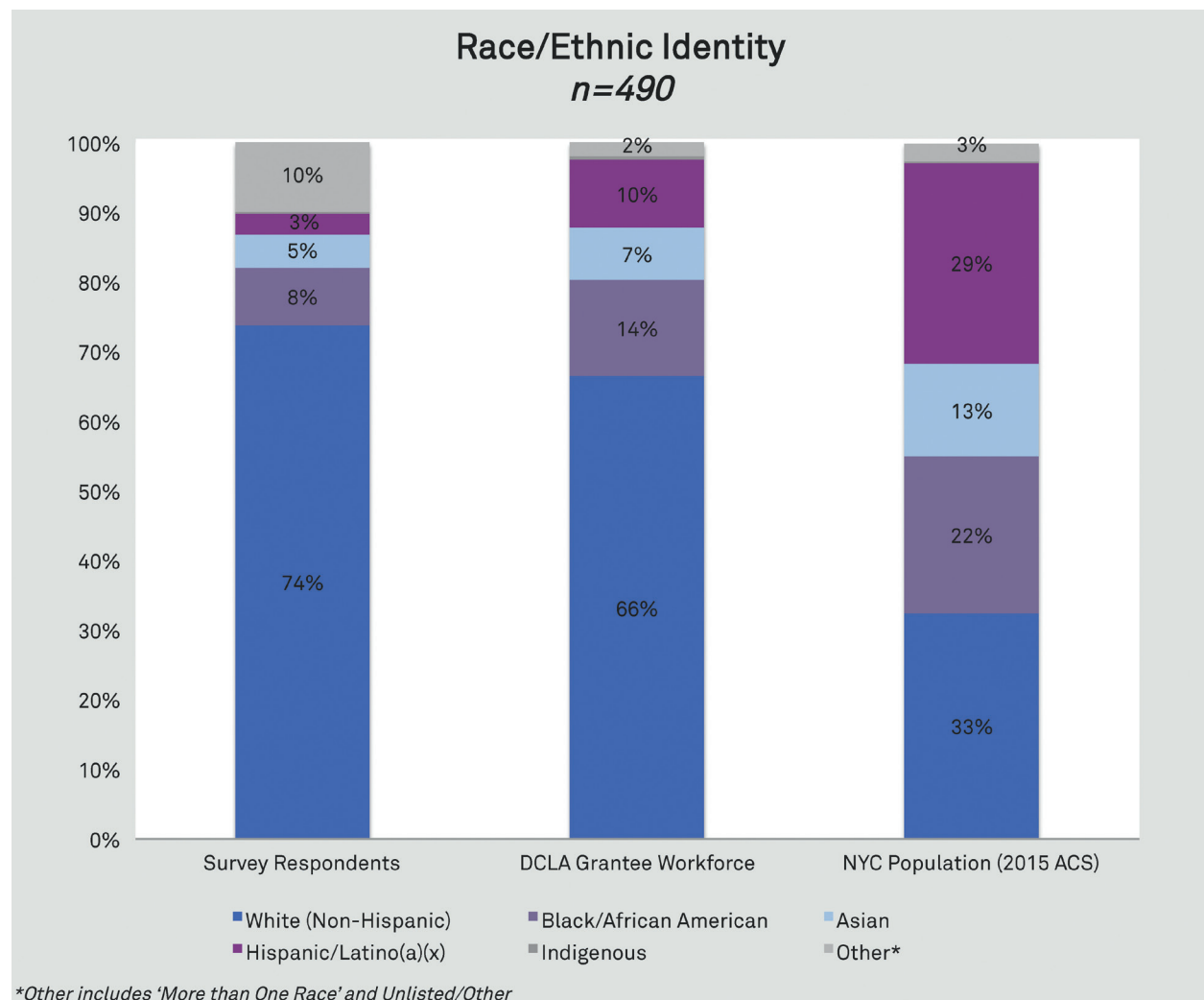
Survey findings point to entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations. Of respondents, 74% identifies as white non-Hispanic, 10% identifies as other or more than one race or ethnicity, 8% identifies as black/African American, 5% identifies as Asian, 3% identifies as Hispanic/Latina/o/x, and 1 respondent identifies as Indigenous. Only four respondents identify as Middle Eastern and North African (MENA).

These findings stand in stark contrast to the city's population, which is 33% white non-Hispanic, according to US Census data. They roughly mirror patterns of exclusion identified in the workforce of New York City Department of Cultural Affairs (DCLA) grantees, which is 66% white non-Hispanic, according to Ithaka S+R research. They also hold when the percentage of white non-Hispanic is adjusted downward to account for potential survey bias of 6% suggested by Bayesian Surname Geocoding (BISG) analyses. As described in the methodology section of this report, this separate analysis was undertaken along with geo-demographic analyses to understand whether respondents were truly representative of the survey pool.

Segmentation analyses indicate some variation in ethnic and racial diversity by discipline. For example, higher percentages of black/African American respondents are engaged in the disciplines of dance (11%), literary arts (18%), and visual arts (13%) than in the total pool of survey respondents (8% black/African American). Film and electronic media includes a greater share of Asian respondents (8%) than the total pool (5% Asian). Music includes more than double the percentage of Hispanic/Latina/o/x respondents (7%) than the total pool (3% Hispanic/Latina/o/x).

When segmented by borough, data show the Bronx has a higher percentage of black/African American respondents (24%) and of respondents who identify as other or more than one race or ethnicity (29%) when compared to the overall pool of survey respondents. Queens has a higher percentage of Asian respondents (15%) than the overall pool of respondents. However, the largest share (42%) of total respondents who identify as ALAANA reside in Manhattan.

Cross-tabulations by additional identity categories of disability, age, gender, and LGBTQ are available in the datasets included as an appendix.



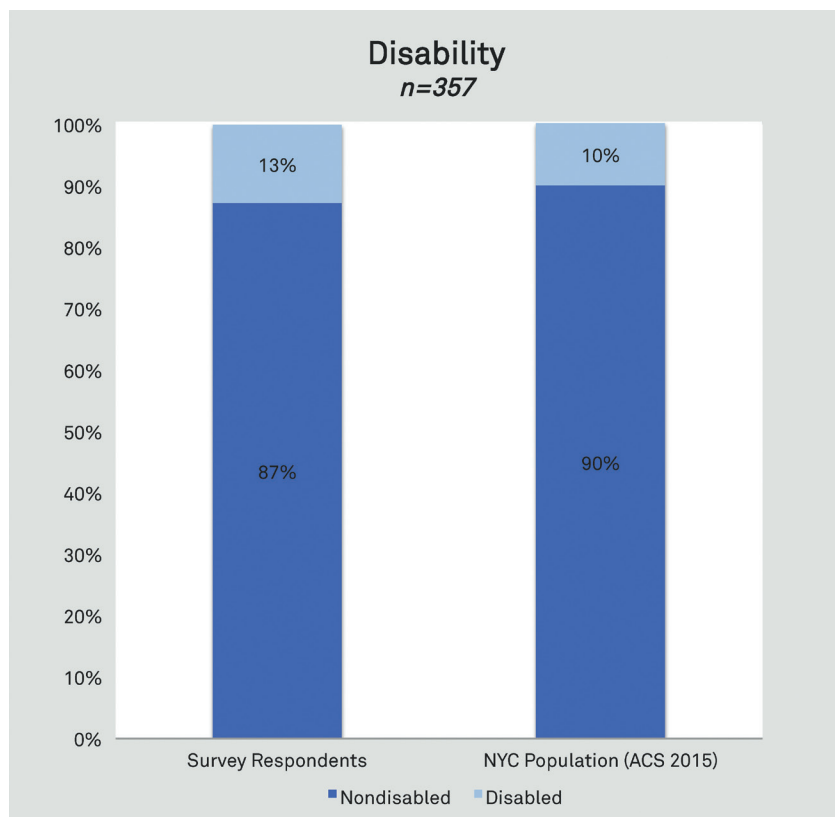
**Other includes 'More than One Race' and Unlisted/Other*

Alt text: The bar chart displays the distribution of survey respondents' race/ethnic identity from a sample size of 490, the distribution of race/ethnic identity in the DCLA grantee workforce, and the distribution of race/ethnic identity in the NYC population: survey respondents: White (non-Hispanic) (74%), Black/African American (8%), Asian (5%), Hispanic/Latino(a)(x) (3%), Indigenous (0%), Other including 'More than one race' and Unlisted/Other (10%); DCLA grantee workforce: White (non-Hispanic) (66%), Black/African American (14%), Asian (7%), Hispanic/Latino(a)(x) (10%), Indigenous (0%), Other including 'More than one race' and Unlisted/Other (2%); NYC population (2015 ACS): White (non-Hispanic) (33%), Black/African American (22%), Asian (13%), Hispanic/Latino(a)(x) (29%), Indigenous (0%), Other including 'More than one race' and Unlisted/Other (3%).

Disability: Sponsored Arts Engage Disabled New Yorkers

Overall, 13% of respondents identifies as disabled, exceeding the percentage of disabled New Yorkers (10%), according to US Census data. Although, there is no comparable artswide data for the workforce of New York City Department of Cultural Affairs' grantees, this finding suggests the movement of disability arts may be finding a home in the fiscal sponsorship arena.

The percentage of respondents within each discipline who identify as disabled varies considerably. For example, 27% of respondents from the discipline of literary arts identifies as disabled and 18% of respondents who work in music identifies as disabled, whereas 13% of the overall sample identifies as disabled. The distribution of disabled respondents across boroughs generally matches the geographic distribution of total respondents.



Alt text: The bar chart displays the percentage of survey respondents that is Disabled and the percentage that is Nondisabled from a sample size of 357 compared to the percentage of the NYC population that is Disabled and the percentage that is Nondisabled: survey respondents: Nondisabled (87%), Disabled (13%), NYC population (ACS 2015): Nondisabled (90%), Disabled (10%).

Age: Opportunities to Engage Millennial & Silent/Greatest Generation

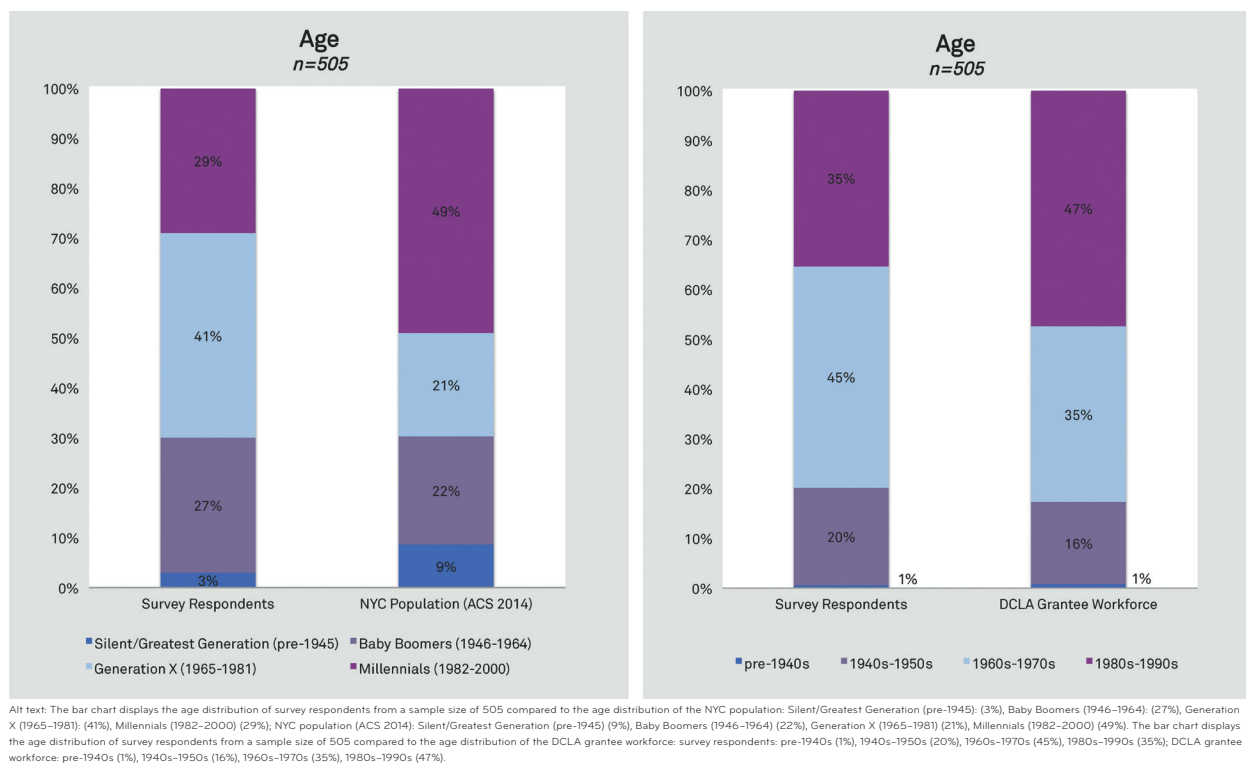
Survey findings on the age of the sponsored workforce generally align with New York City's population, which skews young. 70% of respondents were born in or after 1965.

In terms of generations studied, the biggest gap between respondents and the local population exists for Millennials (born 1982–2000), who represent 29% of respondents and 49% of the population. At 47%, the percentage of Millennials in the workforce of New York City Department of Cultural Affairs (DCLA) grantees mirrors the population, indicating opportunity for the sponsored arts to more greatly engage this segment.

As is the case for DCLA grantees, there is also a significant gap for people both in the Silent/Greatest Generation (pre-1945), which represent the smallest share of the sponsored workforce (3% of respondents compared to 9% of the population).

When segmented by creative discipline, data show visual arts (51%) and film and electronic arts (52%) have greater Gen X (1965–1981) representation when compared to the complete pool of survey respondents (41% Gen X), while dance has greater Millennial representation (41%) when compared to the complete pool of survey respondents (29% Millennial). Music has greater Baby Boomer (1946–1964) representation (42%) when compared to the overall pool of survey respondents (27% Baby Boomer).

Findings suggest younger members of the sponsored workforce reside in Brooklyn and older members reside in Manhattan. Whereas 33% of all survey respondents resides in Brooklyn, 52% of the Millennials resides in Brooklyn. Whereas 51% of all respondents resides in Manhattan, 92% of Silent/Greatest Generation and 69% of Baby Boomers reside in Manhattan.



Gender: Majority of Workforce Identifies as Female

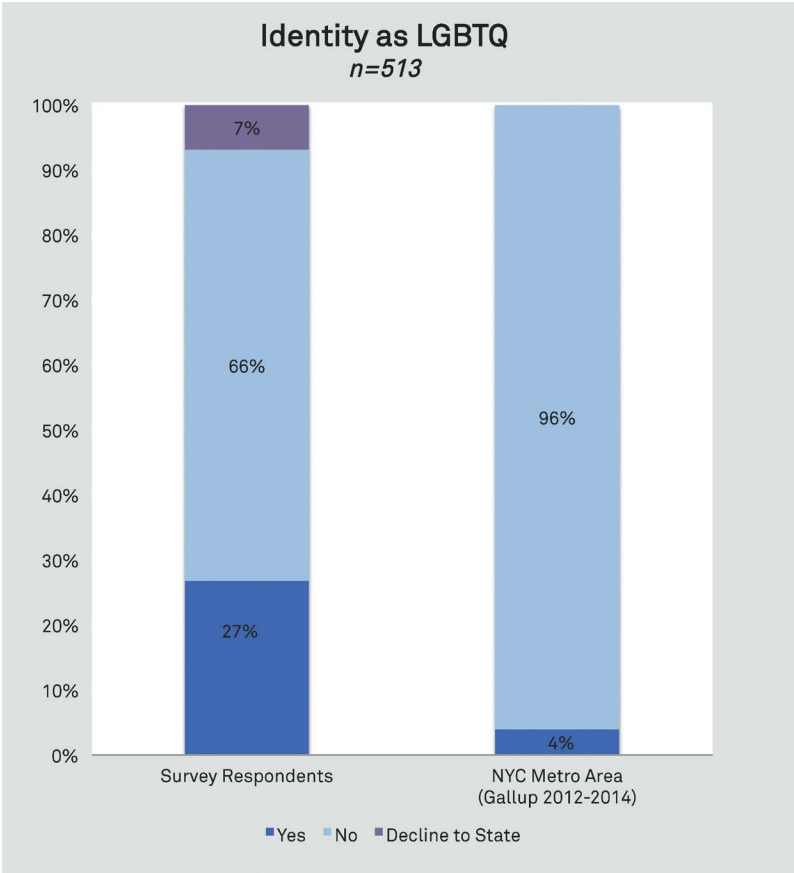
Findings suggest that the fiscally sponsored arts workforce skews more female than the workforce of New York City Department of Cultural Affairs' grantees and than New York City's population as a whole, which is 52% female and 48% male, according to US Census data. In the aggregate, nearly two-thirds (65%) of respondents identify as female, 33% identifies as male, and 2% identifies as nonbinary. This general finding holds if one adjusts the percentage downward to account for potential survey bias (up to 7%) suggested by Bayesian Surname Geocoding (BISG) analyses, as described in the methodology section of this report.

Segmentation analyses show a greater percentage of dance respondents identifies as female (77%) compared to the overall pool of respondents identifying as female (65%), while greater shares of respondents in music (42%) and theater (41%) identify as male when compared to the overall pool (33%). Gender findings are generally consistent by borough, with one exception: of a total of 10 respondents who identify as non-binary, 80% reside in Brooklyn.

LGBTQ: Sponsored Arts Engage LGBTQ New Yorkers

When asked if they identify as LGBTQ (lesbian, gay, bisexual, transgender, queer), 27% of respondents responded that they identify as LGBTQ and 66% responded that they do not. This finding suggests that a significantly higher percentage of the sponsored arts workforce identifies as LGBTQ than the local population, which is 4% LGBTQ, according to a recent Gallup research study.

According to segmentation analyses, LGBTQ respondents are dispersed across disciplines, representing 24–28% of the workforce within each artistic discipline. Brooklyn is home to the greatest share (44%) of respondents with this identity category.



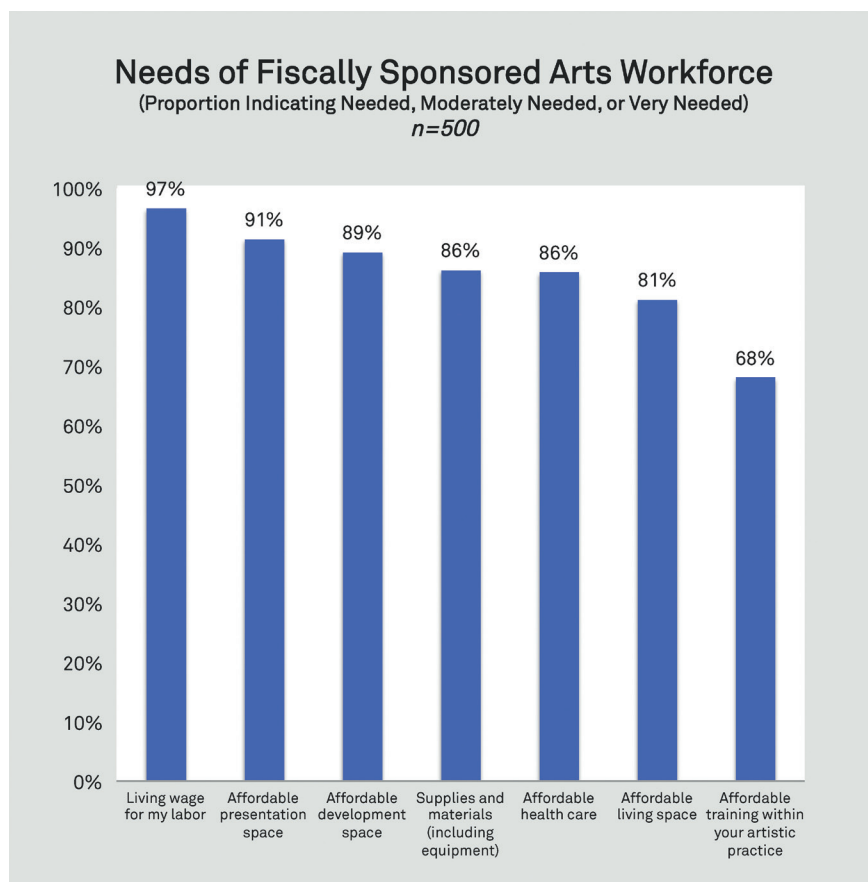
Alt text: The bar chart displays the percentage of survey respondents that identifies as LGBTQ from a sample size of 513 and the percentage of the NYC metro area that identifies as LGBTQ: survey respondents: yes (27%), no (66%), decline to state (7%); NYC metro area (Gallup 2012–2014): yes (4%), no (96%), decline to state (0%).

FINDINGS FOR NEW YORK CITY CULTURAL PLANNING

Workforce Needs Assessment: Living Wages & Affordability Are Critical Issues

Survey responses indicate that living wages are the most critical need for the fiscally sponsored arts workforce, followed by affordable space, supplies and equipment, health care, living space, and finally training in their artistic practice.

These rankings are generally consistent when segmented by each respondent's creative discipline, borough, and the identity categories of ethnicity, race, disability, gender, age, and LGBTQ. When segmented by creative discipline, data show the need for living wages is paramount for respondents from all disciplines except those from the literary arts, for whom affordable presentation space, supplies and materials, affordable health care, affordable development space, and affordable living space rank higher. For dance respondents, living wages and affordable development space are tied. When segmented by borough of respondent, data indicate that the need for living wages is paramount for respondents in all boroughs except for Queens, where the need for affordable presentation space ranks higher, and the Bronx, where 100% of respondents identified as needed, moderately needed, or very needed both living wages and affordable presentation space. The primacy of living wages holds for respondents regardless of their race and ethnicity, disability, gender, age, or LGBTQ identity.



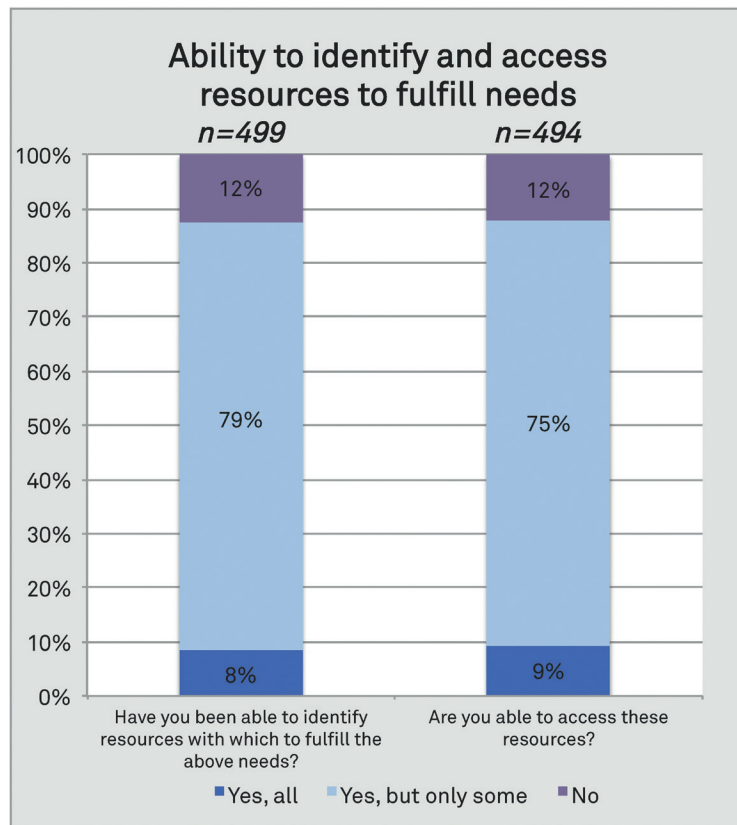
Alt text: The bar chart displays the distribution of identified needs among the fiscally sponsored arts workforce from a sample size of 500 (proportion indicating needed, moderately needed, or very needed): living wage for my labor (97%), affordable presentation space (91%), affordable development space (89%), supplies and materials (including equipment) (86%), affordable health care (86%), affordable living space (81%), affordable training within your artistic practice (68%).

Majority of Workforce Is Unable to Identify & Access Resources to Fulfill Needs

Data suggest the fiscally sponsored arts workforce is challenged in both identifying and accessing resources necessary to meet the above needs. Only 8% of respondents reports being able to identify and access all the resources necessary to fulfill their needs.

Segmentation analyses by discipline, borough, and additional identity categories reveal barriers to access at a more granular level. When segmented by discipline, data indicate more of those working in the visual arts are challenged to identify (25%) and access (24%) resources than those in other disciplines (12% on average). When segmented by borough, data show more members of the sponsored workforce in Queens struggle to identify (23%) and access (27%) resources compared to the field as

a whole (12% on average). More respondents who identify as disabled experience difficulties in identifying (15%) and accessing resources (15%) than those who identify as nondisabled (12% on average). Far fewer respondents who identify as male report challenges in identifying (8%) and accessing (8%) resources compared to respondents who identify as female (15% and 15%). More respondents from the Millennial generation struggle to identify (15%) and access (15%) resources than respondents from older generations.



Alt text: The bar chart displays the distribution of ability to identify resources with which to fulfill needs from a sample size of 499 and the distribution of ability to access these resources from a sample size of 494: able to identify resources with which to fulfill needs: yes, all (8%), yes, but only some (79%), no (12%); able to access these resources: yes, all (9%), yes, but only some (75%), no (12%).

RECOMMENDATION SPOTLIGHT

Based on Needs Assessment

To generate ideas for New York City's cultural plan, respondents were invited to offer free-text recommendations on how best to satisfy the above needs. The top five most mentioned recommendations concerned, in this order:

"affordable development space" (95 mentions),

"access to funding sources" (63 mentions),

"affordable presentation space" (60 mentions),

"affordable living space" (42 mentions), and

"affordable health care" (20 mentions).

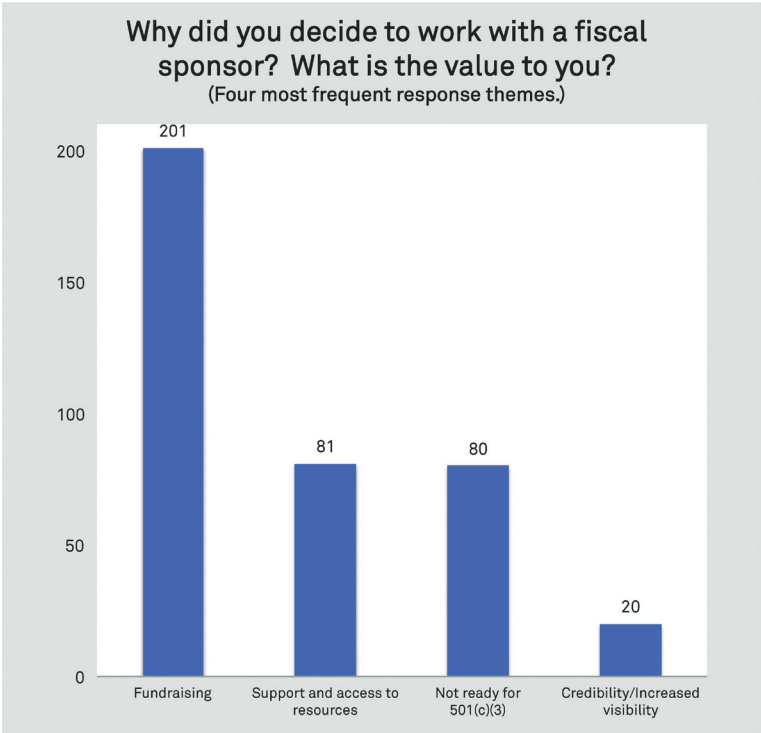
Response themes and their prioritization are generally consistent when analyzing responses across borough and identity categories.

Additional repeated phrases signal the importance of mentorship and training for the sponsored arts workforce as well as opportunities for greater centralization of communications and services, such as fundraising and administration.

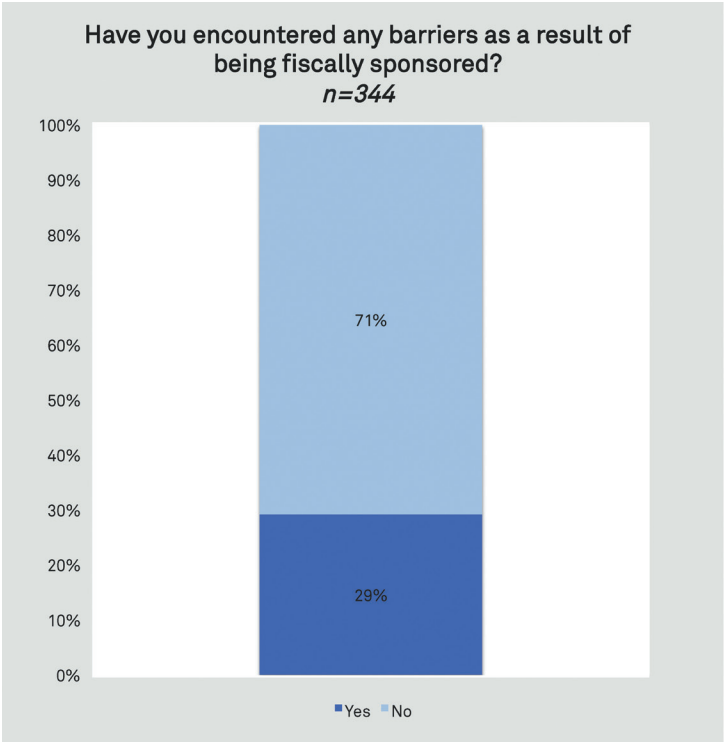
Value & Barriers of Fiscal Sponsorship

The value of fiscal sponsorship as a way to access charitable donations is underscored by the survey results. Of free-text reasons given by respondents for why they decided to work with a fiscal sponsor, "fundraising" ranks highest at 201 mentions, followed by "support and access to resources," "not ready for 501(c)(3)," and "credibility/increased visibility." The primacy of fundraising as the reason for working with a fiscal sponsor holds for respondents across discipline, borough, and identity categories.

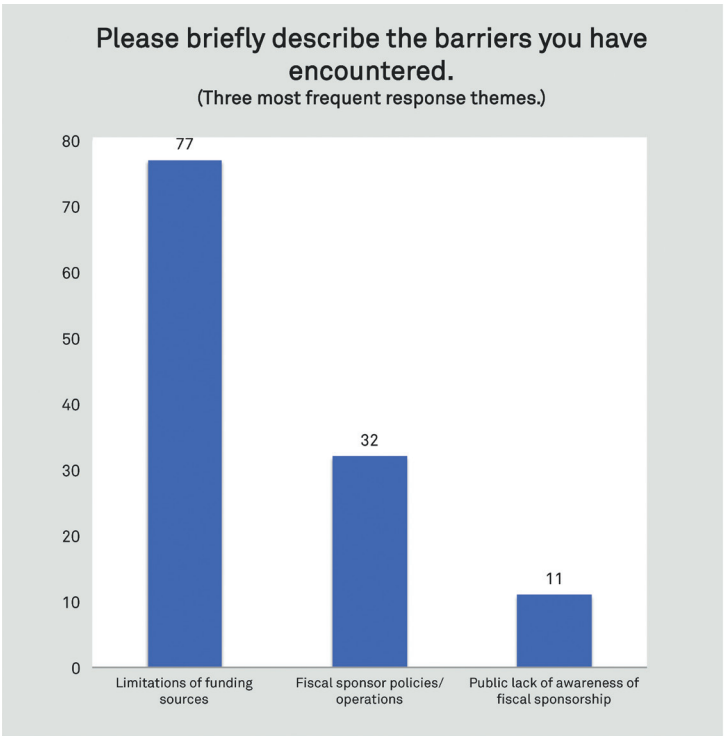
Yet the sponsored arts workforce reports encountering barriers as a result of being fiscally sponsored, particularly to government and foundation funding. Of barriers described in free text by 62 respondents, "limitations of funding" sources was the most repeated, followed by "fiscal sponsors policies/operations" and "public lack of awareness of fiscal sponsorship." Segmentation analyses suggest these barriers exist across creative discipline, borough, and identity categories. Fewer responding artists on the older end of the age spectrum, including those from the Baby Boomer (25%) and Silent/Greatest Generations (15%), indicate they have experienced barriers compared to the average for the sponsored workforce (29% on average).



Alt text: The bar chart displays the count distribution of primary reasons for working with a fiscal sponsor (four most frequent response themes): fundraising (201), support and access to resources (81), not ready for 501(c)(3) (80), credibility/increased visibility (20).



Alt text: The bar chart displays the percentage of respondents that encountered barriers as a result of being fiscally sponsored and the percentage that did not from a sample size of 344: yes (29%), no (71%).



Alt text: The bar chart displays the distribution of barriers respondents have encountered as a result of being fiscally sponsored (three most frequent response themes): limitations of funding sources (77), fiscal sponsor policies/operations (32), public lack of awareness of fiscal sponsorship (11).

RECOMMENDATION SPOTLIGHT

Funding Is Paramount

When asked for recommendations to address barriers for the cultural plan, 88 artists provided free-text responses. 40% of those respondents recommended “improved access to funding sources,” principally by opening up eligibility requirements and expanding government funding. The recommendation to improve access to funding is significant across creative disciplines, boroughs, and identity categories. Notably, however, 50% of those recommending improved funding access are fiscally sponsored dance makers.

Additional recommendations for which there are multiple responses include improving fiscal sponsor policies and offering additional services and resources to support their ability to develop and deliver work, for example, adjusting fiscal sponsors’ financial policies and procedures, training and communications on alternative business models for independent artists, and expanded and improved fundraising services, such as support in identifying grant opportunities.

Please identify a few recommendations for the cultural plan.	
(Most frequently mentioned free-text response theme.)	Total
Improved access to funding sources	31
Eligibility for more funding opportunities	14
Expanded government funding opportunities	10
Expanded foundation funding opportunities	4
Funding for general operations	2
Support identifying grant opportunities	1

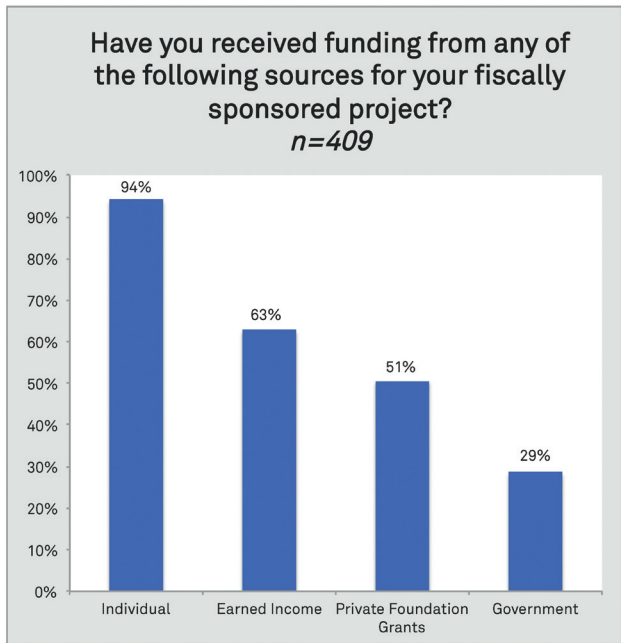
Alt text: The table displays the recommendations for improved access to funding sources (most frequently mentioned free-text response theme); eligibility for more funding opportunities (14); expanded government funding opportunities (10); expanded foundation funding opportunities (4); funding for general operations (2); support identifying grant opportunities (1). Total (most frequently mentioned free-text response theme) for improved access to funding sources (31).

FUNDING DETAIL

Fiscal Sponsorship Is a Gateway to Individual Contributions but Government Funding Is Limited

The chief hurdle for sponsored groups is access to funding sources, particularly foundation and government funding programs that exclude sponsored groups despite their tax-exempt status. While 94% of the sample receives charitable funding from individuals, only 51% receives foundation grants, and only 29% receives government income from any source.

Segmentation analyses reveal significant variances in the distribution of government funds (across City, State, or Federal sources). When segmented by creative discipline, data show that just 15% of those in film and electronic media and 18% of those in literary arts received government funding as compared to 29% of all respondents. When segmented by borough, data show a high percentage of respondents from non-Manhattan geographies (especially the Bronx and Queens) receive government funding compared to Manhattan-based respondents. Segmentations by identity category suggest government funding disproportionately serves fiscally sponsored workers who identify as white non-Hispanic, nondisabled, and/or male.



Alt text: The bar chart displays the distribution of funding sources for respondents' fiscally sponsored projects from a sample size of 409: individual (94%); earned income (63%); private foundation grants (51%); government (29%).

Funding Sources for Fiscally Sponsored Projects				
Proportion Receiving Funds, Segmented by Creative Discipline				
	Individual	Earned Income	Private Foundation Grants	Government
All	94%	63%	51%	29%
Dance	93%	65%	52%	28%
Film & Electronic Arts	96%	62%	38%	15%
Literary Arts	82%	64%	73%	18%
Music	95%	69%	40%	26%
Theater	94%	57%	53%	30%
Visual Arts	96%	64%	60%	43%

Funding Sources for Fiscally Sponsored Projects				
Proportion Receiving Funds, Segmented by Borough				
	Individual	Earned Income	Private Foundation Grants	Government
All	94%	63%	51%	29%
The Bronx	92%	69%	46%	46%
Brooklyn	93%	64%	54%	23%
Manhattan	94%	66%	47%	28%
Queens	97%	50%	67%	33%

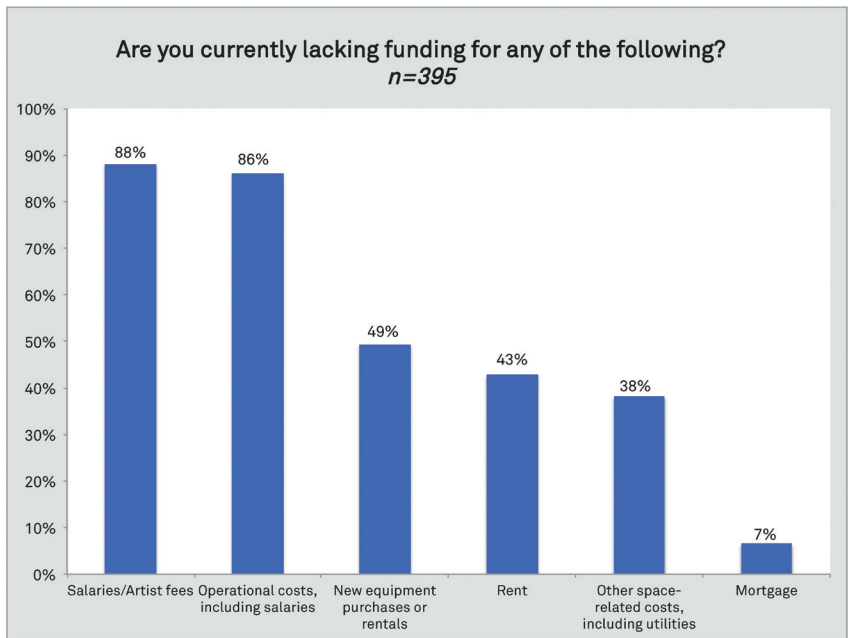
Funding Sources for Fiscally Sponsored Projects				
Proportion of respondents receiving funds, segmented by identity category				
	Individual	Earned Income	Private Foundation Grants	Government
All	94%	63%	51%	29%
ALAANA	93%	66%	45%	21%
White (non-Hispanic)	95%	62%	53%	31%
Disabled	90%	65%	52%	23%
Nondisabled	94%	63%	51%	29%
Female	95%	64%	48%	26%
Male	92%	64%	52%	32%
Nonbinary	100%	50%	83%	33%
Silent/Greatest Generation	100%	63%	50%	25%
Baby Boomers	97%	68%	44%	32%
Gen X	95%	63%	54%	30%
Millennials	90%	59%	51%	25%
LGBTQ	97%	65%	58%	29%
Non-LGBTQ	94%	62%	48%	28%
I decline to state	91%	63%	56%	31%

Alt text: The top table displays the funding sources for fiscally sponsored projects with the proportion receiving funds segmented by creative discipline: ~all: individual (94%), earned income (63%), private foundation grants (51%), government (29%); dance: individual (93%), earned income (65%), private foundation grants (52%), government (28%); film & electronic arts: individual (96%), earned income (62%), private foundation grants (38%), government (15%); literary arts: individual (82%), earned income (64%), private foundation grants (73%), government (18%); music: individual (95%), earned income (69%), private foundation grants (40%), government (26%); theater: individual (94%), earned income (57%), private foundation grants (53%), government (30%); visual arts: individual (96%), earned income (64%), private foundation grants (60%), government (43%). The middle table displays the funding sources for fiscally sponsored projects with the proportion receiving funds segmented by borough: all: individual (94%), earned income (63%), private foundation grants (51%), government (29%); the Bronx: individual (92%), earned income (69%), private foundation grants (46%), government (46%); Brooklyn: individual (93%), earned income (64%), private foundation grants (54%), government (23%); Manhattan: individual (94%), earned income (66%), private foundation grants (47%), government (28%); Queens: individual (97%), earned income (50%), private foundation grants (67%), government (33%). The bottom table displays the distribution of funding sources for fiscally sponsored projects with the proportion of respondents receiving funds segmented by identity category: all: individual (94%), earned income (63%), private foundation grants (51%), government (29%); ALAANA: individual (93%), earned income (66%), private foundation grants (45%), government (21%); white (non-Hispanic): individual (95%), earned income (62%), private foundation grants (53%), government (31%); disabled: individual (90%), earned income (65%), private foundation grants (52%), government (23%); nondisabled: individual (94%), earned income (63%), private foundation grants (51%), government (29%); female: individual (95%), earned income (64%), private foundation grants (48%), government (26%); male: individual (92%), earned income (64%), private foundation grants (52%), government (32%); nonbinary: individual (100%), earned income (50%), private foundation grants (83%), government (33%); silent/greatest generation: individual (100%), earned income (63%), private foundation grants (50%), government (25%); baby boomers: individual (97%), earned income (68%), private foundation grants (44%), government (32%); gen X: individual (95%), earned income (63%), private foundation grants (54%), government (30%); millennials: individual (90%), earned income (59%), private foundation grants (51%), government (25%); LGBTQ: individual (97%), earned income (65%), private foundation grants (58%), government (29%); non-LGBTQ: individual (94%), earned income (62%), private foundation grants (48%), government (28%); I decline to state: individual (91%), earned income (63%), private foundation grants (56%), government (31%).

Funding Gaps for Artistic & Operational Costs

Survey results indicate artistic and operational costs, including salaries, are the greatest funding need for the fiscally sponsored arts workforce. Additional needs include new equipment purchases or rentals, rent, and other space-related costs, including utilities and mortgage. These funding needs are consistently expressed as priorities across creative disciplines, boroughs, and identity categories. The need for funds for operational costs is particularly great in the Bronx and Queens, where 93–94% of the respondents indicates operational costs are a funding need, as compared with 86% of the entire pool of survey respondents.

The segmentation analysis reveal some variances in secondary funding needs. When segmented by creative discipline, data show that more respondents working in visual arts (67%) and film and electronic media (61%) have a need for new equipment rentals or purchases, as compared to the total pool of survey respondents (49%). When segmented by borough, it appears more respondents from the Bronx workforce (60%) and Queens (61%) need funds to support rent than the total pool of survey respondents (43%). More respondents identifying as African, Latina/o/x, Asian, Arab, and Native American (ALAANA) (58%) indicate that new equipment purchases or rentals is a funding need than the pool of survey respondents (49%). Finally, more respondents identifying as disabled (57%) indicate need for other space-related costs, as compared to the respondent pool (38%).



Alt text: The bar chart displays the distribution of areas from which survey respondents lack funding from a sample size of 395: salaries/artist fees (88%), operational costs, including salaries (86%), new equipment purchases or rentals (49%), rent (43%), other space-related costs, including utilities (38%), mortgage (7%).

RECOMMENDATIONS FOR NYC CULTURAL PLANNING

A Call to Action for Fiscally Sponsored Artists & Arts Projects

It is the overarching recommendation of the project partners, targeted to the New York City Department of Cultural Affairs (DCLA) and CreateNYC planning team, that the City's forthcoming cultural plan seek to advance fiscally sponsored artists and arts projects and to substantively engage local fiscal sponsors in the plan's implementation.

In advocating for a role for the fiscally sponsored arts across planning mandates and the policies, programs, and budgetary allocations the plan may generate, the partners aim to address inequities in the cultural sector that limit opportunities for sponsored artists and projects and to increase the delivery of public value to the people of New York.

The three specific actions offered here are grounded in the comprehensive survey research and informed by discussion among the nine fiscal sponsor partners. They are neither comprehensive nor absolute, but reflect the most pressing priorities of the partners for meeting identified workforce needs and removing barriers to creativity and effective management. The City's leadership could generate visibility for this key segment of the arts ecology and drive additional engagement and investment, locally and nationally.

1. Strengthen Funding for Fiscally Sponsored Artists & Projects

First and foremost, the study recommends the cultural plan include solutions to increase the availability of New York City government funding to fiscally sponsored artists and projects. In particular, the project partners recommend:

- In the short term, increasing the City's funding allocations to existing decentralized grant programs with borough arts councils and partners such as New York Foundation for the Arts for which fiscally sponsored artists and projects are already eligible;
- Conducting a short-term assessment and then refreshing existing decentralization programs to better serve sponsored groups, with a focus on: sharing information and learning; standardizing grant applications and reports; advancing equity in the distribution of resources by geography, discipline, and workforce demographics (especially ethnicity, race, disability, and gender); and incentivizing best practices for grantees, for example, by requiring funded projects to provide living wages;
- In the mid- and long-range, adding funding programs with existing or new partners that provide grantees with multiyear and general operating support to meet artistic and operational needs identified through survey research and/or achieve additional priorities for the City that may arise through planning (for example, targeted investment in disability arts as advocated by the Disability/Arts/NYC Task Force and Dance/NYC);
- Exploring mid- and long-range opportunities for DCLA to additionally provide greater direct financial support to fiscally sponsored artists and arts projects, which may include making City Council member funds available for fiscally sponsored artists and arts projects based in every Council district; and
- Ensuring that fiscal sponsors and fiscally sponsored artists and arts projects are present at every stage of developing, implementing, and evaluating the success of City funding initiatives impacting their work.

2. Bridge Identified Gaps in Access to Critical Resources

To supplement strategic City funding of sponsored artists and projects, the project partners advocate attention to meeting those needs identified as most critical by the fiscally sponsored arts workers who responded to the survey. Specifically, they recommend:

- Meeting the need for access to affordable presentation space through the creation of new spaces and the protection, repurposing, and increased use of existing spaces, using survey findings organized by geography, creative discipline, and identity categories to guide action;
- Meeting the need for access to affordable development space, using survey findings to guide action; and
- Intervening to support fiscally sponsored artists and arts projects in identifying and accessing resources that may already exist by strengthening communications environments and expanding technical assistance and training. The City could achieve efficiencies of scale by coordinating this work with local fiscal sponsors, many of whom are already providing support services to their sponsored artists and projects.

3. Increase Diversity, Equity & Inclusion in the Sponsored Arts Workforce

The workforce demographic survey findings reveal key opportunities to foster equity in the fiscally sponsored arts landscape that may be addressed through cultural planning and implementation. In particular, the project partners recommend:

- Expressly and equitably including fiscally sponsored artists and arts projects in DCLA's ongoing diversity initiatives and relevant research, policies, programs, and funding. As stated, this study directly responds to a recent Ithaka S+R workforce demographics report on DCLA grantees, which excluded sponsored arts workers;
- Developing targeted initiatives based on the survey findings to:
 - Reverse entrenched patterns of exclusion of African, Latina/o/x, Asian, Arab, and Native American (ALAANA) populations in the fiscally sponsored arts workforce that mirror similar patterns among traditional DCLA grantees;
 - Amplify the voices of disabled New Yorkers, who are represented in this study and are as yet uncounted among the majority of DCLA grantees; and
 - Create opportunities for members of the Millennial and aging populations, particularly those in the Silent Generation (born pre-1945), who are underrepresented in the workforce; and
- To achieve scale and impact, building the individual and collective capacity of fiscal sponsors to advance diversity, equity, and inclusion in their networks. The City could provide fiscal sponsors with training, technical assistance, and financial resources to offer sponsored artists and groups relevant programs, for example, antiracism training and training on how best to engage disabled New Yorkers.

Making the case for these priorities and realizing their implementation will require continued advocacy by the fiscal sponsor partners and the wider population of sponsored artists and arts projects. Join us! Weigh in to endorse these recommendations and to offer your own to the CreateNYC planning team at CreateNYC.org!

APPENDICES

DATASETS

[Dance.NYC/fiscalsponsors2017](#)

PARTNER DATA COLLECTION FORM

[Dance.NYC/fiscalsponsors2017](#)

WORKFORCE SURVEY

[Dance.NYC/fiscalsponsors2017](#)

BAYESIAN IMPROVED SURNAME GEOCODING ANALYSIS SUMMARY

The Bayesian Improved Surname Geocoding (BISG) analysis focuses on several slices of the sample of survey respondents that indicated they work on a project sponsored by Fractured Atlas (FA): the total survey-eligible population, the dance-specific slices of that population, and all survey respondents.

The data is provided TRG Arts, which in turn contracts with Acxiom to collect demographic and psychometric data on individuals from a variety of data sources as well as algorithmic methods such as BISG. This is by its nature an exercise in approximation, made more so by the fact that Acxiom's categories are generally not as inclusive as those provided by DataArts' Workforce Demographics Survey. Given this variance, comparisons are as explicit as possible. In addition, one can assume that whatever biases exist in Acxiom's process roughly persist between contexts, so that means the comparison between the survey takers and nonrespondents is still instructive.

The following categories are shared between Acxiom and the survey:

- ✓ Gender
- ✓ Year of Birth
- ✓ Race
- ✓ Country of Origin

Based on comparison between the survey data and the Acxiom estimates for same, it looks like the Country of Origin estimates are not accurate or useful and have not been included in the analysis.

Following are Acxiom estimates for gender across the three datasets in question:

- FA survey-eligible projects: 63% female / 37% male
- FA survey-eligible dance projects: 79% female / 21% male
- FA survey takers: 79.5% female / 29.5% male

Following are Acxiom estimates for year of birth:

- FA survey-eligible projects: 1960 and before: 16% / 1961-79: 47% / 1980 and after: 37%
- FA survey-eligible dance projects: 1960 and before: 8% / 1961-79: 44% / 1980 and after: 48%
- FA survey takers: 1960 and before: 15% / 1961-79: 49% / 1980 and after: 37%

Following are Acxiom estimates for race/ethnicity:

- FA survey-eligible projects: Asian: 4% / African American: 12% / Hispanic: 4% / White/Other: 80%
- FA survey-eligible dance projects: Asian: 4% / African American: 14% / Hispanic: 8% / White/Other: 75%
- FA survey takers: Asian: 1% / African American: 10% / Hispanic: 3% / White/Other: 86%

These findings suggest that people who took the survey were more likely to be white and female than the pool as a whole. The disproportionate participation by the dance community in the survey may have confounded the gender findings, but does not seem to have affected the other numbers.

Complete readouts of data have been provided as part of the research datasets. The comparison between the figures for the Fractured Atlas survey respondents and the actual survey responses from those people is summarized in the “FA respondents representative” file. That comparison suggests:

- the gender estimates from Acxiom do not include a category for nonbinary and have some bias toward misidentifying men as women;
- the age estimates from Acxiom are reasonably accurate but have some bias toward misidentifying Millennials as GenXers; and
- the race estimates from Acxiom are hard to compare for a number of reasons, but in general tend to overestimate the proportion of white people.

In order to estimate survey bias that was revealed as a result of this analysis, two adjustments needed to be made. On one hand, the responses are not representative according to the Acxiom estimates, but Acxiom estimates also are not on target when compared to the survey responses.

In terms of gender, the two-way proportion of survey respondents is 33% men versus 67% women according to survey data, while Acxiom estimates that same group to be 29.5% men versus 70.5% women. This suggests a downward adjustment of women by about 3 percentage points and the percent of men upward by about the same amount to match the survey respondent data.

Acxiom reports the overall survey eligible population is 63% women and 37% men. When the adjustment above is applied to this dataset, the result suggests a ratio of 60% women to 40% men. The difference between percent female for the survey respondents and the corrected estimate is 7 percentage points.

Using the same procedure to estimate the white versus nonwhite race/ethnicity yields similar results. In that case, there is about a 17-point spread between the Acxiom estimate and the survey responses and approximately a 6-point difference between the survey population and the total sample.

Complete readouts are included in the datasets available at [Dance.NYC](https://dance.nyc.gov).

GEO-DEMOGRAPHIC ANALYSIS SUMMARY

The research team undertook a geo-demographic analysis in an effort to understand how the demographic characteristics of survey respondents compare to those of all residents in the same ZIP codes. However, sample sizes for individual ZIP codes were not sufficient for making significant conclusions. As a result, the analysis focused on aggregates by borough. Full datasets organized by ZIP code and by borough are included in the researcher dataset.

The geo-demographic analysis began with the raw dataset of survey responses. The raw data was converted to align with US Census categories wherever possible (i.e., Census race/ethnicity categories and age brackets), and text strings were converted to numerical values wherever applicable.

Next, the data for individual respondents was aggregated by the self-reported ZIP code of current residence. At this point, the ZIP code data was visualized as a set of color-coded maps displaying age brackets and ethnic diversity. While these maps were appropriate for analysis of the survey respondents alone, the majority of ZIP codes did not have sufficient sample sizes for meaningful comparison with US Census data.

The survey data was then aggregated into totals for New York City's five boroughs. Although the Bronx and Staten Island's respective sample sizes were still small, this geographic level allowed for conclusions to be made with at least some spatial specificity. Data by borough was mapped as the ZIP code data was, showing age groups and diversity.

In order to relate survey respondents with the total population in their respective areas, the survey data by borough was compared with 2011-2015 American Community Survey 5-Year Estimates (ACS), sourced from the US Census Bureau. ACS percentages were subtracted from survey data percentages in order to measure the difference between survey respondents and total borough populations. Following are observations and conclusions based on that metric.

Total Population: Manhattan was heavily represented in the survey sample, with 51% of respondents coming from that borough, versus 19% of all New Yorkers coming from there. The Bronx and Queens were underrepresented, and Brooklyn's respondent proportion was relatively close to that of the total population.

Age Group: The middle age groups (25 to 34, 35 to 44, and 45 to 54) generally had higher percentages in the survey dataset than the ACS dataset. Also, the relationship was not consistent across boroughs for every age bracket. For example, Queens respondents had a +21% difference over the total Queens population for the 35 to 44 group, but the Bronx had a -1% difference.

Gender: There were higher proportions of females in every borough, with differences over ACS data ranging from +9% in Manhattan to +24% in the Bronx.

Ethnicity: Without exception, percentages of white (non-Hispanic) survey respondents were higher in each borough. For example, Manhattan, which has the highest percentage of white individuals in the ACS dataset (47%), showed a +24% difference. Proportions of other ethnic categories were consequently lower. Survey proportions of Hispanic/Latina/o/x individuals by borough had the greatest differences, although the differences for Black and Asian categories were significant as well.

In summary, survey respondents tend to be older (but not over 65), more female, and include more white respondents than the overall population in the areas in which they reside.

The full geo-demographic analysis is included in the datasets available at [Dance.NYC](#).

TOWN HALL SUMMARY

Findings and recommendations were presented and discussed at a town hall at New York Live Arts on Sunday, March 26, 2017. Coordinated with the CreateNYC planning team, and featuring a panel of sponsored artists representing seven of the nine fiscal sponsor partners, the event drew nearly 200 attendees, the majority of whom were sponsored artists. Alejandra Duque Cifuentes, Programs Manager for Dance/NYC, and Risa Shoup, Executive Director of Spaceworks and also a lead member of the CreateNYC team, facilitated the event.

The town hall was organized into three parts. First, the research team presented preliminary research, findings, and recommendations. Then, the panel of artists discussed their challenges and the implications of the research. Finally, all attendees were organized into facilitated discussion groups.

Each attendee was asked to prioritize three preliminary recommendations and the group then focused on the top-ranked issue. Conversations centered on the definition, challenges, and eventually recommendations to address that particular issue. The results were noted and presented by a representative from each group.

Images of the conversation white boards as well as additional video and content from the town hall can be found at [Dance.NYC/events/fiscallysponsoredartist](https://dance.nyc/events/fiscallysponsoredartist).



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Arts & Democracy and NOCD-NY Testimony

New York City Council Committee on Cultural Affairs, Libraries and International Intergroup Relations

Comprehensive Cultural Plan Hearing Testimony, September 20, 2017

My name is Caron Atlas and I direct Arts & Democracy and Naturally Occurring Cultural Districts NY (NOCD-NY), a citywide alliance. NOCD-NY was a partner on the Hester Street cultural plan team with a focus on community engagement.

We were moved and excited about the commitment that people across NYC made to participate in the planning process in so many creative ways. New Yorkers truly care about arts and culture in neighborhoods across the city, want to be heard, and want arts and culture to be an integral part of a just and equitable city.

I want to highlight some ways that Arts & Democracy and NOCD-NY think that this can happen.

The first is equity. We strongly believe that equity benefits everyone in New York City and is not a zero sum game. The planning process made visible the wealth of arts and culture in neighborhoods in all five boroughs of the city. For New York City to fully fulfill its commitment to equity and inclusion it needs to support the small cultural organizations that truly represent the diversity of the city.

This includes:

- Increased funding for small groups to address historic inequities. This should be an ongoing commitment, not a one-time increase
- Multi-year general support so programs and community relationships can be sustained in the manner needed to truly make a difference
- Recognition and support for the powerful social and cultural horizontal networks that make our communities strong
- Valuing the leadership, expertise, diverse aesthetics and cultural traditions of small organizations and not equating small with lack of capacity

It also means decreasing barriers that are particularly challenging for small organizations, aligning deadlines between DCLA and local arts councils, opening up DCLA to fiscally sponsored organizations, and streamlining permits and insurance.

We would like to see more discussion about what it looks like to walk the talk of equity and look forward to contributing to that conversation.

I want to emphasize the importance of recognizing the leadership of the field, which was so well demonstrated during the cultural planning process through convenings, white papers and recommendations. We are very glad that the full range of this input is linked to on the CreateNYC website at: <http://createnyc.org/en/process/research-and-engagement/appendices/>. We see this material as an important and incredibly rich resource as the city moves ahead with carrying out the plan.

Some of the best examples of cross sector collaboration and social justice work have been initiated by the field and happen organically in our neighborhoods. Artists and cultural organizations have played a key role post Sandy and should be part of resiliency planning. The Arts, Culture, and Resiliency roundtable we had during the planning process demonstrated the strong interest and potential for partnerships between cultural groups and multiple agencies.

Artist and cultural organizations bring people together to address challenging issues like human rights and racial justice and should be supported in this work. They are also playing a key role in activating civic participation at a time when people want to get involved but are challenged by political polarization. The youth forum we organized with El Puente during the cultural plan planning process was inspiring, and demonstrated how young people are easily connecting arts, culture, and community activism.

NOCD-NY is leading the citywide Creative Transformations project, with over 27 partners, focused on further integrating arts and culture in public housing communities. The roundtable we held for the cultural plan, and the community forums hosted by Majority Leader Van Bramer and Councilmember Levin made clear that there are exemplary practices, key policy recommendations, opportunities to advance this work, and a real commitment in our communities to make it happen. This requires an investment in infrastructure and programs that support the creativity of public housing residents in an ongoing manner (such as reopening the community center at Gowanus Houses), as well as community partnerships and sustained artist residencies. Given the goal in the cultural plan of “investing resources in historically underserved communities” we think that the time is ripe for an arts and public housing focused city initiative, which would have a significant impact.

We also hope that the cultural plan will be integrated with other planning processes, both citywide and in our neighborhoods. In our Blueprint for Culturally Healthy Communities project with El Puente and Hester Street, we have developed a tool for integrating culture, broadly defined, into rezoning conversations and have tested it in Bushwick and Gowanus. The many concerns about displacement that came up during the planning process and in the Peoples Cultural Plan are very relevant to the cultural health of NYC. New York City should undertake cultural impact studies and we will help develop and advance this idea. We understand that Seattle has been integrating this concept into its work around racial equity and that, in Hawaii, cultural impact studies protect Indigenous communities.

CreateNYC is an exciting beginning. We look forward to working with the City to help implement and add to the plan's recommendations in a manner that recognizes the leadership of the field and the wisdom, self-determination, needs and assets of our diverse communities.

Thank you for the opportunity to testify.

Here are some resources connected to my testimony:

Notes from cultural plan Arts, Culture, and Resiliency focus group

http://createnyc.org/wp-content/uploads/2017/07/CreateNYC_Appendix-Sect4_Arts-Culture-and-Community-Resilience.pdf

Creative Transformations: Arts, Culture, and Public Housing Communities Roundtable Report <https://nocdnydotorg.files.wordpress.com/2016/07/nocdny-creativetransformation-arts-culture-and-public-housing-communities-8-24-161.pdf>

Notes from Creative Transformations cultural plan gathering http://createnyc.org/wp-content/uploads/2017/07/CreateNYC_Appendix-Sect4_Art-and-Public-Housing_-Creative-Transformation.pdf

Caron Atlas

Director

Arts and Democracy and NOCD-NY

347-512-6612

caronatlas@nocdny.org

www.artsanddemocracy.org

<http://www.nocdny.org>

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Address: 547 W 157th, 10032

I represent: NYFA

Address: 20 Jay St., Brooklyn 11201

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I represent: DANCE NYC

Address: 218 E 18th

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Address: 519 Sixth Ave Pelham Ny 10803

I represent: The Center for Arts Education

Address: 266 W 37th St. Ny Ny 10018

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Address: 111 Norfolk St

I represent: Asian American Arts Centre

Address: _____

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Name: Diane Fisher

Address: 675 East 14th Street (3A) NYC 10009

I represent: American Indian Artists Trust (AMERINDA)

Address: 295 East 10th Street NYC 10009

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Name: IOANNA CRISPE

Address: _____

I represent: THE MUNICIPAL ART SOCIETY of

Address: NEW YORK

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Name: MARIEL ESTRADA

Address: 20 JAY STREET #740

I represent: ASIAN AMERICAN ARTS ALLIANCE

Address: 20 JAY STREET

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Name: MARTA MORENO GELF

Address: COCAFI 930 GRAND CONCORDE

I represent: COCAFI

Address: 170 EAST 120th St

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Name: ANTONIO SERNA

Address: 10003 NYC

I represent: SELF + ARTISTS OF COLOR BLOC

Address: _____

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Name: Charlotte Chan

Address: 20 Jan St

I represent: Brklyn Art Council

Address: _____

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Name: Tom Finkelppearl

Address: 31 Chambers St

I represent: NYC Dept of Cultural Affairs

Address: "

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Name: Todd Stoll

Address: 147 W. 126th St #2

I represent: Jazz at Lincoln Center

Address: 3 Columbus Circle Suite 1200

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Name: BEN DAVIS

Address: 314 S 3RD BROOKLYN 11211

I represent: PEOPLE'S CULTURAL PLAN

Address: n/a

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Address: A.R.T. / NEW YORK

I represent: _____

Address: _____

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Name: Sheila Lewandowska

Address: Long Island City

I represent: NY4 Culture & Arts

Address: _____

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Name: JAVIER MEDRANO

Address: 2825 THIRD AVENUE, BRONX

I represent: THIRD AVENUE BUSINESS IMPROVEMENT

Address: " DISTRICT

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Name: Christopher Carapelloni

Address: 350 Greenwich Street, NY

I represent: Local 482, American Federation of Musicians

Address: 322 West 48th Street

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Name: SIMON DOVE

Address: 555 BROADWAY AVE, BRONX

I represent: DANCING IN THE STREETS

Address: 555 BROADWAY AVE, BRONX

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Address: 616 E 9th St

I represent: NYC ARTIST COALITION

Address: _____

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Address: 45 FOURTH AVE BK NY 11217

I represent: DANCEWAVE

Address: _____

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Name: Caron Atlas

Address: 88 Prospect Park

I represent: Brooklyn NY West Arts + Democracy + NOCD-NY

Address: Same as above

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Name: LUSHEEN A. WARNER

Address: DANCEWAVE + 45 FOURTH AVE BK

I represent: DANCEWAVE COALITION 11217

Address: _____

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