

030817_ALLRecommendationsviaWebsite.xlsx

Submitted	Message	Zip	First Name	Organization	Type	Type-Other
2017-02-27 15:32:13	I'd love to see some kind of public studio space for community art projects.	10009			Artist, New Yorker, Resident	
2017-02-27 15:21:40	Work with the borough presidents to ensure that every community board has an arts committee--this will assure robust arts activities in every neighborhood, even where there are fewer cultural assets	10033			New Yorker, Culture Worker	
2017-02-27 15:07:31	Work with the borough presidents to ensure that every Community Board in the City has an Arts Committee--this will ensure robust arts activity on the ground in every community, including those where there are fewer cultural assets.	10033			New Yorker, Culture Worker	
2017-02-27 15:04:28	Work with the borough presidents to ensure that every Community Board in the City has an Arts Committee--this will ensure robust arts activity on the ground in every community, including those where there are fewer cultural assets.	10033			New Yorker, Culture Worker	
2017-02-27 15:03:36	I'd love to see some kind of public studio space for community art projects.	10009			Artist, New Yorker, Resident	
2017-02-27 15:02:52	Work with the borough presidents to ensure that every Community Board in the City has an Arts Committee--this will ensure robust arts activity on the ground in every community, including those where there are fewer cultural assets.	10033			New Yorker, Culture Worker	
2017-02-25 22:08:12	<p>Hago parte de las comunidades de distintas regiones de Latinoamérica que vivimos en la Gran Manzana. Cada país no solamente Es difference también lo son sus regiones . Cada cual con su historia y sus costumbres.</p> <p>mi propuesta es recopilar historias y cuentos de esos países, regiones y sub regiones que hacemos parte de esta gran metrópoli . Un Ejemplo . Soy colombiana y del departamento de Antioquia en específico. Cuando yo era niña cada primero de noviembre y por todo el mes aparecía el Animero. Este personaje salía del cementerio y recorría el pueblo rogando por una oración para los muertos. Este mes es un homenaje a los muertos en casi todos los países latinos. Cada uno con sus diferentes matices, cuentos, anécdotas y tradiciones</p> <p>Mi sugerencia es recoger cuentos de esas tradiciones. Estas historias y cuentos tienden a desaparecer con la tecnología. Aún tenemos en nuestras comunidades personas adultas que nos puedan contar estas historias que están desapareciendo.</p> <p>El ultimo noviembre no hubo Animero en mi pueblo. Hablando con una señora de otro departamento de Colombia en noviembre le conté que no hubo Animero ese mes en mi antiguo pueblo y ella me contesta " yo creía que el Animero era una fantasía ", claro ella no vivió lo que yo viví.</p> <p>Historias bien contadas pueden volverse unos cuentos fantásticos para gente de diferentes culturas.</p> <p>Yo tengo capacidad para volver esas historias y costumbres como cuentos fantásticos. Me encantaría poder hacerlo</p>	10034	Luz		Artist	Trabajé en programa de radio latino en Wbai en un colectivo por algunos años
2017-02-24 11:00:13	Luz Miriam					Disabled organization staffer
2017-02-18 20:16:43	<p>I see you're trying to start conversations with the community, and I'm thankful for that! Hopefully you can make Nextdoor part of how to get in touch with the community, digitally?</p> <p>See https://nextdoor.com/agency/ on how you can reach many neighbors in an organized fashion.</p> <p>Apparently the City of New York used it years ago, but not sure why they stopped...</p>	10027	Dave		Resident	
2017-02-16 17:00:20	For the LGBTQ focus group office hours please make this 3:00PM-5:00PM as I believe it will be inaccessible to many in the community being so early!!!	10039	Nikomeh	Nikomeh LLC	Artist, Teacher, New Yorker, Other	Ensemble Theatre Artist, Creative Producer, Actorvist, Literary Associate

	<p>The Downtown Brooklyn Arts Alliance (DBAA) is delighted to have received support from the New York Community Trust and New York City Cultural Agenda Fund for community organizing efforts around the Cultural Plan. DBAA is now in the process of preparing a formal white paper with recommendations based on an extensive survey of our staff, leadership, artists and audience. DBAA also hosted a culminating Community Conversation at BRIC House, as part of this project.</p> <p>While the white paper is currently in development, we are pleased to share initial input from DBAA, based on Downtown Brooklyn input:</p> <p>A. Identified Need: To enable cultural organizations to better fulfill their potential and meet audience and community needs and desires (such as increased accessibility and additional education programs), increased and sustained funding, and reduction of operating costs, is required.</p> <p>Recommendation: Increase the pool of funding available for arts organizations.</p> <p>Recommendation: Develop programs to reduce general operating expenses, such as employee benefit plans.</p> <p>B. Identified Need: Better dissemination of upcoming cultural events, geographically based.</p> <p>Recommendation: Create tech tools that will allow users to find (filter) cultural events by neighborhood and discipline. Website/App (or tools to enhance existing popular apps)</p> <p>C. Identified Need: Increased engagement of non-traditional audiences with cultural organizations</p> <p>Recommendation: Create a web-based exchange where community based organizations can express their interest in programming and cultural organizations can share what "in the field" programming might be available.</p> <p>Recommendation: Formally match arts organizations with 1-2 community based organizations with the goal of at least two new co-created initiatives from each pair over two years</p> <p>D. Identified Need: More affordable work and presenting space opportunities for small and emerging artists and arts organizations, and more affordable living space</p> <p>Recommendation: Provide an exchange that shares information about space availability that can be sorted geographically and by price.</p> <p>Recommendation: Develop a graduated scale of incentives for organizations that waive space fees for more than 10 days per year, more than 20 days per year, more than 40 days per year</p> <p>Recommendation: For all real estate developments, require exploratory conversations with local arts organizations to create either presenting or work space, with incentives if the developers do so beyond any base obligation to provide community space</p> <p>Recommendation: Create a city-wide plan for the 1,500 units of artist housing that Mayor de Blasio included in his Housing Plan; address obstacles to an artist-preference in affordable housing programs</p> <p>E. Identified Need: More community input into programming</p> <p>Recommendation: Through geographically focused organizations, such as BIDs or geographically focused coalitions of arts organizations or arts councils, facilitate regular conversations between cultural and community groups about programming designed to connect cultural organizations with the members or those community organizations and enable dialogue about what is of interest. Share and distribute details from these conversations with the field more broadly.</p> <p>F. Identified Need: Closer alignment of small businesses and cultural organizations</p> <p>Recommendation: Pilot expanded co-marketing initiatives between BID members and local venues, with micro grants</p> <p>G. Identified Need: Deeper relationships between cultural organizations and young people</p> <p>Recommendation: (Re)create programs where teens are paid a stipend to participate in classes at local arts venues</p> <p>Recommendation: Facilitate ongoing communication between student visitors and arts organizations – encourage students to submit their contact information for future ticket offers or possible internship/volunteer possibilities</p> <p>H. Identified Need: More public gathering spaces</p> <p>Recommendation: Work with cultural venues to discuss how their space/lobbies might become available at times other than when programs are active.</p> <p>Recommendation: Create mechanisms for small businesses and community based organizations to underwrite cultural programming in public gathering spaces they oversee, in partnership with local arts organizations</p> <p>I. Identified Need: Sustained diversity of programming</p> <p>Recommendation: Develop programs to encourage and support emerging curators from traditionally under-represented cultures</p> <p>Recommendation: Develop programs to help diversify the workforce of cultural organizations</p>					
2017-02-10 18:21:10		11217	Sharon	BRIC	Culture Worker	
2017-02-08 10:00:44	I'm sure this suggestion has already come up in all the Borough Workshops but I think my neighborhood would really benefit from having more arts and cultural programs available in the local shelters (both family shelters and shelters for adults) as well as at NYCHA community spaces.	11238	Elyse	New York Transit Museum	Culture Worker	

<p>2017-02-05 14:57:43</p>	<p>As DCLA and HSC collect data and public input to inform the development of CreateNYC, the New Coalition of Culturalists in City Buildings came together to discuss the unique challenges facing arts organizations.</p> <p>The New Coalition is a very diverse group in our geography, in our disciplines, and in the range of artists we present and serve, yet we share core values and circumstances and thus wanted to speak with a unified voice in this cultural planning process.</p> <p>While the New Coalition supports the full set of goals outlined in CreateNYC, this Policy Brief focuses on recommendations that maximize the role the City of New York can play in ensuring the health and long-term sustainability of arts and cultural organizations. The recommendations below are drafted with a goal of enhancing equity and uniting our field.</p> <p>A culturally rich New York City has thriving cultural organizations at its core.</p> <p>1. LOWER COMMON BASE COSTS</p> <p>Develop innovative strategies to lower common base operating costs of cultural organizations, including facility expenses; utilities; technology; liability, property, and health insurance; and pensions.</p> <p>Community-based arts organizations are critical to New York City’s cultural vitality. In neighborhoods across the city, these organizations provide high-quality programming with modest resources and investment. While these organizations often face similarly onerous management challenges, they lack the time and capacity to identify cost-efficiencies, organize with their peers to lower common base operations, and pool resources to better invest in their human capital and facilities.</p> <p>As the Cultural Plan unfolds, a special focus should be placed on identifying options to help cut operating costs across the sector – such as the ability to purchase discounted electricity or participate in other discount purchasing programs or health insurance plans.</p> <p>Example</p> <p>In FY17, the City of New York funded a pilot Utility Relief proposal for the New Coalition of Culturalists in City Buildings. The extraordinary FY17 investment was earmarked to underwrite utilities expenses for all culturalists who are stewards of City-owned spaces. The New Coalition is a very diverse group in its membership. However, all coalition members face the similar challenge of funding utilities for the city-owned cultural spaces they call home. By speaking in one voice about this challenge, the Coalition effectively began a solution-focused dialogue with the City of New York that resulted in this promising pilot.</p> <p>This funding addresses the equity agenda and opens a broader conversation about utility cost for the field. The funding is particularly vital, as coalition members prepare to present expanded free and subsidized arts and culture programming in the coming year, accessible to all New Yorkers. This expansion will deepen the Coalition’s shared commitment to providing extensive and in many cases primarily free programming, reaching under-served audiences, retaining staff, and shining a spotlight on art that emanates from diverse cultures.</p> <p>Recommendations</p> <ul style="list-style-type: none"> •Baseline the FY17 Utility Relief funding. •Leverage this initiative as a pilot and consider its expansion or other approaches to reduce the utility cost of venues throughout the field. •Designate a position within City Hall to convene, facilitate, and support arts-related cost-saving initiatives and identify cost-savings opportunities that positively impact arts organizations and support additional goals outlined in #OneNYC, such as New York City’s efforts to be the most sustainable big city in the world. •Include arts and culture as an integral part of the city’s relief, recovery, and ongoing resiliency strategies. •Commit to demonstrating impact through research and metrics. <p>2. INVEST IN ARTISTS</p> <p>Develop a program for investment in artist fees and increased employment for artists, modeled on the groundbreaking CETA Federal Employment program.</p> <p>Although artists are at the heart of arts and culture, most artists are not able to achieve a living wage working in their chosen profession. Too often artists are asked to provide their services for free or at significantly reduced wages. This makes it difficult for artists to sustain their practice, keep up with the rising cost of living, and meaningfully contribute to the cultural and civic life of New York City. At the same time, cultural organizations face the dual challenge of fundraising to support artist fees and meeting their human resource needs with talented, committed staff. A significant workforce development investment in artist fees and employment opportunities offers the opportunity to stabilize the financial lives of individual artists while adding creative human capital to cultural organizations.</p> <p>This is critically important as New York City faces an affordability crisis that threatens the ability of artists to live here and create work.</p> <p>Example</p> <p>The Comprehensive Employment and Training Act (CETA) was a federal United States program to provide training and jobs in the public service to workers. Inspired by the WPA’s employment of artists in the service to the community in the ‘30’s, the San Francisco Arts Commission began the CETA/Neighborhood Arts Program in the 1970s, employing painters, muralists, musicians, performing artists, poets, and gardeners to work in schools, community centers, prisons, and other places where their skills and services were of value to the community. A success in San Francisco, the program became a model for similar programs, nationally.</p> <p>Between 1973 and 1981, the federal government spent more than \$300 million on this jobs program for artists. CETA placed artists in communities, creating and training others to create murals, paintings, photography, and sculpture in public parks, public schools, agency lobbies, and waiting rooms. CETA also funded artist residencies and temporary staff positions in arts organizations.</p> <p>Recommendations</p> <ul style="list-style-type: none"> •Invest in the creative vitality of every neighborhood in New York City by providing funding and financing to employ artists to work in schools, community-based organizations, as temporary staff in arts organizations, and in other places where their skills are of value to the community. •Include artists and cultural organizations in strategy discussions about workforce development issues facing the city. •Identify and support opportunities for artists to be employed as part of city- and community-based initiatives. •Invest in creative workforce strategies through ongoing mechanisms such as an artist corps and artist-in-residence programs. •Make citywide employment programs easier to participate in for artists by reducing barriers to entry. •Increase cultural funding to 1% of the city expense budget, with a special focus on increased investment in artist fees. <p>3. LAUNCH FIELD-WIDE PROFESSIONAL DEVELOPMENT</p> <p>Create field-wide professional development opportunities, targeting both emerging and seasoned nonprofit leaders.</p> <p>While many arts organizations are fueled by passion and creativity, they also require strong management in order to survive and thrive. A field-wide professional development initiative has the potential to spotlight and encourage the development of excellent management practices within the diversity of arts and cultural organizations across the city. This effort would not only strengthen local leadership but would help create professional networks that support long-term field resiliency. Professional development topics might include managing toward impact, effective governance, transparent financial management, and strategic resource development, among other nationally recognized management areas.</p>	<p>11217</p>	<p>Sharon</p>	<p>BRIC</p>	<p>Culture Worker</p>	
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2017-02-02 18:01:16	<p>One thing that I thought would be a good way to add structural integrity to smaller organizations which I think we all could agree are no less entitled to their ongoing production, and support from the art community at large; would be to have larger bodies like a MoMa, or Met situation be the ones to take on hosting certain facilities that those smaller orgs are desperately in need of but in most situations almost entirely barred from providing for themselves based on less access to the resources necessary to support them. To be specific, they could put together entities within themselves that are like the disability accommodations task force that could be potentially a body within those larger platforms that has the capacity to mobilize relatively quickly to these smaller orgs on a case by case basis where there is need. Structurally it doesn't have to be even very bulky, the larger orgs among them already have a need for these kinds of thing and then could use the programs themselves, and then just have as many as are necessitated coordinators to control dispatch. Other programs they could host would be a safety team, which in light of recent events at other diy spaces around the country being shut down following the ghost ship fire in oakland, this specifically--and these all really- shouldn't be a program designed to punish the smaller orgs for the methods they might be employing already to get by and so should be understood to be separate from governmental involvement; and in that capacity are actually volunteering themselves to be a go between the city's involvement with these orgs as much as that is possible. So the safety team could include a fire safety person, and people who are dedicated to maintaining physical safety in other manners, but who might be more easily invited by those who fully and completely have every right to not believe and/or trust in the police's potential to help them with anything. There should and could also be a rides program introduced by these museums, which could be super limited at first but y'all access-a-ride is bad! I've heard. Or at least it needs better support from competition in order to get better. Something like this could help those who are often excluded from the in-person method of art sharing and art making that we are all so accustomed to. At that there could be held or hosted by these larger institutions trainings on how to live stream events so folks who are house bound can still take part. There could be bodies whose only purpose is to pass down the knowledge of all of these little things that it takes to run an org or collective and maintain governmental compliance. Because there is also a vast disparity in knowledge between these two groups that makes it structurally harder for the smaller guys to stay afloat often for more than a few years. This would be an amazing and very powerfully important endeavor for those bigger guys to put their fat stacks of cash into, and it would help to keep the seedy underbelly of arts and culturals afloat which in my own opinion is what drives the art world at large.</p>	11221	Deloris	FAB	Artist, New Yorker, Culture Worker, Resident, Other	diy space frequenter/lover
2017-01-26 15:47:23	<p>Go to the weekly Open Mic at the Bowery Poetry Club and speak your mind's fire in a poem! The Poet in NY, hosted by Mason Grainger, is every Sunday at 8:30. 308 Bowery, NY, NY, 10012.</p>	10012	Bob	Bowery Poetry Club	Artist, Parent, Teacher, New Yorker, Culture Worker, Resident, Other	Poet
2017-01-25 16:11:48	<p>We want Charas PS 64 back. You gave away Rivington House. Don't let Capalino trick you again.</p>	10003			Artist, Parent, Teacher, New Yorker, Culture Worker, Resident	
2017-01-24 18:34:22	<p>MY recommendation is having music and dancing . Music make people smile and sing. Dancing is the best therapy. I Miriam Quin from the Bronx feel that dancing would be a program for everyone to enjoy in every park in the community. Hi there,</p>	10468	Miriam	photographer	Parent, New Yorker, Resident, Other	photographer and love dancing
2017-01-18 16:11:23	<p>I attended the Staten Island workshop on 1/12 and was so pleased to see the map and that Freshkills Park was included as a site of interest. However, there were some errors in the map with neighborhood labels and the area outlined as Freshkills Park was off-set. We would be happy to provide resources to assist in the drawing up of the plan and graphics, please be in touch if we can help.</p> <p>Thank you for this extraordinary work!</p> <p>All best, Mariel</p>	11205	Mariel		Artist, New Yorker, Culture Worker, Resident	
2017-01-17 21:24:22	<p>It is hard to get by financially as someone who works in arts non-profits. Pay is low and many non-profits are dependent on unpaid interns. More, many arts jobs are part-time, without benefit. To support the arts in NYC, arts, museum, and cultural workers need better pay and more full-time positions.</p>	11233			Teacher, Culture Worker, Resident	
2017-01-17 18:21:57	<p>The city has many talented artists who wish to create murals & erect monuments. The City regulations make it very difficult. As an example I wanted to erect a 911 memorial at no cost to the city and with the full approval of the community, the merchants and the community board. The city will not allow a permanent structure under any circumstances. Another example was proposed to DOT to paint an underpass, currently an eyesore, by proven artists, again at no cost to the city, and with the guarantee to maintain. The city once again rejected this beautification project.</p> <p>The city should allow the community through the community boards to make these decisions, thus making it easier for artists and the public to improve their communities.</p>	10462	Robert	community board 10	Resident	
2017-01-12 13:40:19	<p>I would like to see a concerted effort to retain artists' studios in NYC is neighborhoods where they already exist organically. My studio is in Long Island City where rapid and huge scale development threatens all of us remaining artists who've managed to cling on this far. I believe that developers should be incentivized to build X number of square feet for artists studios in each of their new building projects and rent those spaces to artists on long term leases at below market rates. These would not be live/work spaces, but dedicated spaces for artists to work in. Furthermore, existing landlords could also be encouraged through taxes to offer space in their buildings. Possibly hotels could be incentivized too whereby they might offer empty rooms to artists for shorter durations or residencies.</p> <p>For their part, artists might be asked to participate in that community, to give back in terms of open studios, signage, works of public art, workshops, etc. That way developers are not simply using the cache of artiness to sell their apartments but actually ensuring that art is integral to the community they're building, that it's ongoing and alive.</p> <p>When I brought this up at the Hall of Science CREATE NYC gathering in the autumn, someone mentioned that there is a program of this nature in San Francisco possibly called Crest though I haven't found more info on that. This could be a sort of extension to the Percent for Art program. The twofold key is stability AND affordability - at rates such as \$1.00-2.00/sq foot.</p> <p>I would like to continue to be a part of this discussion and am grateful that Tom Finkelppearl and team are dedicated to making NYC a place where artists and arts can continue to thrive.</p>	11372	Karolyn	self employed artist	Artist, Parent, Teacher, New Yorker, Culture Worker, Resident	
2017-01-11 11:30:15	<p>Staten Island needs a cultural center that is open to the public during both business and evening performing hours, has large and small presentation spaces for rent by individual artists and arts organizations, spaces for visual artists, and space for building/constructing sets, and perhaps office space for rent. Accessibility to the entire Island (perhaps mid-Island) is preferable, although anywhere on the Island would be all right. Most of the other boroughs have this kind of space/s, but Staten Island does not. Snug Harbor might come to mind, and although a lovely setting, this space is a public park and has restrictions on its use.</p>		Susan	Sundog Theatre	Artist, Teacher, New Yorker, Culture Worker, Resident	