

LGBTQ Focus Group

February 22, 2017

- We all like to support the arts as part of our practice as it is social commentary, education for the entire population. Our community is looking for projects and events they can support, and seeking alternative ways to support the arts other than monetary contributions, VOLUNTEERISM!
- Homophobia is alive and well, here and across the country. Artists struggle to thrive, already – life / profession as Queer artists is even more precarious. DCLA needs to recognize that they need to support this community robustly, there will be push back. Create safe spaces, galleries, studio spaces that encourage queer artists and their work to thrive.
- The ART and ART ACTIVISM itself (subject matter) will continue to be more controversial, be prepared for that. A place to show this work is necessary, not enough institutions showing Queer Art / Art by queer artists.
- Use historic perspective to teach and learn from history through film, and other art.
 - BARRIERS, cultural resources + productions:
 - Sexual and gender content, people don't want to show, offend patrons or donors; struggle to figure out how to present work that is challenging to people, guests would take art off the walls bc of offense. NYC needs safe spaces that can be publically acknowledged, celebrated, regardless of whether or not the product is socially acceptable or not.
 - Barrier is GIVING AWAY – art is so capitalistic that giving away is actually difficult; there is not one LGBT community – there are several
 - Our population is as diverse as the general population; art is often being made for one section – the L or the G or the B; we need to see representation of our community (on screen), but it needs to be more broad; FUNDING is really difficult to secure and support beyond local film fests (The New Fest) to make sure eyes get to see the work, horizontal networks can fill the gap where
 - - BARRIERS to access for service, advocacy, health organizations serving LGBTQ populations
 - Financial, time – wait outside for 1 hour to do pay what you wish, seniors on a
 - Patients come to organization with Trauma – engaging in the arts (therapy) is so critical for improving health outcomes of our population; BARRIERS are often not related to arts and culture at all. Transportation, financial flexibility, time are significant barriers to providing service to the population we serve.

- Cultural trans-adaptability: English is not the primary language; use space to have artist in residency; collaborative grant writing; the better we situate support each other, the more we can create a space of visibility for ourselves and show strength to funders.
 - OPPORTUNITY: LGBT Chamber of Commerce, Non-Profit Spotlight – PBS is very supportive of Queer art, artists in their offices
- Hold accountable to mainstream organization to create spaces for the LGBTQ population; what are some ideas or strategies to accomplish this?
 - The Whitney did a lot of outreach in the community in West Village, bring awareness of LGBT staff; DCLA and the City can leverage smaller non-profits to bridge the gap to mid-size and large Non/For profit art insitutions. This should be in the plan. Help orgs to build and sustain these connections within the community.
 - Large org reached out to our smaller org with a program already established around Latin American history, they did not seem interested in doing a partnership, co-developing an exhibit; the large org only wanted our constituency contacts, not interested in our voice as an org.
 - Exhibition with El Museo del Barrio reached out to Visual AIDS which a very positive experience – free for our constituents, we were able to give large tours of the exhibition, and help El Museo in cross-promotion, pick up mainstream publicity.
 - Struggle can be about the disproportionate scale relationship between small and large; small orgs plan a few months ahead; museums plan a year ahead – so it can be really difficult to collaborate across these scales since small orgs are tied to a different funding structure and cycle
 - The New Fest, with limited resources and staff – we aren’t able to push for connecting arts orgs outside of the LGBTQ populations, necessarily.
 - The TANK – performance venue, naturally interact with LGBTQIA community throughout the year, very conscious of reaching out to artists who have contacts, work in, identify as LBT communities. Multi-disciplinary (not visual arts); theater and comedy festival specifically for LGBTQIA artists; working with artists and speaking to them frequently and indivudally to understand what the artists NEED – more space, audience, etc. (400 performances each year)
 - After PULSE, we opened theater and had open house, artists called for needing spaces to perform, The TANK did a rapid response call for space leaders
- Populations NOT being served, reached?
 - Often contacted by
 - Public Theater – great partners, and venue to host Shakespeare events – this brings audiences into this space
 - Population NOT being reached: Gay ASL speakers, struggling to find a space that always has this in the forefront; LGBT families (we do a lot of funding and programming reaching out to this group through storytelling - Super Sabado); families are active

- Callen Lorde - In terms of awareness, we do not do a great job of making communities aware (outreach) 17,000 patients – never see fliers from arts orgs to explain offerings, etc.
 - The space doesn't feel very welcome to arts orgs to share programs.
- What is the value of collaboration across arts/cultural orgs and service/health orgs? Successes, challenges?
 - Callen Lorde, Visual AIDS – we should reach out to service orgs to share that we are having exhibition, build audience through health provider – social/health services has a huge value to the community, we should tap into that
 - The Center – we are not classified as an Arts Center, the work we present is to fostered outside groups having use of the space as CULTURAL, not only primarily social service.
- What are some successes working across discipline – thinking about
 - The New Fest + The Center: collaboration has been very successful to present stories, film, and panel discussions related to film about particular populations (black lesbians, for example); no funding yet, looking
 - In young communities of color, don't feel safe to create art in their neighborhoods; these populations have found space to create in social service organizations, but have been able to co-create opportunities to create art, vouting, fashion shows, runway – the KIKI Scene – respecting creation even if it doesn't look like the art you may think of, or understand
 - NYPL – showing archive and hosting community that created it, or working in that community now: ACT UP, VISUAL AIDS, etc.; if I have an archive and am sharing it, I have a responsibility to share with the audience and reach out to the creators – GMHC programs via archive, go outside of your comfort zone, find mutually beneficial opportunities for both orgs to thrive and better serve, provide better programming for audience – invite creators to speak at panel and provide context / history about the archival work to the audience
 - Use local publications and non-gay media outlets for leverage and awareness.
 - The Whitney, MoMA: open access day twice a year, 55+ tours, with multiple languages, seats throughout gallery, virtual programming – partnership with SAGE helps build this relationship
- Kids who have a seminal arts experience (5-8 yrs?), not exposed to LGBT art and culture until much older, in order to create legacy, and understanding the ageism?
 - Don't forget to create CURRICULUM around any art, archive
 - Global Action project: Youth, Immigrant, non-identity specific programming: common curriculum that explores dimensions of gender – youth focused programs, but really work to create intergenerational programming; partnership we have as exemplary, IMI Corona – creates allies, and deep intersectional approach to allowing the LGBTQ community to thrive by exploring ideas, discussing identities, etc.

- BARRIER – finding spaces in the public realm that promote inclusion; for example NYPL is not necessarily welcoming to LGBTQ / POC populations, NYPL really needs to be upfront and open about creating safe spaces
 - Anti-prom event at NYPL yearly
 - Spaceworks partnership with Bronx Museum – youth programming, not LGBTQ specific, we provide training to staff to make welcome the LGBTQ youth populations; create set of guidelines collaboratively to allow for safe spaces
 - PROFESSIONAL DEVELOPMENT across organizations
 - What can DCLA do to fund anti-racist training within traditional white, capitalistic arts and cultural organizations and institutions? Make a stance!
- What about INTERSECTIONALITY and the LGBTQ community? We don't live in a vacuum?

Issue Areas:

- Add to the list – AWARENESS; calendar that can be searched, curated by the LGBTQ community (NYC & Co.; MOMÉ advertising on subways, how do we prioritize awareness around arts and culture for LGBTQ artists, orgs. that provide immensely important programs and services even if the value is not recognized or acknowledged in the same ways – monetary – as Broadway or one book NYC, or filming in NYC?)
- Social & Economic Impact – we need more research about social impact of the arts, we have so much about health and wellness related to care, but we know intuitively that the arts is critical. SIAP project sounds exactly like what we need to advocate for more.

Strategies for engaging the plan, making recommendations:

- What is the timeline for implementation?
- DCLA to connect groups supported with each other – to promote awareness across organizations; HBO did an event to encourage orgs that they support to support each other – Black Film Festival doesn't have much LGBTQ programming, so connect The New Fest to them to benefit communities
- Roles of other agencies?
- DCLA is open to new application categories, knowledge of grantees – can we create a network of other types of funders that DCLA can indicate, nominate some grantee org opportunities with other financial resources?
- DYCD funding, too small to manage funding – supporting ecology of arts and culture orgs, creative ways to support larger intermediary to subcontract with smaller orgs; the contracting process is not viable or sustainable
- Communications initiative – finding really careful language (intersectionality) to invite broad audiences to engage and interact with the LGBTQIA artspace; bring more people into the programming – promoting tolerance, education

- National Gay/Lesbian Chamber of Commerce of NY: Supplier diversity initiative – branch of DC office, focuses on policy and change at state and local levels; 1/3 of fortune 500s are funders and supporters of work in DC and in courts; partnered with WeBank, includes WMBE and LBGTQI certifications, this opens the doors to small, LGBTQ business owners have a better connection with corporations (909 certified businesses, generating 33,000 jobs, \$1.3 trillion dollars of income) – 1.2 million self-identified businesses not certified – what is the national impact economically that isn't being captured
 - This is to create a level playing field to participate in local business, also provides tracking of impact, this is much more than another identifier – choosing to be counted and contracted through supplier diversity program

Share TOOL KIT, share survey links etc., reach out with more feedback