



## CHINATOWN COMMUNITY INPUT FOR THE CREATE NYC CULTURAL PLAN

Workshop Summery  
April 2, 2017

Yin Kong & Olympia Moy  
btwn2bridges@gmail.com



## WORKSHOP ATTENDANCE

### WORKSHOP ORGANIZERS:

Olympia Moy  
Yin Kong

### IN ATTENDANCE:

30 total participants  
Councilwoman Margaret Chin  
Wellington Chen - Chinatown Partnership  
Derek Weng - DCLA

### MEDIA COVERAGE:

Sing Tao Daily  
SinoVision  
World Journal

### LANGUAGES FACILITATED:

Mandarin  
English  
Cantonese  
Fuzhou Dialect

## WORKSHOP MATERIALS & FORMAT

### OUTREACH:

- Worked with local Chinese newspaper reporter to get the word out about the CreateNYC plan and the Chinatown Input Workshop
- Created a flyer and met in person with community organizers, and city council member's office to ask them to come
- E-mail blast/ Facebook Event

### WORKSHOP MATERIALS:

- We created our own worksheets based off questions selected and adapted from the CreateNYC Workshop Toolkit. All materials were translated into traditional Chinese characters.
- Bi-lingual registration forms were distributed online and on paper to capture some key information about the organizations and individuals
- We compiled a list of programs and policy suggestions which were compiled from previous group studies such as the Chinatown Working Group Plan.

### LANGUAGE FACILITATION:

There were 4 breakout groups each lead by a facilitator Mandarin, Cantonese, Fuzhou Dialect, and English

### WORKSHOP FORMAT:

- 3 topics - Equity & Access, Organization Challenges, Neighborhood Characteristics
- For each topic, each breakout group held a discussion based off of a set of questions on the worksheet
- Each topic had an activity with post-it's to create a generative response to a "how can we" type question.
- Group reported to the room after each topic
- For the closing activity participants ranked the importance of program and policy suggestions by with 6 voting dot stickers



**Four Seas Players** is an established, all-volunteer theater with lighting and tech, but faces affordability issues for storage, rehearsal, and performance space. They would like to draw more American born Chinese and other audiences to their productions.

**Chinese Street Musicians Association** - The group leader raises ~\$20,000 himself from busking to fund his Chinese music group. 80% of the organizational budget is contributed by him, and another 20% by volunteer donations. Despite the fact that the leader only speaks Chinese, he got help to incorporate as 501(c)3 and sustain it.



**Calligrapher** who meets every Tuesday afternoon at the Florentine Music School with other fellow brushwork artists. He would like to see an archive created for calligraphy and other art created in Chinatown.



**FZ Association** services the Fujianese immigrants in the community. Members are concerned about using space in the park where they gather to dance or play music.

**The Eastern American Fuzhou Association** has been putting on productions of Fujian Opera for 10 years. All volunteer-run, amateur opera company, comprised of working people, including Chinese restaurant workers who work out-of-state and for whom this opera group is the only engagement/enjoyment in Chinese cultural performance. Each production costs about \$30,000 for rehearsal space rentals and costumes. They perform in local high school auditoriums and parks 2-3 times a year. Previously has received small \$800-\$2000 grants on a per-production basis from LMCC. They have asked specifically for language and technical assistances with the grant cycles.



## CLOSE-UP ON CHINATOWN CULTURE MAKERS

**Chinese Poem Art Society** - innovative new art being created, bridging Tang dynasty heritage and new accessibility to broader audiences.



## EQUITY & ACCESS

2a

1 Circle share: Go around the circle and each person will answer these 3 questions at one time. 1-2 mins each person, encourage participant to wrap at 1min 30 sec

We have 2 minutes for each person to answer these questions:

- How do you participate in cultural activities in Chinatown?
- How are your cultural activities funded?
- What are barriers for participation in cultural activities? (eg. physical, psychological, social, economic?)

Lets go in a circle

我们每个人都有2分钟时间来回答以下提问:

- 你一般如何参与唐人街的文化活动?
  - 这些文化活动的资金来源是什么?
  - 参与文化活动有什么障碍? [例如: 身体·心理·社会·经济?]
- 我们按顺序一个人一个人来分享一下

<ul style="list-style-type: none"> <li>• funding retired singers for grants for space + costumes</li> <li>• space (sr. centers) (sometimes)</li> <li>• LHCC - not always funding</li> <li>• grantmanship</li> <li>• Haowen Wang - bureaucratic language</li> </ul>	<ul style="list-style-type: none"> <li>* film screenings</li> <li>- no funding</li> <li>- in kind space</li> <li>- collab other actors</li> <li>- sales of CD/DVD's</li> <li>- thits financial constraints of grants</li> </ul>
<p>Exhibition</p> <p>local agys un responsive to helping the arts undervalue.</p> <p>CCBA no interest in what culture can do for Chinatown (to increase traffic + help local economy)</p>	<p>re - don't know about grants</p>

Too busy running own nfp, no time to see/enjoy other groups

TIME

FUNDING

funders don't help small groups

In spite of the fact of lack of funding, we still perform at parks, seniors centers, but we can't rent space

This year we were

Funding + Access to Resources

Lack of advertisement in other neighborhoods:

language (things in only eng or only Chinese)

• marketing  
• language access  
• information access

local business + community agys don't value the arts

lack of quality (suitable) performing spaces

lack of community resources + support

Wei (4-lingual poet):  
San Francisco has Children's Tang poem recitation contest for past 6 years, but NYC can't organize due to lack of funding

## WHAT WE LEARNED ABOUT EQUITY & ACCESS

- Many of the smaller organizations are self funded
- Some of them have received small grants from LMCC in the past.
- Some organizations have tried or would like to apply but missed deadlines, or were rejected because of technical issues.
- Language barriers to information about grants
- Nervous that the redistribution of culture resources will skip over Manhattan's Chinatown
- Folk/ "everyday culture" activities often times do not fit under most common arts grants structures

## ORGANIZATION CHALLENGES

3a

1 Popcorn Share: Not everyone is a part of an organization, so individuals can volunteer to share. 2+ mins each person, encourage participant to wrap at 2 mins

For those of you who are a part of a cultural organization:

-What are main challenges to your cultural organization?  
[for instance, fundraising, affordability of space? Of materials? Of staffing?]

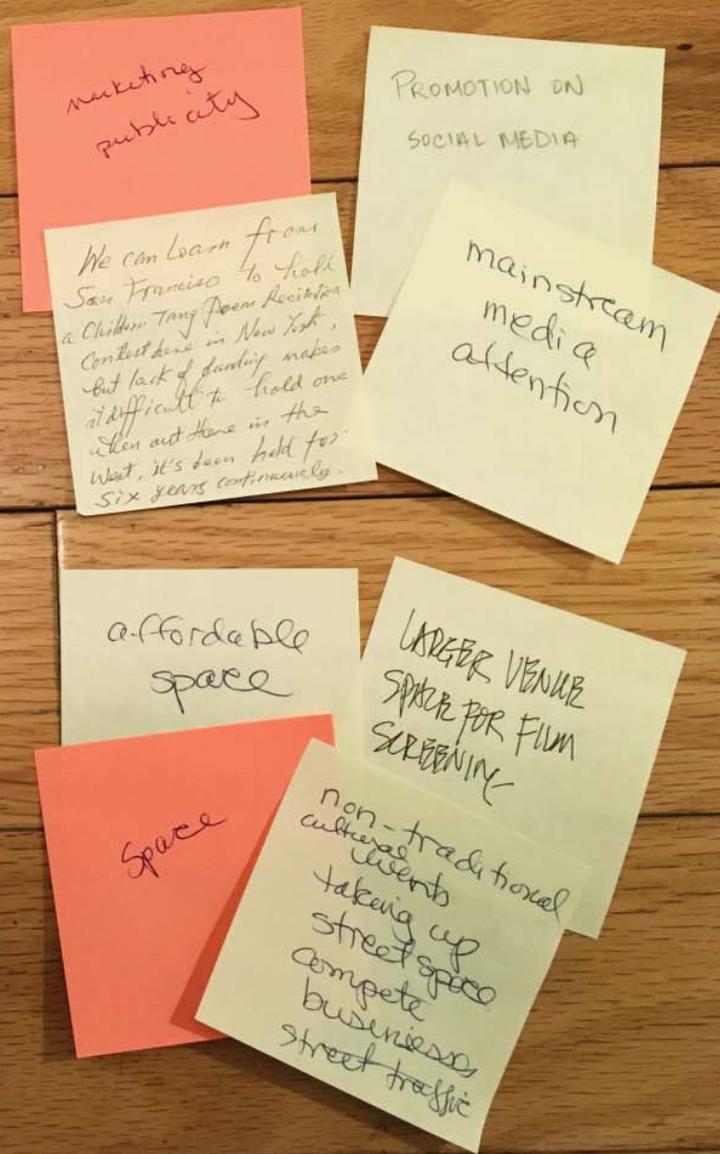
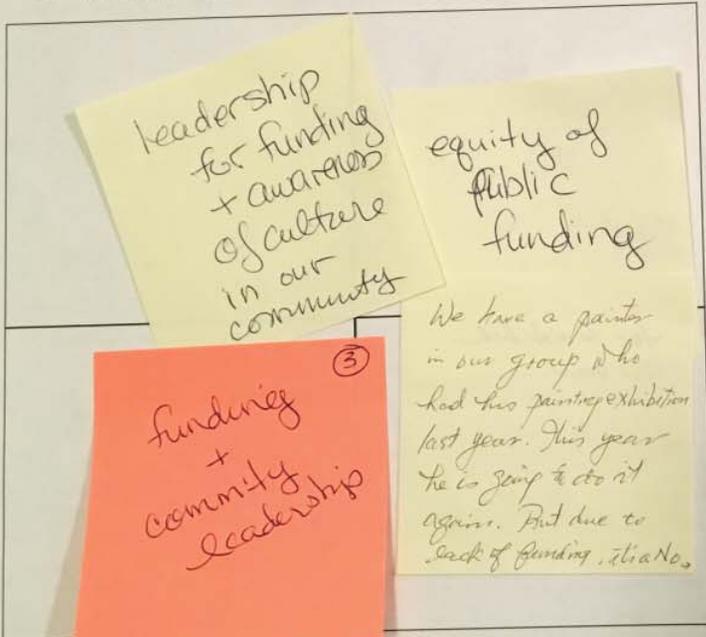
This time we won't go in a circle. Who'd like to go first?

对于属于文化组织的成员：

- 你的文化组织的主要挑战是什么？

[例如筹资·空间的消费？材料？成员？]

这一次我们不会走一圈·谁想先走？



Mr. Lv:  
Space and fundraising are main issues. We would love to have a permanent space but at the moment we dance outdoors. We also need English assistance to connect with city-wide resources.

## WHAT WE LEARNED ABOUT CHALLENGES FOR ORGANIZATIONS

- Lack of marketing and publicity on a bi-lingual platform for cultural events were a main concern for performance troupes looking to expand their audience.
- Affordable rehearsal and performance spaces were often-mentioned concerns. Often times, the folk art groups take to practicing in the park, even in the winter time. Lack of suitable and affordable performance spaces limit the number of productions.
- Local groups struggle to connect and integrate with city-wide cultural support systems. They would like to reach mainstream media and audience members, but lack experience with English-language social media platforms.

# PRESERVING NEIGHBORHOOD CHARACTER: SUGGESTED PROGRAMS & POLICIES

- **Map and program under-utilized spaces in Chinatown... was deemed the most favored recommendation**
- **Other favored programs are highlighted**



Participant:  
There are actually fewer performance spaces / theaters, movie houses than there used to be. We're actually moving backwards!

Map and program under-utilized spaces in Chinatown for rehearsals, performances, and storage space.

将唐人街内未受到充分利用的空间做出标识与安排排练、演出或利用为存储空间。

Subsidize rental of performance / rehearsal space.

补贴表演/排练空间的租金。

Create transparent, local community scheduling process of parks & community spaces.

创建公园和公共空间的透明制预约系统。

Produce more festivals: for food, art, music, Flower Markets, Night Markets

策划更多的节庆活动：可包含食品、艺术、音乐、花市、夜市

Fund residency programs and fellowships to support Chinatown artists and cultural workers to produce new works made in Chinatown.

资助驻地项目与奖学金，支持唐人街艺术家和文化工作者在唐人街创作新作品。

Create a Heritage Trail / Historic walking tour path.

创建一个历史遗产徒步路径。

Develop a cultural food education program.

发起文化性食品的教育项目。

Create a physical cultural center where visitors and community members have a center for gathering, learning, and sharing.

创建一个实体文化中心，可以聚集游客与社区成员，方便互相学习与分享。

Fund a user-friendly digital platform for Chinatown culture including a calendar & directory of programs.

为唐人街文化资助一个好用的数字平台，包括日历和节目目录。

Fund a marketing/storytelling campaign that reframes the cultural narrative of Chinatown.

资助从新整合唐人街文化叙事宣传与故事计划。

Fund marketing and consulting for community arts and cultural groups to reach larger audiences / memberships.

为社区艺术和文化团体资助营销和咨询服务，吸引更多的观众/会员。

**Protect the value of folk art and everyday cultural activities when discussing “arts & culture.” Create new grants specifically for folk/heritage activities or adjust existing grant application structures with folk/heritage activities in mind.**

*Most arts grants are not designed with folk arts and heritage activities in mind. This lack of support for folk art and heritage activities leads to a community-wide undervaluing of their own culture, lowering expectations of their own ability to organize to create their own cultural practices. The distinction between what is regarded as “high art” and what is regarded as “folk,” or “heritage” practices are sharply felt in immigrant working-class neighborhoods like Chinatown even while their daily lives are steeped in everyday culture. The different kinds of art require different forms of infrastructural support. Let’s support “culture-makers” and not just self-identified “artists.”*

**Strengthen outreach to educate small neighborhood organizations about the grant and funding process. Create services that can guide local groups to applicable grants as well as language and technical assistance for applications.**

*Many smaller organizations are run by the seniors of our community who need both language assistance as well as help using computers to navigate the grant funding process. Participants requested general technical assistance in identifying grants, and more clarity from re-granters about application timelines and requirements. In the senior community, many do not have access to computers/laptops, but most have smartphones. The local arts groups are also communicating on different platforms than the City agencies use; for example, the Chinatown participants are using “WeChat” and local newspapers and flyers, while the City & larger organizations communicate on Facebook and English-language e-mail blasts.*

**Create a platform to market cultural programs both inside and outside the neighborhood. This marketing plan must be multi-lingual.**

*The participants unanimously requested a centralized, inter-community cultural calendar and platform for information sharing. Ensuring this information is provided both in Chinese and English will help our performance groups draw larger audiences. Many organization leaders would like technical assistance to leverage media and social media.*

**Provide affordable spaces for culture groups: incentivize landlords to use their vacant spaces for cultural purposes, and create a transparent process for culture groups to apply for city-owned spaces.**

*Can we create a subsidy or tax-break for landlords in our neighborhood to allow cultural programs to use their under-used or vacant spaces? Culture organizations sometimes only need space seasonally or after-hours, or even use a small portion of the unit for storage, renting out an entire unit may not be necessary. Can we create programs to facilitate space sharing? Some city-owned spaces are occupied by a handful of long-time neighborhood organizations that may not fully utilize the spaces or embody a spirit of collaboration. Can such spaces be managed and operated in a different, more transparent manner? Can competitions similar to the LMCC Workspace program create a stable platform for running cultural incubation space, assuring space for new culture-makers?*

**Add infrastructure for public park spaces to be continuously used for cultural activities throughout the year. Have transparent and accessible scheduling protocols that balance sports vs. cultural practices as well as neighborhood use vs. city-wide leagues**

*Columbus Park and the southern end of Sara D. Roosevelt Park are used constantly by our groups or individuals for cultural activities. However, in the rain or on the coldest winter days, these community members are left without a space to practice. Can we collaborate with the Parks Department providing park furniture with cultural practices like martial arts, musical groups, sun/rain shelters, heat lamps for winter outdoor congregation?*

**Support local handicraft/artisan culture**

*Local handicraft culture which currently informally exists on the street is an essential element to our neighborhood’s character. Could we support these artisans by collaborating with city-wide programs such as the SBS Local campaign? Or can we support the artisans through residency or fellowship programs to create cultural products?*

**Empower local groups to cultivate the next generation of heritage culture through school and afterschool programs.**

*These programs do not just help to preserve neighborhood “authenticity” but also facilitates intergenerational exposure and education, creating the future audiences for ethnic knowledge, heritage.*

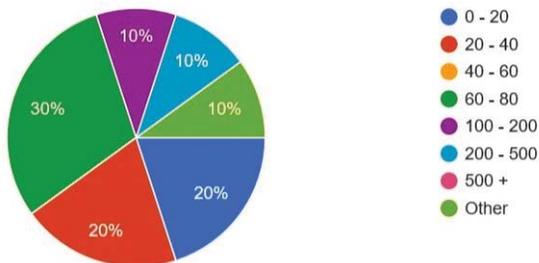
**KEY RECOMMENDATIONS**

# CHINATOWN COMMUNITY ORGANIZATION INFO

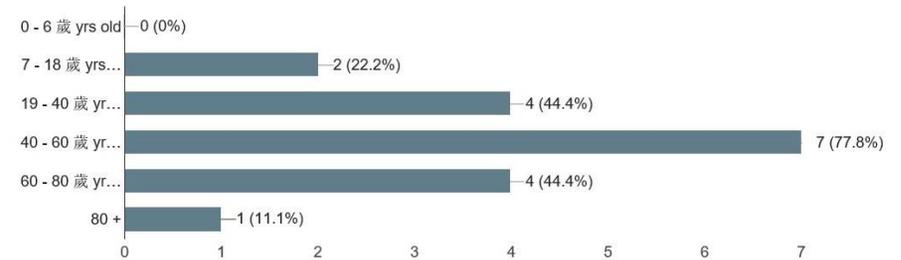
您的機構名稱是? Organization's name? (9 responses)

Btwn2bridges
Four Seas Players
New York Poem Arts Center Inc
纽约八和会馆
Brooklyn Arts Council
NY Wall Street Dragons
Eastern America Fuzhou Association
Chinese Mutual Groups
NY Street Corner Musicians Group

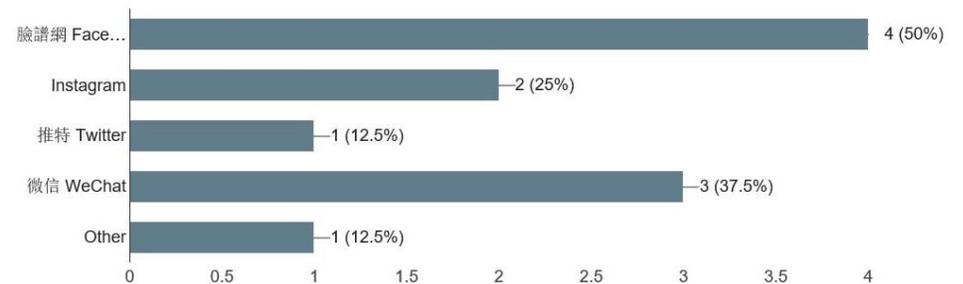
機構有多少成員? How many members does your organization have? (10 responses)



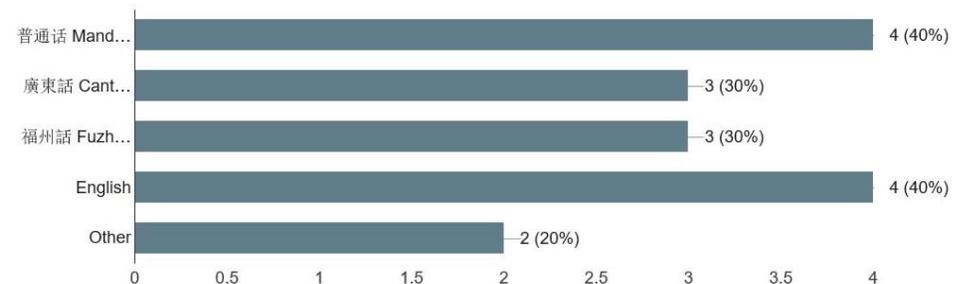
機構成員 / 參與者的年齡段是? (您可以多項選擇) Age group of your members / participants? (You may select more than one group) (9 responses)



機構利用社交媒體嗎? Is your organization on social media? (8 responses)



你用哪種語言/方言與成員交流? Which languages/dialect do you use to communicate with your members? (10 responses)



# 市府文化計劃將出台 華埠女孩辦論壇分杯羹

【本報訊】紐約市籌備已久的綜合文化方案草案將即將出台，這份方案將為紐約市文化發展畫出藍圖，包括決定今後文化組織經費分配的方向。

在華埠，兩名年輕的華裔子弟希望市府能與在制定方案的關鍵時刻聽到華人的聲音。為此，她們計劃於本週日(12日)舉行社區論壇。

市文化局代表到場傾聽華埠在文化服務上的需求。

紐約市從來沒有制定過綜合文化方案，對文化資源應當如何分配也沒有明確的衡量標準。由市議員列文、布萊德、陳倩雲等共同提出的一份法案2015年獲得市議會通過，要求市文化局制定一份文化方案，內容包括社區文化服務機構的詳細情況，以及各社區文化資源是否平衡等信息。

法案通過後，文化局已經就此舉行過十場公聽會和座談會，徵求文化團體代表的意見。具體方案草案預計將於四月發布，但華埠文化機構之前似乎並不熱衷參加討論。文化局主任克羅(Tom Finkelpearl)在去年底的一次少數族裔記者會上特別指出，在皇后區科技館舉行的一次座談會，市府曾提供了華語翻譯，到場參加的華人卻寥寥無幾。

對於在華埠長大的梅樂恩來說，如果華埠錯失了這次發展文化的良機將十分可惜。梅樂恩是華埠華美學院創辦人梅可曼華高的女兒，自她近年接手了家裏經營的這家音樂學校，梅樂恩一直在思考如何進一步發展華埠文化服務的問題。她深切感到，中華公所籌的粵劇演出，孔子大廟交易廳的書法講座，這些都是華埠文化的構成因素，但這些有草根文化卻一直沒有受到市府的重視，而草根文化團體也從來沒有過要從市府申請經費。

「這中間有道鴻溝，急需彌補。」她說。

在一次社區討論會上，梅樂恩遇到了與她不謀而合的鄒海青。鄒海青是在華埠地區長大，雖然同學裡有不少華生，但華埠當她第一次來紐約華埠時，她深深被這裡的華裔文化氛圍所感染。

大專讀城市設計專業的鄒海青之前在北京住過五年，參與了北京老廠區社區保存和重建工程，深知文化在一個社區的保存和發展起到的重要作用。去年，她離開紐約的華埠定居，並在instagram上創辦了bwn2bridges的帳號，記錄華埠的變遷。

這次梅樂恩和鄒海青希望能夠為華埠爭取文化經費盡力，在周日的論壇上，她們希望社區文化機構和民眾到場分享自己對華埠的社區文化的看法，並會請市文化局代表到場傾聽民眾意見。

為了最有效地利用時間，組織者希望參與者在 3月31日星期五之前填寫簡章問卷，即不能參加也可以通過問卷表達自己的意見；文化機構問卷：https://docs.google.com/forms/d/e/1FAIpQLScdNGDy118MS31YipchSVCCegD4qj8mte\_ja0LQvaPotNtjA/viewform

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當日的活動將於下午2-4點在華埠柏路219號(219 Park Row, NY, NY 10002華美學院舉行。

本報記者榮被紐約報導

## 華埠文化計劃工作坊

4月2日星期日 下午2-4點  
華埠學院  
華埠 柏路 219號  
Chinatown - Create NYC  
Workshop 4/2/17 2-4pm  
Florentine Music School  
7515 Park Row



# 邀市文化局代表參與 讓華埠聲音被聽見

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## 2華裔辦 市文化計劃 社區論壇

【本報訊】紐約市籌備已久的綜合文化方案草案將即將出台，這份方案將為紐約市文化發展畫出藍圖，包括決定今後文化組織經費分配的方向。

在華埠，兩名年輕的華裔子弟希望市府能與在制定方案的關鍵時刻聽到華人的聲音。為此，她們計劃於本週日(12日)舉行社區論壇。

市文化局代表到場傾聽華埠在文化服務上的需求。

紐約市從來沒有制定過綜合文化方案，對文化資源應當如何分配也沒有明確的衡量標準。由市議員列文、布萊德、陳倩雲等共同提出的一份法案2015年獲得市議會通過，要求市文化局制定一份文化方案，內容包括社區文化服務機構的詳細情況，以及各社區文化資源是否平衡等信息。

法案通過後，文化局已經就此舉行過十場公聽會和座談會，徵求文化團體代表的意見。具體方案草案預計將於四月發布，但華埠文化機構之前似乎並不熱衷參加討論。文化局主任克羅(Tom Finkelpearl)在去年底的一次少數族裔記者會上特別指出，在皇后區科技館舉行的一次座談會，市府曾提供了華語翻譯，到場參加的華人卻寥寥無幾。

對於在華埠長大的梅樂恩來說，如果華埠錯失了這次發展文化的良機將十分可惜。梅樂恩是華埠華美學院創辦人梅可曼華高的女兒，自她近年接手了家裏經營的這家音樂學校，梅樂恩一直在思考如何進一步發展華埠文化服務的問題。她深切感到，中華公所籌的粵劇演出，孔子大廟交易廳的書法講座，這些都是華埠文化的構成因素，但這些有草根文化卻一直沒有受到市府的重視，而草根文化團體也從來沒有過要從市府申請經費。

「這中間有道鴻溝，急需彌補。」她說。

在一次社區討論會上，梅樂恩遇到了與她不謀而合的鄒海青。鄒海青是在華埠地區長大，雖然同學裡有不少華生，但華埠當她第一次來紐約華埠時，她深深被這裡的華裔文化氛圍所感染。

大專讀城市設計專業的鄒海青之前在北京住過五年，參與了北京老廠區社區保存和重建工程，深知文化在一個社區的保存和發展起到的重要作用。去年，她離開紐約的華埠定居，並在instagram上創辦了bwn2bridges的帳號，記錄華埠的變遷。

這次梅樂恩和鄒海青希望能夠為華埠爭取文化經費盡力，在周日的論壇上，她們希望社區文化機構和民眾到場分享自己對華埠的社區文化的看法，並會請市文化局代表到場傾聽民眾意見。

為了最有效地利用時間，組織者希望參與者在 3月31日星期五之前填寫簡章問卷，即不能參加也可以通過問卷表達自己的意見；文化機構問卷：https://docs.google.com/forms/d/e/1FAIpQLScdNGDy118MS31YipchSVCCegD4qj8mte\_ja0LQvaPotNtjA/viewform

個人問卷：https://docs.google.com/forms/d/e/1FAIpQLScALF1yTqFyZaN2FD4MgybX3gaq1\_AJUp109jSmxan8JE12A/viewform

當日的活動將於下午2-4點在華埠柏路219號(219 Park Row, NY, NY 10002華美學院舉行。

本報記者榮被紐約報導



# MEDIA COVERAGE

**Pre-Workshop Media Coverage:**  
Sing Tao Daily: <http://ny.stglobe.com/community/2017/0330/416772.shtml>

**Post-Workshop Media Coverage:**  
Sing Tao Daily: <http://ny.stglobe.com/community/2017/0403/418146.shtml>  
SinoVision: <http://video.sinovision.net/?id=38067&sts=1491188073217>  
World Journal: [http://www.worldjournal.com/4907145/article-文化局新計畫-華埠聽民意/?ref=紐約\\_新聞總覽](http://www.worldjournal.com/4907145/article-文化局新計畫-華埠聽民意/?ref=紐約_新聞總覽)

**Video made for DCLA:**  
<https://vimeo.com/212133812>  
password: chinatownculture



**FOR US, THIS IS WHAT CHINATOWN CULTURE LOOKS LIKE**  
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