

**Submitted on-** 3/31/2017

**Name of Event** - Create Cultural Equity NYC

**Date of Event** - 1/18/2017

**Location of Event** - Internet based

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Caribbean Cultural Center African Diaspora Institute, Jr. Cultural Equity Coalition

**Event Contact/s** - Marta Moreno Vega

**What type of engagement was this?** - Email to CCCADI subscribers presenting cultural equity framework for cultural plan and directing people to email the commissioner if they agree.

**How many people attended the event? (Overall)** - The email content was sent to 7,000 people.

**Who were the attendees?** - NYC Residents, Seniors, Parents / Guardians / Caregivers, Foreign-born / Immigrant Community, Youth (18-25 yrs), Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers, etc.), Creative workers and makers (e.g. crafts people, weavers, carpenters, jewelry designers, etc.), Arts Administrators, Educators / Teachers / Teaching Artists, Business Community (e.g. small business owners, merchants associations, BIDs, etc.), Social Entrepreneurs

**What activities/ material from the CreateNYC Toolkit did you use to engage people?** - Presentation (Share what NYC's cultural planning process is all about), Issue Areas Poster (Prioritize topics and questions that are most important to you)

**Briefly describe any other activities, strategies or materials that you used to gather input** - Input was sent directly to the Commissioner per the project contact's instructions.

**What issues did you touch upon in your discussions?**

Equity (The rights of all people everywhere to develop their practice and traditions), Affordability (Live, work and presentation space for artists), Education (Increase arts education in public schools and ensure that curriculum is culturally relevant and diverse), Neighborhood character (Prevent displacement of culture and communities through planning and community development)

**From the issues above, what did the group prioritize? Please describe.**

Equity.

**From the issues above, what connections were made between issue areas, if any? Please describe.**

Connections were readily made between all of the issue areas selected above.

**From your overview, what were the key recommendations from your discussion that can inform the cultural plan? Please describe.**

Please see the key recommendations to inform the cultural plan from in the PDF version of the "Create Cultural Equity NYC email blast" to which this report refers, emailed separately to [createnycresponses@gmail.com](mailto:createnycresponses@gmail.com) as instructed.

**How do you want to share the CreateNYC Toolkit responses with us?**

Type them out and email to [CreateNYCresponses@gmail.com](mailto:CreateNYCresponses@gmail.com).

**Submitted on-** 3/31/2017

**Name of Event** - An Open Dialogue on the New York City Cultural Plan

**Date of Event** - 10/28/2017

**Location of Event** - NYU Musical Theater - Black Box at 721 Broadway, New York, NY 10003, 2nd floor

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Caribbean Cultural Center African Diaspora Institute, NYC Department of Art & Public Policy, Cultural Equity Group, Jr. Cultural Equity Coalition

**Event Contact/s** - Marta Moreno Vega

**What type of engagement was this?** - Town Hall

**How many people attended the event? (Overall)** - 30- 75

**Who were the attendees?** - NYC Residents, Youth (18-25 yrs), Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers, etc.), Creative workers and makers (e.g. crafts people, weavers, carpenters, jewelry designers, etc.), Arts Administrators, Educators / Teachers / Teaching Artists

**Please provide some demographic details about the attendees** - Varied including many people of color

**What activities/ material from the CreateNYC Toolkit did you use to engage people?** - Presentation (Share what NYC's cultural planning process is all about), Infographic (Understand what NYC's cultural planning process is all about)

**Briefly describe any other activities, strategies or materials that you used to gather input -**

The primary strategy used to gather input was a town hall-style discussion following 1) presentation by Hester Street and DCLA representatives on the cultural plan 2) presentation of policy recommendations by the Jr. Cultural Equity Coalition (affiliated with CCCADI) and 3) presentation of policy recommendations by the Cultural Equity Group.

**What issues did you touch upon in your discussions?**

Equity (The rights of all people everywhere to develop their practice and traditions), Access (Distribution of and participation in cultural activities throughout the city), Social & economic impact (The role of arts and culture in an equitable economy and healthy communities), Affordability (Live, work and presentation space for artists), Education (Increase arts education in public schools and ensure that curriculum is culturally relevant and diverse), Citywide coordination (Arts and culture across City agencies), Neighborhood character (Prevent displacement of culture and communities through planning and community development), Equity in DCLA funding

**From the issues above, what did the group prioritize? Please describe.**

Equity in DCLA funding

**From the issues above, what connections were made between issue areas, if any? Please describe.**

Connections were readily made between all of the issue areas selected above.

### **Synthesis of Event**

At the time of the event, the "Issue Areas Poster" lacked the word Equity. This was pointed out during the event. Apparently, the poster designers had presumed that Access was the issue at stake. However, the whole room of about 50+ people concurred that all of the Issues Areas converge on the central (missing) Issue Area of Equity, particularly in regard to equity in resource allocation for culture. We agreed that

1) resources for culture in NYC are extremely in-equitable and

2) that the primary goal of the NYC cultural plan should be to rectify that by striving for equity in relation to each of the Issue Areas. We therefore recommended that Equity be added as the central Issue Area. The overall lesson learned was that we want the NYC cultural plan to be a social justice cultural plan consisting of policies for achieving racial and economic justice.

**From your overview, what were the key recommendations from your discussion that can inform the cultural plan? Please describe.**

Please see the key recommendations to inform the cultural plan from our discussion in the document that we separately emailed to [createnycresponses@gmail.com](mailto:createnycresponses@gmail.com) as instructed.

**How do you want to share the CreateNYC Toolkit responses with us?**

At the time of the event the toolkit components for responses were not available.

**Message to the CreateNYC team**

Thank You!

## I. CULTURAL EQUITY GROUP HISTORY AND BACKGROUND

- Emerging from the Civil Rights Movement and founded in 2007, the Cultural Equity Group (CEG) is a coalition of cultural arts organizations and artists in New York City working for the equitable distribution of funds and resources to assure that under-resourced and under-served emerging and mid-sized organizations grounded in the culture and arts of their communities are fairly funded.
- The Cultural Equity Group speaks to the importance of artists and arts organizations of color whose contributions often define the vibrancy and vitality of neighborhoods throughout New York. Many are landmark cultural institutions operating within most Council district.
- Concern of CEG: Presently 33 organizations designated the Cultural Institutions Group (CIG) receive approximately 3/4 of the New York City's Department of Cultural Affairs budget while approximately 1/4 is divided among over 1000 organizations. The vast majority of organizations funded in this category reflect historically marginalized racial, ethnic and other cultural groups that do not represent the so-called "mainstream."

## II. CEG INFORMING THE CULTURAL PLAN

At a meeting organized last year by the CEG at The Riverside Theater, The CEG proposed the following

- Equity is not a remedial endeavor for the disadvantaged but sees our communities from their advantages, their positives, enabling their unique qualities to enrich us all.
- Requested a CEG appointment to the NYC Citizen's Advisory Committee.
- A fully transparent Cultural Planning effort that explores creative new funding mechanisms such as the creation of a Cultural Re-investment Fund that recognizes the important role played by community arts organizations and artists in creating vital communities and offers a viable vehicle to address concerns for cultural equity and access
- The Plan should address structural changes as a priority
- The Plan should bring about equity and a transparent funding distribution process
- The Plan should consider a decentralized structure that empowers arts service organizations/intermediaries that are reflective of the communities served to manage the process
- Establish relationships with other city agencies to explore the integration of the arts in their service deliverables. Small Business Services, Economic Development, City Plan (land use/zoning), Housing (affordable housing), Work Force Development, Health, etc.

## III. EXPLORE/RESEARCH VIABLE STRATEGIES

### THE CULTURAL EQUITY RE-INVESTMENT FUND

- The CEG proposes the creation of a Reinvestment Fund that reinvests the city's arts-generated tourism income in the communities of color served by local artists, arts organizations and smaller cultural institutions and by doing so addresses concerns for equity and access. The Reinvestment Fund will:
- Generate new funding from new source
- Create a platform for equity within the diversity parameters NYC is seeking to develop via the Cultural Plan;
- Represent the true diversity across the entire City, and infuse the plan with support for the realities organizations face city-wide thus enriching NY districts, local organizations and arts agencies as specific regional demographics evolve.
- Spur economic, cultural and community revitalization efforts;
- Create jobs, provide a living wage and benefits to cultural workers;
- Build Cultural Networks led by organizations of color and promote local arts activity as key to the City's economic health among NYC political leadership.

### THE COMPREHENSIVE EMPLOYMENT AND TRAINING ACT (CETA)

- CETA was a federal program that created jobs across sectors including the arts (artists/arts organizations) administered through various city and arts organizations.
- The development of the Cultural Plan should include a review and analysis of this project framing the impact, number of artists employed, etc. .
- CEG members Dianne F, Bob L, Bill A were all products of this program which had an important impact on

employment for artists and provided employees for arts organizations.

### **THE WORKS PROGRESS ADMINISTRATION (WPA)**

Federal Art Project of the Works Progress Administration (WPA) hired hundreds of artists who collectively created more than 100,000 paintings and murals and over 18,000 sculptures. The Federal Art Project (1935–43) was a New Deal program to fund the visual arts in the United States. It was created not as a cultural activity but as a relief measure to employ artists and artisans to create murals, easel paintings, sculpture, graphic art, posters, photography, theatre scenic design, and arts and crafts. The WPA Federal Art Project established more than 100 community art centers throughout the country, researched and documented American design, commissioned a significant body of public art without restriction to content or subject matter, and sustained some 10,000 artists and craft workers

## **IV. ADDITIONAL RECOMMENDATIONS FOR THE PLAN**

### **1. Funding**

- Sustainable funding as a designated line item in the City Budget independent of the funds provided to the Cultural Institutions Group to landmark our cultures and the cultural resources of communities of color. Funding would support:
  - Operations/Administration
  - Projects/Programs
  - Capacity Building
- **Monies earmarked to conduct research and to collect data** that both [on the deficit side] demonstrate a system of de facto cultural apartheid; funding imbalances in the City and [on the surplus end] the enormous economic benefits; cultural pride and social mobility it brings to communities of color.

### **2. Resources**

- Access to information, application and funding processes for capital dollars for equipment, capital improvements, and real estate acquisitions.
- Increased or provision of services and support for individual artists that improve the quality of life so they may better serve our communities such as health insurance, employment, subsidized studio space, and affordable housing.

### **3. Technical Assistance**

- Assistance providing infrastructure development in the form of capacity building, organizational preparedness, professional development, and increased staff provided by intermediaries such as AHA, HAA, NoMAA, other service organizations with a focus on communities of color is needed to successfully endow a foundation of stability, growth, and sustainability to organizations in need.

### **4. Transparent Administrative Restructuring**

To make the distribution of assets more independent and equitable, the recalibration of administrative processes within existing funding agencies is imperative. CEG asks that monies allocated to the group be administered through alternate agencies (i.e. Small Business Service or EDC). Alternatively, the CEG proposes the creation of an independent CEG Administrative office in each Borough.

- In addition, the privatization of public projects and public culture raises concern about the use of private dollars for major real estate developments that impose and/or exclude certain cultural sensibilities. The CEG encourages “socially conscious development” and seeks to ensure that the City makes a concerted effort to landmark cultural/ethnic-specific businesses within the city’s development plans.
- CEG must have a place at the table to make sure that we have input in development projects that impact our livelihood. CEG will review and use as a reference, the 197A plans of Community Boards and Community Benefits Agreements to assess their impact on communities-of-color and how communities-at-large can protect, preserve indigenous groups or its historic residents.

# CCCADI Proposal to The New York Community Trust For Community Organizing to Help Inform New York City's Cultural Plan

## I. EXECUTIVE SUMMARY

The Caribbean Cultural Center African Diaspora Institute (CCCADI) respectfully seeks a grant in the amount of \$10,000 from the NYC Cultural Agenda Fund, housed and managed by The New York Community Trust, to support organizing activities that will be undertaken by CCCADI in partnership with the Cultural Equity Coalition (the Coalition). The Coalition was formed in July 2016 by a **diverse group of cultural producers, individual artists, and arts administrators from underrepresented communities in the New York metropolitan area with a mandate to influence local policy and shift a hegemonic paradigm to one of cultural parity and racial equity**. Most members (approximately 85%) are former participants in the Center's Innovative Cultural Advocacy Fellowship for early to mid-career cultural workers (25-40 years of age) from underrepresented backgrounds. All share both CCCADI's and the Fund's passionate commitment to making cultural equity a bold moral and political priority in New York City as we move forward in the development of the first comprehensive cultural plan in the city's history.

The Caribbean Cultural Center, which is the lead agency on the project assuming full responsibility for the grant on behalf of itself and its partners, has a deep history of work within the Fund's three focus areas of advocacy, policy, and equity and is. The anticipated outcome is the **development and digital publication of a brief that outlines substantial, concrete, realistic policy recommendations for inclusion in the cultural plan, through a series of meetings that will also fortify and connect this network of arts and cultural advocates in NYC**.

## II. CCCADI HISTORY AND PURPOSE

Founded in 1976 by Dr. Marta Moreno Vega, **CCCADI is the only cultural center founded and fully, specifically dedicated to Caribbean culture** and is one of New York City's earliest organizations to focus on the cultural contributions of people of color. Born in the crucible of the Civil Rights Movement, Dr. Vega's vision for the Center emerged from the realization of the utter lack of attention and access to collections and resources documenting African Diaspora traditions. To answer this need, Dr. Vega created the Center with a mandate to value, connect, and advocate for the traditions, history, arts, culture, and advancement of the African Diaspora. Through research, exhibitions, performances, educational programs, and professional development, CCCADI equips individuals to participate in the creation of creative communities and to challenge the status quo by exploring critical aesthetic perspectives as integral to the art and cultural life of the nation.

For most of its 40-year history, **CCCADI has been a trailblazer in seeking justice and equity within the City's cultural arts ecosystem**. In addition to advocating for the cultural and aesthetic contributions of African descendants to world heritage, the Center has been a leader in the local movement to ensure that small community arts groups, groups led by people of color, and culturally and economically diverse artists are as valued for their contributions to New York City's cultural ecology as larger "mainstream" institutions. In 2007, for instance, the

Center was a leading member of the Cultural Equity Group (CEG), a network of community arts organizations and artists of color who came together in the spirit that **people and organizations of designated “minority groups” should have equal access to information, financial resources, and opportunities in the arts policies and funding distribution processes available at the municipal and state levels.** As a secondary goal, the Cultural Equity Group also maintained the objective of finding ways to stabilize the field and ensure that necessary technical assistance and organizational management resources were provided to assure the continued growth of the cultural arts field and to help redress past underinvestment and its effects.

### **III. CCCADI CORE PROGRAMS & CONSTITUENTS**

CCCADI carries out its mission through public art exhibitions, performances, educational programs, workshops, conferences and international exchanges. Prior to the Center’s expansion in 2016, with its relocation to new facilities in a landmark, four-story Firehouse located at 120 East 125<sup>th</sup> Street in “El Barrio” (East Harlem), CCCADI’s programs have reached approximately 20,000 people annually throughout NYC, Latin America, the Caribbean, Africa and Europe. The Center’s programs and pedagogy are informed by Afro-TransAtlantic aesthetics and philosophies and CCCADI consciously cultivates multi-generational audiences, acknowledging the unique gifts of community elders, adults and youth. Our initiatives and our audiences reflect the dynamic kaleidoscope of global Black culture.

While the Center has produced an array of extraordinary programs over the years, the following flagship programs are among those deemed by a range of stakeholders and insightful informants to be of exceptional value and relevance as the Center re-launches its presence in El Barrio: (1) **Innovative Cultural Advocacy Fellowship**; (2) **The Art of Justice Conferences**; and (3) **The Arts of the Diaspora and Place-making**. Taken together, these three programs meet a range of important community-defined needs and priorities, and they attest to **the Center’s proven experience working in all of the Fund’s three focus areas of advocacy, policy, and equity**. Consequently, they also inform the rationale for selecting CCCADI as the lead agency on the presently proposed community-organizing project.

#### **(1) Innovative Cultural Advocacy Fellowship (ICA)**

The principal goal of CCCADI’s Innovative Cultural Advocacy Fellowship is to increase the number of engaged and culturally diverse administrative and management personnel sustainably working in professional theater, performing arts, and visual arts including technical and managerial positions, fundraising and marketing, and to provide a rigorous and inspiring historical context for their work as advocates for cultural equity and cultural democracy. Thanks in part to a visionary seed grant from the New York Community Trust in 2014, the ICA Fellowship has successfully trained 40 early to mid-career professionals from underrepresented communities for leadership and management of NYC’s cultural institutions to date. Within each 16-week cycle, Fellows meet ten times and consume approximately 68 hours of instruction, including about two hours per week of reading assignments and six program days designed as seminar-style presentation and panel sessions. Other activities include site visits to cultural institutions such as El Museo del Barrio and Weeksville Heritage Center, individualized

professional development planning, mentorship from senior arts management professionals of color, a written analysis paper, and group projects. Eligible participants must have at least three years of experience working in the arts and culture sectors; be recognized and recommended by two senior-level professionals in their field; and have a proven commitment to strengthening cultural institutions which serve underrepresented audiences. Fellows receive a stipend of \$750 for committed participation as well as free lunches and admission to arts and cultural venues on program meeting days. **In FY 2017 – FY 2019, CCCADI will train 90 to 100 additional ICA Fellows** (18-20 Fellows per cycle for five, 16-week cycles during the three-year period).

### **(2) The Art of Justice Conferences**

The “Art of Justice Conferences” is a series of interactive panel discussions on specific themes of importance to the movements for racial and cultural equity. The series is co-presented by CCCADI in partnership with New York University’s Department of Social and Cultural Analysis, NYU’s Institute of African American Affairs, the Tisch School of the Arts’ Department of Art and Public Policy, and Columbia University’s Institute for Research in African American Studies. During the most recent conference - the second in the series - a socially, racially, and generationally diverse group of researchers, scholars, cultural activists and policymakers came together for a candid discussion about “Race, Arts Funding, and the Survival of Community-Based Arts Organizations.” The conversation focused on the roots of inequity in the arts with the intent of recommending constructive actions and methods of creating equity now and in the future, while also affirming the importance of sustaining community based organizations that reflect the cultural diversity and art forms of our vibrant city and nation/or of our people. Speakers included: Laurie Cumbo, M.A., New York City Councilmember, Founder of MoCADA; Holly Sidford, President, Helicon Collaborative; Dudley Cocke, Artistic Director, Roadside Theater/Appalshop; Esmeralda Simmons, Esq., Executive Director, Center for Law and Social Justice, Medgar Evers College; David Rios, Director of Public Programming, Children’s Museum of Manhattan and others. **In FY 2017 – FY 2019, CCCADI will co-host nine additional one-day conference events** (three per year), according to a schedule to be determined based upon speaker availability, dates of related events, and other factors and contingencies.

### **(3) The Arts of the Diaspora and Place-making**

The signature program within CCCADI’s Arts of the Diaspora and Place-making line of business is **Trade/itions: Transatlantic Orisha Sacred Traditions**, an annual, multidisciplinary cultural arts weekend event linked with CCCADI’s mission to affirm and celebrate the resistance and resilience of African Diaspora global cultures. From its founding, CCCADI has been dedicated to a comprehensive curatorial approach to presenting the visual, performing and multidisciplinary arts of the Diaspora in all forms, from traditional to contemporary. Today’s Trade/itions annual event is the culmination of varied panel discussions, dance and music concerts, and international conferences hosted by the Center over decades that have focused on sacred African Diaspora traditional cultures that trace their root origins in West and Central Africa. The symposium draws its present title from the wordplay between “traditions” and “trade” – the trade of cultural influences and the enslavement of human beings, and of those historically-traded physical spaces experienced by millions since the close of the 15th century. Incorporating traditional performances, visual arts installations, and critical discussions by historians, traditional leaders, and activists, the two-day gathering showcases the varied

expressions of the Orisha tradition from international cultures, including Cuba, Haiti, Brazil, Trinidad, and the U.S., that are represented in microcosm in NYC. **In FY 2017 – FY 2019, CCCADI will host three, two-day Trade/fairs events during the three year period.**

**The above-described programs highlight the Center’s past and present work in each of the Fund’s three focus areas of advocacy, policy, and equity.** Furthermore, they demonstrate CCCADI’s extraordinary success in mobilizing multigenerational networks of artists, researchers, traditional leaders, students, and political authorities around issues of cultural parity and racial equity and testify to its ability to successfully implement the project as the lead agency.

### **III. PROJECT DESCRIPTION**

The proposed grant would provide key financial support for organizing activities that will be undertaken by the Center in partnership with the Cultural Equity Coalition over a five-month period. Chief among the anticipated outcomes of the collaboration is the production of an Internet publication akin to an eBook that will put forth recommendations for concrete, achievable actions leading toward greater cultural parity within the local arts ecosystem, and equitable access to, and distribution of, the public financial resources to which we all contribute.

As detailed in the **Outline of Proposed Publication to Influence Policy and Advance Cultural Equity, Social Justice and Sustainability of Community Based Organizations in the NYC Cultural Plan (Appendix 1)**, included with the present proposal, the lead chapter will focus on local arts policy specifically and will be introduced by a thoroughly researched brief that enumerates specific recommendations for policy makers and cultural planners. Subsequent chapters will speak to the reality that policy change, while critical, is insufficient in and of itself as a means to achieve the lasting impact we long for. We must have simultaneous changes in the dated narrative of marginalization; in the euphemistic language of “inclusion” and “diversity”; common definition of terms, including “equity”; an asset-based approach that embeds recognition of achievements and assets of communities of color; and more. Together, the publication will make a compelling case for a multi-faceted approach to shifting the current paradigm of eurocentric dominance to one of cultural parity and fiscal equity.

The benefits of the Center working in partnership with the Coalition are manifold, as are the myriad assets that the Coalition brings to the collaboration. While CCCADI staff and Board are seasoned cultural and social justice advocates, the Coalition is comprised of **a younger generation of activists that is ready, willing, and eager to lead and to be heard and seen in full view and in their own voices.** They are individuals employed in arts and culture-related positions in NYC and the tri-state area with institutional affiliations ranging from big-budget museums to grassroots organizations and they are committed to mobilizing their professional and personal networks to attract the widest possible exposure for the publication and project. **This is an organizing effort led by young people of color addressing structural inequities they face each day.**

As former ICA Fellows, most members of the Coalition spent considerable time studying, dialoging and debating the cultural planning process and formulating ideas about how to ensure it advances equity, rooted in their own individual practice. As part of the Fellowship curriculum, they read Local Law No. 46 of 2015 Requiring a Comprehensive Cultural Plan; they read *Diversity in the NYC Department of Cultural Affairs Community*; they debated *Diversity In The Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies*; and they heard first-hand from diversity leaders such as DCLA Deputy Commissioner Eddie Torres, Caron Atlas, Director of Arts Democracy and Co-director of Naturally Occurring Cultural Districts NY, and Frances Lucerna, Executive Director of El Puente. More importantly, they developed, challenged and defined their own thinking on the documents and concepts put forth, and they articulated their conclusions in “final analysis” presentations on key issues and **galvanized each other around intentional strategies, resulting in the formation of the Cultural Equity Coalition, among other outcomes.**

Furthermore, by working together, CCCADI and the Coalition will achieve efficient deployment of our human resources, since CCCADI has previously established a precedent and a platform for advocacy around the cultural plan, through its Art of Justice Conferences; through the Innovative Cultural Advocacy Fellowship; and through Dr. Vega’s courses taught at NYU’s Department of Art and Public Policy, which includes a 4-credit graduate seminar on the NYC Cultural Plan specifically and in a comparative framework with other U.S. cities’ cultural plans taught in spring 2015.

But change never comes easy, and given the political stakes and the acrimony of Culture Wars days, we anticipate climbing hurdles. Specific challenges we anticipate having to overcome in order to be successful include: (1) tension some participants may feel between their desires to candidly put forward their ideas, including constructive critiques of the status quo, and fear of compromising their positions in the field or offending funders; (2) challenges in balancing the project’s time commitment with participants’ work and life responsibilities; and (3) challenge to determine meeting dates that work for the majority. Resolutions might include: the option to participate or to publish anonymously; addressing possible perceived conflicts with employers (if safe and appropriate); use of Doodle Poll to simplify scheduling; and use of conference call-in lines and/or Skype for limited occasions when attendance is impossible.

#### **IV. MONTHLY TIMELINE OF ACTIVITIES FOR THIS WORK**

The principal activities required for successful completion of this community-organizing project are monthly planning and editorial meetings; individual and collaborative research and writing; and development of a simple but effective publicity campaign to promote the resultant digital publication outlining our vision and recommendations for the NYC cultural plan. We will measure success based on our timely completion of project milestones as noted below.

July 2016	Meetings of the Coalition and CCCADI staff to review RFP, brainstorm, define project, and draft outline of proposed publication ( <i>completed</i> ).
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October 2016*	If funded**, monthly planning meetings between the Coalition and CCCADI staff begin, hosted at the Center’s new headquarters in East Harlem. Individual research and writing assignments are agreed on.
November 2016*	Sub-committee formed to author Policy Brief, cornerstone of publication (collectively authored). First drafts of individually authored position papers reviewed and collaboratively edited via Google Docs.
December 2016*	Second drafts of individually authored position papers reviewed and collaboratively edited via Google Docs.
January 2017*	Policy Brief and individually authored position papers finalized. Begin piecing into digital eBook format. Development of publicity campaign with communications framing and key messaging via social media and outreach to key relevant media outlets.
February 2017*	CCCADI Art of Justice Conference (in collaboration with NYU and Columbia University) to focus on the Coalition and CCCADI recommendations for the NYC Cultural Plan. The Coalition and CCCADI prepared for meaningful input into the planning process when the time comes.

*\* Precise dates will be determined via Doodle Poll at a frequency of every three to four weeks.*

*\*\* CCCADI has a foundational commitment to compensated leadership and decision-making opportunities as a core component of its work toward social justice and equity. Further, as working professionals in a field where people of color are significantly less likely to occupy leadership positions at their organizations and holding multiple jobs is common, the Center feels strongly that participants should be compensated for this work.*

#### **IV. CONCLUSION**

As the City moves forward with its work on the first comprehensive cultural plan in its history, the proposed project will help to inform the developing plan by promulgating concrete recommendations for structural changes to the existing framework of public support for the arts for potential inclusion. The project will also strengthen an existing network of cultural workers and social justice advocates and **will promote the leadership of young men and women of color as potent change agents, strengthening cultural democracy.**

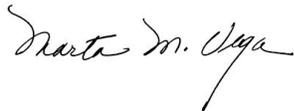
In the long term, the changes that will be offered will help to ensure that small community arts groups, groups led by people of color, and culturally and economically diverse artists are as valued for their contributions to the city’s cultural landscape as larger and “mainstream” institutions. In light of a host of recent national and local reports that have confirmed the lack of “diversity” in arts organizations and art leadership roles, determining the future cultural policy in NYC comes at a critical juncture for this city, which is a model for the nation.

We look forward to continuing to explore a partnership with the NYC Cultural Agenda Fund to advance equity and parity within the city’s arts sector and to embed co-authored and

compensated leadership and decision-making opportunities for underrepresented communities into the cultural planning process at key levels.

If you have any questions or concerns, please feel free to contact our Director of Development, Nicole Reiner, M.A., at 914-433-5928 or nreiner@cccadi.org. Thank you in advance for your favorable consideration.

Sincerely,



Marta Moreno Vega, Ph.D.  
*President and Founder*



Enclosures:   Cover Letter  
                  Letter of Commitment from Partnering Coalition  
                  New York Community Trust Proposal Cover Sheet  
                  Annotated list of CCCADI Board of Directors  
                  CCCADI Operating Budget for FY 2017  
                  Most Recent Audited Financial Statement  
                  CCCADI Equal Opportunity Employment Policy  
                  **Appendix 1** - Outline of Proposed Publication to Influence Policy and Advance  
                  Cultural Equity, Social Justice and Sustainability of Community Based  
                  Organizations in the NYC Cultural Plan

cc:             Nicole Reiner, Director of Development

THE NEW YORK CITY CULTURAL AGENDA FUND  
c/o THE NEW YORK COMMUNITY TRUST

**QUESTION 1: Dissemination Plan for Policy Recommendations**

The dissemination plan for the set of policy recommendations to be advanced by the Cultural Equity Coalition (“the Coalition”) and CCCADI consists of a multipronged approach to making sure that the chosen cultural planning consultants, Hester Street Collaborative, and the Department of Cultural Affairs (DCLA) are made aware of its contents. In summary, dissemination will include:

- A one-day interactive conference focused on our policy recommendations;
- Live Streaming of the conference proceedings;
- Production of a short recap/promotional video of the policy recommendations;
- A social media campaign;
- A press/print media campaign;
- And peer-to-peer networking.

As noted in the joint proposal submitted on August 8, 2016, one of CCCADI’s signature programs is a series of one-day interactive panel discussions on specific themes of importance to the movements for racial and cultural equity called the “Art of Justice Conferences.” The series is co-presented by CCCADI in partnership with New York University’s Department of Social and Cultural Analysis, NYU’s Institute of African American Affairs, the Tisch School of the Arts’ Department of Art and Public Policy, and Columbia University’s Institute for Research in African American Studies. Presently, CCCADI is scheduled to co-host nine additional one-day conference events (three per year for three years), with the next conference confirmed for October 18, 2016. These convenings, which **have brought together a socially, racially, and generationally diverse group of researchers, scholars, artists, cultural activists, and policymakers—including several of the cultural planning consultants themselves as well as representatives from the DCLA and several elected officials**—will provide the perfect platform from which to disseminate the Coalition’s and CCCADI’s cultural policy recommendations.

As part of our dissemination plan, **we will devote an entire Art of Justice Conference to promulgating our policy recommendations for the cultural plan. Cultural Equity Coalition members will present the recommendations in their own words** and we will invite the cultural planning consultants and DCLA officials to offer responses, all within the democratic setting of this popular public event series. To further the impact and reach, CCCADI will Live Stream all Art of Justice Conferences going forward, so the policy recommendations would be broadcast live through the Internet to the widest possible audience.

Additionally, **we will produce a short (3-5 minute) digested video recap of the policy recommendations that we will post on YouTube and promote widely.** This was done following the most recent Art of Justice Conference in mid-March 2016 and, as of August 2016, 332 unique users have watched the video to date (please follow [this link](#) to view it). In the process, CCCADI established a policy for securing permissions from speakers and attendees to be filmed and quoted and retains all rights to the resultant intellectual property.

Further, CCCADI's Communications and Social Media Coordinator, working with two expert PR consultants who have been contracted to work with CCCADI through spring 2017, will strategically and aggressively promote and market the event, the policy recommendations, and the recap video, as they did for the two prior convenings. For example, CCCADI's promotion efforts during the first two Art of Justice Conference resulted in thirteen media placements that generated over one million impressions, were attended by more than 160 individuals (both events were sold out), and were live tweeted on Twitter.

Last, the Coalition and CCCADI will tap the strength of our personal and professional networks to disseminate our policy recommendations via email and peer-to-peer networking. The Coalition is overwhelmingly representative of young women and men of oppressed nationalities of color (i.e. African and Caribbean descendants, Asian & Pacific Islander Nationals, and American Native or Indigenous communities), employed in arts and culture-related positions in NYC and the tri-state area with institutional affiliations ranging from big-budget museums to grassroots organizations, and they are committed to mobilizing their networks to attract the widest possible exposure for the project and the recommendations.

## **QUESTION 2: Influencing the Cultural Planning Process**

Adding to the above-described dissemination plan to influence key empowered individuals who will participate in the cultural planning process, including the Hester Street Collaborative, CCCADI and the Coalition will also pursue direct contact through correspondence and meetings with Mayor Bill de Blasio and with DCLA Commissioner Tom Finkelpearl and Deputy Commissioner Eddie Torres. In fact, the Coalition was already motivated to write and send a letter of introduction to the Mayor urging him to work with the DCLA "to make New York a city of cultural, social, and fiscal equity and not merely of diversity," to quote from the letter, and they enclosed a list of critical questions whose answers will put the Coalition in the best position to influence the cultural planning process given the chance.

**Art of Justice Convening:**  
**Cultural Equity Coalition Policy Recommendations (DRAFT)**

**About ICA**

The **Innovative Cultural Advocacy Fellowship (ICA)**, founded by the Caribbean Cultural Center African Diaspora Institute (CCCADI), advances the development of emerging and mid-career arts-based professionals working in, or transitioning into, public leadership and management positions at New York City cultural institutions, focused on supporting persons from historically underrepresented communities.

**ICA Cycle II**, which took place over the summer of 2016, is leading an initiative to advocate for cultural and fiscal equity in the New York City Comprehensive Cultural Plan. Our efforts to develop policy recommendations, following a course of study through the ICA Fellowship, were supported by a grant from the New York City Cultural Agenda Fund in The New York Community Trust. Thank you.

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**Recommendations**

*The Coalition's recommendations fall into four major categories.*

**(1) Community-Level Engagement and Accountability (Joanna)**

- DCLA to send representatives to community boards citywide. The idea would be to have a closer link between CB and DCLA. CB9 and CB12 both have arts committees who make recommendations on funding which then is passed to our local City Council Member
- Participatory budgeting for arts and cultural projects. Create a closer link. Change criteria so that small CBO can request funding
- Liaise with local officials on issues pertinent to artists. Immigrant Initiative Plan.

**(2) Public and Private Spaces for Artists (Tiffany)**

**Short-Term (1-3 years)**

- Expand [SU-CASA](#) program to other organizations such as homeless shelters, libraries, health clinics, juvenile detention centers, and daycares located in low-income neighborhoods (\$35,800 median household income)
  - \$7500 stipend (~3 months)
  - Coalition for the Homeless (Youth Programs)
  - New York City Coalition Against Hunger (Starving Artists Project)
  - Crossroads Juvenile Detention Facility (NYC Child Services/ACS)

**Middle-Term (3-5 years)**

- [Building Community Capacity Programs](#)

- Cultural groups would help identify key local businesses and lend administrative and marketing support to artist-business partnerships
- DCLA/partner with NYC Department of Small Business Services to sponsor partnerships between artists of color and small, minority-owned businesses to provide affordable work spaces for artists/collectives in low-income communities
  - Commercial Districts (C1, C2, C4) and Manufacturing Districts (M1)
  - Stipend equal to 10% of operating costs for arts-business partnerships (~3 months), particularly advantageous when equipment and materials can be shared
- **Roll-Out:**
  - East Brooklyn neighborhoods of East New York, Brownsville, and Cypress Hills; South Bronx (Melrose, Hunt's Point and Mott Haven)
  - South East Queens (including Jamaica); Northern Manhattan (including Washington Heights and Inwood)
  - Target neighborhoods that are over 40% foreign-born and/or where median income is less than 80% (~\$40,569) that of New York City (~\$50,711)
    - Low% (Self-employed): Queens Village, Flatlands, Coney Island
    - Medium%: Flatbush, Sunset Park, Elmhurst/Corona, Sunnyside and Woodside, University Heights, Jackson Heights, South Crown Heights
    - High%: Ozone Park/Woodhaven, Bayside/Little Neck, Sheepshead Bay

### ***Long-Term (10 years)***

- Work with De Blasio's administration to ensure promised allocation of 1500 units of artist housing and 500 artist spaces
  - Hire a Program Manager of Artist Live-Work Spaces to meet regularly with HPD
- Work with NYEDC, CDCs, and Business Improvement Districts
  - Encourage the use of empty storefronts as arts spaces
  - Leverage state real estate assets, including old psychiatric centers and hospitals, to address workspace affordability challenges
  - Incentivize the building of artist housing instead of underutilized small hotels which can then be converted to shelters (Jamaica, Queens)
- New zoning tools for live-work collectives in manufacturing districts
  - Ex: M1-5A and M1-5B districts mapped in SoHo/NoHo, artists may occupy joint living-work quarters as an industrial use
  - Floor-Area-Ratio bonus for developers who provide an additional 5% of their space for live-work apartments for low-income artists

### **(3) More Diverse Arts, Culture, and History Education (Ken)**

We are in a time of increased awareness about the importance of the arts to a well-rounded educational experience. What has come to be known as the Stringer Report in 2014 brought to light the blatant inequities of access to high quality arts education for schools with students that are predominantly from African descent (42% of schools without certified arts teachers are in the South Bronx and Central Brooklyn). In response, Mayor DeBlasio allocated an additional

\$23 million for arts education for the city of New York. Now we have the Every Student Succeeds Act (ESSA), recently signed by President Obama, that incorporates the arts as part of STEM education, allowing broader use of Title I funds and greater flexibility for schools to use those funds for the arts and has an increased focus on a “well-rounded” education which expressly includes the arts.

These efforts at the city level especially, but indeed at the national level, are beginning to address the inequities of access that students of color experience most heavily. But we as advocates for honest cultural equity cannot stop there. It’s not enough for our students to have access to arts education if they cannot see themselves and realize the value of their own cultural perspective in that curriculum. Particularly for students of African descent, the arts provide a powerful link to their cultural heritage, a site of resistance to oppression and allows them to see themselves in their educational experience which leads to increased engagement. When teacher training and education standards continue to focus solely on the European cultural standpoint, there is little room to respond to the needs of students of African descent that these new efforts are aimed at serving. There is no shortage of knowledgeable professionals and organizations that address this need in their work. It is a matter of strategically coordinating that work to broaden its impact.

#### **Recommendations**

The following recommendations are aimed at refocusing existing efforts in the mayor’s additional \$23 million dollar arts education support towards embedding cultural specificity into the new and existing arts programs across the city.

- 1) **Support sustainable partnerships between schools and local arts organizations that embed culturally inclusive arts education practices into arts curriculum through robust professional development for teachers and in class residencies for student engagement. (3-5 years)** At least 5-7% of the city’s arts funding should go to supporting these residencies that not only embed these practices into curriculums but also into the institutional memory of the schools. They also allow schools to develop programs while simultaneously re prioritizing their budgets to continue to support this type of work internally. Throughout the initial stages, this effort should be coordinated by DCA/DoE OASP in conjunction with the community of arts organizations and schools to monitor results as well as document and share best practices with the intention of devising a model that can align with state standards.
- 2) **Embed culturally relevant arts education practices into the training of new teachers and advocate for this type of training in the state certification requirements.** Once a tested and proven model is developed through these culturally diverse coalitions of stakeholders, it can then be taken to college and universities that offer teacher training programs in order to begin to embed this work into the state level certification process. A great place to start is through the Alternative Certification Program which is currently a collaboration with Lincoln Center and Hunter College to train and support 120 new certified arts teachers to work in public schools over a 3 year period. If that program is continued and funds redistributed to the arts organizations, agencies and individuals involved in developing the culturally relevant arts education model (50% of the portion of the current \$360K for this program that is allocated to Lincoln Center for additional training), we can begin to embed this training into the certification requirements of these new teachers.

#### (4) Funding Redistribution for Equity

- **Revisit and amend the current arts funding process: (Niki)**
  - Our research shows that the present arts funding process amounts to a *de facto* cultural policy that has systematically underfunded small and mid-sized arts nonprofits and groups led by people of color (which are mostly small) for decades.
  - For example, past DCLA adopted budgets confirm that the *vast majority* of tax-derived funding for NYC arts groups (nearly 80%) goes directly to a small elite group of 33 organizations, the Cultural Institutions Group or “CIGs” with a median budget size of \$8.3 million. **Three** out of the 33 reported budgets over **\$400** million in 2013, according to their IRS Form 990 filings.
  - Not only are these 33 chosen organizations guaranteed the lion's share of funding on an ongoing basis, but, crucially, they are granted these funds *without the need to go through the time and resource-consuming competitive grant process* that the city's other 1,000 diverse culturalists – the so-called “programs group” must traverse.
  - **What this means is that**, paradoxically, the institutions that are best positioned to withstand this competitive drain on human resources, are precisely the ones who are currently exempt from the requirement.
  - Compounding this inequity, Cultural Affairs grants *additional important benefits* to the CIGs, from subsidized utilities and insurance, to the ability to expend grant funds on staff salaries, that could play an essential role in improving the health of the wider organizational ecology if they were extended to the field as a whole.
- **In order to transition this system toward equity and improve the health of the majority of cultural organizations that are disadvantaged by this system, the coalition proposes the following:**
  1. **The Cultural Plan should call for transparency about the benefits afforded to CIGs, in addition to their much larger share of the DCLA expense budget.** These benefits should also be explained in the DCLA's Annual Report, where at present there is hardly any information on the CIGs, as compared with what is published for the “programs group.”
  2. **The Cultural Plan should call for transparency about what the criteria are for becoming a CIG** - How are decisions made as to which organizations are eligible? What is the process that an organization should pursue if they are interested in obtaining CIG status? What is the role of lobbyists?
  3. **Help cut operating costs across the sector by extending the ability, enjoyed by the CIGs, to apply DCLA grant funds to *general operating costs such as staff salaries and administration*, to the programs group. Leverage this moment to take action in response to the wealth of data proving the detrimental effects of the current project grant-based system** in sustaining a “nonprofit starvation cycle,” which studies show has impacted ethnically and culturally specific organizations most negatively.

4. **And most importantly given this, the Cultural Plan should establish a dedicated general funding program of \$5 million for organizations of color that is written into the City's arts and culture budget.** Seize this opportunity to correct the deep underinvestment and competitive burden on small and mid-sized organizations that have resulted from current policy. **With budgets in the small to mid-sized range, even the City's most venerable arts and cultural organizations of color continue to receive piddling amounts of public funding as compared with the CIGs who have benefitted from decades of financial support including critical general operating dollars.** The Cultural Plan should begin to reverse this inequity by providing a stable source of support that will allow orgs of color to invest in their operations in the manner necessary to promote further development, which benefits the entire city.
  
5. Last, more impactful than continuing to try to diversify white organizations, such as the new CUNY internship funding for the CIGs, **the Cultural Plan should redirect resources to the organizations of color that are doing this work AND that do not ignore or feel uncomfortable talking about the reasons such programs are needed in the first place. These programs have tremendous appeal and benefits for underrepresented arts professionals, but because they fail to use the "safe" (read: hegemonic) language of so-called "diversity," the work is not always well understood by private funders.**

That the City budget for FY 2017 incorporates a 10-million-dollar increase for arts and culture is amazing. But now it's time to ask hard questions about how that funding is to be shared. Will the current inequitable system reign, or can the Cultural Plan help reform the system toward cultural equity?

#### **Cultural Asset Mapping (*save for questions?*)**

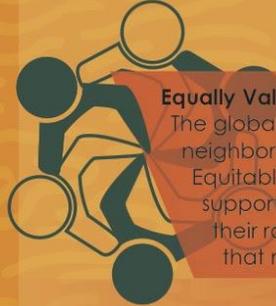
- Develop an app where arts professionals can check in at places they work, how much they pay or get paid, how far they travel, how many attendees, etc.
- Look to other cities, such as Philadelphia's Culture Blocks C4 Mapping Tool or New Orleans, for cultural mapping models.
- NYC branding itself as the next Silicon Valley: make tech firms a partner in cultural sustainability initiatives.

# CREATE CULTURAL EQUITY NYC

## NEW YORKERS – AN INCLUSIVE CULTURAL PLAN

**TOWARD A PLAN THAT VALUES THE RACIAL AND CULTURAL DIVERSITY THAT IS NYC – BE AN INTEGRAL PART OF THE PROCESS!** The spectrum of cultural aesthetics and experiences makes NYC an international city of creative neighborhoods and is its most valuable asset.

### The Issues



#### Equally Valuing the Racial and Cultural Diversity in NYC

The global cultural arts thriving in New York City are critical to all our neighborhoods, which must be valued and financially supported. Equitable financial distribution of public funds must be provided to support sustaining all representative neighborhood histories, their racial character, and the artists and cultural institutions that reflect these vast international communities.

#### Global Culture and Arts Education

Support for education curricula and community-based master artists that bring the racial diversity, international cultures of New York City, and the world into the classroom. Building upon the newest initiatives, students must see their histories and cultures respected and reflected from as early as Pre-K.



#### Artists and Cultural Workers Employment Program

Employment opportunities akin to the historical WPA and CETA programs are essential to supporting the creative capital that leverages the innovation from untapped talent and expertise present throughout NYC. Economical health insurance programs for independent arts and cultural workers and those in small and mid-size institutions should have affordable low premium rates.

#### Accessible and Affordable Spaces for Artists

Affordable housing and workspace for artists and cultural workers are integral to the fabric of communities and neighborhoods sharing their creative knowledge. Accessible housing and workspace for artists will allow them to continue to contribute to their community's cohesion.



#### Citywide Arts Public Relations and Marketing Campaign

Assistance spotlighting the wide range of ethnic, historical and cultural experiences makes NYC a premier destination. A major citywide campaign highlighting community-based as central destination points for local and international visitors, together with the local businesses that maintain healthy neighborhood ecologies.

#### Culture, People's Landmarking and Stabilizing Community

Vibrant historic communities like East and West Harlem, the Lower Eastside, Chinatown, et.al., must be preserved in all their glory. Top-down real development and speculation is destroying and displacing these long-standing ethnic communities that have made NYC legendary for its cultural innovation worldwide. The vibrancy of New York City depends on the racial diversity of ethnic communities that makes us unique and a sanctuary city.

