

**Submitted on-** 4/4/2017

**Name of Event** - Breakfast for Arts & Culture 1: Bring your Big Ideas

**Date of Event** - 12/22/2016

**Location of Event** - Smithsonian National Museum of the American Indian

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Martin E. Segal Theatre Center and partners from CAF grant

**Event Contact/s** - Brad Burgess bburgess@gc.cuny.edu

**What type of engagement was this?** - Convening/ Conference

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

**Who were the attendees?** - Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers, etc.), Arts Administrators, Educators / Teachers / Teaching Artists

**Please provide some demographic details about the attendees.**

Ages from 30-75, fairly diverse racial group, close to 50% ALANA, income not asked but most in attendance admins at different orgs

**What activities/ material from the CreateNYC Toolkit did you use to engage people?** - None

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

We had our own survey, results in attachment sent to email

**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), Art in Public Space (How public art and artists are selected), Citywide coordination (Arts and culture across City agencies), Neighborhood character (Prevent displacement of culture and communities through planning and community development)

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

Affordability, especially with space, and programs and funding that grant space in some way. Housing, jobs not gigs...etc

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

Education and Access/Equity. Schools with arts programs and encouragement to students to be artists create more artists. Affordability and everything.

### **Synthesis of Event**

There was an eagerness at this point of the process still. People were hopeful about working towards something together, and grateful to have an opportunity to talk.

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

Lots of recommendations in the email attachment. Housing and jobs.

### **Please share quotes and stories that help illustrate key points from your discussion.**

John Haworth delivered a keynote that gave an overview of the inner workings of some of the departments in the city. It was a short masterclass in the bureaucracy of the upcoming process, and gave some context to the history and the system we were engaging. In the email attachment, lots of quotes and interesting survey answers.

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

I have not used the toolkit in my event

### **Message to the CreateNYC Team**

Thanks for your work, patience and commitment.

**Submitted on-** 4/4/2017

**Name of Event** - Open Call Town Hall CreateNYC

**Date of Event** - 3/22/2017

**Location of Event** - Graduate Center CUNY 365 5th Avenue NY, NY 10016

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Martin E. Segal Theatre Center and partners from CAF grant

**Event Contact/s** - Brad Burgess bburgess@gc.cuny.edu

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

**How many people attended the event? (Overall)** – 15-30

**Who were the attendees?** - Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers, etc.), Arts Administrators, Educators / Teachers / Teaching Artists

**Please provide some demographic details about the attendees.**

ages 25-60, %80 white, even gender split

**What activities/ material from the CreateNYC Toolkit did you use to engage people?** - None

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

Simply an open call for folks to present something in response to the plan.

**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), Art in Public Space (How public art and artists are selected), Citywide coordination (Arts and culture across City agencies), Neighborhood character (Prevent displacement of culture and communities through planning and community development)

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

Access, Equity and Social/economic impact.

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

Access, equity and social/economic impact. Some people presented on existing organizations that provide services to the field. Some folks presented on needing services. They connected immediately. A burlesque performer/organizer spoke to similar issues of not knowing where to find support for small budget, individually produced events, and late night/adult performers not being made to feel part of the scene in these discussions.

### **Synthesis of Event**

Still some remaining hope for the plan from attendees, though more emphasis put on existing programs than in earlier events. Not easy to offer space for folks to communicate ideas on the plan. Still many people who did not know about it, or understand what it meant for them. Even when folks were reached and seemed interested and thankful for being included, their attendance did not follow in many cases.

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

The biggest one was to support services like ArtsPool, that with more funding could help many many groups with services that could create a more equitable playing field for organizational capacity, compliance and administrative support.

### **Please share quotes and stories that help illustrate key points from your discussion.**

One good story was an Indie Film Festival producer had not heard of fiscal sponsorship, was connected to a group that provides fiscal sponsorship (The Field) right in the seats at the event, and had come specifically hoping to find solutions for that problem.

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

I have not used the toolkit in my event

Video link in email response

### **Message to the CreateNYC Team**

More thanks.

**Submitted on-** 4/4/2017

**Name of Event** - Town Hall CreateNYC

**Date of Event** - 3/22/2016

**Location of Event** - Smithsonian National Museum of the American Indian

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Martin E. Segal Theatre Center and partners from CAF grant

**Event Contact/s** - Brad Burgess bburgess@gc.cuny.edu

**What type of engagement was this?** - Convening/ Conference

**How many people attended the event? (Overall)** – 1-15

**Who were the attendees?** - Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers, etc.), Arts Administrators, Educators / Teachers / Teaching Artists

**Please provide some demographic details about the attendees.**

Speakers were artists, organizers and students of color

**What activities/ material from the CreateNYC Toolkit did you use to engage people?** - None

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

We wanted to hear in an open way from artists in response to the plan, outside of the discussion issues named and the administrative nature of most engagements to that point.

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

It was open visioning.

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

Personal stories and interests/ideas/desires/concerns

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

It was hard to connect these stories and visions to the plan concretely.

**Synthesis of Event**

It was definitely designed to open new space in the conversation in parallel to the organizational responses and convening. The audience was almost non-existent, and it felt like a fatigue around the organization of the plan had set in. Folks were very happy about the opportunity to come together and encouraged by the prompt, but curious and frustrated about the lack of attendance. It was clear that personal challenges of family, children, work life/art life balance, opportunities in the general financial flow of the city...were all very large concerns and lacking connection to the development of the plan thus far.

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

A way to make a more wholistic approach to the idea of a cultural community. Dinner, shopping, sidewalks, neighborhoods, schools, and art and culture truly coalescing to make our cultural lives...

**Please share quotes and stories that help illustrate key points from your discussion.**

Artists spoke of issues with bringing children to work, having limited spaces in outer boroughs to pursue neighborhood work, disconnects from neighborhood to neighborhood, histories of inequity, histories of triumph in times when certain aspects of producing culture were easier.

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

I have not used the toolkit in my event

Video link sent

**Message to the CreateNYC Team**

The most thanks.

**Submitted on-** 3/29/2017

**Name of Event** - All day CreateNYC Symposium, Real Estate and Space breakout session

**Date of Event** - 3/22/2017

**Location of Event** - Segal Center

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - IndieSpace and Downtown Art facilitated the real estate and space breakout session, Segal Center hosted the all day symposium.

**Event Contact/s** - Randi Berry, Exec Dir of IndieSpace - randi@indiespace.org, Ryan Gilliam, Downtown Art - ryan@downtownart.org

**How many people attended the event? (Overall)** – 6

**Who were the attendees?** - Residents, Seniors, Parents, Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers etc.), Arts administrators, City Staff, Small Business Owners

### **Synthesis of Event**

Larger symposium with break out sessions. IndieSpace and Downtown Art facilitated the break out group on Real Estate and Space. We decided to explain the process thus far, discuss some of the real estate suggestions that have been made (use of public space, affordable housing for artists etc) and then asked the members to discuss their experience with space and art in the city. We brainstormed from there and tried to come up with solutions that would directly impact the attendees' real estate and space issues.

### **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), Affordability (Live, work and presentation space for artists), Art in Public Space (How public art and artists are selected), Citywide coordination (Arts and culture across City agencies)

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

The group prioritized City-wide coordination and affordability.

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

Intermediary supports between cultural orgs and real estate. DCLA providing support for orgs that can help facilitate relationships between cultural orgs and the real estate community. Help in navigating the process. Local community and cultural relationship mentoring and learning. Arts and Culture as partners in disaster relief and resiliency. Artists in residence in all city agencies.

**Please share quotes and stories that help illustrate key points from your discussion.**

One group discussed the struggle they had locating a space. Once they found one they had a hard time navigating the leasing process. If DCLA could have provided guidance through the process they may have found space years before they ultimately did. The gathering of artists in the East Village and LES after Sandy was used as an example of how artists mobilize and should be used in disaster recovery. They are catalysts for resilience in a neighborhood.

**Message to the CreateNYC Team**

Overall it seems there is a call for more interaction from the DCLA with the artists in the city. They want to see the DCLA use its resources to make connections, create resources and guidelines, instructional opportunities to interact.

**Submitted on-** 3/29/2017

**Name of Event** - New York Breakfast for Arts and Culture Seeking Solidarity & Synergy Between CIGs & Program Groups

**Date of Event** - 2/16/2017

**Location of Event** - Gibney Dance 280 Broadway NY NY 10007

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Segal Center, Gibney Dance, The Field, Museum of the American Indian, Center for Arts Education, One Percent for Culture

**Event Contact/s** - Burgess, Brad [bburgess@gc.cuny.edu](mailto:bburgess@gc.cuny.edu), Lisa Robb [lisa@caenyc.org](mailto:lisa@caenyc.org), Jennifer Wright Cook [jennifer@thefield.org](mailto:jennifer@thefield.org), Kara Gilmour [kara@gibneydance.org](mailto:kara@gibneydance.org), "Chen, Margaret" [ChenM@si.edu](mailto:ChenM@si.edu), "Hentschker, Frank" [FHentschker@gc.cuny.edu](mailto:FHentschker@gc.cuny.edu), Heather Alexa Woodfield [heather@oneforculture.org](mailto:heather@oneforculture.org), Wilfredo Hernandez [wilfredo@thefield.org](mailto:wilfredo@thefield.org)

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

**Who were the attendees?** - Arts administrators

### **Synthesis of Event**

Group discussions with CIGs and smaller arts institutions around issues of equity, access and funding

### **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), Art in Public Space (How public art and artists are selected), Citywide coordination (Arts and culture across City agencies), 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 your overview, what were the key recommendations from your discussion that can inform the cultural plan? Please describe.**

- Collaboration and cooperation are needed for success
- Equity -access, ownership, integration
- Create a Cultural fund supported by cultural equities
- Focus on arts education and funding sources
- Shared common messages/language
- Asking for 1% of city budget - per capita funding across five boroughs \$270

- Program group receiving benefits in line with CIG's
- Visible data and transparency
- Multi-lingual access
- Organizational infrastructure reflective of target population
- Striving to accurately reflect audience
- Allowing voices to be heard ~ speaking up when inequity is present
- How to invite people into the conversation
- Expanding definition of culture to include heritage
- Dedicated manpower and budget to a community liaison
- Board/leadership sharing in addition to shared resources
- Workforce development (Allocate a percent of designated funding to CIGs to work with smaller groups)
- Online mapping project to list free spaces for admin to use
- Paperwork is a huge barrier

**Please share quotes and stories that help illustrate key points from your discussion.**

At the onset of this session an elder woman of color raised a concern regarding a discussion of equity in a room with an inequitable representation present. Rather than this issue being addressed at the moment, the woman was silenced by the white male host. The woman left the room, feeling that her voice was not welcome. Following this encounter, a series of conversations ensued addressing the issue that occurred and the misogynistic and racist implications - as well as our complicity as observers in not interrupting the situation.

**Message to the CreateNYC Team**

Top 3 points from tables reported out NEW YORK BREAKFAST FOR ARTS AND CULTURE

#1

- Collaboration and cooperation are needed for success
- Equity ~access, ownership, integration
- Create a Cultural fund supported by cultural equities

#2

- Collaboration for advocacy - Partnerships with government agencies
- Focus on arts education and funding sources

#3

- Develop and maintain partnership between Cultural Institutions Groups and partner groups
- Shared common messages/language
- Approaching conversations about equity with aspiration

#### #4 + #5

- Asking for 1% of city budget ~ per capita funding across five boroughs \$270 Million; unifying asks.
- Program group receiving benefits in line with CIG's
- Working as a sector to advocate for funding related to cost of living issues
- Decentralized access to funding

#### #6

- Expansion to be more representative
- Visible data and transparency
- Multi-lingual access
- Organizational infrastructure reflective of target population

#### #7

- Collaboration ~ communication flows cross-organizationally mingling
- Equity is a concept ~ how to make it tangible?
- Striving to accurately reflect audience
- Allowing voices to be heard ~ speaking up when inequity is present
- How to invite people into the conversation

#### #8

- Expanding definition of culture to include heritage
- Dedicated manpower and budget to a community liaison
- Creating communication tools and resources to map groups

#### #9

- How do we empower disenfranchised communities?
- \Re-evaluate financial allocations; equal value on services
- Board/leadership sharing in addition to shared resources
- Workforce development (Allocate a percent of designated funding to CIGs to work with smaller groups)

#### #10

- Online mapping project to list free spaces for admin to use
- Paperwork is a huge barrier
- Permissions to share invites/access to unrepresented groups who should be a part of conversations and action plans

Additional notes:

Most significant theme is a resounding cynicism about the plan in general and its ability to adequately engage and address the real issues orgs at all levels face. Lots of solidarity in that, and most of the conversation settled in there.

Second most resounding theme is that there is no animosity from smaller groups to larger groups. Solidarity around willingness to collaborate Also solidarity in how hard it is to make anything happen outside of one's own institution even when there is a willingness.

Time and money and attracting audience creates obstacles for the partnerships and collaborations.

The CIG partner at the table from the Met talked about the divisions within the CIGs, and that there is a ton to do within the orgs before.

Confusion around how the plan will take the input that people are giving.

Solidarity in wishing the DCA had greater organizational capacity.

Recommendations around increasing DCA capacity to work with other city agencies, including public education and public housing...acting as a vehicle for CIGs and smaller orgs to connect to them While increasing the "pie" is a good and worthy effort, the City should re-examine how the pie is being split among arts organizations The current allocations are based on rules that were set decades ago that are no longer relevant and do not serve the NYC population There should be a more equitable split among CIGs and program orgs - necessary to support orgs that are truly community-based and reflect the cultures of all of NYC's population If the DCLA does not want to reallocate the current funding, they could require that CIGs spend a certain percentage of their grant towards partnerships with program organizations Require Board Member-sharing - Designate 1 or 2 CIG Board members to sit on the Boards of the program orgs and vice versa DCLA to support healthcare and pension benefits in program organizations that it currently provides to CIGs Invest in workforce development / provide stipends or salaries for people of color to gain experience in the arts management fields Equity not just about money. It is opportunity, ownership, access, coming to the kids, green space and clean air to breath. economic democracy. How do we build off of what we achieve? It is daily practice as a team Cultural fluency and ability to look beyond the walls. Look beyond the positions of privilege and how to lead that? Equity is traditionally removed because of greed. Making individual choices in the context of the community. Including voices by seeking out voices Desire for institutions to reflect the population of the city Relationships to solve iterative issues as well as artistic access. Partnering orgs with resources with those that do not. How to sustain? When the funding dries up the opportunities vanish. Paying interns livable wage important to build future of sector Reality that many artists make more money outside of NYC Offer opportunities for small organizations to present programming through CIG partnerships Create coalition Important to facilitate partnerships: speed dating, list serves, communication strategies and tools, opportunities to exchange ideas, sharing knowledge CIGS spread the love through introductions - operate outside the bubble Cultural fund supported by corporations who benefit from the cultural sector humor - stories to musical sketch comedies joint partnership with the DOE 87%/13% Grants on web data needs to be on line budget requirements: partners, education - charted by regents serving public K-12 NYC ID

**Submitted on-** 3/30/2017

**Name of Event** - New York Breakfast for the Arts: Students, Careers and the Cultural Plan

**Date of Event** - 3/8/2017

**Location of Event** - CUNY Graduate Center, 365 5th Ave, New York, NY 10016

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - The Martin E. Segal Theatre Center, The Field, Gibney Dance, Center for Arts Education, New Yorkers for Culture & Arts, Smithsonian National Museum of the American Indian

**Event Contact/s** - Brad Burgess, Martin E. Segal Theatre Center (bburgess@gc.cuny.edu)

**How many people attended the event? (Overall)** – 8

**Who were the attendees?** - People of Color, Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers etc.), Arts administrators, Educators/ Teachers, Students

### **Synthesis of Event**

This event brought to light some of the unique challenges that students in higher education face as they train to enter into the arts/culture sector - either as an artist, administrator, or educator. Access to opportunities and funding; training about how to navigate the NYC cultural landscape; and support for community-based work were among the top issues discussed.

### **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), 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 & Access

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

How does this plan and its policies address the xenophobia and inequities resulting from the current government administration and its effects on our cultures and communities? When we discuss work in/working with the "boroughs" it is often vague and not respectful of the cultural nuances/realities of each borough. Boroughs need more support to build their own networks and resources. Higher education institutions have a serious role to play in advancing equity and access in the arts and culture sector - from the way artists/cultural workers are trained, to community arts offerings, to unused spaces and resources - these institutions can help to fill in the gaps in the sector - especially an institution such

as CUNY, since it lives and serves in each borough. Some educators in the room felt like it was unethical to be teaching arts to students (acting specifically) since they are poorly preparing them to enter into the NYC market. How can the city help to lift artists up out of training and connect them with the info they need to get/make work? We should be empowering local cultural producers to make new work with their communities and celebrate the work that already lives there - instead of just funding an audience development program that increases audiences for Lincoln Center or The Met. If the arts and culture community in NYC is not gonna address the need for radical change in our society, who is? Community board need to be a part of the ongoing arts/culture discussions and processes - how can we empower them more in this plan? New York City has all the resources it needs - but the distribution of resources keeps inequity in place.

**Please share quotes and stories that help illustrate key points from your discussion.**

One of our participants discussed giving a professional development talk for a cohort of senior dance BFA students at a prominent NY institution - these students were about to enter into the professional world, but they didn't even know what a non-profit organization was! How can we bridge the gaps between training and practice in a city that is already difficult to live in and navigate for young people?

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

**Name of Event** - CREATENYC ALL DAY SYMPOSIUM & TOWN HALL: Creating Equity in Facilitation, Committee Structure and Other Ways to Disrupt Racism and White Supremacy

**Date of Event** - 3/22/2017

**Location of Event** - CUNY Graduate Center, 365 5th Ave, New York, NY 10016

**Borough** – Manhattan

**Event Host/s or Sponsor/s** - Martin E. Segal Theatre Center, The Field, Gibney Dance, New Yorkers for Culture & Arts, the Center for Arts Education, and the Smithsonian National Museum of the American Indian

**Event Contact/s** - Jennifer Wright Cook (Executive Director, The Field), [jennifer@thefield.org](mailto:jennifer@thefield.org); Wilfredo Hernandez (Program Manager, The Field), [wilfredo@thefield.org](mailto:wilfredo@thefield.org)

**How many people attended the event? (Overall)** – 28

**Who were the attendees?** - People of Color, Artists and culture bearers (e.g. visual artists, musicians, poets, dancers, performers etc.), Arts administrators, Educators/ Teachers

### **Synthesis of Event**

This event was conceived in response to a racist and misogynistic encounter that occurred at one of our recent working group's breakfast programs. An elder and a leader of color in the arts community was silenced while trying to share their initial thoughts on the lack of diversity in our planning committee, the representation of organizations in attendance, and with the NYC cultural planning process altogether. This encounter (and the facilitation that led to it) was critiqued by many of our colleagues present at the event and we felt it vital to: examine the situation, challenge our own group norms and work to make it a teachable moment for all involved. This led us to design a session that was open to the public focusing on concrete strategies individuals can use to disrupt bias and white supremacy. Many resources were shared, including scholarly articles on white culture and privilege and challenging guidelines for social justice education. The group discussed their own experiences with racism and working in/navigating white organizational culture. A video was shared with five concrete ways to help disrupt racism as a bystander. A follow up email was also sent to participants with links to additional trainings and resources and attachments of the aforementioned documents. This two-hour session was very well attended by a diverse group of artists and cultural workers and kicked off the CreateNYC All Day Symposium & Town Hall. It was also facilitated by artist Sarita Covington.

### **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), 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, for obvious reasons - the entire session was created in response to an a situation that was inequitable.

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

One of the main realizations that came out of this workshop was that white organizational culture and supremacy is the norm across the sector. As Sarita Covington, our facilitator puts it, it is “water to the fish.” It informs the very structures the nonprofit arts sector is based and run upon. One key recommendation is for all groups who receive DCLA funding would be required to participate in mandatory anti-racism training and ongoing professional development. With that in mind, however, we believe that if the City is truly committed to equity and inclusion then anti-racism training and ongoing support must be connected to funding and program implementation.

**Please share quotes and stories that help illustrate key points from your discussion.**

If you can, please send us a pdf copy of this submission for our own internal records. Thank you!

## **NY Breakfast for Arts and Culture - 12 22 16**

### **Hosted by NYCT Grantees:**

*The Martin E. Segal Theatre Center (Graduate Center CUNY), The Field, Center for Arts Education, Smithsonian Museum for the American Indian, Gibney Dance, One Percent for Culture.*

*Location: Smithsonian Museum for the American Indian*

*Opening Remarks by John Haworth (video recording)*

### **Survey Results:**

The following survey was administered at five breakfast tables of about 7 people each. Approx. 40 guests total. 26 respondents. It is important to note that the questions elicited confusion around unpacking the idea of cultural work, administrative work, artistic work etc. and also around the notion of full time, part time, and wage earning for artists and cultural work (non administrative). The major takeaway being that it is important to unpack the 300,000 jobs claim made at the CreateNYC events. Results detailed below.

*Do you work at an arts and culture based organization? (for the purposes of this survey, please include science and also cultural heritage organizations)*

100% of those who answered, answered yes, and from the following questions, 100% yes all around.

*Are you an artist or cultural worker?*

100% yes

*Are you an administrator or office employee?*

100% yes

*If yes to both do you feel you have a healthy balance in working hours/activities?*

14 no, 6 yes, 6 neutral or no answer

*If these do not apply to you, do you have enough art and culture in your life?*

13 yes, 6 no, 7 neutral or no answer

*Yes or no, what are the factors that either allow or don't allow for that to happen?*

13 some combo of time/money/energy as why not, several that cite working at a cultural or as the reason they make it happen, one person cited good scheduling, and several cited having friends and access to tickets.

*How many full time artists or cultural workers does your organization employ?*

30, 20, 25, 1, 8, 0, 23, 30, 10-15, 28, 7, 300, 1, 8, 1, 5, 15, 0, 0, 5

*How many part time?*

20, 30, 15, 3, 4, 85, 44, 15, 10, 10, 4, 1000's, 0, 6, 0, 6, don't know, 0, 33, 4-6, 30-40 on per project

*Does your organization have enough staff to fulfill its mission?*

4 yes, 16 no, 6 neutral or no answer

*How many artist or cultural workers do you know that make their full wages from their art or cultural practice?*

30%, not many (some teaching artists), not many, a too small minority, 2 out of 2000, lots of admins but a few artists, not many perhaps 10, 60%, not enough, about 200, many but poverty levels, 25%, 5-10%, a lot but admin (not creators), hard to say 20? 200? (depending on how well I know them), not from their artistic practice, most have other full time jobs, many, couldn't survive without teaching, no answer from the rest

***At the bottom of the survey was an open area for people to write their "big ideas." There are some repeats, but those are left in to include recognition of ideas with more traction at different tables. These are unorganized in order to be an unfiltered list of ideas, for people to***

*access and interweave and define into categories or not as seen useful.*

- Unused space in schools used by artists for rehearsal and studio space, there is a model with the CUNY campus extra space being used for dance co. rehearsal space. Is there more use of CUNY spaces for artists? It was also noted that visual artists might not work due to concerns over hazards and materials and freight in and out.
- ArtsSpace and PS 109, ask Arts Space for some ideas to inform the cultural plan. Also the Manhattan Plaza project was referred to which allowed organized labor for the arts to occupy the apts.
- Examine the law created when affordable housing guidelines were set. We think that due to an internal squabble re lawyer on lawyer feud that occupations were struck from being an eligibility category (therefore no artists). Could this be reviewed and see if it is still the best reg and could artists be added (understood income requirements would still need to be met)?
- Worker Coops –city funded artists worker coops for industries and could the artists create coops. These groups are oriented about geographies (city council districts)
- Hold developers accountable for cultural space promises
- More umbrella organizations for support small orgs and individuals
- City organized artist resource center (online and in person)
- Connects artists to vacant spaces (corporate?)
- Offer incentive to organizations donating space
- Foster infrastructure sharing by smaller groups
- Pay artists to do their own admin
- New grant for budgets below 500k
- Subsidies for shop spaces
- Create or fund a new database of all performances in NYC (searchable by tourists)
- Provide incentives for CIG's to team up with smaller groups
- Find new ways to quantify cultural and economic impact of the arts
- Share discoveries of success on national level so they can be replicated or scaled
- Repeat this whole process in 5-10 years
- Learn and articulate how small groups and artists support mainstream culture through research and development (read study at brooklyncommune.org)
- Understand Baumel & Bowen study “performing Arts: The Economic Dilemma (1965)”
- Make CIG's create community advisory boards
- Create artist healthcare exchange
- Partnerships!
- Need for general spectators
- Create space/resources for R&D in arts and culture administration (presentations and engagements with other industries as they transform and innovate)
- Have other reps of other city agencies as active participants in these conversations
- Use under utilized school spaces, have artists upgrade them, keep them open for artists and audiences after hours
- Accessibility
- Funding/more
- More working between the organizations
- More open house weekends
- More jobs (real jobs/not short stints)

- Incentives for idnyc
- Culture = community
- Community reps to help spread word
- Corporate support like Citibank and citibike
- Create culture fund by nyc stakeholders
- Culture tax on corporations, chains, retail, plastic bags, soda, hotels, because culture is why people come here
- Stronger leadership from DCA
- Position arts as a leader in equity and diversity, example for other industries (not there yet)
- Programs that support artist orientation and introduction to NYC culture
- Support for teacher education
- Support for field trips for students/adults
- Coalition for advertising
- Programs to create board diversity
- Programs to create board to board relationships
- More funding to Lincoln center education so more teaching candidates will have access to teaching artists as models for integration of the arts in education
- Overhead support to go along with capital projects
- Larger grants to smaller companies
- Advocate arts as essential to democracy
- Smaller arts orgs into larger arts buildings
- More individual artist grants by DCA
- Position community organizing as a deep part of arts and culture work
- Sectorwide evaluation of pipeline and fellowships
- Get rid of grants gateway CDP (dataArts)
- Get artists and students in the room for advocacy
- Shared space initiatives
- Set/mandate fees and wages for freelance artists and designers
- Start a center for arts and culture equity modeled after center for health equity
- Challenge foundations to contribute a collective nut to the city
- Arts asset mapping
- Artist affordable living space, work live space in new developments
- Gen op funding increases
- Mentorship between large and small orgs
- 3 year admin grant to small companies
- Speak out from NYC to a national scale, set NYC as model to get to, leader for other cities, not just in having arts in service to other missions, but also for arts and culture's sake
- CIG's to create community boards
- Not enough wine
- Better communications, more meetings like this
- Clear and prioritized objectives turned into actionable items delegated to responsible and committed people
- Educate the general public about benefits of the arts for stability, resilience and future development of society. Tax money better spent on arts than on bullets and missiles
- Transfer of development rights, theatre sub distric program expansion to include all

development rights sales because all neighborhoods benefit from arts and culture

Questions:

- How will artists get health care if ACA is overhauled? Could coops help there?
- What are the possible partnerships with MOYA that could benefit artists?
- How can NYC's/Queens status as a sanctuary help artists?
- How can Boro President's offices help artists?
- How can we best track artists assets, could each Comm Board do an asset map, the CB in Lower east Side (3?) has this survey / inventory program going. ?
- How do we work as artists in the face the current administrations policies?
- What will happen with NEA?

**Guest List:**

Marietta Saravia-Shore, Associate Professor, Early Childhood and Childhood Education, Lehman

Visual Arts Coordinator, Shawna Salmon snug harbor

Lisa Levy Director of Advocacy and Engagement CAE

Bryan E. Glover Life Coach Arts Producer

Jan Hanvik Cross The Bridge

Lane Harwell Dance NYC

Rachel Y. DeGuzman President and CEO 21st Century Arts

Henryk Behnke Vice President, External Affairs & Advancement Staten Island Museum

Thomas Walker Archive Director The Living Theatre

Elissa Cohen, Deputy Director at the Museum of Jewish Heritage

Frank Kuzler filmmaker DecadesOut

Geaner M. Parks Wildlife Conservation Society

DAISY RODRÍGUEZ AMERICAN MUSEUM OF NATURAL HISTORY

Paul Nagle

Susan Lacerte, Executive Director Queens Botanical Garden

Stephanie Ehrlich, Director of Development. Queens Botanical Garden

Carl Goodman, Executive Director of the Museum of the Moving Image

Jennifer McGregor, Director of Arts & Senior Curator Wave Hill

Randall Bourscheidt

David Strauss Queens Museum

Laura Raicovich Queens Museum

Jenny Dixon Director The Isamu Noguchi Foundation and Garden Museum

David Freudenthal Carnegie Hall

Ana Chireno Director of Community and Government Affairs El Museo del Barrio

James Harris Director of Government and Community Affairs Brooklyn Botanic Garden

David Diamond La Mama

Cindy Rosenthal Hofstra

Alison Fleminger University Settlement

Edward Einhorn Artistic Director Untitled Theater Company No. 61

Terry Greiss Director Irondale

Madelyn Chapman Castillo Theater

Nick Benacerraf The Assembly  
Geoffrey Jackson Scott Peoplmovr.