



CREATE NYC

A CULTURAL PLAN FOR ALL NEW YORKERS

NYC
Office of the Mayor

NYC Cultural
Affairs



TABLE OF CONTENTS

Forward	7
Executive Summary	11
Introduction	17
Process and Methodology	29
Research and Discovery	35
Engagement	47
What We Heard	59
Strategies	65
Equity and Inclusion EQ	71
Social and Economic Impact SE	83
Affordability AF	93
Neighborhood Character NC	103
Arts, Culture, and Science Education AE	113
Arts and Culture in Public Space PS	125
Citywide Coordination CC	133
Health of the Cultural Sector HS	139
New York City Artists	146
Implementation	157
References	168
Acknowledgements	170



LETTER FROM THE MAYOR

We came into office with a simple idea: every New Yorker, in every borough, deserves to live in a strong, clean, and safe neighborhood that meets their needs. That includes providing all our residents with access to the incredible cultural life that has long defined New York City. Our unmatched cultural diversity can be seen everywhere you look – on sidewalks, in storefronts, and in our museums, theaters, and parks. We are proud to be known as the world capital of arts and culture, and if we are going to continue to live up to that title, we must use every available tool, including our extraordinary network of private, civic, and public partners, to ensure that every resident, in every neighborhood, has the same access to cultural opportunities.

CreateNYC is the first comprehensive cultural plan in New York City history. It provides a roadmap to lifting up the arts and culture across the city. This report outlines our strategy for achieving these goals, and I am proud to say that the voices and ideas of close to 200,000 New Yorkers informed the development of this comprehensive plan. From increasing resources for artists and organizations in neighborhoods that haven't historically received equitable support, getting the word out about cultural offerings, or ensuring that the people who have opportunities to make art in the five boroughs reflect the diversity of our city, you told us what you wanted, and we are committed to realizing this vision.

We heard you loud and clear. New York has the largest local budget for culture of any city in America. Now, we also have a strategic plan to help the arts and culture grow across the five boroughs. It's time to roll up our sleeves and get to work.



BILL DE BLASIO

MAYOR



LETTER FROM THE CHAIR

CULTURAL PLAN CITIZENS' ADVISORY COMMITTEE

I have had the privilege of serving as Chair of the Cultural Plan Citizens' Advisory Committee for over a year. I have witnessed a participatory process unlike any other I have ever seen in New York City. The New York City Department of Cultural Affairs has approached the creation of CreateNYC in the spirit of humility, openness, and inquiry.

The Cultural Plan Citizens' Advisory Committee is comprised of a broad cross section of New York City's cultural community. From senior staff of institutions on Museum Mile to board members of cutting-edge performing arts centers to leaders of community-based organizations in our neighborhoods to grantmakers and philanthropists to individual artists—the Committee represents all New Yorkers.

Throughout this process, I have witnessed and heard from the public and fellow committee members how transparent and open the process of developing CreateNYC has been: how accessible and responsive our Cultural Affairs Commissioner and his team have been; how open they have been to trying new ways of engaging you, the public; and how we have a significant opportunity to make a big difference in how arts and culture are supported, created, presented, and accessed as part of every New Yorker's life.

With CreateNYC we are putting forth a set of strategies designed to increase equity in the City's support for culture, support for artists and cultural workers from underrepresented groups, and investment in our neighborhoods. These strategies are for the City and its partners to ensure that more of our residents and visitors are engaged in cultural and creative activities and experiences. They will help artists, organizations, and institutions expand infrastructure and resources necessary to create meaningful and impactful arts and cultural activities in every borough. And ensure that more people are supported robustly and equitably.

These strategies will inform the work of the City for years to come. This is a historic moment in which the residents of New York City have manifested the importance of arts and culture in their lives and have challenged us to reaffirm public support for our cultural life in a major way.


I hope you will join us in championing CreateNYC and the following strategies and working together to ensure that we achieve their desired ends—that everyone who lives in and visits New York City has equitable access to a rich, rewarding, and inspiring cultural life.



BEN RODRIGUEZ-CUBEÑAS, CHAIR

CULTURAL PLAN CITIZENS' ADVISORY COMMITTEE MEMBERS

Ben Rodriguez-Cubeñas
 Karen Brooks Hopkins
 John Calvelli
 Gianna P. Cerbone-Teoli
 Tino Gagliardi
 Catherine A. Green
 Myrah Brown Green
 Joanna Haigood
 Adam Huttler
 Sandra Jackson-Dumont
 Arnold Lehman
 Miguel Luciano
 Kenneth Pietrobono
 Tia Powell Harris
 Eric Pryor
 Daisy Rodriguez
 Verdery Roosevelt
 Rosalba Rolón
 Amanda Straniere
 Kenneth Tabachnick
 Tattfoo Tan
 Jennifer Walden-Weprin

A large crowd of people is gathered at night, many holding up bright green rectangular cards or signs. The scene is dimly lit, with the primary light source being the green cards themselves, which stand out against the dark background. The crowd is dense, and the focus is on the collective action of holding up the cards.

97% **OF NEW YORKERS VALUE ARTS AND CULTURE**

CreateNYC New York City Residents Public Opinion Poll,
Siena College Research Institute

FORWARD

TOM FINKELPEARL
COMMISSIONER
NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

For CreateNYC, we embarked on a remarkable journey. Our planning process has consisted of developing ideas through an intensive listening process. By its nature, we were seeking to identify and solve problems. But along the way we also heard a lot about the incredible vitality, depth, and breadth of the cultural sector. Much of this plan will focus on what needs to change and set parameters on how that change can take place. We will get to that very soon. But it makes sense to start with a clear reference to what is working.

New York City's cultural world gives us a tremendous amount to celebrate. Millions of New Yorkers engage with arts and culture in every neighborhood in the city. The city boasts a multi-billion-dollar cultural sector that is a magnet for talent and visitors from across the globe, fueling the economy. Arts and culture are also central to healthy, thriving communities in all five boroughs. Some of this strength has been developed through prolonged government and philanthropic support. But other cultural groups have emerged from the grassroots level, driven by community needs, entrepreneurial spirit, and simple love for what they do. Some artists thrive through the support of well-funded galleries, museums, concert halls, theaters, or dance companies. Others survive in informal spaces or in collectives with disparate streams of self-generated income. New Yorkers can experience nature in well-tended botanical gardens, and then return home to create their own green experience in community gardens. Members of the Cultural Institutions Group (CIG) bring scientific research and experiential learning on a grand scale, connecting with millions of students citywide.

"আরো সঙ্গীত
এবং শিল্প
সর্বত্র"

"More music
and art
everywhere."

— ZAID, RESIDENT, QUEENS

People marvel at the scale of New York's cultural world—the museums, concert halls, zoos, gardens, theaters, clubs, festivals, and public art reach into every corner of the city. Private sector support is tremendous, with a vibrant sphere of individual philanthropy and foundations headquartered in New York City. And our public support is second to none: no city or state arts council in America approaches the scale of New York's Department of Cultural Affairs (DCLA). In the United States, only the federal government spends more on culture each year. DCLA's expense budget far surpasses the investment made by other cities, and it only tells part of the story. Our capital investment in the cultural sector is also tremendous, serving over 200 groups with hundreds of millions in support. DCLA's competitive grant-making program awards tens of millions of dollars through a peer panel process each year, reaching hundreds of organizations across all five boroughs. Along with the City Council, we have just laid the groundwork to double the size of our Percent for Art program, bringing world class permanent art installations to public spaces around the city.

New Yorkers can be very proud of the achievements we've made in the cultural realm alongside colleagues throughout the de Blasio Administration. We've launched a diversity, equity, and inclusion effort to promote a cultural workforce that better reflects the changing demographics of the city. We've opened doors to cultural organizations for hundreds of thousands of New Yorkers across the city by incorporating a cultural benefit into the wildly popular IDNYC municipal identification card. We've brought artists into City government to bring creative practice to bear on thorny civic issues. We've expanded the understanding of culture's value beyond its undeniable economic value to the incredible benefits it has for our communities and social fabric. We've launched an effort to build affordable housing and workspace for artists, so they can continue to live and work here. And all this has coincided with the largest budgets in the history of the Department of Cultural Affairs, allowing us to support organizations large and small that serve New Yorkers in all five boroughs.

LOCAL GOVERNMENT SUPPORT FOR CULTURE

The City's investment in arts and culture stretches beyond DCLA. Our library systems serve neighborhoods throughout all five boroughs, and increasingly serve as community hubs for cultural engagement. Our city is home to world-renowned colleges and universities, including the City University of New York, a powerful engine for social mobility. The New York City Department of Education (DOE) runs by far the largest school system in the country, and invests hundreds of millions of dollars in arts and science education each year. There has been tremendous progress in this area in the last three years with 310 new full-time certified arts teachers in our schools and increased funding for arts education under the current Administration. Inter-agency collaborations like Materials for the Arts (DOE, DCLA, Department of Sanitation) and SU-CASA creative aging program (City Council, DCLA, Department for the Aging) increase support for culture even further and integrate the arts into other essential City services.

And the political support for arts and culture is solid, consistent, and enthusiastic from our partners in the City Council. From the very inception of CreateNYC, the City Council has been intimately involved. In addition to supporting DCLA and the CreateNYC planning process, the City Council has continued to invest funding in an array of cultural initiatives in every corner of New York City. These include Cultural Afterschool Adventures (CASA) for public school students; SU-CASA, the nation's largest creative aging program; the Cultural Immigrant Initiative; and Coalition of Theatres of Color. Together, this substantial investment helps bring public support to programming in underserved communities throughout the city.

WHERE THERE'S WORK TO BE DONE

Despite all of the extraordinary facets of our city's cultural realm, it is impossible to deny major shortfalls and areas where we could do better in making sure that all New Yorkers can access the transformative benefits of culture. At the center of this issue lies the fact that certain communities have more cultural funding and resources than others. These inequities often skew along lines of race and class. And we have heard loud and clear from the disability arts community about persistent barriers to participation and careers in the arts. This goes beyond physical access to other forms of accessibility—particularly for artists with disabilities.

Strike up a conversation with any New Yorker—as we have many tens of thousands of times in the last several months—and there are several key themes that tend to emerge. A huge amount of the feedback we received from New Yorkers could be boiled down to two issues: the financial challenges of living and working here, and barriers to physical access via transportation and other means. And the flip side of the cost of living here is how much people are making. The compensation for creative New Yorkers varies widely: there are excellent union jobs for some and poorly compensated part-time work for others. Addressing pay equity was one of the most important issues for the retention of our creative workforce.

Another major theme of our discussions was the geographic divides in terms of cultural assets and participation. There's a north-south division in Brooklyn and Staten Island, and a sense in Queens that the cultural resources cluster along the 7 train corridor. As it becomes more difficult for moderate- and low-income New Yorkers to live near the center, transportation and geographic divides come to the surface. The cultural plan is not a housing plan or transportation plan, but these crucial factors must provide the context for our plan to succeed.

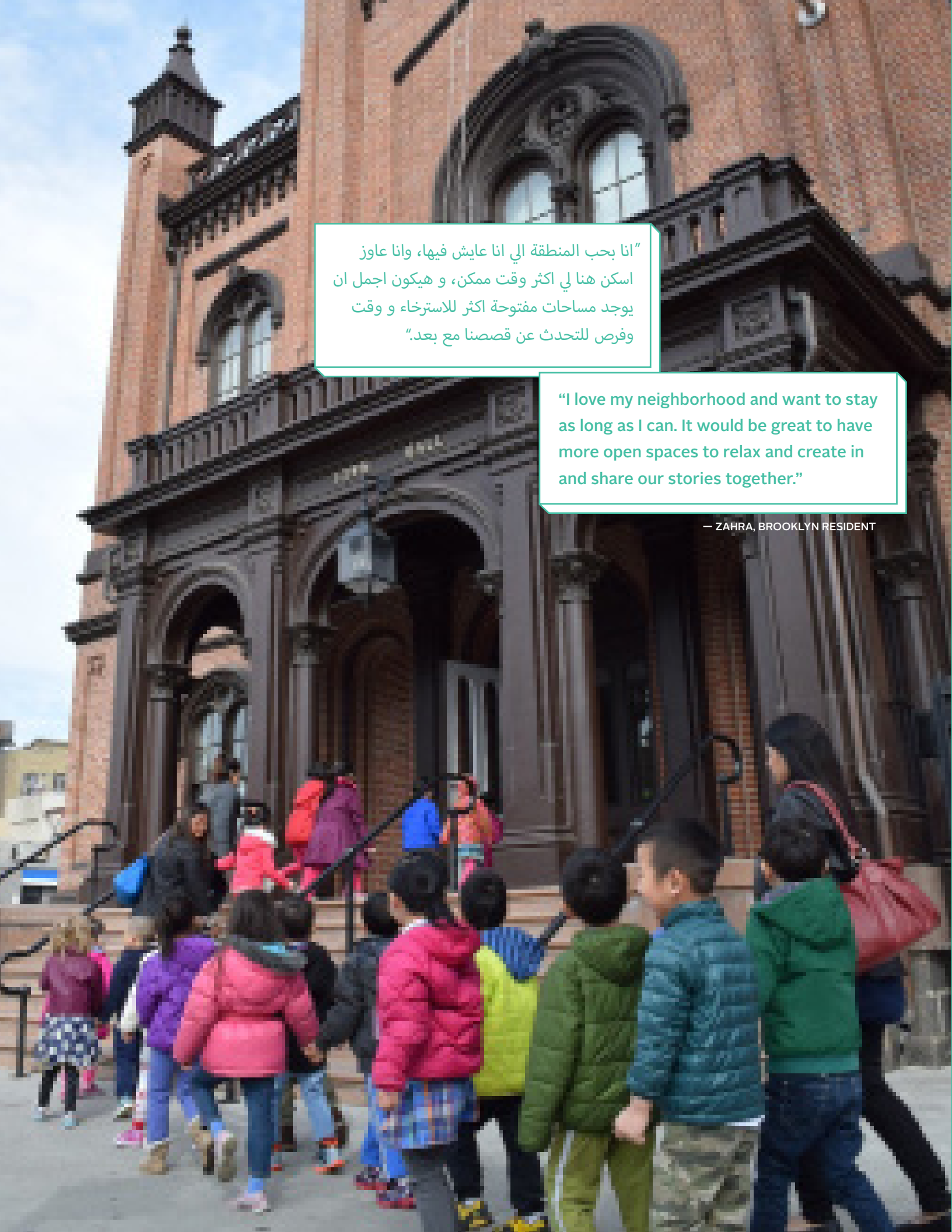
Yes, there is a lot to celebrate. But if the cultural sector is to continue to thrive, thoughtful change is in order.

WHAT NOW?

CreateNYC plots the direction in which the City will move so that our cultural life grows in a manner that is sustainable, resilient, and equitable for all New Yorkers. As we begin to refine our plans in the short-term, we will do several things on a regular basis. We will regularly share updates on progress made toward the goals laid out in CreateNYC and highlight the achievements of our partners throughout the cultural sector.

We will also continue the practice (launched as part of CreateNYC public engagement) of setting aside regular opportunities for the public to speak directly to the agency. The “CreateNYC Office Hours with the Commissioner,” as we called these, demonstrated for us how eager New Yorkers are to engage in meaningful dialogue around cultural issues most important to them, and they led to some of the most eye opening interactions we had during public engagement. They even helped to launch new coalitions, such as the New York City Artist Coalition, dedicated to advocating for DIY spaces in communities across the city. By continuing these opportunities to speak directly with residents, we hope to ensure that CreateNYC becomes an active reference point for New Yorkers to consider what they want from their government when it comes to supporting culture.

So please consider the proposals contained in CreateNYC carefully. We will waste no time in getting to work with our collaborators on making progress toward these goals, but we also want to hear from you what's working and what isn't. The publication of this plan marks the culmination of months of intensive public engagement, but it also signals the beginning of a new conversation. Let's figure out how we make New York a better place for those who live in it, together.

A large, ornate brick building with arched windows and a group of children walking in front of it. The building has a classic architectural style with multiple levels of arches and a prominent entrance. A group of children, mostly of elementary school age, are walking away from the camera towards the building. They are wearing colorful winter coats in shades of pink, purple, blue, and green. The scene is set on a city street with a sidewalk and a crosswalk visible.

“انا بحب المنطقة الي انا عايش فيها، وانا عاوز
اسكن هنا لي اكثر وقت ممكن، و هيكون اجمل ان
يوجد مساحات مفتوحة اكثر للاسترخاء و وقت
وفرص للتحدث عن قصصنا مع بعد.”

“I love my neighborhood and want to stay
as long as I can. It would be great to have
more open spaces to relax and create in
and share our stories together.”

— ZAHRA, BROOKLYN RESIDENT

EXECUTIVE SUMMARY

CreateNYC is the first-ever comprehensive cultural plan for the City of New York. It is intended to serve as a roadmap to a more inclusive, equitable, and resilient cultural ecosystem, in which all residents have a stake. Its strategies for supporting arts and culture throughout the city lay out roles for stakeholders at all levels—from residents on a single block to City agencies that encompass all five boroughs.

These strategies build on the strength of the City's rich history of investment in arts and culture and connect a wide variety of initiatives to be implemented across City agencies. They address current concerns, such as the economic and social challenges of living and working in New York City, and highlight opportunities to support a thriving cultural sector well into the future.

Public input is the foundation of CreateNYC. Throughout months of engagement, the CreateNYC team reached more than 188,000 New Yorkers in person and online.

CreateNYC is designed as a living document that can respond to these desires in a continually evolving city.

FROM THESE CONVERSATIONS, EVALUATED ALONGSIDE A BROAD RANGE OF RESEARCH AND DATA, KEY HEADLINES EMERGED:

New Yorkers believe that **quality arts, culture, and science education must be available for every student.**

New Yorkers believe in **arts and culture for all.** They want to see barriers removed, access increased, and better, more streamlined opportunities to learn about cultural programming.

The staff and leadership of the arts and cultural sector should more fully **reflect the diversity of our city's population.**

New Yorkers want **equitable distribution of arts and culture across the five boroughs,** particularly in under-resourced neighborhoods and historically under represented communities.

Neighborhood culture matters. Residents want to protect and support local organizations.

CREATENYC ISSUE AREAS AND STRATEGIES

CreateNYC is organized into eight inter-related issue areas. Some areas were laid out in the cultural plan legislation and others emerged as priorities during public engagement.



EQUITY AND INCLUSION

CreateNYC offers an opportunity to increase the equitable funding of cultural organizations in New York City and invest resources in historically underserved communities.

To further equitable funding distribution, DCLA will create new support for arts and cultural organizations in historically underserved communities, including people with disabilities. The City has long invested in City-owned cultural assets such as the Cultural Institutions Group (CIG). DCLA will continue to do so, with increasing support for those members of the CIG in low-income and underresourced communities. New strategies will support employment policies to increase diversity, equity, access, and inclusion in cultural staff and leadership through professional development and career advancement of cultural workers from underrepresented groups.

DCLA will support disability arts and artistry and artists with disabilities in all parts of New York City's cultural life. The City will continue to ensure access to affordable arts, culture, and science programming to New Yorkers through the IDNYC program. The City will create stronger communication across socio-economic and language boundaries.



SOCIAL AND ECONOMIC IMPACT

CreateNYC recognizes the fundamental role of arts and culture in an equitable economy and healthy, thriving communities.

To support sustainable growth in the cultural sector and provide New Yorkers with quality jobs, DCLA will prioritize career opportunities for students, establish new opportunities to encourage the professional

development of cultural workers from diverse communities, and support wages for cultural workers and artists that enable them to thrive. The City will build on its history as a vibrant center for arts, culture, and science by leveraging private investment, supporting the worldwide promotion of cultural attractions, and ensuring that cultural organizations are part of the City's economic development strategy. The City is committed to arts, culture, and science as essential components of thriving, healthy communities.



AFFORDABILITY

CreateNYC seeks to protect cultural spaces under threat and create new spaces to ensure live, work, and presentation spaces remain affordable for artists and cultural organizations across disciplines.

New York City benefits tremendously from being a place where artists live and work, in addition to presenting their work. The City will strive to preserve and develop long-term affordable workspaces, especially through the Affordable Real Estate for Artists initiative (AREA). City-owned spaces will be leveraged to include affordable artist workspaces and cultural facilities that reflect community priorities. The City will partner in the development of new affordable workspace models and increase access to work, performance, and exhibition spaces in new and existing spaces such as libraries, plazas, parks, and schools. Artists and cultural workers will have improved access to existing and newly developed, physically accessible, affordable housing through targeted outreach. Real estate readiness training and resource pooling will support the long-term sustainability of cultural organizations.



NEIGHBORHOOD CHARACTER

CreateNYC understands that supporting neighborhood character through the lens of culture promotes communities thriving in place.

DCLA is committed to helping existing communities and cultures thrive in place by extending support for its Building Community Capacity program and joining with private philanthropy to increase support for local arts and culture in low-income, underserved neighborhoods. The City will further protect and enhance its cultural infrastructure by integrating arts and cultural priorities in neighborhood planning and re-zoning efforts. By mapping data on cultural participation to inform equitable resource allocation, resources can be directed to arts, culture, and science programs in more neighborhoods across the five boroughs. Local arts councils will be resourced at higher levels to support more diverse communities, cultural organizations, and individual artists. Marketing campaigns and engagement with local community stakeholders will raise awareness of neighborhood-based arts and culture.



ARTS, CULTURE, AND SCIENCE EDUCATION

CreateNYC understands the value of and promotes opportunities for increased access to arts, culture, and science education for all New Yorkers, within and beyond the public school system.

The City promotes high-quality arts, culture, and science education for every child in New York City public schools—through arts instruction across grades K-12, the integration of arts and science education in Pre-K, and expanded arts education opportunities for English

Language Learners (ELL) and students with disabilities (SWD). By replicating successful models, integrating arts and culture in other subjects, and providing more affordable afterschool programs and field trips, the City will work to increase access to culturally-resonant programming and explore opportunities for engaging students' families.

Older adults will have opportunities to be artist educators and participate in creative aging programs. Access to City resources such as City-owned spaces and Materials for the Arts' warehouse of free supplies diverted from the waste stream will be expanded. Career pipelines and professional development will support educators and teaching artists from underrepresented groups.



ARTS AND CULTURE IN PUBLIC SPACE

CreateNYC supports increased opportunities for artists to work in public space, recognizes the necessity for public space to remain inclusive for a diversity of people and cultures, and reduces barriers for community-specific programming in public space.

To increase opportunities for artists to work in public space and with public agencies, CreateNYC supports enhancements to artist-led and artist-initiated projects, such as the Public Artists in Residence program (PAIR). A resource guide will outline these and other opportunities for public art practice. To encourage and strengthen public spaces as vital places for creative expression and community building, the City will encourage diverse programming in neighborhood streets, plazas, parks, and community gardens, supported by technical assistance for plaza managers and community members.



DARREN WALKER

President

Ford Foundation

While large institutions are important for tourism and other parts of the city's economy, smaller arts groups outside Manhattan are also crucial and have a harder time.

Larger organizations have more capacity to raise private funds compared with arts groups in low-income communities of color and in places like Staten Island.

If culture in New York only means large, rich organizations, then we lose the lifeblood, which are the small, innovative, entrepreneurial, off-the-beaten track kind of organizations with small budgets that the City should also be funding.

If it is not possible for those organizations to thrive anymore, New York will have all of the features of an unequal city.



CITYWIDE COORDINATION

CreateNYC ensures that arts and cultural coordination across City agencies connects the dots within government and expands opportunities to integrate arts and culture into the life of the city.

DCLA will partner with other City agencies to integrate the needs of the cultural sector in community and economic development planning processes. The City will help artists and cultural organizations navigate City regulations and permitting processes, and DCLA will host meet-and-greet sessions to facilitate collaboration between cultural organizations and City agencies. The City will establish partnerships—both public and private—to streamline information systems and more effectively communicate cultural funding opportunities.



HEALTH OF THE CULTURAL SECTOR

CreateNYC recognizes that in a thriving arts ecology, all participants in the sector should have the resources they need to succeed in their work.

The City will foster expanded employment within the cultural sector and continue to explore how to provide good jobs with wages that allow artists and arts workers to thrive in the city. Financial management opportunities for cultural workers, connections between cultural organizations and business services, as well as grants to artists will increase support to the 21st century creative workforce. Collaboration amongst public and private partners will encourage cooperative organizational models, help community-based networks coordinate efforts to scale up, leverage citywide promotion efforts, and provide safe and open environments for DIY and alternative arts spaces. A Night Life Ambassador, working as a liaison between the City and the cultural sector, will promote a safe and creative night life. A streamlined Cultural Development Fund grant application process will ease the burden for applicants for City funding.

CREATENYC IMPLEMENTATION

The ambitious goals laid out in CreateNYC were informed by conversations with thousands of New Yorkers, and the conversations will continue.

CreateNYC outlines strategies that apply to the following timelines:

IMMEDIATE	within 12 months
SHORT	within 2 years
MEDIUM	within 4 years
LONG	within 10 years

The Citizen's Advisory Committee, established to help guide the planning process, will continue to meet and advise through the first five years following the release of the plan. DCLA will continue to engage with the public, share updates on progress, and invite residents to share their feedback directly. Together, the City, the cultural community, and all residents can ensure that the principles that shaped CreateNYC will sustain a rich and varied cultural landscape and create a stronger, more equitable, and vibrant New York City for everyone.



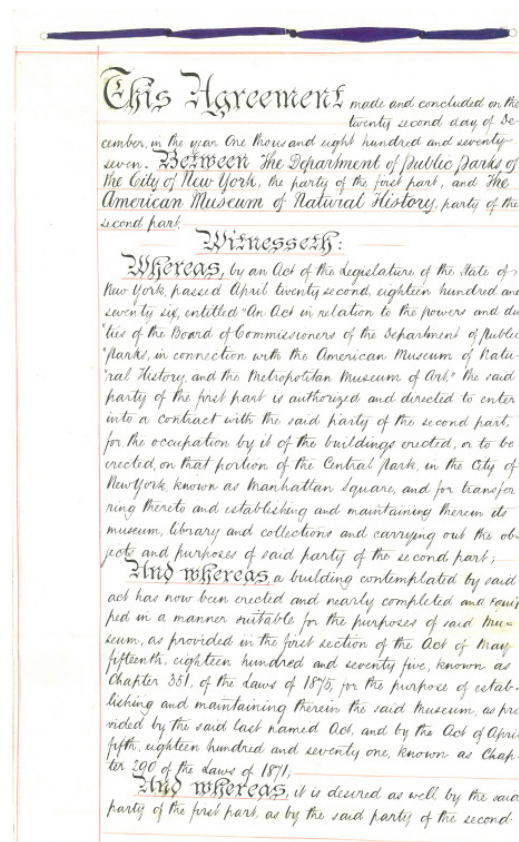
INTRODUCTION

A BRIEF HISTORY OF PUBLIC SUPPORT FOR CULTURE

New York City's long history of supporting arts and culture is unparalleled in the United States. In 1869, the American Museum of Natural History was established through a unique partnership between City government and private residents.

By the end of the 19th century, this same model would give rise to The Metropolitan Museum of Art, the Staten Island Institute of Arts and Sciences, the New York Botanical Garden, and the Bronx Zoo. The deal was clear from the beginning. The City would provide land and capital dollars to build facilities. The city would also pay for heat, light, and some operating expenses—mostly for maintenance and security—but a private nonprofit would run the cultural organization. Eventually, this group of organizations would come to be known as the Cultural Institutions Group (CIG). For the next century, this template would define City government's funding for arts and culture before more expansive funding models were adopted in the late 20th century.

In the following century, the number of cultural organizations receiving City funding grew in fits and starts. There were six by 1899, four more by 1936. While many of the early CIG members were built as public Institutions, others were reclamation projects. For example, in 1943 Mayor Fiorello La Guardia saved



Original Act of Incorporation Charter officially creating the American Museum of Natural History signed in 1869



a Midtown meeting hall from the wrecking ball and transformed it into New York City Center. He saw City Center as a municipal theater offering “hundreds of thousands of people...the opportunity of hearing the best [in music and drama] at prices they could afford.” The City stepped in to save another Midtown site from yet another wrecking ball in 1960—Carnegie Hall. PS1 Contemporary Art Center in Long Island City was a derelict school reclaimed by an arts group and made into a major city resource when it became a CIG member in 1976. At the

same time, the seeds were planted for a broader vision for City support for culture when a modest budget of \$60,000 was set aside for cultural programming—about \$500,000 in today’s dollars.

The 1960s and 1970s saw more institutions added to the CIG as the City responded to changing demographics and sought to establish pillars of arts and culture in areas beyond lower Manhattan, including the Bronx Museum of the Arts, Jamaica Center for Arts and Learning, The Studio Museum in Harlem, El Museo del Barrio, among others. The success of these institutions has had profound impacts on the communities they serve locally and has been instrumental in contributing to art and cultural histories internationally.

By the time the Department of Cultural Affairs (DCLA) was formally established as its own agency in 1975, there were 15 members of the CIG. Seven more were added in quick succession in the late 1970s and early 1980s by Henry Geldzahler, Commissioner of the new agency under Mayor Ed Koch. Today, the CIG is comprised of 33 institutions citywide, and City funding for cultural programs flows to more than 900 nonprofits every year. Throughout this time, the private cultural sector also began to thrive in parallel to City-supported culture. In 1929, the Museum of Modern Art was founded with a mission dedicated to the presentation of visual arts of the time. Uptown, the Harlem Renaissance flourished. Theaters were established across the city, and Broadway’s influence grew. The Whitney Museum of American Art was founded in 1930, presenting exhibitions by living American artists not accepted in more traditional academies. In 1958, Alvin Ailey and a group of young Black modern dancers went from performing at the 92nd Street Y to founding the Alvin Ailey American Dance Theater. In 1959, the Solomon R. Guggenheim Museum opened its current location, having outgrown its original 1939 facility.

New York has incubated many other innovations in cultural support mechanisms. In 1976, Materials for the Arts (MFTA) was born at the onset of the recycling movement. The late 1970s and 1980s saw a new focus on individual artists. Amidst financial uncertainties in New York City, Cultural Affairs Commissioner Henry Geldzahler administered the federally funded Comprehensive Employment and Training Act Artists Project (CETA) in 1977, the largest government-funded artist employment project since the WPA of the 1930s, hiring more than 600 artists to provide cultural services throughout the city, and 300 CETA employees in maintenance, security, and other positions at cultural organizations. In 1982, Mayor Ed Koch enacted the Percent for Art Law, which requires that one percent of the budget for eligible City-funded construction be dedicated to creating public artworks. In 2017, the Percent for Art Law was updated and expanded for the first time to allow an increase in the number of commissions and available artist fees annually. Over 330 artists have completed Percent for Art commissions citywide with another 90 projects currently underway.

In the 1980s, DCLA expanded its reach to target support to arts education and programming for community-based organizations through programs like The Arts Exposure Program and Free-for-All, Arts Development Fund, and Program Development Fund. All of these programs led the way to the current Cultural Development Fund, established in 2003, that now awards grants to over 800 nonprofit cultural organizations annually through a peer-review panel process.

Today, New York City invests more in arts and culture than any other city in the country. DCLA supports nearly 1,000 nonprofit cultural organizations every year. The agency also vigorously funds capital projects across the city at a wide range of cultural organizations. DCLA provided over \$330 million for arts and culture in fiscal year 2017, between expense and capital—its largest budget in its history. That number climbed to over \$360 million in the adopted budget for fiscal year 2018. And DCLA is not alone. A wide variety of City agencies—from the Department of Education to the Department of Sanitation—actively supports arts and culture.

FEDERAL AND TOP 4 LARGEST MUNICIPALITY CULTURAL BUDGETS

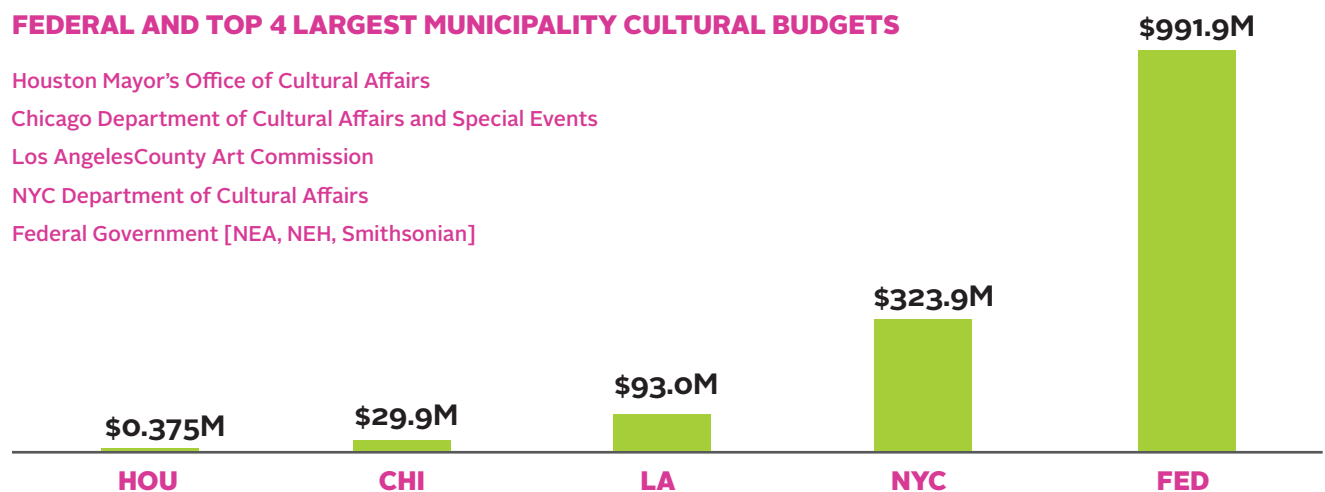
Houston Mayor's Office of Cultural Affairs

Chicago Department of Cultural Affairs and Special Events

Los AngelesCounty Art Commission

NYC Department of Cultural Affairs

Federal Government [NEA, NEH, Smithsonian]





ALICE SHEPPARD

Dance Artist and Choreographer
Kinetic Light

I'm a dancer and dance-maker.

Through the CreateNYC process, I want the city to know disability and to know and support the work of disabled artists and cultural workers.

That means I want people both to bring more disabled people into various arts organizations and to support the people who are already there. That means gathering accurate data and creating readily available access for people with mobility impairments, D/deaf and hard of hearing access, and accessibility for people who are blind or visually impaired. It means planning for cognitive and sensory access, and it means helping other organizations make their work accessible.

Being disabled should not mean that we are excluded from the cultural and artistic life of the city. **Disability arts has lived in the city for a long time. Now is the time to support the work that is already happening and to help us create new forms.**

NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS

MISSION AND HISTORY OF DCLA

Since its founding as an independent agency more than four decades ago, DCLA has been committed to supporting and strengthening New York City's vibrant cultural life. Every year, DCLA provides funding to more than 900 organizations across New York City to provide publicly accessible cultural programming. These funding operations make up the bulk of the agency's services; just about 4% of its fiscal year 2017 budget went to agency operations. The rest was distributed directly to the city's nonprofit cultural field.

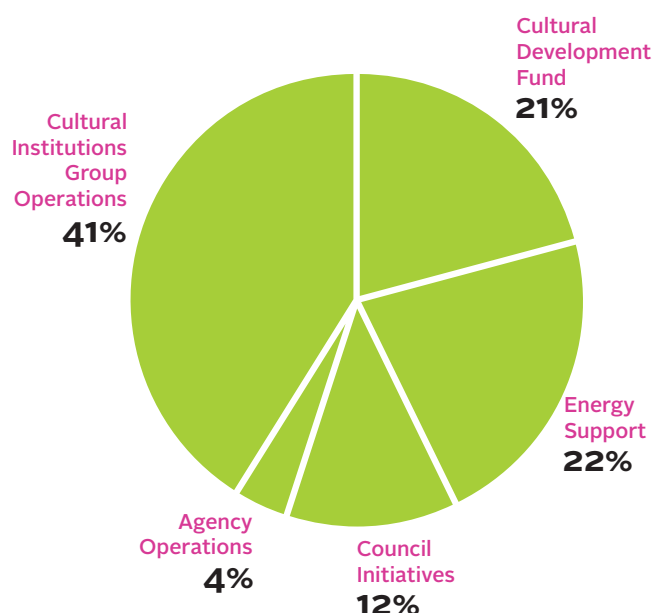
DCLA is the largest local cultural funding agency in the United States, with a fiscal year 2017 budget of \$177 million that included funding for a variety of initiatives designed to increase access to and engagement with the arts throughout the city. The agency's capital budget includes more than \$800 million over four years. No other city in the U.S. makes this scale of investment in cultural

infrastructure. In recent years, the City has increased the focus of capital funding on projects in underserved communities across the city.

The agency's purview goes beyond the common perception of visual and performing arts to include science and the humanities—literature organizations and historical and presentation societies, zoos, botanical gardens, and organizations that provide cultural services, particularly in the education arena. It also includes groups that serve the needs of other cultural organizations, such as local arts councils and technical service organizations.

DCLA's Percent for Art program makes art accessible and visible throughout the city by integrating art in site-specific projects to enhance civic architecture and activate public spaces. Since 1982, New York City's Percent for Art law has required that one percent of the budget for eligible City-funded construction projects be spent on public artwork. Percent for Art is discussed in more detail in the Arts and Culture in Public Space chapter.

DCLA FISCAL YEAR 2017 BUDGET



CULTURAL INSTITUTIONS GROUP

As described in the previous chapter, the model of the Cultural Institutions Group (CIG) has been central to New York City cultural funding since the late 19th century. Starting with the establishment of the American Museum of Natural History and Metropolitan Museum of Art, private nonprofit institutions on City-owned property received subsidies to maintain their collections and provide publicly accessible cultural programming.

Today, the CIG is comprised of 33 institutions operating on City-owned property across the five boroughs. In fiscal year 2017, DCLA allocated \$72 million to these institutions for general operating support and \$39 million in energy subsidies.

CULTURAL DEVELOPMENT FUND

DCLA's other major stream of cultural expense funding is Cultural Development Fund (CDF), which supports more than 900 nonprofit organizations that provide cultural programming throughout the city.

The agency encourages participation in the CDF process by the widest possible representation of the City's diverse cultural constituency. CDF support focuses on local audiences—often those in New York's most underserved neighborhoods—and over half of the fund's grantees provide arts education to our city's students. They include groups of all disciplines—dance, music, design, performing, visual arts, and more—and represent New York's extraordinary cultural breadth. Prior to the creation of the CDF, City support to groups outside of the CIG was allocated through discretionary spending by the members of the City Council. In 2003, the creation of CDF introduced the peer panel review to the selection of applicants. Today, this funding stream distributes more funding to more groups than ever before.

Through a partnership with local arts councils in each borough, CDF funding is “re-granted” to smaller groups and individual artists throughout the city. These re-grant funds received their first substantial increase in years thanks to a boost in DCLA's fiscal year 2017 budget from the Mayor's Office. This budget increase also provided a first-ever allocation of \$1 million for the energy expenses of cultural organizations located on City-owned property under DCLA's jurisdiction which are not members of the CIG (see the Health of the Cultural Sector case study on page 142 for more information about these institutions).

IF YOU WERE IN CHARGE OF THE BUDGET FOR NYC CULTURE, WHAT WOULD YOU FUND?

CULTURAL CAPITAL FUNDING

DCLA's Capital Projects Unit supports design and construction projects and major equipment purchases at the 33 City-owned Cultural Institutions Group members and nearly 200 other cultural facilities throughout the five boroughs. These projects aim to assist the nonprofit cultural community in providing increased public service, provide greater access and accessibility for people with disabilities, enhance exhibition or performing space, better maintain and preserve historic buildings, and increase protection of botanical, zoological, and fine art collections. DCLA currently has \$807.3 million allocated for 398 active projects at 202 organizations over the next four years (fiscal year 2017-2020). This includes \$152 million that was added at the adoption of the fiscal year 2017 budget. This robust funding, which is allocated by the Mayor's Office, City Council, and borough presidents' offices, supports projects that are critical to growing and sustaining cultural groups in all five boroughs.

AGENCY PROGRAMS

DCLA also manages a number of programs that serve the cultural community, from New York's premiere creative reuse center in Queens to Percent for Art, which commissions permanent public artworks for City-funded construction projects in all five boroughs.

“As federal landscapes shift and certain populations become increasingly targeted, I would invest in celebratory and educational arts and cultural programs focused on undocumented, Arab, and Muslim cultures to foster inclusion.”

— PRIYA, ARTIST, BROOKLYN

MATERIALS FOR THE ARTS

Since 1978, Materials for the Arts (MFTA) has been a leader in creative reuse practices. It redirects material from New York City's waste stream and provides it free of charge to arts organizations, public schools, and City agencies. Its dual mission is to reduce waste and to increase access to affordable arts programming across New York City.

Materials for the Arts was founded in 1978 by an employee of the City's Department of Cultural Affairs, who put out a call on a local radio station for a refrigerator much needed by the Central Park Zoo to store medicine for their animals. Offers flooded in, and MFTA was born. It began to receive funding from the City's Department of Sanitation in the late 1980s and became a partner of the Department of Education in 1997, expanding its services to city schools.

Today, MFTA collects over 1 million pounds of reusable materials annually from businesses and individuals. These materials go to MFTA's 35,000 square foot warehouse in Long Island City, Queens, where over 4,000 member organizations can pick up supplies on "shopping days."

PERCENT FOR ART

Enacted by Mayor Ed Koch in 1982, the Percent for Art program commissions permanent works of public art at eligible City-funded construction projects across the city. Schools, parks, plazas, courthouses, libraries, and other civic spaces throughout the city have been enhanced by more than 330 commissions since its inception. This program is explored in greater depth in the Arts and Culture in Public Space chapter of this report.



“我想为所有人提供普及音乐教育。”

“I want to fund universal music education for all.”

— NAN-CHENG, CELLIST, QUEENS

“I would fund programs for deaf people. They will be able to express their feelings, emotions, and perspectives of how they see the world.”

— DORIS, ARTIST, QUEENS

BUILDING COMMUNITY CAPACITY

Recognizing the role cultural organizations and the arts play in community development, DCLA's Capacity Building Unit has developed the Building Community Capacity (BCC) initiative to ensure that culture is included as part of interagency efforts around neighborhood planning, affordable housing, and economic development.

BCC acknowledges that a strong ecosystem of individuals, organizations, and agencies are essential to identify and address community level issues. The program provides multi-year support in select neighborhoods enabling participants to create a shared vision and the strategic framework to support it. Ultimately, community members are better served through priority efforts such as asset mapping, website development, artist and space directories, resource sharing, monthly meet-ups, and leadership skills building.

DIVERSITY, EQUITY, AND INCLUSION INITIATIVE

The New York City Department of Cultural Affairs launched a major initiative in January 2015 to study, promote, and cultivate equitable representation among the leadership, staffs, and audiences of cultural organizations in New York City. The launch of the initiative established DCLA's long-term commitment to issues of diversity, equity, and inclusion (DEI), and is a priority for the agency in all of its work.

The first major milestone of the cultural DEI initiative was a survey of the workforce of groups funded by DCLA. The results, released in 2016, provide a critical benchmark and serve as a catalyst to diversify the staff

and leadership of the cultural field. Other outcomes included the establishment of an internal DCLA Diversity Committee, discipline-specific town hall gatherings, the creation of the CUNY Cultural Corps, and the activation of more than \$4 million to spur efforts to cultivate more inclusive workplaces. This includes \$2 million from the City's Theater Subdistrict Council for increased opportunities in the theater workforce for underrepresented populations.

ARTS AND CULTURE BEYOND THE DEPARTMENT OF CULTURAL AFFAIRS

New York City's investment in arts and culture stretches well beyond DCLA.

In 2014-2015, the New York City Department of Education (DOE) spent \$368 million on arts education in public schools. Arts programs are offered throughout City government agencies including the Department of Parks and Recreation, Department of Sanitation, Department of Transportation, New York City's three public library systems, Department for the Aging, Department of Correction, and many more. NYC & Company, the official marketing and tourism arm of New York City, promotes New York City's cultural sector around the world, leading to record-setting years on Broadway and new highs in visitorship to organizations across the city.

Together in 2017, the New York City Council and the de Blasio Administration signed into law the first increase in the Percent for Art program in three decades, strengthening DCLA's ability to commission public art in new City facilities. The City Council has expressed its continued support for arts and culture through the growth of Council initiatives focused on equity such as the Cultural Afterschool Adventures Program (CASA), the Coalition of Theatres of Color, Immigrant Initiative, and anti-gun violence initiative, *Art, A Catalyst for Change*, among others.

THE BEGINNING OF CREATENYC

CULTURAL PLAN LEGISLATION

In May 2015, Mayor Bill de Blasio signed legislation requiring New York City to produce its first-ever comprehensive cultural plan: CreateNYC. The legislation was sponsored by Council Members Stephen Levin and Jimmy Van Bramer, Majority Leader and Chair of the New York City Council's Cultural Affairs Committee.

CreateNYC was envisioned as a plan to map support for arts and culture throughout the five boroughs, to coordinate existing and future programming, to meet established needs and fill gaps in services, and to ensure growth, excellence, and equity now and long into the future.

This cultural plan examines contemporary issues crucial for maintaining New York City's cultural vibrancy, including affordable artist workspace, access to arts and science education, and the role of culture in activating public space. CreateNYC tackles the challenging question: How can we work toward a sustainable, inclusive, and equitable cultural sector that serves all New Yorkers? This is no small task—as such, CreateNYC is meant to be a living document that can evolve to address a constantly changing city. It is meant to be both practical and aspirational with strategies apply over the short, medium, and long term.

The legislation called for the cultural plan to address specific issues including the availability and distribution of cultural activities in the five boroughs, the relationship between cultural activities and social and economic health, affordable housing and workspace needs of artists, and increasing arts education and activities in public schools. The legislation also established a Citizens' Advisory Committee to advise on the development and implementation of the plan. This Committee is described in more detail on page 162.

"I believe it is imperative that we initiate institutional policies that will firmly set our City's foundation as the leading cultural capital of the world."

—JIMMY VAN BRAMER
NEW YORK CITY COUNCIL MAJORITY LEADER AND
CULTURAL AFFAIRS COMMITTEE CHAIR

CREATENYC TEAM

Hester Street (HST) was selected through an open call to develop the cultural plan. For 15 years, HST has worked as an advisor to communities throughout New York City to develop transformative plans and projects through inclusive, participatory processes. HST's team of planners, architects, and community organizers works with residents, community-based organizations, small businesses, City agencies, and elected officials to develop innovative community engagement tools that maximize resident input. That input is paired with research, data, and analysis, ensuring meaningful civic engagement, optimal community benefit, and implementable results.

For CreateNYC, to complement DCLA staff, HST teamed up with local experts, including BJH Advisors, LLC (BJH), HOUSEOFCAKES Design, James Lima Planning + Development (JLP+D), Naturally Occurring Cultural Districts NY (NOCD-NY), and Pratt Institute's Spatial Analysis and Visualization Initiative (SAVI).

THE MOMENT

At a public library in Crown Heights, Public Artist in Residence Bryan Doerries stages the 2,500-year-old Sophocles play “Ajax” for veterans and civilians, using the timeless story as a vehicle to discuss trauma, isolation, and, ultimately, healing.

On a street in the East Village, Iftar in the City brings together hundreds of Muslim, Christian, Jewish, Sikh, and non-believing New Yorkers at a single long outdoor table, in an uplifting celebration of the traditional Muslim fast-breaking dinners of Ramadan.

In celebration of the 25th anniversary of the Americans with Disabilities Act, choreographer Heidi Latsky engages a cast of diverse bodies in a living gallery of inclusion, in public performances from Chinatown to Times Square.

At a public plaza in the heart of Corona, a community festival enlivens the street with music from Mexico, Bangladesh, and Puerto Rico, while a crowd of all ages and backgrounds mingles and enjoys arts and crafts, free exercise classes, and traditional food.

In East New York, ARTs East New York hosts Summer Saturdaze & Nights, highlighting local artists, artisans, and creative entrepreneurs in a welcoming event series.

Since the CreateNYC process began in 2016, our country has seen a marked shift in political climate. It has become even more critical to protect, sustain, and expand New York City’s cultural resources to reach residents across all boroughs and all backgrounds.

On a national level, New York City residents face concerns over federal policies that threaten the rights, safety, and wellbeing of the three million foreign-born residents and their families who call New York City home. Mass incarceration of people of color, systemic racism, residential segregation, and growing inequality impact every social, economic, and political issue of our time. Health disparities fall along lines of race and class—in fact, your zip code is a stronger predictor of your life expectancy than your genetic code. As the impact of climate change is felt around the globe and here in New York City, the need for science-based solutions to long-term sustainability becomes all the more urgent. In addition, major issues of concern are rising across the cultural community: threats to free press, increases in hate crimes and cultural conflicts, the doubling down on law and order, and the pervasive reality of discrimination stemming from unconscious bias. Each of these warrants concern and a renewed recognition of the value of the arts to the nation, to our city, and to individuals’ lives.

Given their extraordinary value to the economy and social fabric, the national investment in arts and culture makes both social and economic sense. Last year alone, the National Endowments for the Arts (NEA) and Humanities (NEH) and the Institute for Museum and Library Services (IMLS) granted a combined \$29.5 million to New York City. The Corporation for Public Broadcasting provided another \$28.4 million for public media programming in the five boroughs. These are dollars that New York City cultural groups depend on.

At the local level, we find ourselves facing a complex set of interconnected challenges. The affordability crisis in New York City is ever present in rapidly changing neighborhoods across the five boroughs, as more and more New Yorkers struggle under the weight of hefty rent burdens. This has generated a growing displacement crisis. As rents increase, long-time residents and small businesses struggle to remain in their neighborhoods.

Exacerbating this is growing income inequality. Wages for low- and middle-income New Yorkers have stagnated while incomes at the top continue to rise. The fight to lift up working families through better wages and affordable housing is imperative. Artists, cultural workers, and cultural organizations face these same struggles. Through CreateNYC, the City seeks to address these issues as well as many others particular to the cultural sector.

CreateNYC utilizes the same principles that underpin New York City's broader roadmap—*One New York: The Plan for a Strong and Just City*: Equity, Inclusion, Access, Interconnection, Growth, and Excellence. These terms are discussed in more detail on page 69.

These principles were echoed in the voices and aspirations of everyday New Yorkers who participated in the community-driven CreateNYC process:

A mother hopes that every child will have access to quality art instruction and venture outside the confines of their classroom to participate in and be exposed to museums, theater, and other cultural events, reminding us that culture is not a luxury.

A Queens resident calls for art in public space that represents the cultural diversity of the city, and challenges New Yorkers unaware of this cultural diversity to engage with those from different backgrounds.

An artist asks for unrestricted grants and wages that allow her to make a living while sustaining her arts practice.

CreateNYC is an opportunity to build on the progress of the past using the power of culture to bring people together and to think critically about the most pressing issues facing our society today.



PROCESS AND METHODOLOGY

FOUNDATION OF PUBLIC INPUT

Starting in August 2016, the Department of Cultural Affairs and Hester Street worked together with artists, cultural organizations, New York City agencies, arts and cultural experts, local leaders, and community residents to collect data and public input to inform the cultural plan.

Over a six-month period, the team created a variety of opportunities for expansive cross-sections of residents from all five boroughs to participate. This process sought

to develop a clear picture of the experiences, values, and cultural priorities of New Yorkers from all walks of life.

Along with a broad range of research, data, and other inputs, feedback from everyday New Yorkers shaped a set of comprehensive strategies for sustaining and supporting arts and culture throughout the city.

CREATENYC UNFOLDED IN FOUR PHASES:



AUGUST 2016—MARCH 2017

1

RESEARCH AND DISCOVERY

To build on the enormous amount of work that has been done to date by arts organizations, advocates, academics, and City agencies, the CreateNYC process launched with a robust Research and Discovery phase, outlined in the following pages.



Studies, reports, and data



Map cultural assets



Cultural plans and policies



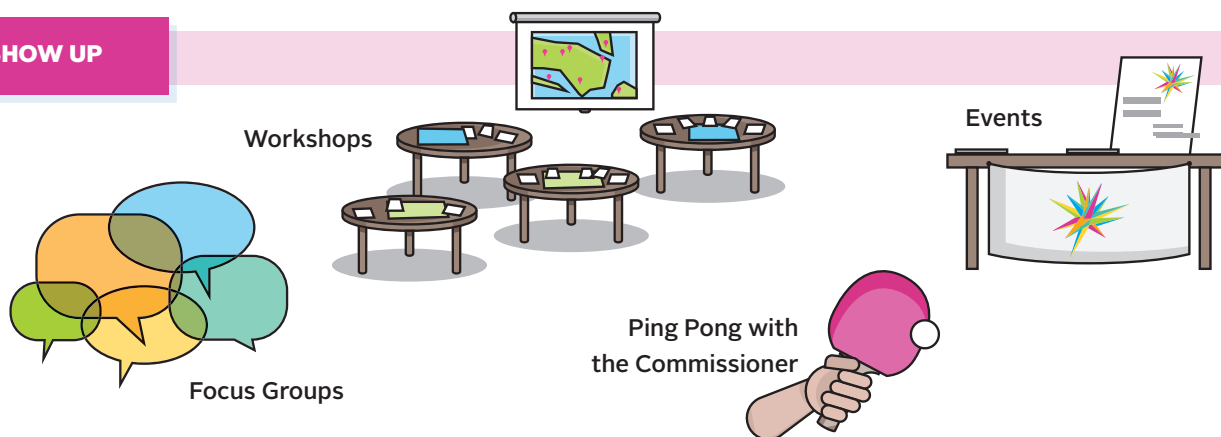
Identify opportunities

OCTOBER 2016—MARCH 2017

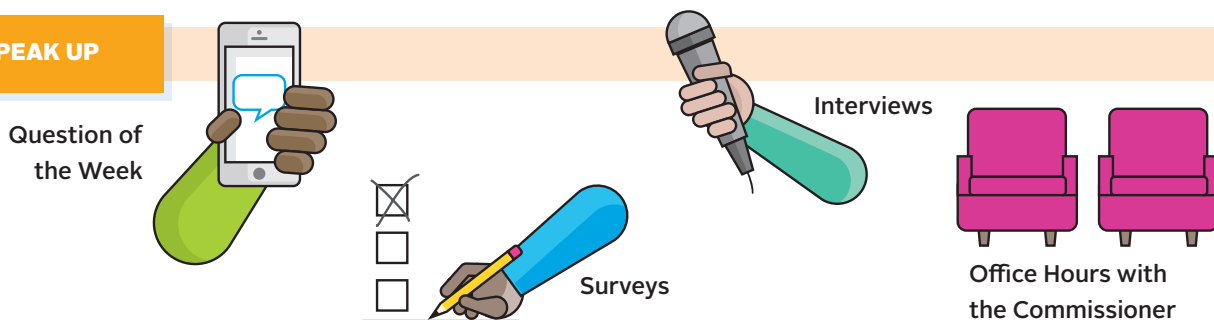
2 PUBLIC ENGAGEMENT

From October 2016 to the end of March 2017, CreateNYC engaged more than 188,000 New Yorkers in person and online. Residents, artists, teachers, researchers, students, parents, experts in the field, leaders of arts and cultural organizations of all sizes, cultural workers, and union members were engaged through large public meetings, in small focus groups and one-on-one interviews, at open office hours, over games of ping pong, at barber shops and nail salons, online, and via social media.

SHOW UP



SPEAK UP



STEP UP



MAY—JUNE 2017

3

WHAT WE HEARD AND DRAFT PROPOSALS

In May 2017, an overview of public feedback received to date—“What We Heard”—was released alongside a set of proposals for public review and comment. New Yorkers were invited to review the proposals and weigh in on what mattered most to them by participating in a survey and offering feedback via the CreateNYC website and at in-person events with the Commissioner in all five boroughs.



Public
Workshops



Focus Groups



Online

JULY 2017

4

CULTURAL PLAN

CreateNYC provided a comprehensive blueprint for supporting arts and culture across all five boroughs and integrated voices from the full breadth of communities that make New York City great.

PRINCIPLES

What follows are the guiding principles that have informed public engagement and the development of the cultural plan. These principles provided a lens to evaluate the suggestions, recommendations, and strategies for achieving the goals of CreateNYC.

EQUITY

Acknowledge the rights of all people to participate, create, and celebrate all histories, cultures, and creative expression.

Recognize the role, contribution, leadership, expertise, and right to self-determination of all communities, large and small.

ACCESS

Encourage broad and equitable distribution of and participation in cultural activities throughout the city.

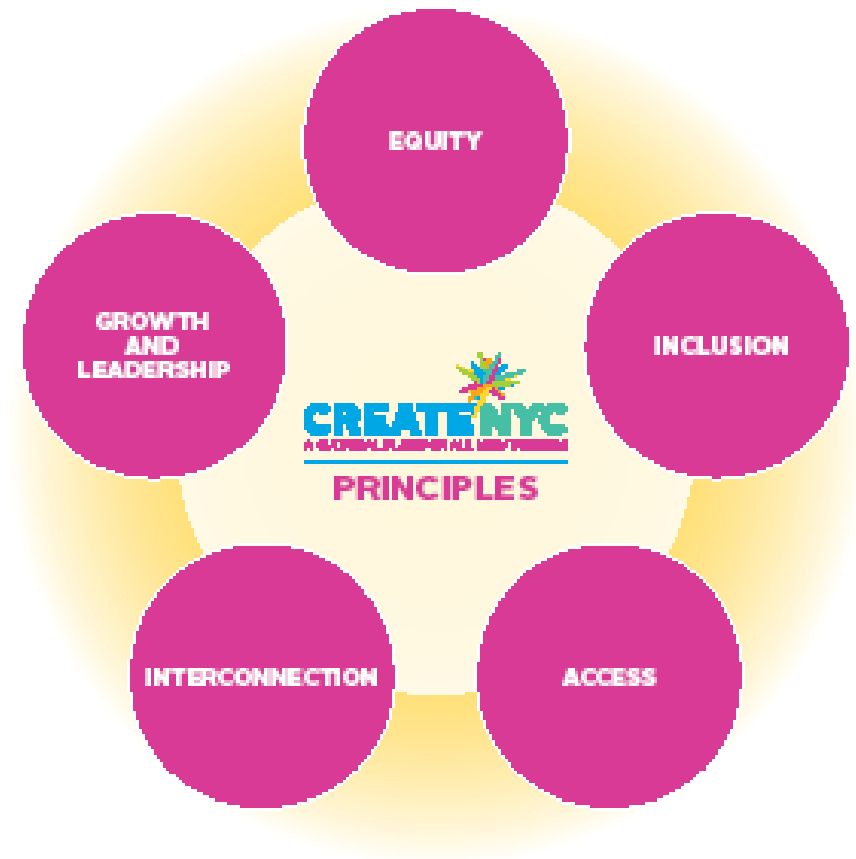
Remove barriers to participation for those least able to participate.

INCLUSION

Proactively plan for just and fair inclusion so all can participate, prosper, and reach their full potential regardless of ability.

GROWTH & LEADERSHIP

Support the continued growth of New York City as a global center of leadership in the arts and culture.



INTERCONNECTION

Support a healthy cultural ecology.

Our fates are linked inextricably. Support the interdependence of groups, neighborhoods, and institutions across demographics, disciplines, budget sizes, and geographies.

Recognize that arts and culture are an essential part of healthy neighborhoods and a thriving city.

ISSUES

The legislation mandating the development of CreateNYC spelled out a number of priorities that the cultural plan should address. The public engagement process revealed additional issues that were important to residents. The following chapters are organized by the issue areas CreateNYC sought to address:



EQUITY AND INCLUSION

Equitable access to opportunities, services, and resources across New York City's diverse populations and neighborhoods.



SOCIAL AND ECONOMIC IMPACT

Support the role of arts and culture in an equitable economy and healthy communities.



AFFORDABILITY

Live, work, and presentation space must be affordable relative to income for artists and cultural organizations.



NEIGHBORHOOD CHARACTER

Prevent displacement of culture and communities through participatory planning and community development.



ARTS, CULTURE, AND SCIENCE EDUCATION

Support and increase culturally-relevant, diverse, and inclusive arts and science education in and out of school.



ARTS AND CULTURE IN PUBLIC SPACE

How public art, artists, and programming are implemented and supported.



CITYWIDE COORDINATION

Arts and cultural funding, collaboration, and coordination across City agencies.



HEALTH OF THE CULTURAL SECTOR

Create conditions to support individual and organizational members of the arts, culture, and science fields to achieve their full potential.



RESEARCH AND DISCOVERY

During the Research and Discovery Phase of the cultural planning process, DCLA and HST reviewed studies, reports, and data from a variety of disciplines to capture and synthesize a wide range of perspectives, best practices, and policy proposals.

STUDIES, REPORTS, AND DATA

The CreateNYC team examined reports by a variety of research institutes, government agencies, and nonprofit groups such as Americans for the Arts and PolicyLink. Another critical source of data and insight into the existing landscape of arts and culture in New York City was the University of Pennsylvania's Social Impact of the Arts Project (SIAP) report, *Culture and Social Wellbeing in New York City*, authored by Mark Stern and Susan Seifert and completed in 2017.

The team also reviewed reports published by grantees of the New York City Cultural Agenda Fund in The New York Community Trust, which supported community organizing efforts by a range of cultural coalitions to provide independent research to inform the plan.

CULTURAL PLANS AND POLICIES

In light of recent cultural plans from cities like Toronto, Boston, Chicago, and Denver, the team invited leading experts and policymakers to share their experiences, analyzed cultural policies from around the nation and globe, and catalogued specific policy measures from other cities that could be evaluated within the context of New York City.

CULTURAL ASSET MAPS AND PRIORITIES

The CreateNYC team reviewed local data sources as well as SIAP aggregated data to understand the landscape of existing cultural assets. Additionally, the team discussed with stakeholders current cultural priorities; mapped cultural assets, social, and economic indicators; studied socio-economic information; and identified strengths, barriers, and opportunities for New York City's cultural life.

The following is a synopsis of the Research and Discovery Phase.



MADDOX GUERRILLA

Theatre of the Oppressed NYC
participant

Ali Forney Center Troupe

Through Theatre of the Oppressed NYC, we created a play about LGBTQ homeless young people, navigating the system.

It is always an interesting process when a bunch of people come together to create a collective vision. You must hear everyone. You must be fair.

Theater is a good platform for social change because it really shows the issues from the individual's perspective. Then the audience has to try to change it.

I hope that the cultural plan puts more arts programs in underserved communities. The cultural plan should make art accessible in these communities. And make it free.

Too often, we are in survival mode.

Art builds camaraderie. It unites people.

I love that all over New York City I see art that comes from people with marginalized identities. In

history, in text books, the working class voice is never heard.

Through art, we hear their voices.

NEW YORK CITY'S CULTURAL LANDSCAPE

THE PLAYERS

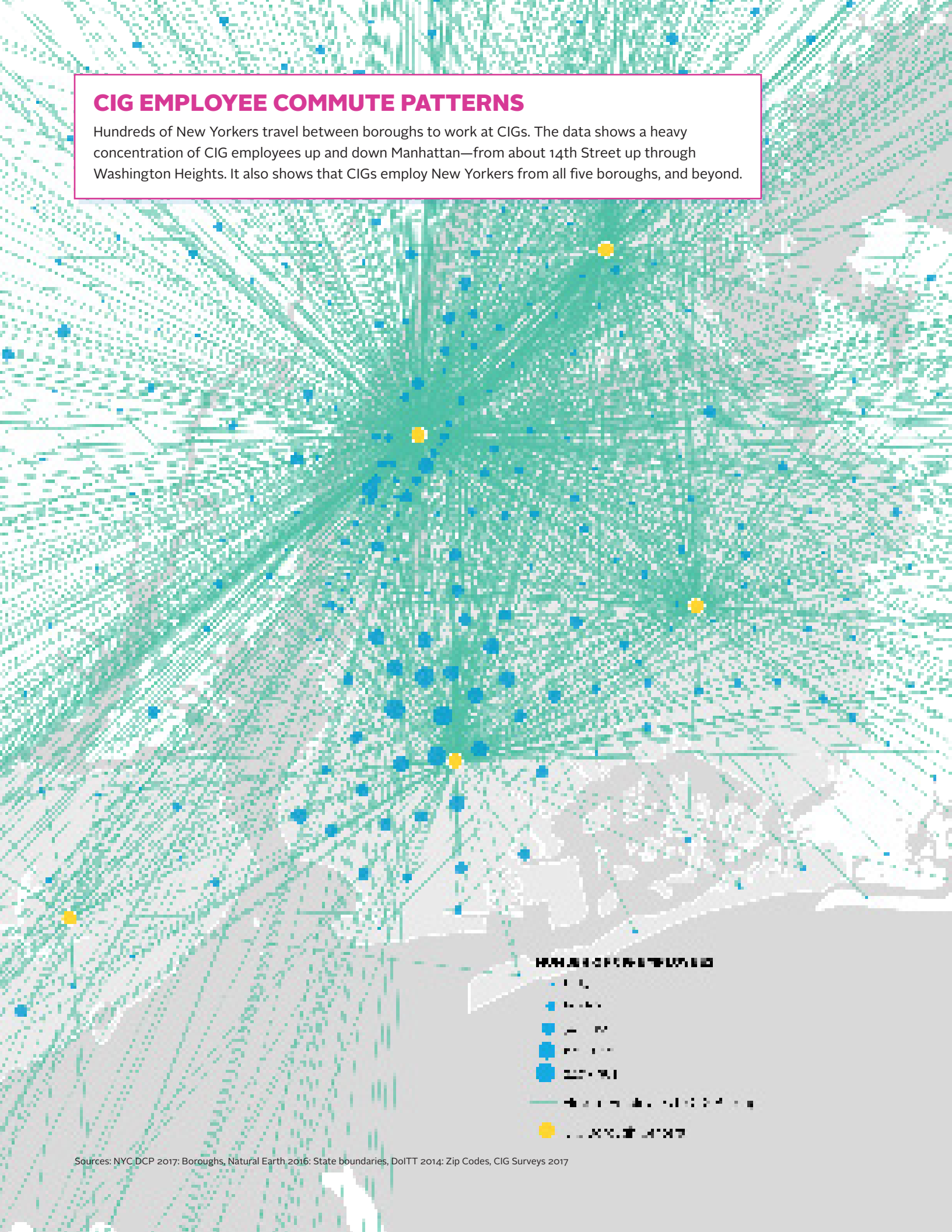
The New York City cultural landscape is a vibrant and interconnected ecosystem, which encompasses a wide range of participants and stakeholders, illustrated below. The variety of artistic disciplines and cultural practices found in New York is mirrored by the diversity of the city itself.

Within this thriving ecology, participants make unique and complementary contributions to the strength of the overall sector. These contributions impact New Yorkers, from their neighborhoods and schools to Museum Mile. The City of New York plays an important role in resourcing the sector for success and ensuring all cultural participants have what they need to do their work well.



CIG EMPLOYEE COMMUTE PATTERNS

Hundreds of New Yorkers travel between boroughs to work at CIGs. The data shows a heavy concentration of CIG employees up and down Manhattan—from about 14th Street up through Washington Heights. It also shows that CIGs employ New Yorkers from all five boroughs, and beyond.



ECONOMIC IMPACT OF THE ARTS

The cultural sector generates tremendous benefits for New York City's economy. As noted in the 2017 *New York Works: Creating Good Jobs* report, the creative and cultural sectors in New York City provide over 400,000 jobs and have experienced growth exceeding 20% since 2005. According to BJH Advisor's original analysis of the cultural sector's economic impact, more than a quarter of individuals employed in cultural work in "behind the scenes" establishments, which includes publishing, television and movie production, and event promoters, among other subsectors. These "behind the scenes" workers generate more than half of the cultural sector's direct, indirect, and induced output and employment, and almost half of the sector's earnings.

Within the nonprofit segment of the cultural sector, DCLA's fiscal year 2017 budget provided \$177 million in expense support for 900+ organizations. Cultural Development Fund grants and City Council initiatives, overseen by DCLA, provide direct funding to these organizations, supporting thousands of programs at more than 8,000 sites across all five boroughs—from plazas to school auditoriums to major museums—all within the nonprofit cultural sector. According to the 2012 *MAS Arts Digest*, nonprofit cultural groups generated \$8.1 billion in total annual economic impact and employed 23,000 full-time employees, 33,000 part-time employees, and 64,000 independent contractors. Furthermore, the city's booming tourism industry, and the vibrancy of neighborhoods and commercial districts in all five boroughs depend heavily on the contributions of the cultural sector.

These long-term economic impact benefits are further complemented by the construction resulting from DCLA's capital budget allocation for culture, which in fiscal year 2016 generated more than 1,000 total direct, indirect, and induced jobs, \$85 million in total earnings, and \$185 million in total output.

Members of the CIG also contribute to New York City's workforce development as job creators, with 13,700 full and part-time employees, including 4,500 union employees with an average union salary of \$48,000. Staffs at members of the CIG are largely New York City residents, so wages paid to employees are spent within surrounding communities, providing widespread neighborhood economic benefits.

A CIG citywide survey also uncovered critical workforce development support for emerging and established artists through per diem employment opportunities and programs which provide space, professional support, and presentation opportunities. CIG members employ 1,650 per diem staff members, including teaching artists, musicians, explainers, educators, and other professionals, who are paid \$6.2 million in total. Members of the CIG also provide opportunities for students and young adults to gain critical career development skills through internships and leadership opportunities.

Taken as a whole, the cultural sector provides important and wide-ranging employment opportunities that are accessible to New Yorkers from all education and skill levels. The Social and Economic Impact chapter further explores the sector's economic impact.



"Give more funding to art programs in schools and to libraries."

— ISABELLA, NYC PUBLIC HIGH SCHOOL STUDENT,
NORTHERN MANHATTAN



"Arts and culture are pillars of NYC identity and economy."

— ATISHA, CULTURAL WORKER,
BROOKLYN



MEREDITH PHILLIPS ALMEIDA

Executive Director
Myrtle Avenue Brooklyn Partnership

Like arts and cultural organizations, small businesses are very important to our communities. When I think about a corridor like Myrtle Avenue in Fort Greene and Clinton Hill, I think about the independently owned businesses that occupy 85% of the commercial space on the avenue.

There is an enormous opportunity to establish and grow relationships between cultural organizations and these small businesses. **Innovative partnerships could bring new audiences to local businesses, and businesses could provide opportunities for everyday shoppers to experience arts and culture.**

This could happen by decentralizing programming that normally takes place at cultural organizations and having it take place within surrounding communities at small businesses, community centers, or public spaces, like this Akihiro Ito sculpture we brought to Fort Greene Park on Myrtle Avenue together with the New York City Parks Department.

Or, by lowering the barriers to entry in advertising, cultural organizations could serve as promotional ambassadors for their surrounding communities, highlighting the rich local culture and unique offerings of our city's neighborhoods.

SOCIAL IMPACT OF THE ARTS

OVERVIEW

Engagement in arts and culture has been linked by scholars and advocates to higher academic achievement, civic engagement, and economic activity. New research conducted in New York City found that culture's impact on health, safety, and wellbeing of the City's neighborhoods is also critical.

The Social Impact of the Arts Project's (SIAP) groundbreaking two-year study was conducted by a team at the University of Pennsylvania led by Mark J. Stern and Susan C. Seifert. The report, entitled *The Social Wellbeing of New York City's Neighborhoods: The Contribution of Culture and the Arts*, explored the interconnected relationship between arts and culture and social wellbeing. The report outlines the integral role of arts and culture in creating healthy, thriving communities at a neighborhood level.

This research provides an in-depth exploration of how access to arts and culture can dramatically improve the lives of everyday New Yorkers, particularly those who live in moderate- and low-income neighborhoods. The study was funded by the New York City Cultural Agenda Fund in The New York Community Trust and the Surdna Foundation. The findings lay an important foundation for the recommendations highlighted in CreateNYC.

*"Art se yon form d'expression
e li te permet zanset nou yo
comminike."*

**"Art is a form of expression
that has allowed our
ancestors to communicate."**

— JENNIFER & PERLE, CARIBBEAN CULTURAL
PRODUCERS, BROOKLYN

FINDINGS

The SIAP research process found 4,700 nonprofit cultural programs and over 17,000 for-profit cultural businesses. When considered alongside the artists who live and work here and millions of cultural participants, the report found a cultural ecosystem of unparalleled breadth, diversity, and dynamism.

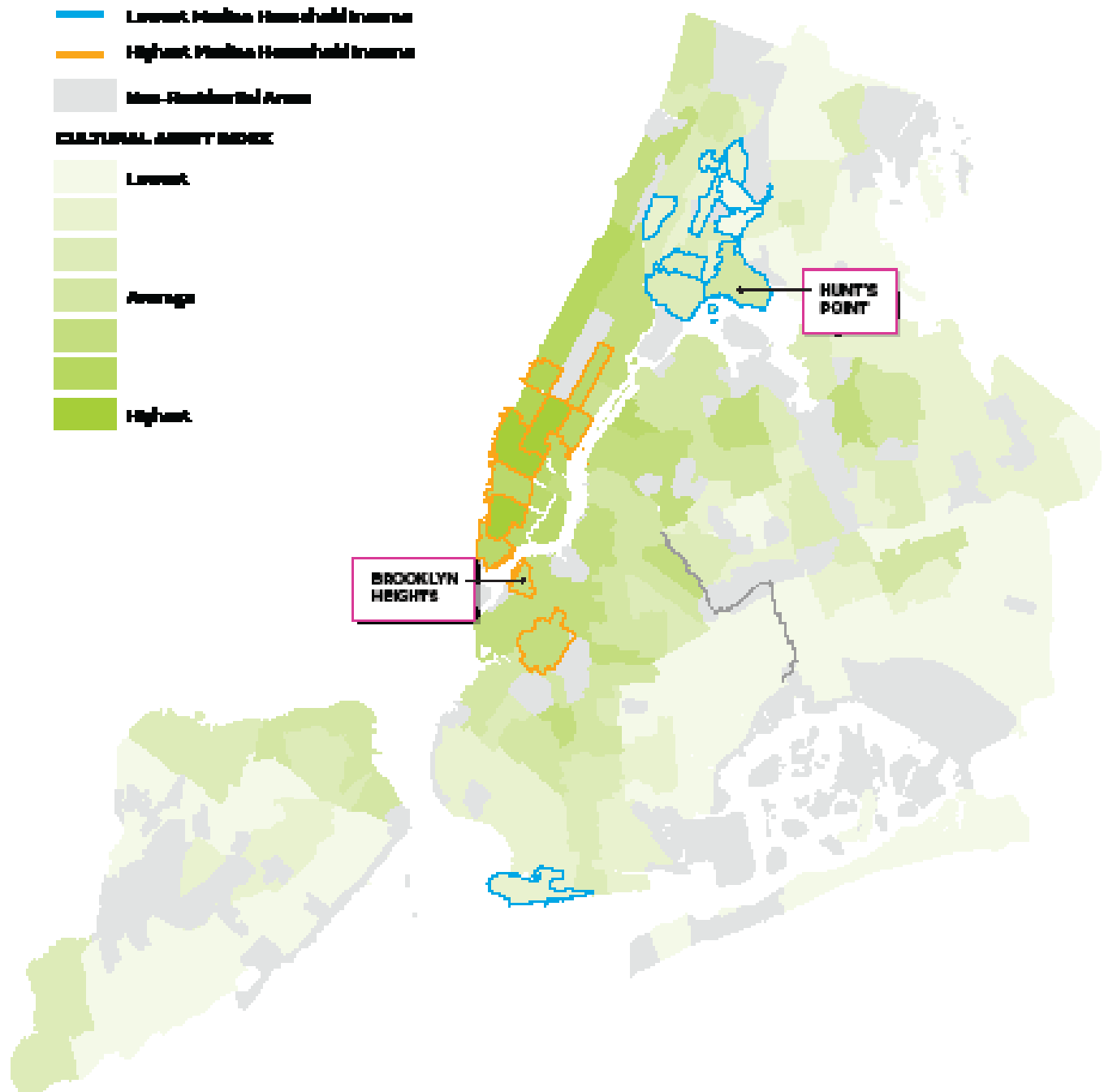
However, the SIAP study found that cultural assets are unequally distributed throughout the city's neighborhoods. While all communities have culture, significantly fewer cultural resources are located in low-income communities and communities of color.

The study states that "cultural resources in the city are extremely unequally distributed. Manhattan below 125th Street and neighborhoods near downtown Brooklyn have extraordinarily high levels of cultural resources, while many neighborhoods in all boroughs have far fewer. If we break the city's neighborhoods into five strata based on their overall economic status, we find that the wealthiest have many times more cultural resources than other parts of the city."

SIAP used data from over 50 cultural organizations and citywide ID data sets to estimate cultural participation. The methodology was focused on identifying relative differences in participation across the city's neighborhoods, and not on generating an estimate of the percentage of residents who are cultural participants per se. The cultural participation research revealed that across the board, cultural participation correlates with improved health, personal security, and school effectiveness, demonstrating the relationship between arts and culture and healthy community ecologies. Intriguingly, while low-income communities might have fewer cultural resources, these resources lead to greater measurable impact in social

CULTURAL ASSETS IN NEW YORK CITY

The Social Impact of the Arts Project (SIAP) has developed a neighborhood cultural asset index that incorporates four cultural asset types: nonprofits, for-profits, employed artists, and cultural participants. Analysis shows that areas with the most cultural resources also tend to have the highest incomes. However, the correlation between income and cultural assets is not perfect. There are some high-income areas that have fewer cultural assets—for example, Brooklyn Heights—and a number of low-income neighborhoods that have a wealth of cultural assets—for example, Hunts Point in the Bronx.





wellbeing. The unequal distribution of cultural assets therefore compounds the consequences of inequity.

In spite of the unequal distribution of cultural resources across the city, a select set of lower-income neighborhoods are home to “natural” cultural districts—such as El Barrio in East Harlem and Jackson Heights, Queens. These dense clusters of cultural resources are points of strength to build on moving forward.

These findings present a tremendous opportunity for collaboration among City agencies, private foundations, cultural groups, and community-based organizations and add another effective study to the social justice toolkit.

RESEARCH HIGHLIGHTS

When controlled for race, ethnicity, and economic status, the presence of a significant concentration of cultural assets in neighborhoods marked by concentrated disadvantage significantly corresponds with:

3 to 5% decrease in individuals suffering from diabetes, hypertension, or obesity

14% decrease in cases of child abuse and neglect

25% decline in teen pregnancies

18% increase in kids scoring in the top stratum on English and math exams

18% decrease in the felony crime rate

A POSITION OF STRENGTH

The New York City cultural landscape is a vibrant, diverse, and interconnected cultural ecosystem.

New York City is home to thousands of cultural venues, arts and cultural nonprofit organizations, tens of thousands of for-profit cultural entities and artists, and millions of cultural participants. This rich network of cultural stakeholders is spread across all five boroughs—from Stapleton to Hunts Point, East New York to Jamaica, and everywhere in between—contributing to the vital creative energy of the city.

The City invests in culture because New Yorkers value culture, and culture positively impacts New York. Throughout the CreateNYC process, residents showed up and spoke up to share the personal and transformative experiences they've had through engagement with the arts. A Bronx resident discovers nature and enlightenment at his neighborhood botanical garden. The democratic spirit and diverse literature of the Cortelyou library branch helps a Brooklynite engage with her neighbors and build empathy across boundaries of race, gender, and religion. An IDNYC cardholder celebrates a free membership that connects her to history and the imaginations of artists at some of the most celebrated cultural organizations in the country.

CreateNYC outlines actionable steps to address barriers and to ensure the growth and continued excellence of New York City as a global center of arts and culture, and emphasizes the critical importance of resourcing New York City's cultural sector for success.

OPPORTUNITIES TO AMPLIFY THE IMPACT OF NEW YORK CITY'S INVESTMENT IN ARTS AND CULTURE

More equitable distribution of cultural assets, resources, and arts education, especially in the city's most underserved neighborhoods

Improved access to arts and culture for all New Yorkers including more widely disseminated information, increased affordability of cultural opportunities, and removal of disability and language barriers

An arts and cultural sector **whose workforce and leadership** more accurately **reflects the diversity of New York City**

Better coordinated **cross-agency collaboration**

CHALLENGES AND OPPORTUNITIES

The health of New York City's cultural ecosystem is affected by the same profound threats that impact other sectors of New York City. In addition, New York City's cultural ecosystem is also challenged by pressures unique to the arts and cultural sector.

The work to overcome these challenges has already begun with a variety of efforts—from affordable housing to resilient infrastructure to job growth—representing massive capital investments in the city as a whole, focused on New York's most underserved neighborhoods. For example, *One New York: The Plan for a Strong and Just City* centralizes equity and a commitment to serving all New Yorkers. It maps a vision for job growth that focuses on building an inclusive workforce with well-paying jobs.

Arts and culture are fundamental to the City's ambitious vision of equity for all residents. New York City understands that public investment in the arts positively impacts economic health, social wellbeing, and civic engagement. This report is based on the City's commitment to equity in planning, policymaking, partnerships, and distribution of resources as a guiding principle.

“At HPD, we see the development of affordable housing as an opportunity to meet the broader needs of communities, including the creation of space for arts and culture to flourish. As we continue to advance the goals of the Mayor's *Housing New York* plan, we look forward to partnering with DCLA and taking advantage of the many synergies to build on New York City's long history as a mecca for artists and the arts.”

— MARIA TORRES-SPRINGER,
COMMISSIONER, NEW YORK CITY
HOUSING PRESERVATION AND DEVELOPMENT

CHALLENGES

These areas were voiced time and again in focus groups, workshops, surveys, and online engagement throughout the CreateNYC process, and include:

The **affordability crisis** and displacement

Inequitable distribution of resources

Growing income inequality and threats to worker's rights

Historic barriers of access and inclusion for artists and individuals with disabilities as artists and audiences

Access issues based on **language barriers** including ASL

OPPORTUNITIES

CreateNYC builds on the enormous opportunities presented by working toward a more equitable, vibrant cultural sector, including:

A growing recognition, supported by a burgeoning body of research and data, that **arts and culture are essential ingredients in healthy neighborhoods and a thriving city**

The **innovative spirit and creative problem-solving skills** embodied by artists and cultural workers

Incredibly rich community capacity and expertise embedded in neighborhoods across New York City

A citywide desire for participation that fueled the CreateNYC process and will drive implementation of the plan moving forward

ENGAGEMENT

In order to ensure that New York City's first ever comprehensive cultural plan included voices representative of all New Yorkers, the CreateNYC engagement process was designed to capture and reflect a wide plurality of perspectives and populations.

From October 2016 to May 2017, more than 188,000 New Yorkers participated in the CreateNYC process in person or online. Residents, artists, teachers, researchers, students, parents, older adults, people with disabilities, advocates, community organizers, veterans, business owners, plaza managers, experts in the field, leaders of arts and cultural organizations big and small, cultural workers, and union members made their voices heard at large public meetings, small focus groups, one-on-one interviews, at open office hours, over a game of ping pong, at barber shops and nail salons, online, and via social media.

The six-month engagement process was designed to be both broad and deep. Meeting people where they live, work, and experience culture, the CreateNYC team asked, "What does culture mean to you? How do you experience culture in your daily life? How can culture help create a just, inclusive, and equitable city?"

In addition to large-scale events in each of the boroughs, the team tapped into existing networks and community resources—from libraries to local advocacy and service organizations to funder networks—enlisting as many New Yorkers as were willing in developing and facilitating information-gathering events. In trying to reach a truly diverse range of New Yorkers, CreateNYC considered both geography—reaching 99% of zip codes and all 59 community districts—and identity. The rich engagement process was designed to ensure a plan that expands opportunities for all New Yorkers to access, participate in, and create the city's rich cultural life.

"Nueva York es una ciudad donde hay mucha arte y aún más nacionalidades llenas de cultura. Yo creo que debería haber lugares donde las personas puedan mejorar y demostrar al público lo bueno que hay en cada una."

"New York is a city where there is a lot of art and many nationalities full of culture. I believe there should be places where people can improve and show the public the good that exists in each one."

— RAUL, RESIDENT, JACKSON HEIGHTS, QUEENS

ENGAGEMENT RECAP

Below is a snapshot of the various types of events that were carried out during the CreateNYC engagement process. Together with community members, the cultural community, City partners, Cultural Agenda Fund grantees, and independent coalitions, CreateNYC reached over 188,000 participants.

BOROUGH WORKSHOPS

Large format workshops were held in all five boroughs. Participants discussed priorities for arts and culture and shared input on each of the issue areas. Participants were invited to one-on-one conversations with Cultural Affairs Commissioner Tom Finkelpearl over a game of ping pong.

6 LARGE CREATENYC WORKSHOPS IN FIVE BOROUGH



22 PING PONG GAMES



 **418**
events

 **99%**
zipcodes reached

 **1,215**
CreateNYC surveys
completed at libraries

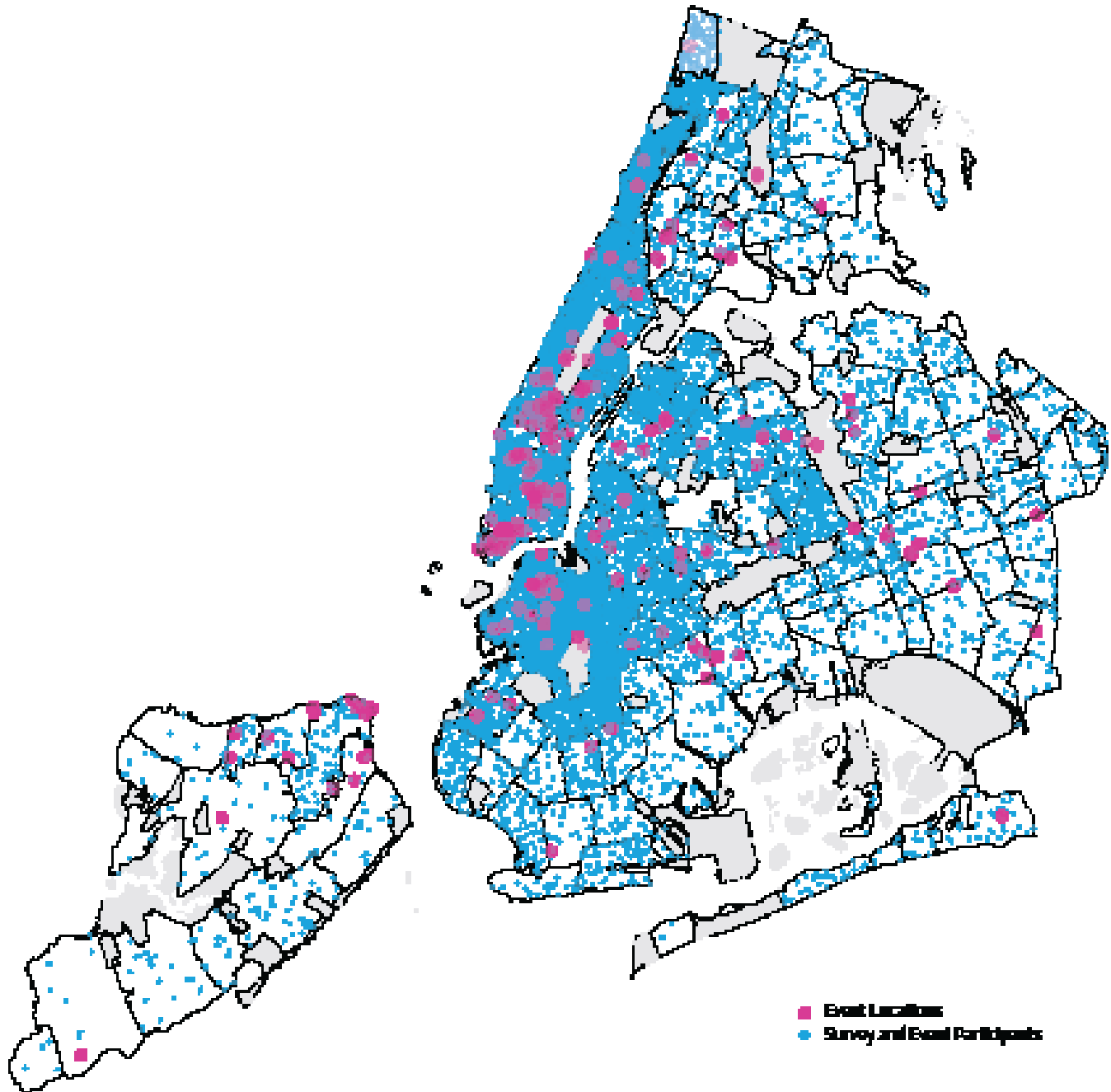


 **62,000**
library patrons reached

 **188,000+**
people engaged

WHERE WE'VE BEEN

Of the more than 188,000 New Yorkers that participated in CreateNYC, almost 11,000 provided their home zip code. An analysis of these zip codes shows broad engagement across the city. While engagement was less intense in southwestern Staten Island, southern Queens, and eastern Bronx, 99% of all New York City

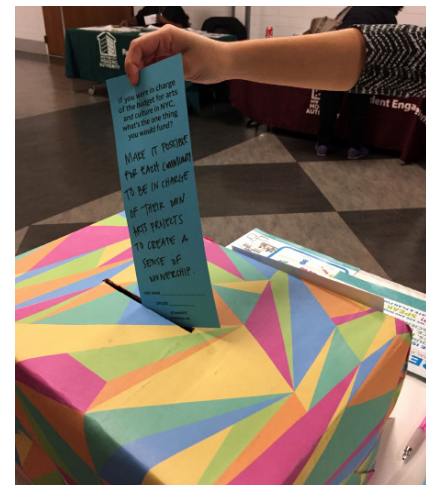


Source: CreateNYC 2017: Event locations and participants, NYC DCP 2017: Neighborhood tabulation areas, NYC DOITT 2014: Zip codes

COMMUNITY PARTNER EVENTS AND COMMUNITY TOOLKIT

In order to amplify the number of voices that informed the plan, the HST team designed a downloadable Community Toolkit coupled with toolkit training sessions. Activities in multiple languages, issue-based facilitation guides, video tutorials, and a feedback form were made available to any organization or individual interested in participating in the process. Over 40 events led by community partners provided input into the plan including a diverse set of ten cultural coalitions, from Staten Island to Jamaica, East New York to the Lower East Side, funded by the New York City Cultural Agenda Fund in the New York Community Trust.

40

NEIGHBORHOOD
CREATENYC
WORKSHOPS


100

COMMUNITY
TOOLKIT
DOWNLOADS

35

CULTURAL AGENDA
FUND GRANTEE AND
PARTNER EVENTS

“We need to show different communities and make them feel like this is their city, too.”

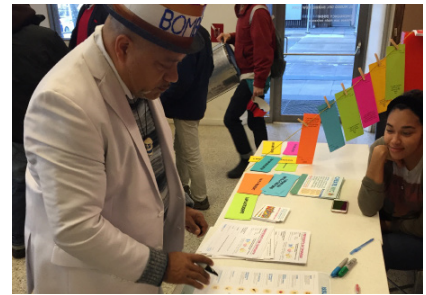
— ALICIA, ARTIST, BRONX



TABLING EVENTS AND RESIDENT ENGAGEMENT

The CreateNYC team met residents where they lived. At over 80 tabling events in all five boroughs, the team talked to residents at street fairs, cultural festivals, science workshops, and community events. Using materials that were produced in six languages, CreateNYC was able to ask New Yorkers questions such as, “What would you do if you were in charge of the budget for arts and culture in NYC?” and “What is your big (or small) idea for arts and culture in NYC?” The team deepened engagement by conducting short interviews in barbershops and nail salons.

80 TABLING AND FLYER DISTRIBUTION



MY BIG (OR SMALL) IDEA FOR ARTS AND CULTURE IS...

“Que cada persona de cada país puede compartir la manera de expresión artística y las tradiciones y costumbres de su país de origen.”

“That each person of each country can share the artistic expression and the traditions and customs of their country of origin.”

— JULIAN, ARTIST, QUEENS



55 FOCUS GROUPS

FOCUS GROUPS

CreateNYC hosted a series of thematic or industry-specific focus groups that brought together practitioners, subject matter experts, artists, and cultural workers for solutions-oriented discussions that could feed into the cultural plan process. More than 50 focus groups were held addressing subject areas such as: organized labor, artist wages, creative aging, business improvement districts, science-based cultural organizations, community anchors, and how arts and culture can better serve NYCHA residents, LGBTQI, veteran, and immigrant communities.



“Meaningful arts education makes people more empathic, contributing citizens.”
— JUAN, PARENT, QUEENS

“Create hubs for arts creation & living throughout the city (PS109 in East Harlem is a great example).”
— YIN, CASA TEACHING ARTIST, MANHATTAN

LIBRARY SYSTEMS PARTNERSHIP

A partnership with the city's three library systems placed CreateNYC public engagement toolkits at 31 of the most highly trafficked library branches across all five boroughs, available in English, Spanish, Chinese, Russian, Bangla, and Arabic.



32 INFORMATION AND FEEDBACK DISPLAYS IN 6 LANGUAGES

MEETINGS AND INTERVIEWS

Many experts were consulted and interviewed throughout the process including teams from other cities that have recently completed cultural plans, including Denver, Boston, and Chicago, and researchers and industry leaders in arts and cultural tourism, philanthropy, economic development, and social and economic impact of the arts.

115 PRESENTATIONS AND MEETINGS

INTER-AGENCY COORDINATION

City agencies were engaged throughout the CreateNYC process through a large inter-agency roundtable convened by the First Deputy Mayor, participation in CreateNYC focus groups, and during one-on-one consultations to discuss potential strategies and solutions.

40 RESEARCH EVENTS

“Więcej artystycznych dla dzieci w bibliotekach—
to centra kulturalne!”

“More arts programs for children in libraries—
they are cultural centers!”

— CANDICE, SENIOR ARTIST, GREENPOINT, BROOKLYN



OFFICE HOURS WITH THE COMMISSIONER

Over the six-month engagement period, Commissioner Tom Finkelpearl hosted a biweekly series of thematic conversations, open to the public. Participants discussed issue areas, challenges, ideas, and recommendations related to the cultural plan on a variety of topics such as: aging in the arts, arts education, cultural heritage and neighborhood character, DIY and alternative arts spaces, and disability arts.



10 DCLA OFFICE HOURS



“Please help us! Provide funding for young emerging artists to learn arts administration skills in galleries to diversify skills since being an artist full-time is nearly impossible in NYC anymore!”
— SINÉAD, ARTIST, BROOKLYN

“Increase funding for cultural programs at local libraries.”
— ANYA, PARENT, BROOKLYN

CREATENYC NEW YORK CITY RESIDENTS PUBLIC OPINION POLL

CreateNYC commissioned Siena College Research Institute (SCRI) to conduct a public opinion phone poll of New York residents. The poll captures feedback from a cross-section of New Yorkers representing the socio-economic, racial, and geographic diversity of the city. 800 New York City residents were polled between March 28th and April 17th, 2017 about their opinion of the importance of culture in New York City, their neighborhood, and to them personally.

Calls were conducted via random digit dialing to both landline and cell phone telephone numbers. A total of 568 calls were completed on a landline and 232 were completed on a cell phone. Data is reported at the 95 percent confidence interval with a margin of error of +/- 3.9 percentage points.

KEY FINDINGS

Across all demographics including education, income, and ethnicity, respondents agreed that arts and culture are important to the quality of life in New York City, in their neighborhood, and to their lives, personally.

97%

of respondents said arts and culture were important to the overall quality of life in New York City.

90%

said that promoting arts and culture is a key part of protecting the heritage of all New Yorkers.

53%

of New Yorkers agree that arts and culture are a necessity, not a luxury, in their lives.

New Yorkers participate

in a variety of arts and cultural activities at high rates.

#2

New York City has the second highest cultural participation rate (DC is #1).

The Bronx has the highest participation

in festivals and cultural programs in New York City.

Participation is highest among those with the highest levels of education and income.

50%

say that cost is a barrier to participating in the cultural life of New York City.

60%

of New Yorkers would like to participate more in arts and cultural programs in their neighborhood parks.

Regardless of their current level of participation,

OVER 53%

of all New Yorkers wish they were able to attend arts and cultural activities more often.

Location inconvenience and cost

are the greatest barriers to participation.

60%

MANHATTAN RESIDENTS AND

26%

STATEN ISLAND RESIDENTS

agree that there are exciting arts and cultural events in their neighborhood.

SURVEYS

Two online surveys solicited feedback from New Yorkers, the first focused on cultural participation and the second on needs and recommendations from artists and culture workers. Nearly 9,000 New Yorkers completed these surveys. Additionally, community partners conducted surveys reaching 1,000 New Yorkers.

4,700 CULTURAL PARTICIPATION SURVEYS

4,130 ARTS AND CULTURAL WORKER SURVEYS

1,000 COMMUNITY PARTNERSHIP SURVEYS

800 PHONE SURVEYS

PUBLIC OPINION POLL

The CreateNYC team commissioned the Siena College Research Institute to conduct a representative survey of 800 New York City residents between March 28 and April 17, 2017 about their opinions of the importance of culture in New York City, in their neighborhood, and in their lives, personally.

See page 56 (left) for summary of survey results.

SOCIAL MEDIA AND DIGITAL ENGAGEMENT

In-person engagement was coupled with comprehensive digital engagements including outreach to thousands of artists and cultural workers through biweekly e-newsletters; outreach to tens of thousands of library patrons in partnership with Queens Public Library, Brooklyn Public Library, and New York Public Library systems; conversations on FacebookLive; Twitter chats; campaigns through Twitter, Facebook, and Instagram; and Questions of the Week at the CreateNYC website.

Question of the Week excerpts and feedback collected through CreateNYC engagement appear throughout the footer.

38,317 COMMUNITY PARTNERSHIP SURVEYS

9,921 UNIQUE USERS

137k SOCIAL MEDIA REACH

“Enable artists and nonprofit arts organizations to own property so they won’t be pushed out if neighborhoods change.”

—DESTINA, ARTIST, BRONX

“Citywide and Borough-wide youth arts festivals featuring arts from young people around the City.”

— KAI, RESIDENT, QUEENS



WHAT WE HEARD

In May 2017, the CreateNYC team reported back a combination of the big themes and recurring concerns from the engagement process and high level data from research. This provided New Yorkers an opportunity to look at a summary of what public engagement had revealed so far, and a chance to make sure that their major priorities were reflected in the final plan.

The 94 preliminary proposals contained in What We Heard outlined a vision for how best to make progress in the issue areas residents were asked to weigh in on. Through the end of May, New Yorkers were asked to respond to the What We Heard proposals and join the DCLA Commissioner at Office Hours hosted in all five boroughs to discuss them in person.

Through this robust and in-depth engagement, we heard from New Yorkers from all walks of life the importance they place on arts and culture. The engagement process reinforced that New Yorkers consider culture to be history, food, art, painting, theater, quilts, museums, dabke, fairs, music, libraries, poetry, science, fashion, parades, drum circles, festivals, zoos, gardens, dance, and more!

We learned some of our strengths are in the range of diverse cultures, plentiful quality programming, and amazing legacy of support for the arts and culture. Some of the challenges are equitable inclusion across all levels, access of information, and affordability. Through it all, we heard resoundingly that New Yorkers value arts and culture—and they want more of it!

“アートは人生／生活の一部であり、科学、数学、文学、社会学等のすべてに共通するものです。特にニューヨークでは、違う文化のバックグラウンドの人が多く混在しているため、アートを通して交わる事ができる事が素晴らしいです。”

“Art is science, mathematics, literature, sociology, for me. Especially in New York, we can communicate with many people of different backgrounds through art.”

– SOPHIA, MANHATTAN



ANDREA LOUIE

Executive Director
Asian American Arts Alliance

The Asian American Arts Alliance welcomes anyone who identifies as having cultural or ethnic roots from the Pacific Islands through the Middle East. It's about us making the tent as wide as we possibly can so that people can self-identify.

I think a citywide cultural plan should include a priority placed on how all New Yorkers can have their lives enriched by arts and culture. This can help break down the perception that the arts are only for the elite.

Everyone is experiencing arts and culture. If everyday New Yorkers are singing in their church choir, for example, or their kid is attending an afterschool arts-related class—that is all cultural engagement.

There is also so much work, really powerful work, being done to address other social service issues, whether it is mental health, or violence against women, or poverty, through the power of arts and culture.

The arts are for the wellbeing of all.

MAIN THEMES

New Yorkers showed up at CreateNYC Office Hours: What We Heard to join Commissioner Tom Finkelpearl in conversation about what we learned throughout the engagement process and to provide input on the preliminary proposals.

CURRENT STRENGTHS

New York City is home to hundreds of small- and mid-sized organizations, networks, collectives, and initiatives producing quality programming and serving millions of New Yorkers. CreateNYC must acknowledge the expertise of these groups and build on their strengths.

REINFORCE THE NEED FOR PUBLIC SPACES

Actively encourage, support, and strengthen public spaces as vital places for creative expression and community building. Ensure that all communities are able to access and participate in cultural programs and are respected in their use.

GEOGRAPHICAL EQUITY AND SOCIAL INCLUSION

Support arts, culture, and science organizations as spaces for ALL New Yorkers. Increasingly support organizations with missions to serve a broad and diverse population of New Yorkers. Utilize existing neighborhood networks to support community-determined sites of culture.

COLLABORATION

Increase partnerships and collaboration across the city to allow for expansion and growth of the city's rich cultural sector.

CONNECTIVITY

Increase interconnectedness throughout the sector, across issue areas, and most importantly between New Yorkers living and creating in the city.

ARTISTS

The plan must explicitly acknowledge and emphasize artists. Look for avenues to increase direct funding for artists. Above all, artists are community members and want to be able to thrive in place.

INFORMATION

So much is happening in New York City, that residents often do not know where to find arts and cultural programs. Organizations struggle to have their programs found by new audiences.

ADVOCACY

Throughout the process, more New Yorkers have become aware of and engaged with the cultural community. This momentum needs to continue. How can CreateNYC be an advocacy document for residents, artists, scientists, immigrants, and all New Yorkers?

LESSONS FROM PLAN

Over the long-term, DCLA and the City will continue to work together with the cultural community to identify barriers and work toward greater equity, access, and inclusion across the cultural sector.

HEADLINES

Below are the key headlines of the engagement phase of the CreateNYC planning process. More details on specific feedback per issue area can be found in each of the issue area chapters and in the appendix.

ARTS AND CULTURE ARE FOR ALL.

New Yorkers want to see barriers removed and access increased in order to create, present, and enjoy arts and culture regardless of income, race, ethnicity, immigration status, gender identity, and disability identity.

QUALITY ARTS EDUCATION FOR EVERY STUDENT.

Parents, educators, and students themselves want access to arts, culture, and science curricula and programming taught by educators and artists—both in and out of school—that reflects the practices, histories, and cultures of all New Yorkers.

THE STAFF AND LEADERSHIP OF THE CITY'S ARTS AND CULTURAL SECTOR SHOULD MORE FULLY REFLECT THE DIVERSITY OF OUR CITY'S POPULATION.

New Yorkers want to ensure that their communities are reflected at all levels of the city's cultural organizations—now and into the future.

NEW YORKERS WANT EQUITABLE DISTRIBUTION OF ARTS AND CULTURE ACROSS THE BOROUGHES.

Arts and culture have positive effects on individuals, neighborhoods, and regions, but these impacts are not evenly distributed. Residents want to see greater support for culture and artists in New York's under-resourced neighborhoods and historically underrepresented communities.

NEIGHBORHOOD CULTURE MATTERS.

Residents want to protect and support local organizations that serve local audiences, local or locally relevant artists, and programming that speaks to local histories and identities.

SPREAD THE WORD.

Residents want better, more streamlined ways to access information about cultural programming available across the city.



WHAT WE LEARNED

More than 188,000 residents stepped up to share their priorities, concerns, and ideas about how we can make sure that—here in New York—culture is for everyone. As a result of the CreateNYC cultural planning process, DCLA will continue to engage with cultural workers, artists, dancers, residents, educators, and more through Office Hours with the Commissioner, keeping open channels for communication between the public and the agency and amongst fellow peers within the field. CreateNYC will continue to be an opportunity for collaboration and progress.

“It is really important to make arts and culture easily accessible to everybody. I always hear ‘see yourself in the art’ and not in weird, white-washed, privileged ways, but through real participation by all of New York’s communities. We need to make sure everyone has the access and opportunity to create.”

MAYA, PARTICIPANT,
DCLA CORO YOUTH LEADERSHIP COUNCIL, MANHATTAN



STRATEGIES



#BHeard

@BHECTV



NAVIGATING THE PLAN

The entire CreateNYC process has supported the creation of a plan of action to improve and enhance the cultural life of New York City. While many of the issues are inter-related, the plan is organized into eight Issue Areas, with the following chapters addressing each one in more depth.

Each chapter consists of a narrative section detailing research findings and public feedback. The narrative provides context for the set of Objectives and Strategies that close out each chapter. The **Objectives** are goals that CreateNYC has identified for enhancing New York's cultural life, and **Strategies** are the actions needed to achieve them.

The time horizons are reflections of the speed that they can be initiated under current circumstances, and **not** a reflection of priority level. The medium- and long- term strategies, for instance, will require large structural changes, considerable resources, and high levels of participation and collaboration across many stakeholders. The longer time horizon does not reflect a lower level of urgency.

We seek to be thoughtful, deliberate, and inclusive of the stakeholders impacted by whatever we develop for implementation.

ACTIONS

The actions associated with each strategy are sorted from the City's perspective and reflect the role the Department of Cultural Affairs or groups of City agencies will play in their implementation.

- I IMPLEMENT** Refers to strategies to be initiated by the City.
- P PROMOTE** Refers to strategies that will focus on communications/information sharing.
- E EXPLORE** Refers to strategies that are being discussed with other agencies and stakeholders to determine whether an intervention can be implemented—legally, financially, and operationally—and what that intervention can be.

TIME HORIZONS

Each Strategy in CreateNYC has an accompanying time horizon for its implementation:

- IMMEDIATE** Within 12 months
- SHORT** Within 2 years
- MEDIUM** Within 4 years
- LONG** Within 10 years



ERIC SANDERSON

Senior Conservation Ecologist
Wildlife Conservation Society

As a scientist working to change the world through culture, I would like to tell you why a New York City cultural plan is important to me.

Cultural organizations are the primary mechanisms to support the generation of different ideas; for ensuring that many and diverse people are exposed to them; and to generate the conversation about ideas, culture, even science, that is essential to the maintenance and evolution of our city, our country, our civilization.

Jane Jacobs, the urban crusader and theorist, understood this. She wrote once that “my observations and conclusions thus far sum up to this: In our American cities, we need all kinds of diversity, intricately mingled in mutual support. We need this so city life can work decently and constructively, and so the people of cities can sustain (and further develop) their society and civilization.... Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.”

TERMS

The following are definitions of terms used in the Issue Area chapters:

DIVERSITY

Diversity is broadly defined as inclusive of communities representing categories of identity including, but not limited to:

- Historically underrepresented communities, including individuals from ALAANA racial and/or ethnic groups, people with disabilities, and other populations listed below
- LGBTIQ populations
- People with disabilities
- All genders, including transgender and gender non-conforming individuals
- Indigenous, immigrant, and refugee populations
- ESL or non-English language speakers
- All ages, including older adults and youth
- Low-income New Yorkers

The definition of **diverse communities** includes those marginalized groups that have historically experienced a lack of access to financial resources and/or social and organizational mobility. We note the significant and vital interconnection, overlap, and intersectionality between these communities.

EQUITY

Improving **equity** means promoting justice, impartiality, and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources.

INCLUSION

Inclusion refers to the degree to which all people, including people with disabilities, with diverse perspectives and backgrounds are able to participate fully in the decision-making processes of an organization or group and in all elements of an organization, performance, event, or programs. While a truly inclusive group is necessarily diverse, a diverse group may or may not be “inclusive.”

ACCESS

Improving **access** means reducing economic, social, communication, and physical barriers to inclusive participation. **Accessibility** describes the degree to which an environment, service, product, or program allows access and eliminates barriers to participation by diverse or underrepresented communities, especially people with disabilities.





ISSUE AREA

EQUITY AND INCLUSION

On Earth Day 2015, the City of New York released *One New York: The Plan for a Strong and Just City*. That plan enshrines equity as one of its core values, and for the first time in a sustainability plan of its kind, includes access to culture as one of the essential components of an equitable city.

In this context, “equity” means broadly that assets are distributed fairly and justly for the benefit of the public.

Inclusion refers to the degree to which individuals with diverse perspectives and backgrounds are able to participate fully in all elements of an organization, agency, or system. You might have a diverse staff, but is a diverse group actually involved in your organization’s decision-making processes? An inclusive group is, by definition, diverse. But a diverse group is not necessarily inclusive.

In 2015, DCLA launched an initiative as part of larger efforts to advance diversity, equity, inclusion, and access in the New York City cultural sector. The initiative began with a demographic study of DCLA’s more than 900 grantee organizations that examined race, ethnicity, gender, disability, age, and other factors.

The results, mirroring every other national study of its kind, were troubling. According to the study, New York City cultural staffs are 38% people of color and 62% white non-

63% of New Yorkers say inconvenient locations are barriers to attending cultural activities; 50% of New Yorkers say cost is a barrier to attending cultural activities.

A man with dark hair, wearing a blue jacket, is playing a light-colored, vintage-style accordion. He is looking upwards and to the right with a focused expression. The background is slightly blurred, showing an indoor setting with other people and papers hanging on a wall.

ANGEL VERA

Environmental Justice and Housing
Organizer

[Make the Road New York](#)

At Make the Road, I do tenant rights education, outreach in the community, and city- and state-wide campaigns to protect low-income tenants where displacement is happening.

In Bushwick, 65% of people are Latino. Landlords are happy to arrange for newcomers but the same is not offered for a Latino family with kids.

In the wave of gentrification, a lot of art centers have come to our neighborhood. This art comes from outside. New galleries are opening in Bushwick, but they do not represent the existing community.

I was talking to members about the cultural plan, and they shared their ideas with me.

The City should value the cultures of immigrants and their countries. We should have culture but not more gentrification.

Bushwick parks are nice spaces for music festivals. They could have bands with music from different countries. Not just in English. Not just in Spanish. Bilingual.

Another idea is to promote street artists, food contests or craft festivals, art, things from different countries.

We have two libraries here in Bushwick. The City should have some ways for people to use more libraries, like cultural events for families.

Hispanic. In contrast, U.S. Census data shows 67% of New York City's population identifies as people of color and 33% white non-Hispanic. And the disparities were extreme: the whitest job in arts and culture? Curator. The jobs with the fewest white workers: maintenance and security. And it gets worse. The report provided little or no data regarding people with disabilities or people of non-binary gender employed in our city's cultural organizations—pointing to deeper structural issues we need to address collectively.

While issues of diversity, equity, inclusion, and access are often addressed using categories of identity and community, people and communities are not divided neatly along lines of race, gender, age, disability, immigration, or other characteristics, and that intersectionality is a critical part of the complex and nuanced ways we experience identity. Greater equity cannot be achieved through diversity and inclusion alone. Equity requires shifting policies and practices, not just numbers. It is a fundamental principle that benefits us all.

In direct response to these findings, an internal DCLA Diversity Committee formed to advise on the agency's approach regarding diversity, equity, and inclusion, as departure points for the work the agency does in programming, partnerships, and service as catalysts for like-minded work in the field. In pivoting toward inclusion, the agency will continue to engage Future Works Institute for inclusion training programs for DCLA staff and the larger cultural field.

PATTERNS IN FUNDING

According to the National Center for Charitable Statistics, the largest percentage of the cultural community's philanthropic support (42%) comes from individual donors. Studies have shown that these resources go primarily to large institutions, following self-reinforcing patterns of social connection. Meanwhile a 2015 DeVos Institute of Arts Management study, entitled *Diversity in the Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies*, revealed that arts organizations whose mission is to serve people of color and low-income communities report a median of only 5% of contributed revenue from individual donors. These networks of big donors have often been unavailable

to low-income communities, which instead rely on government funding. This makes it an even greater imperative that public funding is allocated with an eye toward historic inequities.

Across the country, funders are making efforts to increase equity and inclusion when distributing resources. Examples of progress are heartening. The Seattle Office of Arts & Culture has made a formal Commitment to Racial Equity that includes capacity building, space, and grant programs in alignment with the city's Race and Social Justice Initiative. Los Angeles County has undertaken a Cultural Equity and Inclusion Initiative. And the San Francisco Arts Commission continues its decades-long commitment to cultural equity through its grant programs. Like OneNYC and DCLA's sister agencies across the country, one of the main goals of CreateNYC is to promote a more inclusive and equitable cultural ecosystem in New York City.

SNAPSHOT OF PROGRESSIVE CULTURAL FUNDING

This is not the first time that New York City has made changes to more equitably fund cultural organizations. In the late 1960s and 1970s, the City added a dozen new members to the Cultural Institutions Group (CIG), the first such deliberate expansion in the history of the CIG. These new members were primarily located outside Manhattan and focused on traditionally underserved communities, including the Bronx Museum of the Arts, Jamaica Center for Arts and Learning, Snug Harbor Cultural Center, Studio Museum in Harlem, Brooklyn Children's Museum, and El Museo del Barrio. This commitment to long-term, substantial public investment in these groups has helped them become cornerstones of New York's cultural life.

Another major move toward equity came in 2008, when the City re-directed substantial amounts of capital support, funding provided to organizations for construction, renovations, and equipment. Before 2008, with few exceptions, capital funding from DCLA was available only to the CIG, whose members occupy City-owned property. Since that time, legal and policy changes have been made allowing City capital support to be available to many other groups not on City-owned

20% The difference in cultural participation between the highest and lowest income New Yorkers.

75% of New Yorkers wish they could attend arts and culture activities more often.

CASE STUDY

COMPREHENSIVE EMPLOYMENT AND TRAINING ACT (CETA)

The Comprehensive Employment and Training Act (CETA) illustrates how equity can be advanced through cross agency coordination. CETA was created by the Nixon and Ford administrations during times of high unemployment in the mid-1970s. It was the largest federal public service employment program since the 1930s to create opportunities for artists. The program ran from 1973-1981, providing many hundreds of millions of dollars to low-income artists. It invested \$300 million in CETA arts jobs, jobs that provided steady income and benefits.

CETA provided training in artmaking, and also arts administration and technical support. It nurtured a generation of arts leaders and strengthened the community arts and alternative arts space movements in the 1970s. Many of these organizations hired their first paid staff with CETA money. Cultural critic Arlene Goldbard wrote:

There is scarcely a U.S. community artist who was around in the mid-1970s who did not either hold a CETA job or work directly with someone who did. Most community-based groups in the United States dating from that time were launched on their labor-intensive path with CETA support.

CETA shifted responsibility for design and management of its programs to the state and local level to engage local knowledge and decision-making. This was a significant break from the centralized authority of previous New Deal programs.

By using his knowledge of the government gained by working for the Department of Labor and Office of Management and Budget, savvy administrator John Kreidler helped adapt CETA from a program that did not initially include the arts to one that employed thousands of artists.

In New York City, CETA supported jobs for more than 600 artists to provide cultural services throughout the City, as well as 300 employees in maintenance, guard, and other positions at cultural organizations. DCLA under Commissioner Henry Geldzahler and the nonprofit Cultural Council Foundation played key roles in administering the largest program. Subcontractors included the Black Theatre Alliance, the Association of Hispanic Arts, and the Foundation for Independent Video and Film. Hospital Audiences, La Mama ETC, the American Jewish Congress, and the Theater for the Forgotten administered additional programs.

Artists played key leadership roles. In dance, for example, director of artist residencies, Liz Thompson, and coordinators including Blondell Cummings, Anthony LaGiglia, and William Dunas, were all dancers. The program was funded through the New York City Department of Employment. Artists received \$10,000 plus fringe benefits.

Ted Berger, former Executive Director of the New York Foundation for the Arts, who helped develop CETA in New York City, describes how many of the lessons learned from CETA were applied after 9/11 in the creation of the New York Arts Recovery Fund. For Berger it is of key importance to “not have to reinvent the wheel every time there is a disaster, natural or economic. We have to think long-term and in more systemic ways.”

WHAT WE CAN LEARN

Programs like CETA can promote equity and result in significant long-term relationships and ongoing artist alliances.

Like the Works Progress Administration (WPA) during the Great Depression, CETA responded to a strained economy and growing unemployment. It helped low-income cultural workers survive, build their skills, and use their creativity in support of communities.

By supporting artists to work in schools, hospitals, libraries, prisons, community centers, and subway stations, CETA increased access to and participation in arts and culture.

An evaluation of the CETA program carried out for the US Department of Labor, *The CETA Arts and Humanities Experience*, demonstrates that additional positive impacts can include economic and skill development for individuals, economic development for local jurisdictions, cultural development for communities, and an increased understanding of culture as an industry.

property. In 2017, the City currently has over \$800 million invested in cultural capital projects at around 200 organizations citywide. With little fanfare, this innovation opened a major new source of public funding to hundreds of nonprofit cultural organizations across New York City. City money now helps to provide better equipment, more accessible facilities, and indeed whole new buildings for the benefit of cultural audiences.

And over the last decade, the New York City Council has launched a series of initiatives directed at equity. These include the Coalition of Theatres of Color, the Immigrant Initiative, and SU-CASA, a creative aging program in senior centers citywide. Between these three initiatives, over \$10 million will flow to organizations and artists in traditionally underrepresented groups in fiscal year 2018.

CREATENYC: A NEW CHAPTER IN PUBLIC SUPPORT

CreateNYC offers a new opportunity to increase the equitable funding of cultural organizations in New York City. Public input for the plan revealed a clear desire for more investment of resources in historically underserved communities, including people with disabilities. In addition to being a clear priority for New Yorkers, the recent Social Impact of the Arts Project (SIAP) report provides compelling argument for greater equity in cultural funding.

The conclusions of the SIAP report highlighted in more detail on pages 41-43 were clear: while arts and culture are present in all neighborhoods, certain sectors of the city have more cultural assets and higher participation. This is particularly alarming because the study also shows that those cultural resources are correlated to better



"More programs for low-income residents across the five boroughs with additional work for all types of artists."

— JAY, ARTIST, MANHATTAN



"Make art and culture available in other languages. There are a lot of Russian speakers in my neighborhood, but not much information."

—STEPHEN, RESIDENT, REGO PARK, QUEENS

outcomes in health, safety, and education. Culture is an essential component of a thriving community. And New Yorkers feel it.

Equity and inclusion were the highest priorities expressed through CreateNYC community engagement. More than three quarters of residents participating in a phone survey conducted by Siena College Research Institute said they wished they were able to attend more arts and cultural activities. According to respondents, location and cost are what most often stand in their way.

Similarly, barriers to equitable, accessible, and inclusive artistry were also identified throughout the engagement process. New York City is alive with creativity, and New Yorkers overwhelmingly value arts and culture in their lives. However, for many artists and cultural workers, a need exists to expand access to creative opportunities. Underrepresented communities continue to be challenged by historic and persistent patterns of exclusion—both as independent artists and cultural workers at all levels within institutions. Ahead, the City is tasked with prioritizing expanded support for diverse

art forms and cultural groups such as disability arts and people with disabilities.

CreateNYC provides an opportunity to support disability artistry and to ensure that it is widely acknowledged as an artistic discipline that uses disability as a tool and a source of creativity. Further, it presents an opportunity to acknowledge and highlight disability as an area of identity among artists, staff, leadership, and boards. Looking forward, New York City's cultural ecosystem can grow in ways that allow a diversity of individuals and groups to thrive.

In New York City, arts and culture are for everyone. What follow are proposals for how we can seek cultural access for every New Yorker—no matter what neighborhood they call home—so people have access to the transformative benefits of culture as consumers and creators.

“Bring the arts and culture to the five boroughs. This will teach culture and acceptance through arts and music.”

— ELISSA, RESIDENT, QUEENS

“芸術と文化を5つの小町に持ち込みましょう。これはアートと音楽を通して文化と受容を教えるでしょう。”



“Many low-income community members don't feel empowered to engage in the variety of arts and cultural opportunities in New York City; more needs to be done to bring the arts to low-income communities, and in bringing low-income community members to prestigious arts and cultural organizations.”

— RODNEY, NYCHA RESIDENT, QUEENS



EQUITY AND INCLUSION **EQ** STRATEGIES

EQ.1

Create a more equitable distribution of funding for arts, culture, and science

STRATEGY

- | | | |
|--|---|----------|
| A | Create new supports for arts and cultural organizations with a primary mission of serving historically underrepresented/underserved communities. <ul style="list-style-type: none"> » Encourage and facilitate the employment of people from diverse communities. » Support individual artists who are from or work with diverse communities. | I |
| TIMEFRAME: Immediate PARTNER(S): DCLA | | |
| B | Continue to invest in City-owned cultural assets and the Cultural Institutions Group (CIG), increasing support for those in low-income communities. | I |
| TIMEFRAME: Immediate PARTNER(S): DCLA | | |

EQ.2

Increase diversity in staff and leadership of arts, culture, and science organizations

STRATEGY

- | | | |
|--|---|----------|
| A | Begin new efforts to support the professional development and career advancement of cultural workers from underrepresented groups. | I |
| TIMEFRAME: Immediate PARTNER(S): DCLA | | |
| B | Begin new efforts to encourage and support increased language access, including ASL, for cultural programming and funding opportunities to reach broader, more inclusive audiences. <ul style="list-style-type: none"> » Provide funding opportunity information in multiple languages/formats. » Increase languages represented on DCLA and re-grant panels, in informational and resource materials, and during the application process. » Support translation-related expenses, including ASL, for DCLA grantees' programming and communications. | I |
| TIMEFRAME: Immediate PARTNER(S): DCLA, MOPD, Cultural Community | | |
| C | Begin new strategies to encourage and support affirmative and inclusive employment policies. <ul style="list-style-type: none"> » Encourage all DCLA grantees to establish policies and goals for diversity, equity, and inclusion. » Measure and evaluate progress regularly. | I |
| TIMEFRAME: Short PARTNER(S): DCLA | | |
| D | Expand diversity, equity, inclusion, and unconscious bias training for DCLA staff and grantees. | I |
| TIMEFRAME: Short PARTNER(S): DCLA | | |

PRIORITY

- I** = IMPLEMENT
- P** = PROMOTE
- E** = EXPLORE

ABBREVIATIONS

DDC = Department of Design and Construction
 DFTA = Department for the Aging
 DOE = Department of Education
 MOIA = Mayor's Office of Immigrant Affairs
 MOME = Mayor's Office of Media and Education
 MOPD = Mayor's Office for People with Disabilities

EQUITY AND INCLUSION: STRATEGIES **EQ**

EQ.3

Support people with disabilities at all levels of NYC's cultural life

STRATEGY

A	Provide support to access-related services such as ASL interpretation, CART transcription, and audio description for audience members and for artists.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, MOPD, Cultural Community	
B	Begin to specify in all DCLA communications including requests for proposals and surveys that terms like “diversity” and “underrepresented groups” include disability.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA	
C	Support disability arts, artistry, and artists with disabilities as part of supporting culture.	I
	TIMEFRAME: Short PARTNER(S) DCLA, Arts Councils, MOPD	
D	Encourage organizations to include information on accessibility accommodations and point of contact for public events.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, MOPD	
E	Increase inclusion of cultural stakeholders with disabilities on DCLA and re-grant panels.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, MOPD	
F	Participate in regular discussions with the disability and disability arts communities.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, MOPD, Cultural Community	
G	Support organizations that promote disability arts and employ, support, and serve New Yorkers with disabilities. » Partner with DCLA grantee organizations on professional development and capacity building to increase employment of artists and cultural workers with disabilities at all levels.	I
	TIMEFRAME: Short PARTNER(S) DCLA, MOPD	
H	Create opportunities for increased access and inclusion in DCLA-funded cultural capital projects for artists, cultural workers, and audiences with disabilities.	I
	TIMEFRAME: Short PARTNER(S) DCLA, DDC, MOPD	

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EQUITY AND INCLUSION: STRATEGIES **EQ**

EQ.4

Support arts, culture, and science organizations as inclusive spaces for New Yorkers of all immigration status

STRATEGY

A	Inform cultural organizations of opportunities to learn about immigration issues as they relate to their staff, participants, artists, performers, and audiences.	I
	TIMEFRAME: Immediate PARTNER(S): MOIA	
B	Encourage cultural organizations to participate in citywide opportunities to engage New Yorkers of all immigration status, such as IDNYC or similar programs.	I
	TIMEFRAME: Immediate PARTNER(S): MOIA, Cultural Community	
C	Support individual artists who are from and/or work with immigrant communities, cultures, and artists.	I
	TIMEFRAME: Short PARTNER(S): Arts Councils, Cultural Community	

EQ.5

Ensure that all New Yorkers have access to affordable arts, cultural, and science programming

STRATEGY

A	Continue to support free admission, membership, or discounted programming with cultural organizations through the IDNYC program.	I
	TIMEFRAME: Immediate PARTNER(S): DCLA, MOIA	
B	Partner with City agencies and the cultural sector to better communicate cultural offerings across socio-economic, accessibility, and language barriers. » Potential partnerships include City Council, the library systems, NYC Department of Education (DOE), and Mayor's Office of Media and Entertainment (MOME).	E
	TIMEFRAME: Short PARTNER(S): DCLA, City Council, Library Systems, DOE, MOME, MOPD	

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EQUITY AND INCLUSION: STRATEGIES **EQ**

EQ.6

Ensure that older New Yorkers are given support and equitable access as cultural participants, artists, and cultural workers

STRATEGY

A	Continue to support creative aging programs citywide for New York City seniors.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, DFTA, City Council, Arts Councils	
B	Continue to support programs in age-neutral spaces such as cultural organizations and libraries.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, DFTA, City Council, Arts Councils, Library Systems	
C	Encourage and provide guidance to organizations on providing accessible accommodations to create inclusive experiences for older adults.	I
	TIMEFRAME: Immediate PARTNER(S) DCLA, DFTA, City Council, Arts Councils	
D	Support programs in senior-focused spaces such as senior centers and healthcare settings.	I
	TIMEFRAME: Short PARTNER(S) DCLA, DFTA, City Council, Cultural Community	
E	Provide training in techniques to support those with physical challenges or hearing, vision, or memory loss.	I
	TIMEFRAME: Short PARTNER(S) DCLA, DFTA, MOPD	
F	Support organizations providing programs, services, and career or volunteer support to older artists and cultural workers.	I
	TIMEFRAME: Short PARTNER(S) DCLA, DFTA, Cultural Community	

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

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ISSUE AREA

SOCIAL AND ECONOMIC IMPACT

The cultural sector in New York City brings communities together and makes them more resilient, promotes public health and safety, improves educational outcomes, creates a platform for civic participation, employs hundreds of thousands of workers, attracts tens of millions of tourists, and generates billions of dollars in economic activity each year.

A thriving and sustainable cultural sector fundamentally underpins the economic and social fabric of New York City.

According to the Center for an Urban Future's 2015 report *Creative New York*, New York City is home to 8.6% of all creative sector jobs in the nation. And the city's cultural sector is growing faster than traditional employment sectors in New York City like law and finance. The diverse employment opportunities in culture—union and non-union; high- and low-skilled; and hourly, contract, and full-time—are accessible to New Yorkers from all education and skill levels. Efforts to support and grow this workforce can benefit the New York City economy as a whole.

Culture is also integral to the social fabric of New York City, bringing communities together in every neighborhood

8.6% of all creative sector jobs nationwide are located in New York City.

throughout the five boroughs. As the Americans for the Arts report, *Trend or Tipping Point: Arts and Social Change Grantmaking*, pointed out, arts and culture engage individuals and communities that traditionally have been excluded from the civic decision-making process and create a platform for those communities to participate. Furthermore, a recent report put out by the recent Social Impact of the Arts Project (SIAP) report indicates that cultural activity in New York is linked with significant social and health benefits such as violence prevention, reduction in obesity, and improved literacy.

ECONOMIC IMPACT

As the Research and Discovery chapter laid out earlier in this report, the body of evidence supporting culture's tremendous impact on the economy is vast. The nonprofit sector alone generates over \$8 billion in economic impact. The members of the Cultural Institutions Group employ 13,700 people in full and part time positions, including 4,500 union jobs. Neighborhoods and commercial corridors in every corner

of the city are anchored by cultural organizations and creative enterprises. And according to the *New York Works* report, culture employs over 400,000 workers across New York City all told.

Where annual salary data is available, an analysis conducted for CreateNYC found that employees in most cultural subsectors earn wages that are higher than the annual median salary for all workers in New York City. Investing in culture means investing in good jobs.

It should be noted, however, that the compensation structure for cultural workers varies widely. Many individuals employed in the arts and cultural sector do not earn annual salaries but rather hourly wages and/or project-based fees. Throughout conversations with artists in CreateNYC engagement events such as the Labor Union Focus Group and the DanceNYC Town Hall for fiscally sponsored artists, artists brought up issues related to working in a sector characterized by unsteady income and non-traditional compensation structure. Stakeholders indicated that many artists cobble together



\$8 BILLION

Economic impact of New York City's nonprofit arts and cultural sector

multiple income sources to earn enough money to live. This suggests that supports around good wages and more opportunities for artists to earn good wages could support and strengthen the cultural sector.

From 2004 to 2014, the number of cultural firms grew by approximately 20% and the number of cultural workers grew by approximately 25%, driven in part by growth in the number of independent artists, writers, and performers, and by the motion picture and video production and graphic design services industries. As the number of independent and freelance cultural workers grows, pooled administrative and marketing services are frequently cited as a potentially valuable resource to support these workers.

Cultural organizations and firms are heavily concentrated in Manhattan. This geographic concentration was identified as an issue throughout the CreateNYC engagement process. Indeed, the community expressed equitable distribution of cultural activity and investment as a core value. Geographic distribution of cultural activity, however, has improved between 2004 and 2014. In particular, Brooklyn has experienced significant growth in the number of cultural firms and employees. Libraries are also key place-based centers that allow New Yorkers to access and engage with culture within their communities.

THE COMMERCIAL POWER OF CULTURE

The cultural sector is also a powerful driver of tourism in New York City. Analysis from NYC & Company indicates that the cultural sector attracted almost 30 million visitors in 2015, up nearly 8% from the prior year, and up 50% since 2010. The same analysis indicates that international tourists spent \$1,786 per trip on culture. The global value of New York City's cultural sector may present additional opportunities to support and celebrate cultural firms, nonprofits, and workers. A 2017 New York City Mayor's Office of Media and Entertainment report found that the music industry has established an ecosystem of supporting subsectors that generate over \$21 billion in economic output per year. According to The Broadway League, attendance for the 2016-2017 Broadway theater season topped \$13 million for the third year in a row and yielded more than \$1.4 billion in grosses.

“My big idea for arts and culture in New York City is...promoting the economic, educational, and quality of life impact of arts & culture in the city to encourage participation.”

—JULIA, CREATENYC TOOLKIT RESPONSE, QUEENS

Clearly, visitors to New York City are eager to experience our one-of-a-kind cultural offerings.

In addition to the nonprofit cultural sector mentioned in detail on page 39, when looking broadly at the entire creative and cultural sectors New York City is home to over 400,000 induced and indirect jobs. The sector is associated with \$21.2 billion in economic impact. According to the 2005 Alliance for the Arts study *Arts as an Industry*, the sector generated more than \$900 million in tax revenue.

Throughout the CreateNYC community engagement process, New Yorkers expressed that City policy should continue to support sector job growth, good wages, professional development, organizational capacity building (particularly for small- and mid-sized organizations that often have difficulty competing for existing resources), and naturally occurring cultural clusters.

SOCIAL IMPACT

Thriving cultural activity can serve as a foundation for healthy communities by strengthening community identity, promoting diversity and inclusion, improving literacy and educational outcomes, supporting social justice and neighborhood cohesion, creating opportunities to instill a commitment to civic participation, and increasing safety and public health. In addition, science-based cultural organizations raise our awareness about climate change and lead the charge to reduce our environmental impact.

An active arts and cultural community is a proven component of strong and healthy communities. The Social Impact of the Arts Project (SIAP) report provides quantitative evidence of the positive social impact of the



“Art can be used as a tool to create connections between people, bringing them together, fostering healthy communities.”

— MARINA, ARTS AND CULTURAL WORKER, BRONX



“Arts impact the local economy—they should be treated as part of the economic ecosystem.”

— LEVI, ARTIST, BROOKLYN



CASE STUDY

THE POINT CDC

THE POINT Community Development Corporation is dedicated to youth development and to the cultural and economic revitalization of the Hunts Point section of the South Bronx, in one of the poorest congressional districts in the country. THE POINT programs offer residents an opportunity to develop their critical awareness, express their values, and to become activists to affect community change.

The arts are a key component of THE POINT's work. The organization works to promote and protect the heritage of the arts in the South Bronx and ensure the low-income community has access to the arts. Programs intersect with all aspects of the economic and social impact of the arts. THE POINT provides affordable spaces to create and showcase art, incorporates the arts into neighborhood revitalization strategies, offers paid employment for community-based artists, and helps to establish a pipeline of arts and cultural workers and audiences.

Their Village of Murals, the first stop on the South Bronx Greenway, enhances the community's access to the Bronx River while creating new opportunities for arts and the environment. With support from the Department of Transportation, THE POINT commissioned neighborhood artist and activist Sharon de la Cruz to paint a mural that bridges a community divided by an expressway. De La Cruz, who started at THE POINT as a teenager and returned after receiving a Fulbright, exemplifies the leadership development and civic engagement that is integral to THE POINT.

WHAT WE CAN LEARN

THE POINT programs are effective because they are based on the principles of asset-based community development.

By integrating arts strategies and processes with these broader community development efforts, THE POINT supports the positive health and social wellbeing of its local community.

THE POINT'S leadership development model provides Hunts Point residents the opportunity to participate meaningfully in the cultural life of the neighborhood and establishes a pipeline of arts and cultural workers that is reflective of the community it serves.

arts. The study found that for low-income neighborhoods in New York City, high levels of cultural activity correlate with reduced rates of obesity and serious crimes, while increase the number of students who score in the top stratum of English Language Arts and Math exams.

As outlined in a 2015 policy brief prepared by Arts & Democracy, Groundswell, and Naturally Occurring Cultural Districts NY (NOCD-NY), arts have also played a significant and unique role in promoting healing following city-wide crises. Following Hurricane Sandy, Arts & Democracy worked with hundreds of volunteers to engage displaced residents at the Park Slope Armory and provide volunteer performances and workshops. The wellness center engaged the residents in reclaiming their dignity, shifting them from victims to creators. Dance Theater Etcetera played a key role in organizing in Red Hook, and Sandy Storyline provided sustained opportunities for people to share their stories. These artistic outlets provided a platform for victims of the hurricane to articulate, reflect upon, and unite over the impact the hurricane had on their lives.

Participants in a CreateNYC focus group for arts, culture, and resiliency expressed the unique position that culture

often serves in promoting social cohesion. While artists and cultural organizations can themselves represent vulnerable populations, they have proven to be critical to emergency response, recovery, and resiliency efforts, whether it be in times of natural disaster, financial crisis, or political unrest. See page 41 for a more in depth look at the SIAP report.

CreateNYC's vision for social and economic impact is one in which the City facilitates more good jobs in arts and culture that pay well, as demonstrated in the following strategies. The City will work to leverage continued and increased private investment in culture as well as leverage communications and promotions in support of culture throughout our neighborhoods to tourists and to our residents alike. And the City will collaborate across agencies so that arts and culture can continue to yield positive social impacts on the lives of more New Yorkers.

"A key feature of community... [is] the extent to which residents have the where-with-all to relate and control their own narrative—their own story."

—MARIA ROSARIO JACKSON
THE ROLE OF ARTISTS AND THE ARTS IN
CREATIVE PLACEMAKING

The Social Impact of the Arts report "prove[s] what we've witnessed anecdotally for decades: the arts improve lives. They draw upon our most fundamentally human qualities such as creativity, discovery, and community. We have seen this time and again in MoCADA's diverse array of arts programming, in schools, parks, and public housing throughout Central Brooklyn."

— JAMES BARTLETT
EXECUTIVE DIRECTOR, MUSEUM OF CONTEMPORARY
AFRICAN DIASPORAN ARTS (MOCADA), BROOKLYN



"Я бы создал больше мероприятий, направленных на улучшение посредством искусства и культуры психического здоровья и общего благополучия. Подобные мероприятия (например, бесплатные уроки музыки, йога, лекции и семинары по психотерапии) были бы доступны для всех жителей Нью-Йорка."

"I would create more activities focused on improving—using art and culture—mental health and overall wellbeing. Such activities (for example, free music classes, yoga, lectures, and seminars on therapy) would be available for all inhabitants of New York"

— INNA, PARENT, GRAVESEND, BROOKLYN

CASE STUDY

BROOKLYN ACADEMY OF MUSIC (BAM)

The Cultural Institutions Group (CIG) generates significant job opportunities for New York City residents of all skill levels and in a range of occupations. Over 13,700 full- and part-time workers are employed with CIG members in New York City, in roles that range from custodial work to fundraising to production to education to performance.

Jobs are only one piece of the economic impact for members of the Cultural Institutions Group. In 2013, members of the CIG spent \$364 million on goods and services, such as printing, catering, and security. The combination of business to business spending and wages paid by CIG members cycles through the New York City economy, contributing to the economic impact of the cultural sector of \$21.2 billion per year.

A CreateNYC sectoral analysis indicates that cultural activity in Brooklyn has experienced significant growth in recent years. This trend is consistent with many Brooklyn-based members of the CIG. For example, the Brooklyn Academic of Music (BAM) increased its number of employees by approximately 30% and its number of teaching artists by approximately 40% between 2010 and 2015.

BAM's growth does not only benefit those employed there. According to its annual reports, BAM's operating expenses on wages, goods, and services increased from \$39.9 million in 2010 to \$58.4 million in 2015. This growth in spending supports local businesses such as its designated bookseller, Greenlight Bookstore, and its medical consultants.

WHAT WE CAN LEARN

Through partnership with the City of New York, many CIG members are able to offer union job opportunities to New York City residents that offer generous benefit packages and job security.

Members of the Cultural Institutions Group also offer significant per diem employment opportunities for teaching artists, musicians, educators, and other cultural professionals.

The direct and indirect effects of the growth of cultural organizations such as BAM funnel additional money into the New York City economy that supports additional jobs and consumer spending.



SOCIAL AND ECONOMIC IMPACT **SE**

STRATEGIES

SE.1

Support the growth and development of the arts, culture, and science fields to provide New Yorkers with quality jobs

STRATEGY

A	<p>Increase access to and opportunities for students interested in pursuing careers in arts and science.</p> <p>» Continue to support CUNY Cultural Corps, a partnership with the City University of New York (CUNY) that places CUNY students in paid internships at cultural organizations.</p> <p>TIMEFRAME: Immediate PARTNER(S): DCLA, CUNY</p>	I
B	<p>Establish new ways to support the employment and ongoing professional development of New Yorkers from diverse communities and underrepresented groups to help them advance in their careers.</p> <p>TIMEFRAME: Immediate PARTNER(S): DCLA, CUNY</p>	I
C	<p>Support wages for cultural workers and artists that allow them to thrive and make a living in New York City.</p> <p>» Advocate for more general operating grants and/or the elimination of limits to administrative overhead from the philanthropic field.</p> <p>» Explore collaboration on jobs initiatives in creative, cultural, and life sciences sectors as part of New York Works Creating Good Jobs.</p> <p>TIMEFRAME: Short PARTNER(S): DCLA</p>	E

PRIORITY

- I** = IMPLEMENT
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- E** = EXPLORE

ABBREVIATIONS

ACS = Administration for Children's Services
 CUNY = City University of New York
 DCA = Department of Consumer Affairs
 DCAS = Department of Citywide Administrative Services
 DCP = Department of City Planning
 DOE = Department of Education
 DOHMH = Department of Health and Mental Hygiene
 DOP = Department of Probation

MOCJ = Mayor's Office of Criminal Justice
 MOIA = Mayor's Office of Immigrant Affairs
 MOME = Mayor's Office of Media and Entertainment
 NYCEDC = New York City Economic Development Corporation
 NYPD = New York Police Department
 ORR = Mayor's Office of Recovery and Resiliency
 OEM = New York City Emergency Management Department

SOCIAL AND ECONOMIC IMPACT STRATEGIES **SE**

SE.2

Build on New York City's long history as a vibrant center for arts, cultural, and science

STRATEGY

A	Leverage private investment in arts, culture, and science from foundations, individuals, and corporations. TIMEFRAME: Short PARTNER(S): DCLA, Private Sector	I
B	Address the health of the performing arts sector through audience development, professional development, staff diversity, and affordability. » Explore models to create new opportunities to support culture. TIMEFRAME: Short PARTNER(S): DCLA	I
C	Continue the dialogue with public stakeholders regarding the cabaret licensing law, which required establishments serving food and beverages to be specially licensed for patron dancing. TIMEFRAME: Medium PARTNER(S): DCLA, DCA, MOME	I
D	Partner with other City agencies to support for-profit arts and cultural organizations including art galleries, bookstores, theaters, centers for performing arts, music venues, and science-based cultural organizations. » Ensure that cultural organizations are a part of the City's economic development strategy. TIMEFRAME: Medium PARTNER(S): DCLA, MOME, NYCEDC	I
E	Continue support for the City's and other partners' worldwide promotion of Broadway, museums, galleries, theaters, centers for performing arts, and cultural attractions in every borough. TIMEFRAME: Immediate PARTNER(S): DCLA, MOME	P

PRIORITY

- I** = IMPLEMENT
- P** = PROMOTE
- E** = EXPLORE

ABBREVIATIONS

ACS = Administration for Children's Services
 CUNY = City University of New York
 DCA = Department of Consumer Affairs
 DCAS = Department of Citywide Administrative Services
 DCP = Department of City Planning
 DOE = Department of Education
 DOHMH = Department of Health and Mental Hygiene
 DOP = Department of Probation

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SOCIAL AND ECONOMIC IMPACT STRATEGIES **SE**

SE.3

Make the case for arts, culture, and science as essential components of a thriving and equitable city

STRATEGY

- A** Ensure that artists and cultural organizations continue to positively impact the health and wellbeing of New York City neighborhoods. **I**
- » Use the findings in the Social Impact of the Arts (SIAP) report to support culture in low-income neighborhoods in partnership with other parts of the government.

TIMEFRAME: Immediate **PARTNER(S):** DCLA, DOE, DOHMH, NYPD, MOCJ, DOP, ACS

SE.4

Make the case for arts, culture, and science as essential components of a resilient and sustainable city

STRATEGY

- A** Include arts and culture in resiliency planning and preparedness. **I**
- » Designate a City liaison to help coordinate the participation of artists and arts, cultural, and science communities in disaster preparation and response.

TIMEFRAME: Short **PARTNER(S):** DCLA, ORR, OEM

- B** Hire an energy specialist who will work with cultural organizations to help them decrease their energy use and lower their environmental impact. **I**

TIMEFRAME: Medium **PARTNER(S):** DCLA, DCAS

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

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ISSUE AREA

AFFORDABILITY

New York's cultural community gives the city its character, heart, and soul. It has also been credited with providing New York with a distinct competitive economic advantage among global cities.

However, the sector cannot continue to make the city great if the artists, scientific researchers, cultural workers, and nonprofit organizations that make up much of the cultural field cannot afford to do their work. The current supply of affordable places to live, work, exhibit, and perform falls far short of demand. This affordability crisis not only severely effects the wellbeing of the 250,000 New Yorkers that work in the cultural field, but it also threatens the city's future as a global cultural center.

It must be a priority to both support existing cultural spaces under threat and create new spaces accessible to a wide array of cultural sector members in neighborhoods across the five boroughs. In the face of mounting real estate pressure, empowering the cultural community with greater agency over its own future through ownership, master leases, and other solutions can help members of the cultural sector stay in neighborhoods long-term.

Expanding the existing supply of cultural facilities, workspaces, and affordable housing will be crucial to

"This affordability crisis threatens who we are, threatens the very soul of this city."

— MAYOR BILL DE BLASIO
2017 STATE OF THE CITY ADDRESS

making meaningful headway in addressing the affordable space needs of the cultural community and reinforcing the role of arts in cultural preservation. Activating community resources like schools, universities, and public housing facilities can provide valuable work and performance space for artists and bring cultural programming to local audiences.

At the same time, it is important to recognize the uncomfortable perceived relationship between artists and gentrification. Recent protests against the influx of artists and art galleries have taken place in the Boyle Heights neighborhood of Los Angeles and Peckham in London. While studies such as *Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change* and *Creative Communities: Art Works in Economic Development* show that art galleries have minimal impact on development trends, observers point to a correlation between the arts and neighborhood change, if not a causal relationship.

In this climate, it is more important than ever for artists to play an active role in their neighborhoods. For example, artists Jennifer Dalton and William Powhida recently staged a series of public performances and discussions called MONTH2MONTH, about how “class, wealth, and social mobility affect people’s ability to live in New York City.” Thousands of artists in Hamburg, Germany have signed the Not In Our Name manifesto—a call to support anti-eviction struggles. The Bavo art collective in Rotterdam did the same with their recent Plea for an Uncreative City. Forging links between local artists and activists strengthens the cultural ecosystem.

The cultural community also faces other threats to long-term viability beyond real estate market pressures. Utilities, operations, and administrative costs can often mean death for cultural organizations. Individual artists can struggle to overcome financial barriers when applying for affordable housing or meeting the requirements of grant applications. By implementing policies, programs, and projects that help reduce these costs, build capacity, and efficiently pool resources, the City can address some of these barriers and support the sustainability of organizations, individuals, and businesses in the cultural sector.

“If you can afford space, then everything flows from there.”

— ADAN, IMMIGRANT ARTISTS FOCUS GROUP PARTICIPANT, BROOKLYN

“It’s all about space. Living and working spaces that are at least somewhat affordable and have enough space to practice.”

— NEIL, INDEPENDENT MUSICIAN, QUEENS

In a survey conducted for CreateNYC by the Downtown Brooklyn Arts Alliance of 220 artists, cultural workers, and audience members about their cultural needs, 76% of artists surveyed selected either cost or space as their primary challenge to creating art in New York City. Like so many New Yorkers, members of the creative sector face an affordability crisis, but in various ways the sector suffers unique challenges. Throughout the engagement process, issues around affordable space garnered some of the most enthusiastic and substantive feedback. In addition to many workshops, focus groups, and consultation with experts and professionals in the field, the team reviewed research and publicly available information on affordability. Following months of engagement with the cultural community, neighborhood residents, and public agencies, the following recommendations reflect the expertise, experience, and counsel of each of those broad entities.

The diversity of the cultural field is one of its greatest strengths. The community requires many different types of space to do what it does best. There is no one-size-fits-all answer. Addressing the pressing affordability needs of the community will require numerous and diverse approaches.



“实际上，表演空间的电影院/剧院都比以前少。我们实际上是在退步！”

“There are actually fewer performance spaces/theaters, movie houses than there used to be. We’re actually moving backwards!”

— XIE, NEIGHBORHOOD WORKSHOP PARTICIPANT, LOWER EAST SIDE



CASE STUDY

SPACEWORKS

Spaceworks is dedicated to developing long-term, affordable space for artists, residents, and cultural workers to gather and engage in their creative and cultural practices. Spaceworks was founded in 2011 by DCLA to address the growing affordability crisis facing the cultural sector. It became a nonprofit organization in 2012. The model is simple: leverage public and private funding to build and manage long-term, affordable workspace for artists.

Spaceworks' first facility, opened in 2013 in Long Island City, leveraged private investment and provides three large dance/theater studios of approximately 800 square feet equipped with sprung floors and speaker systems available for \$15 to \$16 per hour. This compares to \$25 per hour and higher in market-rate spaces. A studio with grand piano, drums, sound board, speakers, amplifiers, and microphones with room for up to 12 musicians is available for only \$12 per hour.

Spaceworks strives to develop spaces that become resources for artists and communities. At each facility, the organization works with community-based partners to offer free and affordable programming to artists and local residents.

The Long Island City location, for example, has offered free space and promotional support to artists in the Queensboro Dance Festival, a popular, Queens-wide summer arts program. With support from Spaceworks, more artists are able to present work in the festival, and likewise, more Queens residents and arts lovers citywide are able to participate in the festival's offerings.

Spaceworks' growing portfolio of over 17,000 square feet includes 20 rehearsal spaces, 33 visual arts studios, and four co-working spaces across five facilities.

WHAT WE CAN LEARN

Because of City investment in site acquisition and construction, Spaceworks' facilities offer affordable spaces for rent by the hour, a critical need in the New York City artistic community.

Spaceworks' model leverages cross-sector expertise from both private and public sectors, including arts and culture, real estate and planning, architecture and media.

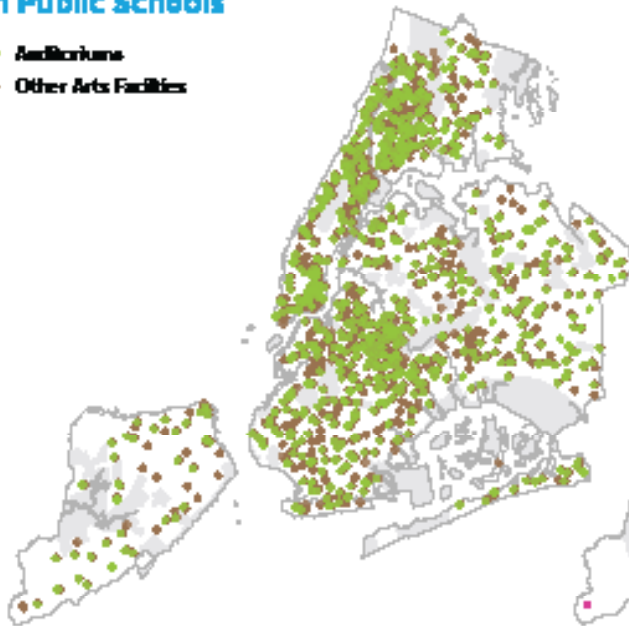
Repurposing underutilized spaces has helped Spaceworks keep costs both low and fixed, supporting long-term sustainability for hyper-local artists and citywide cultural producers.

LEVERAGING PUBLIC FACILITIES FOR ARTS AND CULTURE

Many artists and cultural workers who participated in CreateNYC expressed a pressing need for affordable practice and performance space. At the same time, schools, libraries, community centers, and public universities are important community anchors found throughout the city, as the maps below demonstrate. These publicly-owned buildings offer an exciting opportunity for cultural uses after hours. This kind of resource sharing also could lead to more and deeper relationships between public institutions and local cultural organizations.

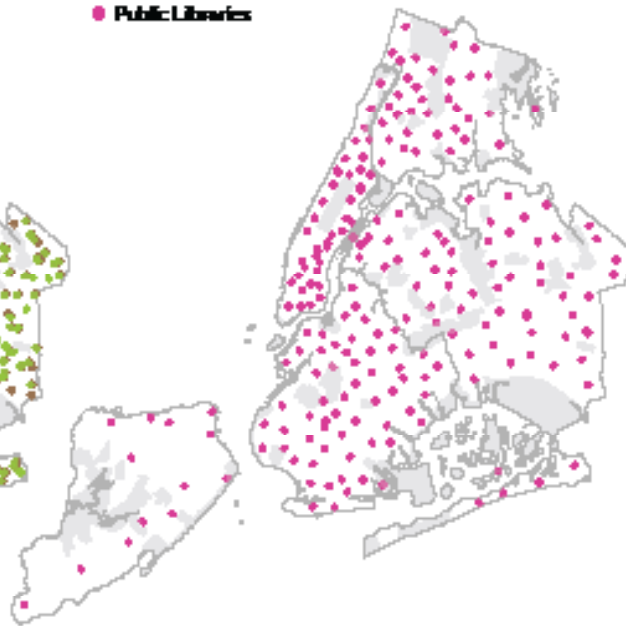
Arts Facilities in Public Schools

- Auditoriums
- Other Arts Facilities



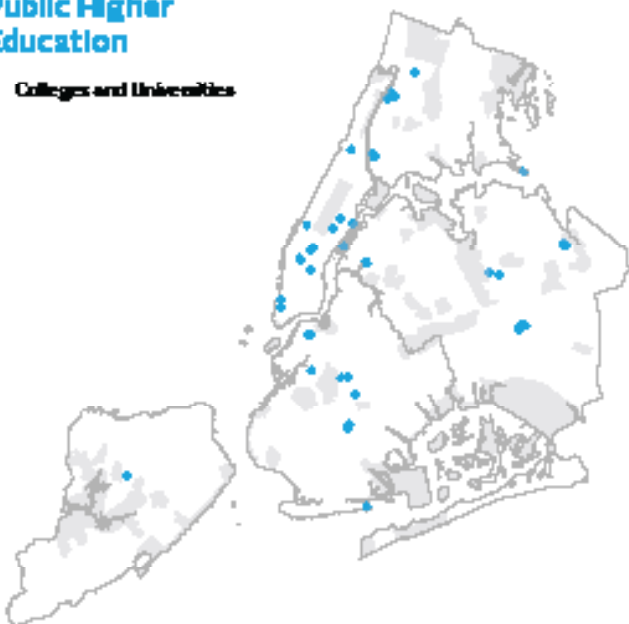
Public Libraries

- Public Libraries



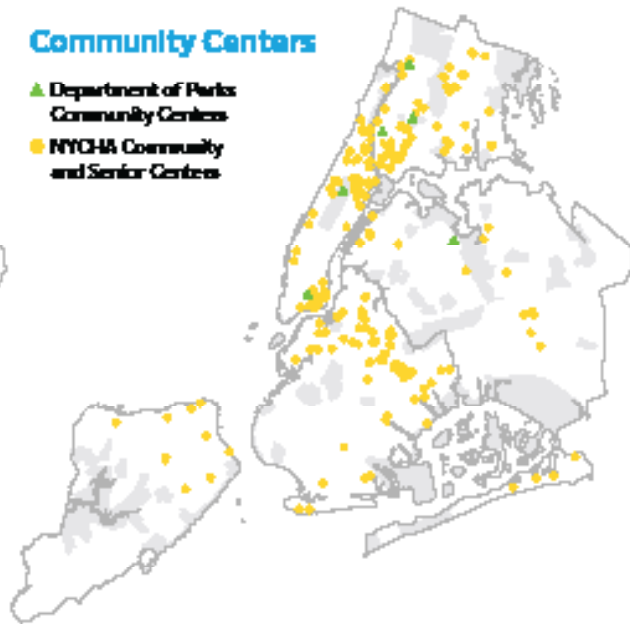
Public Higher Education

- Colleges and Universities



Community Centers

- ▲ Department of Parks Community Centers
- NYCHA Community and Senior Centers



A GROWING NEED FOR AFFORDABLE WORKSPACE

According to many artists and participants in the CreateNYC engagement process, affordable work space is a primary impediment to thriving in New York City. Many artists said costs were one of the most important considerations when they seek out workspace. In addition, there appears to be an information gap as several artists did not know of organizations or networks that offered affordable workspaces.

Additionally, as cited in a Spaceworks 2013 survey and confirmed by this plan's own engagement, artists reported that "even if affordable spaces exist, there are still challenges; many workspaces lack amenities and features necessary to produce certain kinds of work." The challenge is further compounded by the need for accessibility; workplaces often double as exhibition, meeting, or demonstration places, and many require nearby transit to be successful.

PRESERVE EXISTING SPACES

New York City has a vast number of cultural entities. The recent study from the Social Impact of the Arts Project (SIAP) estimated that New York City was home to over 4,700 nonprofit cultural providers, but many of these entities are under significant pressure. This was a frequent theme heard during the engagement process from both cultural organization operations and community members who have seen the cultural sector struggle in their communities.

At the same time, engagement with the cultural community yielded numerous ideas and methods to remove the cultural field from market pressures by exploring and supporting innovative ownership models to protect and preserve affordable spaces in perpetuity. A recently issued Request for Expressions of Interest (RFEI) by the City's Department of Housing Preservation and Development indicates that the potential for Community Land Trusts (CLT) to augment the City's ability to promote affordability is a potential strategy.

LEVERAGE AND IMPROVE ACCESS TO EXISTING SPACES

Members of the cultural community reported that spaces around the city could serve as affordable space for cultural uses. Many such spaces are publicly owned—schools, libraries, public universities, and community centers—and already function as community anchors in different capacities.

Existing programs like the Lower Manhattan Cultural Council's Swing Space Initiative, CUNY Dance Initiative, and Chashama have proven successful in leveraging underutilized private spaces for cultural uses. Engagement participants also frequently cited a desire for a publicly available database of available spaces. Existing models like Fractured Atlas' SpaceFinder NYC already exist for this purpose and could be enhanced or expanded.

CREATE NEW SPACES

To adequately address the existing lack of affordable cultural space will require the creation of new spaces. New Yorkers see their neighborhoods changing and want new development and investment—both public and private—to create sustainable, long-term opportunities for culture in their communities. The City can work to increase connectivity between the cultural community and those making investments in neighborhoods. Requests for proposal issued by the City for public-private partnerships for land uses could increasingly require cultural components.

Economic development funds could be leveraged to create new cultural spaces. In creating new spaces, considerations for long-term sustainability could be built in from the very beginning. CLTs, nonprofit condos, and other development models that permanently remove real-estate-market pressures present opportunities to ensure that new spaces stay affordable for the long-term.

40% of respondents to a CreateNYC arts and culture worker survey are unable to afford art supplies and tools.

65% Artists' average estimated percent of monthly income spent on rent, making them severely rent burdened.



TINO GAGLIARDI

Local 802 President
American Federation of Musicians

Musicians come to New York from across the country and the globe for the opportunity to perform with the most talented artists and be part of the most creative community in the world.

As a result, New York City is home not only to the most talented musicians in the world, but also to the most innovative, diverse, flexible, and creative.

However, many musicians—students, emerging musicians, and even the established artists—struggle to build a career that is economically sustainable and artistically fulfilling.

“Improving access” must not only mean that more New Yorkers can go to a concert or attend a museum or zoo, but that more New Yorkers can become musicians, curators, and zoologists.

“Affordability” must not only mean that housing and tickets are affordable, but that artists receive the fair wages necessary to pay for them.

“Equity” must address both the equitability of receiving services from the city, but also equitable opportunities for artists to survive.

SUSTAINING EXISTING CULTURAL SPACES

While it is all-too-often a struggle to secure space in the first place, sustaining existing spaces is another major challenge for the cultural community. According to the Alliance of Resident Theatres / New York, more than 80 small performance spaces have closed in the last decade. Similar trends apply to small and midsize cultural space operators across many disciplines. Utilities and other recurring costs are a financial burden that could be assuaged with targeted support. Creative mechanisms can empower collective action to pool resources, share supporting services, and block-buy materials. Organizations engaged in this plan's outreach efforts noted that pooling resources and working collectively could lower physical space costs such as utilities, insurance, security, and technology, in addition to other organizational costs like healthcare, pensions, and professional development.

ArtsPool, based in New York City and currently working on its full rollout, was created to manage most administrative functions for arts organizations, including accounting, payroll, workforce administration, and compliance. Administrative, operations, and financial challenges—for both organizations and independent cultural workers—are a significant burden on many in the field and can be addressed with programs focused on professional development, financial literacy, accounting, grant writing, and other supportive workshops and education.

THE CULTURAL COMMUNITY NEEDS PLACES TO LIVE

According to the 2015 *One New York* plan, more than 55% of New York households qualify as rent burdened and over 30% of households qualify as “severely rent burdened (spending more than half of one’s income on rent per month).” This means that affordable housing is

a serious concern for many New Yorkers. On average, artists estimated they spent around 65% of their monthly income on rent in a 2013 Spaceworks survey. Median rents in Manhattan, Brooklyn, and Queens were three to four times higher than what artists estimated they would like to pay in a survey conducted for this plan. These housing pressures pose a serious threat to the health of New York’s cultural community.

In CreateNYC community workshops and focus groups across the city, the need for affordable housing targeted specifically to the cultural community was raised frequently. Successfully implemented housing development models like Westbeth Artists Housing and Manhattan Plaza, as well as the recently completed P.S. 109 El Barrio ArtSpace and The Schermerhorn, address this specific need and have created thriving and supportive cultural communities.

The analysis by the group ArtSpace, *Taking a Measure of Creative Placemaking: How Art Spaces Benefit Artists and Communities*, of new artist-targeted housing developments elsewhere in the country found that households experienced average income growth of 27%, 39%, and 30% from move-in year to the second, third, and fourth year of residence, after controlling for changes in household size and inflation. 75% of residents agreed that the new facilities had helped increase their productivity, and 48% agreed that living in the building had helped them increase the percent of income that they earned from artistic work.

While the City’s AREA: Affordable Real Estate for Artists initiative creates 1,500 units of affordable housing for artists and 500 units of artist workspace, new solutions to address affordability challenges across the city are urgently needed. CreateNYC’s vision is for a city in which artists and cultural workers are helped to live and work without being displaced and without displacing vulnerable residents.



“Я бы расширила активность местных отделений публичных библиотек; таких как приобретение большего числа книг и организация лекций и художественных выставок.”

“I would expand the activity of local branches of public libraries, such as acquiring a large number of books and organizing lectures and art exhibits.”

— REBECCA, RESIDENT, BATH BEACH, BROOKLYN

AFFORDABILITY **AF**

STRATEGIES

AF.1

Diminish displacement by increasing access to long-term affordable workspace

STRATEGY

A	Consult with local residents in City's Request for Proposals (RFPs) for new cultural facilities in order to better reflect community needs and priorities. TIMEFRAME: Medium PARTNER(S): DCLA, NYCEDC	I
B	Connect cultural organizations to developers of affordable artist workspace and cultural facilities on available City-owned sites. TIMEFRAME: Medium PARTNER(S): DCLA	I
C	Preserve and develop long-term affordable work spaces for the cultural community to advance the Affordable Real Estate for Artists (AREA) initiative. » Support nonprofit organizations in the development and operation of affordable workspaces in City-owned or public-private partnership facilities. TIMEFRAME: Long PARTNER(S): DCLA, NYCEDC	I
D	Compile and share a regularly updated list of affordable, City-owned spaces for artists, cultural workers, and organizations. » Take advantage of existing listings and databases to further promote affordable workspace opportunities in the city. TIMEFRAME: Medium PARTNER(S): DCLA	E
E	Support and partner in the development of new models to develop and preserve affordable live and workspaces citywide. » Consider cultural LDCs, community land trusts, fractional ownership, rent to own, deed restrictions, cross subsidization, and mobile studios. TIMEFRAME: Medium PARTNER(S): DCLA, NYCEDC, HPD	E
F	Increase access to work, performance, and exhibition spaces for artists and the cultural community in existing City-owned sites such as libraries, parks, plazas, streets, public housing, and schools. TIMEFRAME: Medium PARTNER(S): DCLA, Library Systems, Parks, DOE, DOT, NYCHA	E

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 NYCEDC = Economic Development Corporation
 NYCHA = New York City Housing Authority

AFFORDABILITY STRATEGIES **AF**

AF.2

Improve access to existing and newly developed affordable housing for artists and cultural workers

STRATEGY

A	Increase the development of affordable, accessible housing for artists that allows them to thrive.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, HPD	
B	Publicize affordable housing opportunities throughout New York City's artistic and cultural communities.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, HPD	
C	Provide guidance and training for artists and other freelance workers with variable incomes on how to better document non-traditional income, for the purpose of affordable housing applications.	E
	TIMEFRAME: Medium PARTNER(S): DCLA, HPD	

AF.3

Support the long-term sustainability of artists, cultural workers, and arts, culture, and science organizations

STRATEGY

A	Start providing real estate readiness training and project management support for cultural organizations seeking DCLA capital funding.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, DDC	
B	Create mechanisms for organizations to pool resources and encourage block buying of resources and materials.	E
	<ul style="list-style-type: none"> » City agency or not-for-profit third party to pursue collective purchases of insurance. » Expand access to shared administrative and general operating resources. 	
	TIMEFRAME: Medium PARTNER(S): DCLA	

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ISSUE AREA

NEIGHBORHOOD CHARACTER

Culture can reflect, preserve, and strengthen the character of neighborhoods and communities at a time when it seems that character may be threatened in neighborhoods across New York City.

Culture can be a tool for maintaining and reinforcing what makes the city's neighborhoods unique in each of the five boroughs. These unique identities must be both protected and strengthened.

Same as their proud inhabitants, New York City neighborhoods have a broad range of characters, histories, and heritage. Communities' cultures are deeply ingrained and vary across neighborhoods. This can be found in the activities on stoops, parks, plazas, and community gardens, in the music and food at local festivals, the architecture of the streetscape, and the work of thriving community-based organizations. Through the lens of culture, the distinct identities of neighborhoods and communities can be reflected, preserved, and strengthened at a time when pressures of displacement are increasing. Culture can be a tool for maintaining the city's unique neighborhoods throughout each of the five boroughs. Supporting neighborhood culture supports communities thriving in place.



"Preservation of neighborhood is important because that is where history gets its charisma."

— CHARLES, BOROUGH WORKSHOP PARTICIPANT, STATEN ISLAND

CULTURE IN COMMUNITY CHARACTER

New York is a city of neighborhoods. Countless individuals and organizations are working in ways that reflect and strengthen the character of their neighborhoods. There remained no doubt after more than 400 public events—while there are certainly cultural clusters, there are no cultural deserts. However, as issues of affordability and displacement are felt citywide, a long-term approach to sustaining existing cultural hubs and the ecologies around them is crucial to preserving neighborhood character. This begins by respecting and supporting the existing cultural infrastructure of New York's diverse communities. The next step is to strengthen and better integrate cultural infrastructure into the enduring neighborhood fabric. This requires addressing historically underresourced areas and facilitating network building amongst existing cultural stakeholders and assets.

By integrating culture into place-based public investments—the design of streets, parks, plazas, transportation infrastructure, housing, and other new assets—the City can:

- Strengthen the physical connections of culture within neighborhoods;
- Maintain and expand existing communities and organizations side by side with new cultural producers and development; and
- Ensure that cultural resources and organizations are able to thrive in place as part of a neighborhood ecology that promotes social wellbeing.

NEIGHBORHOODS MATTER

As the fast pace of development changes the face of our neighborhoods, New Yorkers must ask—what makes a place home?

At the same time, it is important to recognize the uncomfortable relationship between artists and gentrification. Recent protests against the influx of artists and art galleries have taken place in the Boyle Heights neighborhood of Los Angeles and Peckham in London. While studies show that art galleries have minimal impact

"我们需要更多的冥想课程，烹饪学校，博物馆和艺术品店。"

"We need more meditation classes, cooking schools, museums, and art shops."

— PEI WEN, QUEENS

on development trends, observers point to a correlation between the arts and neighborhood change, if not a causal relationship.

In this climate, it is more important than ever for artists to play an active role in their neighborhoods. For example, artists Jennifer Dalton and William Powhida recently staged a series of public performances and discussions called MONTH2MONTH, about how "class, wealth, and social mobility affect people's ability to live in New York City."

Neighborhoods are where New Yorkers live, work, play, pray, and belong. CreateNYC participants identified gentrification and displacement as threats to the interconnected fabric of the city's neighborhoods. Crucial housing needs must be met, and are one of the most urgent components of providing spaces where all can thrive. There is more to consider. A multi-faceted ecology of community members and institutions collectively contribute to the cultural character of our neighborhoods. Therefore, a broad coalition of local residents must play an active role in planning for future neighborhood development.

Local coalitions—comprised of activists, artists, workers, business owners, residents, cultural, and other community organization—are leading conversations about cultural heritage, assets, and character throughout the city. During the CreateNYC engagement process, participants conveyed the need for the City to support small, local, and non-traditional organizations having agency over the future of their communities as the rule, not the exception.



"All New Yorkers will have easy access to cultural resources and activities as part of a healthy and thriving city."

— ONENYC



"Let art be made where artists live."

— ANDREA, ARTIST, WASHINGTON HEIGHTS



One important step toward the preservation and development of neighborhood character is to catalogue individual neighborhood resources. Such an inventory highlights opportunities for residents to experience arts, culture, and community building in their neighborhoods. It also provides the opportunity for local artists and groups to collaborate, share resources, discover unexpected spaces to gather, practice, and produce work.

Collaborative efforts toward this end are captured in projects like Place Matters' *Census of Places that Matter*, led by City Lore and the Municipal Art Society, which is "a grassroots survey of places in the five boroughs that the public finds important." These local institutions, businesses, and networks form neighborhoods' cultural ecologies and are vital to sustaining neighborhood character and need greater support.

"Culture needs to be thought of as an ecology—small businesses form the backbone of immigrant cultures and communities. Stabilize not just core cultural organizations, but also small businesses, connected artists etc."

— JOSE, GENTRIFICATION AND DISPLACEMENT
FOCUS GROUP PARTICIPANT, EAST HARLEM

CONNECTING COMMUNITY

As stated in *One NYC*, the de Blasio Administration values access to culture as an essential element of a strong city. Achieving increased and equitable access to culture throughout the city calls for recognizing and supporting the role of neighborhood-based culture as an

48% of New Yorkers are afraid of losing the cultural character of their neighborhood.

TOP CONCERN

throughout the Bronx was maintaining a unique culture and rich heritage across neighborhoods.



CASE STUDY

STATEN ISLAND ARTS FOLKLIFE PROGRAM

Staten Island Arts' (SIA) Folklife Program presents a model for protecting and strengthening the neighborhood character. The program documents and shares the heritage of Staten Island's waterfront, and its ethnic and maritime communities through technical assistance for artists and public programming.

Funded by DCLA through SIA, "Staten Island's Working Waterfront: Maritime Folklife of NYC's Forgotten Borough" celebrates the music, food, and traditional knowledge of the waterfront. The initiative establishes the waterfront as a destination, integrates local artists with real estate and industrial development projects, and draws attention to historic and emerging sites and businesses.

By building pride and appreciation for maritime heritage, the programming helps sustain the unique qualities of these places, promoting positive economic development. SIA Director of Folklife Naomi Sturm shares:

Our commitment to this project stems from our deeply held belief that folklife both sustains community values and quality of life and makes community interesting. Interesting communities thrive.

The very same authentic qualities that make a community unique can also make it a magnet for cultural heritage tourism, not to mention a highly attractive place to live and work.

Additionally, the SIA Folk Fellows Institute trains local "community scholars" for research and participation in folklife projects, building community capacity for understanding and celebrating neighborhood culture and character. SIA's partnership with Napela promotes economic development tied to unique neighborhood culture and the Park Hill African Market is "the only example of a community-led, culturally specific economic venture in NYCHA housing."

WHAT WE CAN LEARN

Established organizations like SIA are well-positioned to invest in creating and supporting long-term partnerships, encouraging self-sustaining community-based programming.

These relationships can be leveraged to promote culture and strengthen neighborhood character by bringing diverse cultural communities to the table to achieve complementary goals.

essential part of the city's ecosystem. The challenge is in adequately reaching areas beyond lower Manhattan, especially low-income communities. The City has taken different approaches to better connect the many nodes of these cultural ecologies to each other, to the philanthropic community, to their local communities, and to existing resources that can help strengthen and stabilize these existing networks.

As referenced in Citywide Coordination, in 2015, DCLA piloted the Building Community Capacity (BCC) initiative to intentionally and collaboratively strengthen cultural capacity in targeted low-income neighborhoods. In each of the four communities, resident coalitions establish strengths and opportunities within a hyperlocal context, building partnerships and spreading the word within the local community, and connecting the cultural community to other place-based, City-led initiatives. During a Southeast Queens BCC-led focus group, a local business owner expressed dismay at local awareness of Jamaica's culture, stating, "there are a lot of talented people here in Queens, but they tend to travel to Harlem and Brooklyn for opportunities and events, [even] when we have so much culture here." The more artist and neighborhood cultural networks develop, the stronger the role neighborhood character can play in offering important programming and opportunities for diverse cultures to continue to flourish across the city.

At the neighborhood scale, communities are able to highlight their own cultural priorities and shape their local heritage. Through this work the City aims to ensure access to well-used cultural spaces and programming in all neighborhoods. It is important to solidify the physical presence of these cultural networks, increase the legibility and visibility of community-defined culture in neighborhoods, and create spaces where networks can come together.

THE IMPORTANCE OF LOCAL INSTITUTIONS

Participants in the CreateNYC public engagement frequently cited the important role that local institutions play in supporting and defining neighborhood culture. A 2016 ArtPlace America analysis, entitled *Exploring the*

"To make informed choices for the future of urban neighborhoods, we must ground our decisions in work that has already successfully created a sense of neighborhood and community. The dissolution of communities is real and costly, and cultural conservation is a preventive medicine that can keep neighborhoods and communities from falling apart. Assessing the value of these establishments may be difficult, but trying to re-create these sites after their doors have closed is not an option."

— CITY LORE, COMMUNITY ANCHORS REPORT, 2015

Ways Arts and Culture Intersects with Housing: Emerging Practices and Implications for Further Action, provided similar examples of community-based groups nationwide, finding that arts-based strategies were crucial in their efforts to stabilize vulnerable communities. These institutions and groups are uniquely capable of reflecting the character of the neighborhoods which they inhabit and intimately understanding what their communities need. These local organizations face the same pressures as those felt across their neighborhoods.

A strategy for supporting these community anchors should not only support and preserve what is there, but also expand on it, especially in communities of historic underinvestment. At an immigrant artist town hall, organized by the New York Foundation for the Arts for CreateNYC, participants noted, "more cultural centers throughout the city would enable collaboration and networking among artists, as well as more access for local community members to arts and culture."



"The more people have the opportunity to collaborate and share stories, the more they will find common ground together."

— CARMELA, IMMIGRANT, BRONX

CULTURE BRINGING NEIGHBORHOODS TOGETHER

The cultural field should be an integral partner in processes of community development. CreateNYC engagement participants noted the power of artistic activity to build new bridges among communities, creating empathy and overcoming bias while cultivating an appreciation for the diverse cultures that call New York City home. The support of culturally relevant spaces and programs signals the importance of local heritage and creates opportunities for neighbors to gather and celebrate a shared culture of a particular place. For one recent example, in 2016 the New York City Housing Authority (NYCHA), the New York City Council, and the nonprofit Groundswell presented “Public Art / Public Housing,” a mural project created in partnership with public housing tenant associations. Housing developments in each of the five boroughs created new murals—15 in total—by engaging hundreds of young NYCHA residents to develop designs and transform vacant walls throughout the developments. The murals promoted the history, hidden treasures, and strengths of each development captured during community interviews, surveys, and personal narratives. As part of the project, residents also envisioned how they could bring about positive changes in their communities.

However, many communities face barriers in sustaining, let alone celebrating, their cultures. Safe, reliable, and affordable spaces in which individuals and organizations can function are becoming increasingly scarce. CreateNYC engagement participants identified the lack of dedicated funding sources as a primary threat, and the lack of support for geography-specific cultural groups creates an environment where even sustaining operations—not to mention expanding them—can be a daunting challenge.

“Use hip-hop to inspire. Hip-hop speaks on identity and culture.”

— BONITA, PARENT, BRONX



“La culture est l'âme de la ville, c'est ce qui rend chaque espace, quartier, ville unique et, surtout, les gens sont au centre de sa création. Je pense que la culture est au coeur du sentiment d'appartenance que les personnes ont à un endroit et à une communauté. Pour moi, la culture est visible partout et c'est l'informalité de sa présence qui me touche le plus.”

“To be 1,000 percent honest, Loisaïda, this block right here, is the only place in lower Manhattan where I feel Latino.”

— ANTHONY, LOISAÏDA ARTISTS AND CULTURAL WORKERS FOCUS GROUP

INTEGRATING CULTURE INTO NEIGHBORHOOD CHANGE

By prioritizing arts and culture in official review and zoning practices, existing cultural communities can sustain growth. A healthy cultural network can then contribute to local development as a process that can make meaningful contributions to the culture and character of neighborhoods, instead of diluting them. This is especially important in parts of the city where new investments are transforming neighborhoods that have suffered from historic underinvestment. Supporting collaboration and partnerships with local institutions is a powerful way to do this.

This approach has been successful in New York and across the nation. Among the most successful and transformative examples is Project Row Houses in Houston, Texas. In 1993, artist Rick Lowe and his collaborators purchased 22 derelict row houses and transformed them into a community anchor in Houston's northern Third Ward, one of the city's oldest African American neighborhoods. The project has grown to include 40 buildings that today provide a center for education, affordable housing, public exhibitions, and community, breathing new life into a struggling area. Resourcing visionary projects like this point to ways we can tap into the existing strengths of our communities.

Whether by enhancing existing zoning practices for targeted cultural goals, increasing support for innovative ownership models, or leveraging local history to inform neighborhood growth, by centering culture within practices of community development the City can approach change in a powerful way. Through collaboration with communities, City agencies, and philanthropy the following strategies allow better support for cultures thriving in place.

“Culture is the soul of the city, it is what makes every space, neighborhood, district, city unique and most importantly people are at the center of its creation. I think culture is at the heart of people's sense of belonging to a place and to a community. For me, culture is visible everywhere and it is the informality of its presence that moves me the most.”

— LARISSA, DESIGNER, BROOKLYN

NEIGHBORHOOD CHARACTER **NC**

STRATEGIES

NC.1

Support arts, cultural, and science programs in all neighborhoods, in all boroughs

STRATEGY

- A** Map more inclusive data on cultural participation and inform equitable resourcing of support. **I**
- » Collaborate with communities and researchers to identify cultural assets and distribution of funding.
 - » Survey communities about their cultural priorities and access to culture.
- TIMEFRAME:** Medium **PARTNER(S):** DCLA, Private Sector

- B** Resource local arts councils to play a greater role in the support of cultural organizations and individual artists with funding and technical assistance. **I**
- TIMEFRAME:** Medium **PARTNER(S):** DCLA, Cultural Community and Arts Councils

NC.2

Raise awareness and promote belonging in neighborhood arts and cultural environments

STRATEGY

- A** Support coordinated marketing campaigns and information sharing to publicize existing neighborhood assets and programs across all boroughs. **I**
- » Leverage existing platforms for coordinated citywide campaigns to more widely communicate neighborhood-based arts and cultural information to New Yorkers.
- TIMEFRAME:** Medium **PARTNER(S):** DCLA, MOME

- B** Partner with City agencies and community stakeholders to support cultural development in neighborhoods across all five boroughs. **I**
- TIMEFRAME:** Long **PARTNER(S):** DCLA, Cultural Community, HPD, Landmarks, MOME, NYCEDC

PRIORITY

- I** = IMPLEMENT
P = PROMOTE
E = EXPLORE

ABBREVIATIONS

DCP = Department of City Planning
 HPD = Housing Preservation and Development
 MOME = Mayor's Office of Media and Entertainment
 NYCEDC = New York City Economic Development Corporation

NEIGHBORHOOD CHARACTER STRATEGIES **NC**

NC.3

Ensure that the support of neighborhood-based arts and culture enables existing communities and cultures to thrive in place

STRATEGY

A Baseline DCLA's Building Community Capacity program and target support in high-needs neighborhoods such as those identified by the Social Impact of the Arts study.

TIMEFRAME: Immediate **PARTNER(S):** DCLA

I

B Encourage private philanthropy to support local arts and culture in low-income neighborhoods and diverse communities.

TIMEFRAME: Short **PARTNER(S):** Private Sector

I

NC.4

Strengthen and protect the existing cultural infrastructure of New York City

STRATEGY

A Incorporate local arts and cultural organizations and priorities in neighborhood planning and re-zoning processes, such as PLACES and Neighborhood Planning Playbook.

TIMEFRAME: Medium **PARTNER(S):** DCLA, DCP, NYCEDC, HPD

I

B Support Urban Design Pilot Projects. Utilize collaborative partnerships to create urban design projects that strengthen local identities alongside re-zonings.

» Collaborate with community organizations, artist groups, business improvement districts (BIDS), and others in neighborhood-based design projects.

TIMEFRAME: Long **PARTNER(S):** DCLA, Private Sector

E

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

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MICHAEL LIU

Director of Chinese Community
Initiatives
Flushing Town Hall

Even schools from out of New York have bused their students, for years, to enjoy Flushing Town Hall's extraordinary workshops, such as traditional dance and Chinese calligraphy art.

I am very grateful that the Cultural Plan team picked Flushing Town Hall as the site to host a conversation to engage the Chinese-speaking constituents.

Surrounded by a growing Chinese population in our immediate community, **we understand the need of actively reaching out to the Mandarin-speaking audience members, artists, entrepreneurs, and community leaders.** We not only aim to bring things that inspire them, but also want to be inspired by them.

With more sessions like this, I fully expect to see the community members of all backgrounds bond more closely and deeply.





ISSUE AREA

ARTS, CULTURE, AND SCIENCE EDUCATION

The single most common appeal during the cultural planning process was for more arts education—more in quantity, quality, diversity, and affordability. In fact, 85% of CreateNYC survey respondents stated that arts, culture, and science education were important to their child's education.

New Yorkers intuitively understand the value and can see results for their children, for themselves, and for the city overall. And perhaps the most common thrust of arts advocacy is that while arts education is inherently valuable, it also sows the seeds for achievement across disciplines.

A COMMITMENT TO EXPAND ARTS EDUCATION INVESTMENTS

In a 2005 Harris poll, 93% of Americans agreed that the arts are vital to providing a well-rounded education for children. An analysis sponsored by the National Endowment for the Arts in 2012 revealed that teenagers and young adults of low socioeconomic status with a



“الجميع يريد المزيد من المهرجانات والأماكن للأطفال للعب والتعلم”
“Everybody wants more festivals and places for children to play and learn.”

— SALMA, RESIDENT, BROOKLYN



CASE STUDY

MATERIALS FOR THE ARTS

Founded in 1978, Materials for the Arts (MFTA)—DCLA's model creative reuse and arts education program supported by a partnership with the DOE and the Department of Sanitation (DSNY)—collects a wide variety of reusable materials and makes them available, free of charge, to New York City-based nonprofit organizations with ongoing arts programs, New York City public schools, and City agencies.

Annually, MFTA diverts nearly two million pounds of material from the waste stream that is reclaimed for creative reuse. In 2016 alone, MFTA member organizations obtained materials either through a warehouse visit or through MFTA's online service more than 6,000 times. These supplies were valued at more than \$9 million, and nearly 40% of these materials were used at New York City public schools. MFTA's supply redistribution efforts include the August annual "Back to School" event providing classroom supplies to New York City public school teachers and when needed for emergency relief efforts, such as Hurricane Sandy recovery efforts on behalf of impacted organizations.

The MFTA Education Center provides in-school residencies, arts education workshops, and educator professional development. During the 2014-15 school year, tens of thousands of students, teachers, and members of the public participated in 250 field trips, and hundreds of workshops and art-making activities utilizing found materials from the warehouse.

Additionally, the MFTA Gallery and artist-in-residence program offers access to the creative reuse philosophy for New York City working artists and demonstrates to visiting students, educators, and the public the possibilities of creativity across all disciplines.

WHAT WE CAN LEARN

Creative reuse programs are an innovative way to incorporate both arts and environmental education in the same classroom.

Quality arts education is affordable with creative partnerships and innovative curricula.

MFTA is an exemplary model for long-term collaboration among city agencies, equally benefitting DCLA, DSNY, and DOE while benefitting hundreds of thousands of public school students and educators.

history of in-depth arts involvement showed significantly better academic outcomes than kids from similar backgrounds who have less arts involvement. The 2017 Social Impact of the Arts Project (SIAP) report indicated that higher cultural participation in low-income neighborhoods is a predictor of higher student performance. The conclusion is clear: arts and science education are critical for our students, and New Yorkers want more.

However, the arts, culture, and science education landscape varies significantly across the city. A 2014 report by the New York City Comptroller revealed large gaps in the provision of arts instruction and a general decline in overall arts education funding for the city's 1.1 million public school students. According to the same data, schools in lower income areas of the city were disproportionately impacted by these cuts. A nuance to this research was found in a subsequent study of arts education opportunities, grades 1-4, conducted by the CUNY Graduate Center's Center for Urban Research, which revealed that no consistent, direct link existed between poverty and the amount of arts education received by students. Rather, the stronger correlation is between schools with a high percentage of English Language Learners (ELLs) who receive less arts education opportunities in grades 1 through 4.

Since then, the City has significantly increased its investment in arts education. During the 2015-16 academic year alone, Mayor de Blasio and the City Council made a historic commitment of \$92 million of new money for arts education over the next four years. This has allowed the Department of Education (DOE) to hire 300 more certified art teachers citywide and arts coordinators for each borough and address some of the gaps that have widened over the last decade.

As illustrated in the 2015-16 *Arts in Schools Report*, 98% of elementary schools teach at least one arts discipline with instruction provided by school-based arts teachers or classroom teachers, and 89% teach at least one arts discipline with instruction provided by cultural arts organizations. In middle schools, 98% of schools provide instruction in at least one discipline, and instruction by type of arts discipline has consistently increased over the past four years.

“The impact of arts education on my career is complete, total, and it saved my life.”

— LIN-MANUEL MIRANDA
FORMER NEW YORK CITY STUDENT

Cultural organizations are a tremendous asset to New York City public schools. Students and teachers benefit from partnerships through field trips, in-school workshops, performances, exhibitions, residencies, and teacher professional development. Across all boroughs and grades, 87% of schools partner with at least one cultural arts organization, and Staten Island reports the highest rate, with 96% of schools in partnership with at least one organization.

Beyond what the DOE provides, DCLA is already a significant contributor to arts education in public schools. 1,935,755 visits to Cultural Institutions Group members by public school students in the 2015-16 academic year, with an additional 62,000 students served through Urban Advantage. Over 50% of DCLA's Cultural Development Fund (CDF) grantees include arts education in the programming supported by public funds. These education programs range from in-school arts residencies, to public performances, to cultural class trips, to afterschool arts programs.

SCIENCE-BASED CULTURAL ORGANIZATIONS

Through robust partnerships with the city's great cultural-based science institutions, New York City school children and community members are provided with a variety of hands-on science education opportunities within the city's historic living collections.

Wildlife Conservation Society (WCS) and the Bronx Zoo offer immersive science-based learning for students grades Pre-K through 12, from urban ecology to poetry to exhibit design. Wildlife Theater brings WCS educators to schools citywide using theater to teach young people about natural sciences and helping to build the next generation of conservationists.



“Going to the symphony as a kid opened my eyes to another world that I would never have seen.”

— RUTH, PARENT, QUEENS

93%

of Americans agree that the arts are vital to providing a well-rounded education for children, according to a 2005 Harris poll.



Brooklyn Botanic Garden (BBG) provides science-based learning experienced outside the classroom for students grade Pre-K through 8 from the study of flora—seeds to trees—to urban farming to scientific inquiry. At New York Botanical Garden, school field trips offer hands-on gardening, plant science workshops, and interactive environmental science lessons. Wave Hill, located in the Bronx, and Snug Harbor, in Staten Island, offer interactive, educational experiences to thousands of public school students in natural environments closer to home. Through the NYC Compost Project housed at science-based members of the Cultural Institutions Group and cultural organizations citywide, students and community members can participate in composting and recycling workshops.

AFTERSCHOOL AND OUT-OF-SCHOOL

The robust arts, culture, and science sectors in our city provide some of the most innovative and diverse afterschool and out-of-school arts programs across the five boroughs.

During the 2015-2016 academic year, the City Council's Cultural Afterschool Adventures program (CASA), administered by DCLA, funded cultural partnerships at schools that served 19,855 students and employed 1,141 teaching artists in a broad range of arts disciplines. These partnerships help fill some of the gaps in arts education that existed during regular school hours. And with thanks to the City Council, CASA has grown significantly from its original allocation of \$5 million in 2005, to \$13.26 million in fiscal year 2018.

The New York City Department of Youth and Community Development (DYCD) provides engaging arts, culture, and science programming for youth during afterschool and out-of-school hours citywide. The Cornerstone Youth Program provides year-round programming at 94 NYCHA community centers citywide, and the Comprehensive After School System of New York City (COMPASS NYC) comprises more than 900 programs serving young people, grades K through 12, with arts, cultural, STEM, and other afterschool experiences provided by partner organizations. Presently, with increased support from Mayor de Blasio, COMPASS NYC is projected to serve 97,000 youth.

85% of New Yorkers responding to a CreateNYC cultural participation survey stated that arts and science education was important to their child's education

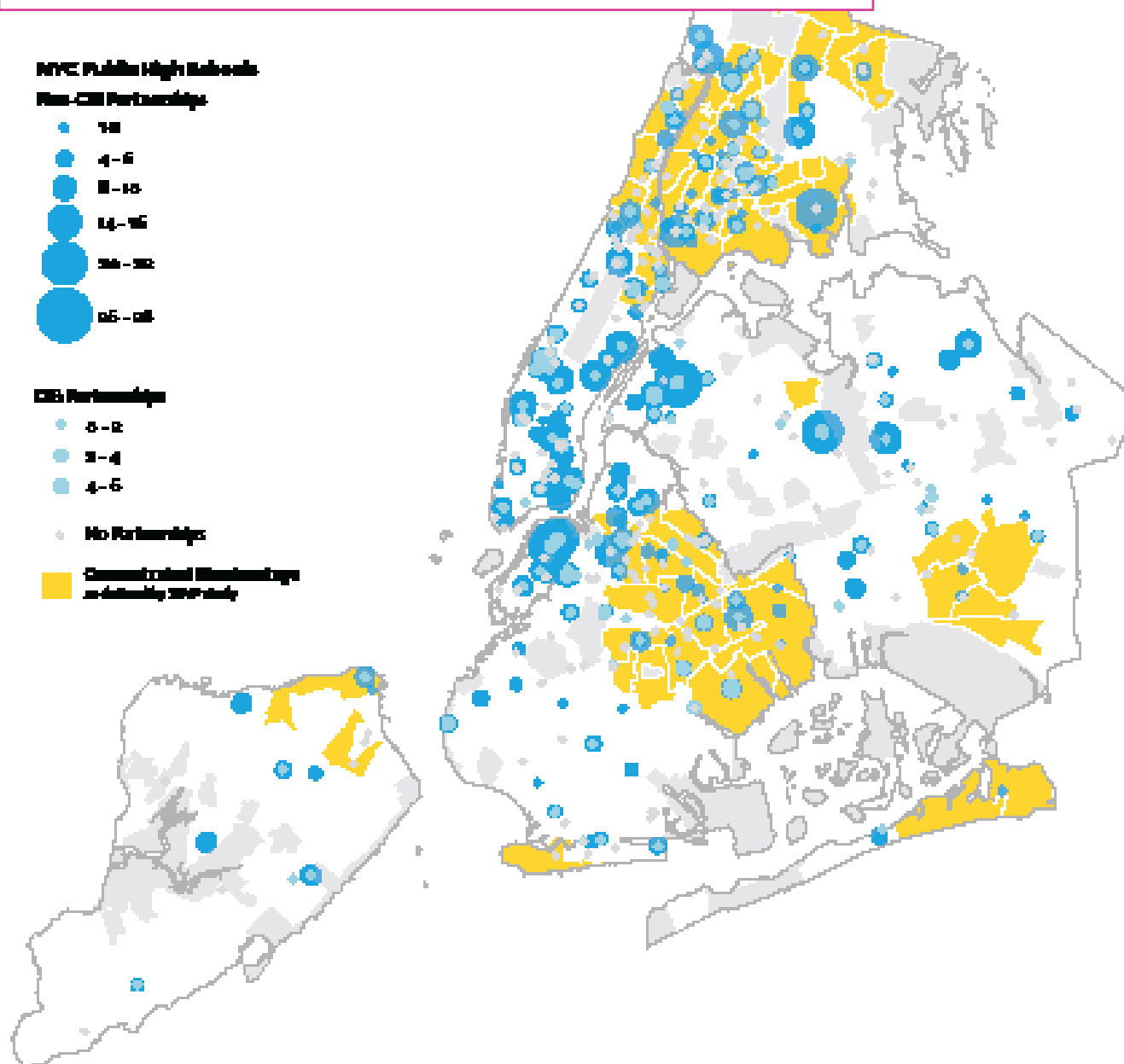


Arts and music should be core subjects in every school. We must make arts a core subject, not a luxury.

— CONNIE, PARENT, STATEN ISLAND

CULTURAL PARTNERSHIPS AND PUBLIC HIGH SCHOOLS

Department of Education data shows that almost 60% of New York City public high schools have 1-6 partnerships with cultural organizations, while 22% of schools have none. As shown by the map, high schools in neighborhoods identified by SIAP as having concentrated disadvantage (with respect to multiple dimensions of social wellbeing), particularly in parts of southern Brooklyn and Queens, report fewer partnerships with cultural organizations than those schools in other parts of the city. Increasing cultural partnerships in these areas can enhance the educational experience for both students and their families.





SONAL BHATT

Vice President of Education and Interpretation
Brooklyn Botanic Garden

As the neighborhoods around us have changed over the years, Brooklyn Botanic Garden remains steadfast and dedicated to connecting our communities with the wonderful world of plants.

Whether people come simply to find a moment's peace, to disconnect from our intensely urban surroundings and get back to nature, to see something beautiful, to inspire their own work, or to learn something new.

It is vital that the cultural plan is inclusive of science and the environment and emphasizes their importance to the culture of New York City. The environment is an important part of our cultural heritage, and horticulture is an applied science that reflects arts and culture.

The future of a sustainable and livable New York depends on green spaces and nature.

CULTURALLY RESONANT ARTS EDUCATION

At a CreateNYC focus group of Spanish-speaking immigrants at Make the Road, an immigrant rights group in Corona, Queens, parents stated their desire to expose their children to more mainstream arts and culture, while preserving their Spanish language and heritage. At a community-led workshop conducted in Mandarin, Cantonese, and Fuzhou by Btwn2Bridges in Chinatown for CreateNYC, one of the key recommendations was to empower local groups and organizations to preserve their heritage through the development of in- and out-of-school programs. Community priority for culturally relevant arts education, which is reflective of students and their families' race, ethnicity, and cultural heritage is supported by objective research. For example, a 2017 Institute of Labor Economics study demonstrated that students of color who were taught by educators who shared the same race had better educational outcomes. Building on these types of findings, the City must work harder to increase the number of arts educators of color, with disabilities, and with non-binary gender identities and to provide more education opportunities that reaffirm our youths' cultures as well as expand their knowledge of others.

EXTENDED LEARNING

There is a vast world of extended learning for people of all ages and interests beyond what is available through our public schools, and our city's residents take full advantage. At CreateNYC engagements in all five boroughs, the desire for more information on availability of affordable arts, culture, and science programs beyond school options was a recurring theme, and in a survey of 575 New Yorkers conducted by the Center for Arts Education, 79% of responders stated their family and friends would participate in more arts and cultural activities if they were free or less expensive.

"We need programs that promote the idea that everyone has creativity inside them, that everyone can be an artist."

—Dawoud, parent

"We must make arts a norm subject, not a luxury"

—Jacqlene, parent

Beyond what can be achieved in schools, we will look to our cultural partners to keep expanding and making accessible cultural offerings year-round. The nation's largest creative aging program, for example, is here in New York. Now known as SU-CASA, the program is a partnership with the Department for the Aging (DFTA), DCLA, and local arts councils, funded by City Council. It places artists and cultural organizations in residence at senior centers across the city to provide participatory programming for older adults.

A twelve-year study, published in 2009 by James Catterall, *Doing Well and Doing Good by Doing Arts*, found that arts-rich schools foster well-rounded achievement for students. "Intensive involvement in the arts during middle and high school associates with higher levels of achievement," among other social benefits such as voluntarism and political participation. Educational opportunities offered through the city's many cultural organizations—from birding at botanical gardens to creative writing at local bookshops—need continued support so they can continue to provide affordable options to students, their families, and lifelong learners, and employ scientists, teaching artists, and museum educators who keep New York City a world-renowned beacon of arts, culture, and science.



More programs where inter-generational learning is happening—where seniors and veterans can watch kids and teens perform. Keep cultural generations growing and sharing.

— MARY, SENIOR, BROWNSVILLE, BROOKLYN



All students, no matter what their background is or what language they speak, should feel they have a space at cultural organizations in their community.

— ELANA, EDUCATOR, LONG ISLAND CITY, QUEENS



CASE STUDY

URBAN ADVANTAGE MIDDLE SCHOOL SCIENCE INITIATIVE

Urban Advantage (UA) is a New York City science initiative that leverages the expertise and resources of science-based members of the CIG to enhance student performance and teacher's skills and resources. Urban Advantage reflects the belief that it is an advantage to live in a city with world-class cultural institutions and resources.

Launched in 2004, program partners include the American Natural History Museum, Brooklyn Botanic Garden, New York Botanical Garden, New York Hall of Science, Queens Botanical Garden, Staten Island Zoological Society, the Wildlife Conservation Society's Bronx Zoo and New York Aquarium, and the New York City Department of Education.

Urban Advantage takes a holistic approach to developing scientific thinking to all by providing STEM experiences and resources to public schools, many of which are in underserved communities. Hands-on experiences for students are paired with professional development for teachers, equipment for schools, and in and out-of-school access to UA partner institutions through free school and family field trips and activities.

Outreach is conducted in multiple languages, and parent coordinators are used to inform families of the UA benefits. The UA program serves all five boroughs and includes participation from over 20% of the New York City schools with 8th grade students. The UA program has grown to serve 123 active schools and 364 science teachers.

Currently the program reaches almost 34,000 students.

WHAT WE CAN LEARN

Urban Advantage couples in and out-of-school experiences to ensure that students are exposed to scientific inquiry and resources through field trips and projects at New York's best science institutions, as well as through programs and equipment in their school.

By providing free access to families of students, the UA program increases access to resources for those that might not otherwise be able to afford admissions prices or programs.

Integrated professional education for teachers increases the quality of teaching and resources not only for students in the program, but all students served by a particular teacher.

ARTS, CULTURE, AND SCIENCE EDUCATION **AE**

STRATEGIES

AE.1

Strengthen and promote high quality, diverse, and sequential art, culture, and science education for every child in New York City public schools

STRATEGY

A	Continue to integrate arts and science education in Pre-K curricula. <small>TIMEFRAME: Short PARTNER(S): DOE</small>	I
B	Enhance and expand arts education for English Language Learners (ELL) and students with disabilities (SWD). Support the provision of arts education by cultural organizations to these student populations in- and after-school time. <small>TIMEFRAME: Medium PARTNER(S): DCLA, DOE</small>	I
C	Support arts instruction across grades K-12. <small>TIMEFRAME: Medium PARTNER(S): DCLA, DOE</small>	P
D	Explore current pool of DOE arts educators for interest and commitment in securing new and/or additional certification in teaching ELLs or SWD in partnership with schools of education. Seek out opportunities to create complementary certification programs for arts education specialists with additional proficiencies such as teaching ELLs or SWD. <small>TIMEFRAME: Medium PARTNER(S): DCLA, DOE</small>	E

AE.2

Diversify available city resources for arts, culture, and science-based organizations

STRATEGY

A	Expand public school access to Materials for the Arts (MFTA) across all schools and organizations. <small>TIMEFRAME: Medium PARTNER(S): DCLA</small>	I
B	Coordinate efforts across agencies to provide quality arts, culture, and science education during and after-school hours. <small>TIMEFRAME: Medium PARTNER(S): DCLA</small>	I
C	Expand the availability of neighborhood spaces through school/CBO partnerships for cultural uses that benefit local families, educators, and artists. <small>TIMEFRAME: Long PARTNER(S): DCLA, DOE</small>	E

PRIORITY

- I** = IMPLEMENT
- P** = PROMOTE
- E** = EXPLORE

ABBREVIATIONS

CUNY = City University of New York
DFTA = Department for the Aging
DOE = Department of Education

ARTS, CULTURE, AND SCIENCE EDUCATION **AE**

AE.3

Invest in the long-term diversification of the arts, culture, and science fields

STRATEGY

A	<p>Share information for arts educators, administrators, teachers, teaching artists, and principals on inclusive, culturally resonant curricula and programming.</p> <ul style="list-style-type: none"> » Facilitate two-way learning between educators and/or teaching artists and the students and their families. 	I
TIMEFRAME: Immediate PARTNER(S): DCLA, DOE		
B	<p>Broker introductions between cultural organizations and DOE public schools and district superintendents, to make possible more frequent school field trips and assemblies to learn about and celebrate cultures reflective of New York City's diversity.</p>	I
TIMEFRAME: Short PARTNER(S): DCLA, DOE		
C	<p>Clearly define and provide models for quality arts integration into other subjects for DOE leaders, educators, and arts and/or museum educators.</p> <ul style="list-style-type: none"> » Provide forums to introduce cultural organizations to the process of contracting to deliver services in- and afterschool. » Encourage arts, culture, and science partnerships at the school level and encourage schools to think diversely and inclusively about which cultural partners provide services. » Explore how to support, expand, and adapt models like DOE Summer in the City initiative, which incorporates visits to cultural organizations in summer school curriculum. 	I
TIMEFRAME: Short PARTNER(S): DCLA, DOE, Cultural Community		
D	<p>Expand free and affordable afterschool arts and cultural programs citywide. Offer assistance to school administrators seeking culturally-relevant partners.</p> <ul style="list-style-type: none"> » Facilitate every school superintendent to develop relationships with arts, cultural, and science organizations. » Continue to support and explore ways to adapt models like Teen Thursdays afterschool initiative, which brings middle school students to cultural organizations for hands-on learning. » Increase opportunities for artists to teach in afterschool programs. 	I
TIMEFRAME: Medium PARTNER(S): DCLA, DOE		

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ARTS, CULTURE, AND SCIENCE EDUCATION **AE**

STRATEGY

E	Partner with the city's cultural organizations to support their work in training teachers and administrators and to educate students. » Promote models like Urban Advantage, which partners science-based cultural organizations with public schools for learning opportunities, and other strategies. TIMEFRAME: Medium PARTNER(S): DCLA, DOE	E
F	Support older adults and older artists as arts educators and teaching artists. TIMEFRAME: Medium PARTNER(S): DCLA, DFTA, DOE, City Council	E

AE.4

Increase access to inclusive, culturally-resonant, and culturally responsive programming for students, older adults, and their families

STRATEGY

A	Support programs that promote arts and culture career pipelines for individuals in underserved communities, such as DCLA/CUNY Cultural Corps. TIMEFRAME: Medium PARTNER(S): DCLA, CUNY	I
B	Support professional development and fellowships for educators and teaching artists from underrepresented groups, including people with disabilities. TIMEFRAME: Short PARTNER(S): DCLA, DOE	I

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

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ISSUE AREA

ARTS AND CULTURE IN PUBLIC SPACE

Public space is vital to democracy and critical for the interconnected life of a city. Our public spaces are our public commons—shared places for recreation, social engagement, artistic practice, cultural expression, and political action.

In New York, it sometimes feels like there are too few opportunities for individuals to come together across race, class, and generation to participate meaningfully in shared experiences and civic life.

Artists—local and international; performing and visual; traditional and avant-garde—create works that animate and activate our public commons. A powerful sculpture, an outdoor jazz performance or community dance class, or a few lines of poetry engraved in the pavement can spark a leap of imagination that transports us beyond ourselves and connects us to others. When well-maintained and safe public spaces are accessible to a diversity of people and cultures, in every neighborhood, it sends a powerful message: all belong here.

Through CreateNYC, residents voiced a clear desire to make cultural experiences in public spaces truly welcoming and inclusive. Proposals to achieve this included working to reduce the barriers for artists and cultural organizations to initiate and implement

300+

Jamaica, Queens residents surveyed by a collective of local cultural stakeholders called “Jamaica Is..” expressed a strong desire for arts and culture to be an integral part of the downtown Jamaica experience.



MALIK

The Lost Collective participant
Public Artists in Residence with the NYC
Administration for Children's Services

When I first met The Lost Collective, I didn't want to do art stuff. But they came in with an amazing energy, and they motivated me. They taught me so many things about art and why it's important. We did a lot of projects together, like autobiographical video shoots.

It was amazing to reflect on my own story and to get insight into everyone else's. I learned more about the lives of my peers and fellow residents than I had known before. I gained gratitude from listening and watching their stories. I always thought that my life was harder than theirs, but I learned that everyone has struggled. I am not alone.

At the end of the year, we had an exhibition called *Big Bang* at the Nuyorican Poet's Café. I was nervous at first to see my own work, but I had to put hard work and dedication into it, and it was successful. I found passion in art this year. I would do this program over and over again because New York is based on art. Art is in front of your face, everywhere, and we got to be part of it.

ephemeral, temporary, and permanent works in public sites, and to encourage more equitable and diverse participation of artist and audience alike.

As we expand access to our public spaces for artistic practice, social engagement, and cultural activities, we also benefit from an increase in neighborhood stewardship of these spaces. Vibrant public spaces can serve as powerful drivers of local economic development and improved quality of life for residents, creating thriving New York City neighborhoods.

New York City has a strong history of commitment to public art. Sculptures have graced and enlivened our parks for centuries. In fact things got so lively in the late nineteenth century that in 1898 the State established the Art Commission (now known as the Public Design Commission) to approve public art. The Commission is the City's design review agency, with jurisdiction over permanent structures, parks, and open spaces, streetscapes, signage, and art proposed on or over City-owned property. The city was the site of great public art commissioned by the federal government under the Works Progress Administration. And by the late twentieth century, the city was joining the national public art movement. The City's Percent for Art program, signed into law by Mayor Ed Koch in 1982, requires that one percent of the budget for eligible City-funded construction projects be spent on public artwork. Managed by DCLA, Percent for Art has completed over 330 site-specific projects in a variety of media, with 95 more commissions underway. In 2017, Mayor de Blasio signed a package of cultural legislation bills passed by the New York City Council that strengthened the public's involvement in the Percent for Art process and will more than double the size of the program over the next two years.

But this is just one of many public art programs in New York City. MTA Arts & Design, (formerly known as Arts for Transit) has been commissioning public art in the subway, bus, and rail lines since 1985. It is a bedrock of the improved perception of the subways coinciding with massive capital investment by the MTA. Creative Time and the Public Art Fund commission temporary public art throughout the city—adding vitality to the urban experience.

Joining cities around the country including Los Angeles, Boston, and St Paul, in the last two years, DCLA has begun to expand its portfolio and definition of public art to include municipal residencies. The Public Artists in Residence (PAIR) program, launched in 2015, is an experimental residency program that embeds artists in City government to imagine creative solutions to civic challenges. Inspired by the pioneering work of artist Mierle Laderman Ukeles with the New York City Department of Sanitation, PAIR enables artists to work collaboratively and in open-ended processes with partner City agencies toward long-term community impact. To date, DCLA has placed PAIR artists in the Mayor's Office of Immigrant Affairs (artist Tania Bruguera); the Department of Veterans' Services (pilot: Social Design Collective, and now Bryan Doerries/Theater of War Productions); Administration for Children's Services (The Lost Collective); Department of Design and Construction (Mary Miss); and the New York Housing Authority (J. Bouey and Paloma McGregor). Public art is indeed murals and statues, but it is also artists working in public agencies.

ENGAGEMENT AND PARTICIPATORY PROGRAMMING

Throughout the CreateNYC engagement process, residents called for the City to build on New York City's commitment to public art and expand this commitment beyond site-specific installations to community-engaged, participatory art and programming in public space. Residents in every borough, from artists to public school parents, seniors to small business owners, are hungry for opportunities to enliven public spaces across the city with arts and culture.

Public spaces such as libraries, schools, parks, and plazas are our social commons. As such, they form a vital five-borough network of opportunity—collective assets with the potential to be further activated by arts and cultural programming that reflect and engage community residents. New York residents understand this at a neighborhood level. According to a poll conducted by the Siena College Research Institute, 76% of residents requested more arts programming closer to home, 60% called for access to arts programming at local parks,



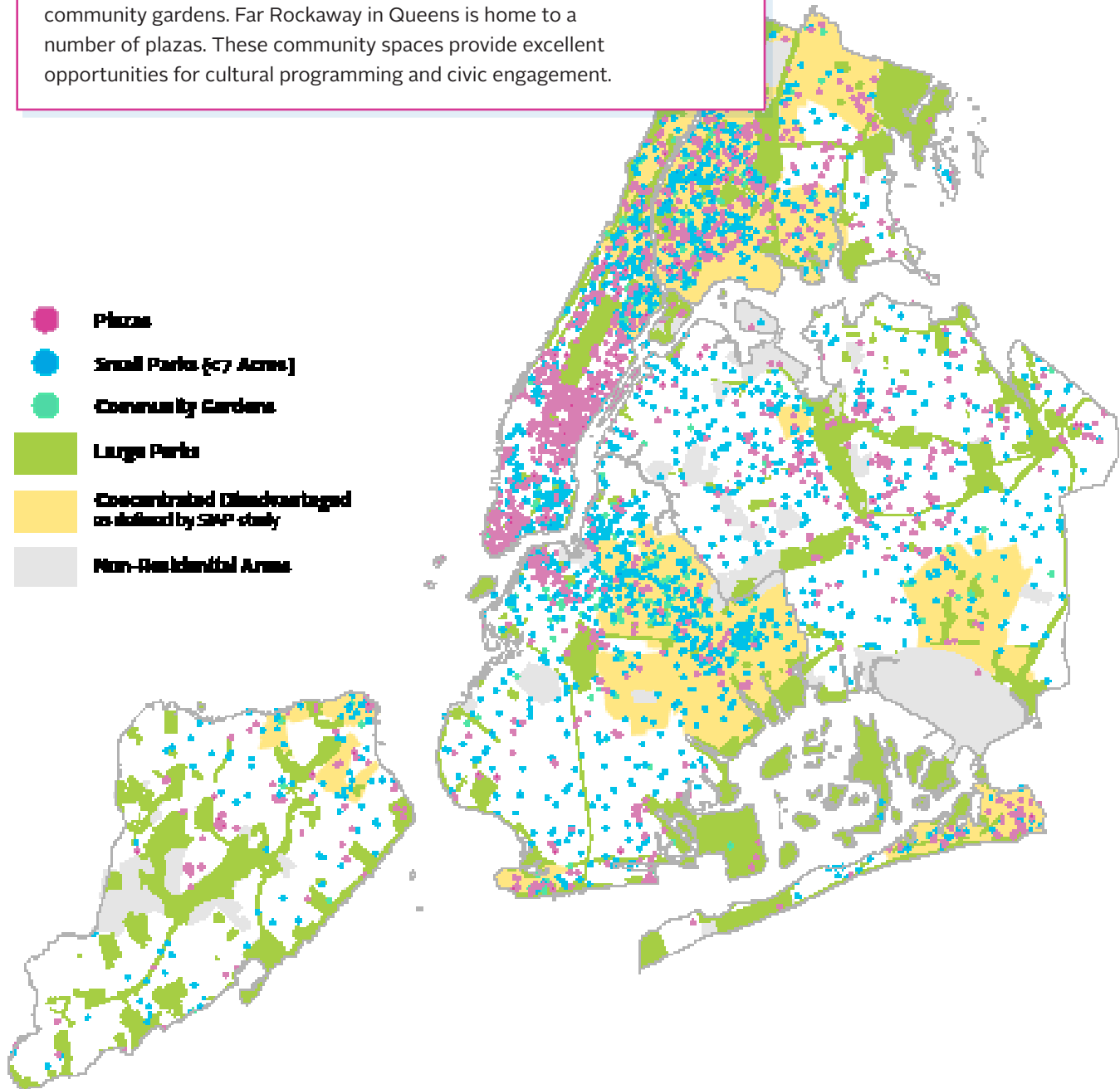
"Public local artwork or festivals in every neighborhood would make art more accessible to everyone."

— ALEX, RESIDENT, BRONX

In Manhattan's Chinatown, an intensive workshop organized by local advocacy organization "Btwn2Bridges" inspired a call for added infrastructure in public parks, such as heat lamps and sun shelters, for continuous use for cultural activities throughout the year.

OPPORTUNITIES TO INFUSE ARTS AND CULTURE IN PUBLIC SPACES

Public input revealed a deep desire for showcasing and sharing local, citywide, and global arts and cultural programs in local public spaces. Community gardens, plazas, and small parks, especially in neighborhoods identified by SIAP as having concentrated disadvantage, provide opportunities for investment. The map shows that both eastern Brooklyn and the Bronx boast a wealth of small parks and community gardens. Far Rockaway in Queens is home to a number of plazas. These community spaces provide excellent opportunities for cultural programming and civic engagement.



and 48% would like to participate in arts programming at neighborhood libraries. A number of neighborhood-based groups also submitted proposals to CreateNYC that put forth a vision for their communities anchored in public arts programming at local sites.

Expanding access to public spaces for cultural use will also help New York City achieve a more equitable distribution of arts and cultural opportunities across the five boroughs—a key objective of the CreateNYC process.

A VISION FOR THE FUTURE

This October, Public Art Fund presents Good Fences Make Good Neighbors, a timely new exhibition across multiple boroughs by world-renowned artist Ai Weiwei inspired by the international migration crisis and tense sociopolitical battles surrounding the issue in the United States and worldwide

A pop-up installation of curated book collections by the Uni Project enlivens New York City streets and creates welcoming places for New Yorkers to read, draw, and learn together in public.

A summer solstice “music holiday” presented by Make Music New York invites music makers of all ages and backgrounds to perform in public plazas and parks, on sidewalks and in front of shops, across all five boroughs.

Permitting, insurance requirements, contracting, and procurement all present bureaucratic challenges to working in public space that can be difficult for individual artists and community groups to navigate. At an installment of CreateNYC Office Hours with the Commissioner that was dedicated to the theme of public art, artists requested reducing these barriers to create more opportunities for artist-initiated public projects. In addition, artists and plaza managers alike wondered how they can better navigate these challenges, and how the City might help.

PUBLIC ART PROPOSALS IN CREATENYC

The following proposals include a series of strategies to increase arts and cultural programming in public space including providing grant and technical support and increasing transparency. This increased support, transparency, and technical assistance will help community groups and stewards of public spaces better understand how they can infuse their neighborhoods with arts and culture.

CreateNYC also seeks to expand our definition of public art and increases its inclusion in both underutilized public and private sites. The expanded definition of public art to arts and culture in public space recognizes that New York City is home to a wide range of ideas, needs, and desires for arts programming in public space.

Perhaps most importantly, CreateNYC affirms our public spaces as our public commons: vital places to come together, express our diverse cultures, and engage in free speech. In doing so, CreateNYC maps a vision for the future of New York City that celebrates the voices, experiences, and values of all New Yorkers.



“Public art, culture, and programs can connect to the daily lives of New Yorkers. Borough by borough, community by community, it celebrates how we live, work, eat, and play.”

— JACKIE, PARENT, BROOKLYN

CASE STUDY CYCLENEWS

In 2017, the first artist selected for the Public Artist in Residence (PAIR) program was Tania Bruguera to work with the Mayor's Office of Immigrant Affairs (MOIA). The question at hand: how can immigrant communities begin to trust the government and how will the government demonstrate that it trusts immigrant communities? Her solution: bring in long-time collaborators, the Mujeres en Movimiento, a Corona, Queens-based group of Spanish-speaking mothers, cyclists, and activists. Coming together at Immigrant Movement International, an art project/think tank/community center, initiated by Bruguera and now sponsored by the Queens Museum, the Mujeres had become neighborhood leaders, using tactics from art and community organizing to advocate for neighborhood improvements.

The Mujeres worked with Bruguera and trained with MOIA to develop strategies to educate and engage immigrant residents about rights and services available to them. Working with the Kollektiv Migrantas, a participatory design collective specializing in migrant rights, Bruguera, the Mujeres, MOIA, and DCLA co-created picture-based materials outlining critical MOIA services to share with the Corona community.

Every weekend, the Mujeres become creative bike messengers delivering this specially crafted information on acid yellow CycleNews bicycles. In this role, the Mujeres serve as direct points of contact between immigrant communities and government institutions and bring first-hand feedback, ideas, hopes, and fears to City officials.

At the announcement of CycleNews on the steps of City Hall, the Mujeres en Movimiento read a statement that said in part: "Cyclenews ... is a symbol of freedom and respect that connects us with the knowledge of our rights and makes us feel more proud of our roots. With Cyclenews we feel we can fulfill our citizen duty to help our community and our people, all the people who live, dream, and work in this great city of New York."

WHAT WE CAN LEARN:

Artists are communications specialists. City government can employ them to break through barriers.

The people best equipped to communicate in a community often live in the community, like Mujeres en Movimiento in Corona.

Socially based public art is a natural partner for the public sector. Government can allow artists to work at scale.

Art can be used to build meaningful relationships, instigate social activism, and address current issues.



ARTS AND CULTURE IN PUBLIC SPACE **PS**

STRATEGIES

PS.1

Increase opportunities for artists to work in public agencies and public space

STRATEGY

A	Support artists and cultural organizations in navigating the permitting process for arts and cultural programming in public space.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, DOT, Parks, SAPO	
B	Create mechanisms for artist-led and artist-initiated projects in public space and/or with City government. » Sustain and expand Public Artists in Residence (PAIR) program which embeds artists in city government to use creative practice to address civic challenges.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, Private Sector	
C	Create a resource guide for artists who work in public spaces.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, DOT, Parks, SAPO	
D	Encourage inclusion of public art in all development projects on private sites.	E
	TIMEFRAME: Long PARTNER(S): DCLA, Private Sector, City Council	
E	Increase support for the Percent for Art program, which commissions artists to create public artworks that are integrated into infrastructure and architecture of eligible City-funded projects. » Support the maintenance of completed Percent for Art projects. » Create opportunities to support socially engaged practices in combination with Percent for Art commissions.	E
	TIMEFRAME: Long PARTNER(S): DCLA, City Council	

PS.2

Actively encourage, support, and strengthen public spaces as vital places for creative expression and community building

STRATEGY

A	Support diverse programming in neighborhood plazas, parks, and community gardens with specific emphasis on public spaces in underrepresented communities. » Provide technical assistance and support to neighborhood plaza managers to connect and partner with local cultural organizations and artists.	E
	TIMEFRAME: Medium PARTNER(S): DCLA, DOT, Parks	

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

PRIORITY

- I** = IMPLEMENT
- P** = PROMOTE
- E** = EXPLORE

ABBREVIATIONS

DOT = Department of Transportation
SAPO = Street Activity Permit Office





ISSUE AREA

CITYWIDE COORDINATION

DCLA is the largest municipal funding agency for culture in the United States, but it is not the agency that spends the most on arts and culture in New York City. How could this be? Because the New York City Department of Education spends tens of millions more on arts and science education each year. If we are not connecting the dots within city government, we are missing a massive opportunity.

Arts funding and cultural partnerships are critical to the operations of many City agencies. And City support for arts and culture extends beyond direct funding. For example, the Department of Parks and Recreation, the Department of Transportation, and the Street Activities Permitting Office facilitate temporary public art installations, festivals, performances, and other cultural activity taking place in public space. The Mayor's Office of Media and Entertainment supports musicians, film and television producers, and commercial theater. Our tourism and hospitality bureau, NYC & Company (a private corporation with substantial funding from the City) has a global network as well as deep local roots allowing it to connect visitors and residents to cultural offerings. This chapter looks at ways that these services can be streamlined and better coordinated, as well as new opportunities for integrating arts and culture into the work of City government.



CASE STUDY

IDNYC PROGRAM

In 2015, IDNYC was launched as a tool to reduce inequality in New York City by reducing barriers for as many individuals as possible to access resources and integrate into the City's civic fabric. IDNYC is the largest free municipal identification card program in the country and is available to all New Yorkers regardless of immigration status. To date over one million New Yorkers have obtained the ID.

Card benefits address multiple public policy priorities. IDNYC has helped to expand access to cultural opportunities by working with institutional partners to provide free membership benefits at 40 large and small cultural organizations across all five boroughs. To date over 500,000 free cultural memberships have been extended to New Yorkers. Other benefits expand access to education, health, mobility, and economic development resources.

The ID cards can be used to access the New York, Brooklyn, and Queens public library systems (the first time this has been possible with just one card), enter municipal buildings, open bank accounts, receive prescription drug discounts, and sign up discounts for Citi Bike and YMCA memberships. The card can also be used in previously challenging day-to-day situations for New Yorkers without access to official ID, such as signing a lease, picking up prescriptions, or identifying one's self to police officers.

IDNYC is intended to bring ever greater numbers of New Yorkers into the fold, and it serves as a practical tool for improving lives.

WHAT WE CAN LEARN

IDNYC is a successful example of a municipal initiative which addresses numerous public policy priorities—including increasing access to culture—by coordinating the resources of a diverse array of agencies, stakeholders, and partners into a shared solution.

By including a variety of communities (including cultural organizations) in its planning and implementation, the City can greatly expand the reach and efficacy of its initiatives.

New Yorkers love culture. No other city in America has garnered such an uptake of their municipal ID. One reason is the generous cultural benefit attached to the card.

NEW PARTNERSHIPS BUILT ON ARTS AND CULTURE

A major initiative in this administration has been launching new cultural partnerships in City government, and the planning process confirmed that this is an important agenda. In fact, there is sentiment at DCLA that more in-depth cultural partnerships across government might be as important as any other outcome from this plan. The process has brought the agency into deeper partnerships, and with the establishment of a clearer mechanism for ongoing dialogue with other agencies, there is a great deal of optimism that culture can infuse government in New York City like never before. Let's be clear, this is not a brand-new idea. There has been public art in the city for centuries. WPA muralists created public art in post offices and libraries. With the pioneering artist residency of Mierle Laderman Ukeles extending back to the 1970s, the Department of Sanitation is a leader in integrating culture in to municipal services. Sanitation also works with the Departments of Education and Cultural Affairs to support Materials for the Arts, which reduces waste while providing free supplies for arts activities citywide, and works with botanical gardens in each borough to boost the City's ambitious composting goals. This has been going on for decades.

Beyond the Department of Cultural Affairs, public art programs are found throughout City government, allowing the power of art and creativity to blend into the everyday lives of New York City residents and visitors. For example, the Parks Department's Art & Antiquities program has more than 800 public monuments in its permanent collection and displays dozens of outdoor temporary works of public art every year. The Department of Transportation's "DOT Art" program collaborates with community-based organizations to commission artists to design and install temporary art on DOT property. The New York City Mural Arts program of the Department of Health and Mental Hygiene extends mental health beyond medical care to include family and community engagement through a place-based mural initiative. Cultural groups across the city also leverage public funds to develop innovative cross-sector partnerships that intervene, improve, and steward public spaces.

And there are great examples of ongoing cultural partnerships at numerous city agencies: The Department of Probation's NeON Arts initiative is a collaboration with Carnegie Hall that coordinates dozens of community-based cultural organizations to provide cultural experiences to New Yorkers who have been involved in the criminal justice system. Founded in 2014, the Health Department's Center for Health Equity includes culture at the center of its efforts to invest in key neighborhoods, eliminate the social barriers to good health, and advance health equity throughout New York City. The Parks Department's Community Parks Initiative is fostering cultural programming in parks across the city.

And, as mentioned in the chapter on Arts and Culture in Public Space, in 2015, DCLA launched the Public Artists in Residence (PAIR) program. PAIR integrates artists and art practice into City government in order to find new, creative ways to address pressing civic issues.

Creating art in public space is great, but not always easy to accomplish, especially for individual artists not versed in the City process. There needs to be better

"Through our Public Artist in Residence partnership with NYC Department of Cultural Affairs, DVS continues to witness the timeless and life-affirming power of the arts in empowering veterans and their loved ones to successfully transition and thrive within the vibrant New York City community of communities. We look forward to the implementation of the CreateNYC roadmap in laying the holistic foundation to create more transformational and enduring opportunities for engaging our veterans and their families within the social, civic, and cultural life of our city. There is no stronger balm for the soul!"

— LOREE SUTTON, MD (U.S. ARMY - RET.), COMMISSIONER, NYC DEPARTMENT OF VETERANS' SERVICES

75% of respondents to a CreateNYC cultural participation survey said they would participate more in cultural activities if they were better publicized.

5 City agencies have partnered with DCLA's PAIR program to embed artists in public agencies to imagine creative solutions to civic challenges.

communication of how it can be done—who issues permits? What sort of insurance do I need? How long can it be up? One proposal highlighted by many participants in the planning process is the need for dedicated points of contact inside of City government who can facilitate art and cultural programming across agencies.

Perhaps as important as weaving artists into agency work and artworks into public space is how the arts are integrated into community development. DCLA's Building Community Capacity (BCC) program supports cultural organizations in low-income communities around the city. Through funding and technical assistance, BCC helps create stronger networks of artists and cultural organizations in communities. In East Brooklyn, Upper Manhattan, the South Bronx, and Jamaica, these coalitions are working with a number of City agencies, collaborating on planning, visioning, and other efforts charting the future of neighborhoods. This is especially important as each of these areas experiences community change. The program works to create strong cultural networks of existing creative community stakeholders while also integrating cultural assets and activities into overall community development.

Multiple City agencies and elected officials have expressed their support for BCC and their gratitude

“We see DCLA involvement as a critical component to these planning efforts.”

KERENSA WOOD, CITY PLANNER,
DEPARTMENT OF CITY PLANNING

for a way for culture to be involved in planning efforts. Department of City Planning, Housing Preservation and Development, and Economic Development Corporation have invited the BCC communities and other cultural stakeholders into planning and development efforts in the BCC neighborhoods as well as in Northern Brooklyn, Gowanus, Jamaica, and the Rockaways.

City agencies are able to reach diverse New Yorkers both geographically and demographically. Many of them are already helping to strengthen New York City's cultural infrastructure, often with a particular focus on disadvantaged communities. The following proposals address City support for culture holistically, looking to build bridges across agencies to facilitate art in public space, provide new housing and workspace for artists, promote strategies to support culture in low-income communities, and to better communicate the city's cultural offerings to residents.



“DCLA can prevent criminalization through being a liaison with other agencies.”

— LOREN, NEW YORK CITY ARTS ADMINISTRATOR,
BROOKLYN



“City Agencies need to reduce and coordinate around the huge amount of paperwork required for grant applicants and permits so that organizations have more time to do the creative work.”

— ALISON, ARTS AND PUBLIC HOUSING FOCUS GROUP, MANHATTAN

CITYWIDE COORDINATION **CC**

STRATEGIES

CC.1

Support culture across agencies

STRATEGY

A	Help artists and cultural organizations navigate city government rules, regulations, and permitting. » Establish Agency point of contact and utilize social media for informational resource sharing. TIMEFRAME: Short PARTNER(S): DCLA, CAU	I
B	Promote the inclusion of cultural facilities and artistic design elements in mixed-use affordable housing developments on publicly-owned sites. TIMEFRAME: Long PARTNER(S): DCLA, HPD	I
C	Hold meet-and-greet sessions for cultural organizations, artists, and City agencies to facilitate collaboration and share information on upcoming opportunities. TIMEFRAME: Long PARTNER(S): DCLA, All Other Agencies	E
D	Partner with other City agencies to ensure that the needs of the cultural community, including artists, are considered in community and economic development and planning processes. TIMEFRAME: Long PARTNER(S): DCLA, NYCEDC, HPD, DCP, SBS	E

CC.2

Strengthen interagency and intergovernmental collaboration

STRATEGY

A	Formally coordinate efforts to support and integrate culture across City agencies. Facilitate collaboration between agencies, sectors, and initiatives. TIMEFRAME: Immediate PARTNER(S): Interagency collaboration led by DCLA	I
B	More effectively communicate cultural funding opportunities and programming citywide via existing information systems such as NYCHA Journal and libraries. TIMEFRAME: Short PARTNER(S): DCLA, MOME, NYCHA, Library Systems	E

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

PRIORITY

- I** = IMPLEMENT
- P** = PROMOTE
- E** = EXPLORE

ABBREVIATIONS

CAU = Community Affairs Unit
 DCP = Department of City Planning
 HPD = Housing Preservation and Development
 MOME = Mayor's Office of Media and Entertainment
 NYCEDC = New York City Economic Development Corporation
 NYCHA = New York City Housing Authority
 SBS = Small Business Services





ISSUE AREA

HEALTH OF THE CULTURAL SECTOR

The cultural sector of New York City encompasses a huge range of participants: artists, cultural producers, sponsors, educators, administrators, individual donors, foundations, government agencies, and countless others.

New York City is home to as many artistic disciplines and cultural practices as there are people living here, from the musician who plays in a neighborhood plaza, to the chef who updates traditional recipes with ingredients from the community garden, to the visual artist whose studio is as much a gathering space as the barbershop down the block—arts and culture impact all realms of city life.

In a thriving arts ecology, all participants in the sector have access to the resources they need to succeed in their work. CreateNYC has provided an opportunity for the cultural community to advocate collectively and join together to better understand how a cultural plan can help promote an environment in which all members have what they need to do their work well.

64% of arts and cultural workers moved to New York City because of professional opportunities in the cultural sector, according to respondents of a CreateNYC arts and culture worker survey.





DIFFERENT NEEDS

In early 2017, a group of independent artists and cultural producers convened at the Clinton Hill performance venue JACK for a town hall to discuss the cultural plan. One participant stated “We must not privilege one idea of success, but rather, make success possible at all levels of career development, within all disciplines, and in all modes of working within the field.”

This lesson can apply to individuals and organizations of all sizes—there is no one version of “success” that applies across this vast sector. For instance, historically underresourced cultural organizations need increased operating support so that cultural programs are executed equitably and in response to stated community needs. Many of these neighborhood-based cultural organizations have strong ties to local residents, businesses, and cultural producers going back decades. Their services are crucial in communities of color and low-income neighborhoods where disinvestment has created a dearth of other programs. Their work also is important in other neighborhoods, offering diverse perspectives and bridging divides. The work of these small, local cultural organizations must be recognized and strengthened, both inside and outside their communities. What they need to thrive, however, can vary greatly from organization to organization.

ARTISTS AND CULTURAL WORKERS

Artists and cultural workers understand their work better than anyone. This often leads the cultural field to subsidize itself with free labor: visual artists install shows for one another; program staff double as grant writers and promoters within their own organizations; dancers document one another's shows on video and in photography. This may allow for discrete programs and projects to succeed but limits the potential for individuals

“Access to the arts is an essential component to raising quality of life in our communities... I’ve seen what these local groups can do with very little resources.”

— RAFAEL ESPINAL, COUNCIL MEMBER

to earn a decent wage. In New York, this can be a major hurdle to a stable, sustainable artistic practice.

Housing and the high cost of living places a significant financial burden on individual cultural workers and their ability to afford to continue working in the cultural sector. While the sector overall has been growing faster than other professional sectors in the city in terms of jobs, wages adjusted for New York's high costs of living have stagnated. The Center for an Urban Future's 2015 *Creative New York* report notes that wages for New York City cultural workers are consistently lower than national averages when adjusting for cost of living.

For example, according to *Creative New York*, musicians and singers make \$5.71 less, and painters, sculptors, and illustrators make roughly \$3.19 less than the national average hourly wage. Creative professionals are also likely to incur more student debt than college graduates in other professions; art schools in particular require low student-teacher ratios and specialized equipment, typically charging commensurately higher tuition. Affordability for cultural workers is further compounded by the proliferation of unpaid internships in the industry, which inherently privilege those with enough personal finances to support themselves. Moreover, currently over 50% of arts majors accept these types of unpaid positions post-graduation. A recent report by the National Association of Colleges and Employers found that “participants in unpaid internships took longer to secure their initial employment than their paid counterparts, and had lower starting salaries.”

While increased general operating support can help raise wages, increased pipeline support (including access to paid internships and professional development for emerging and mid-career cultural workers) is also crucial to making sure sustainable careers in the arts are

“Arts organizations need to pay good wages to employees, teaching artists, and artists.”

— AKIVA, ARTS AND CULTURAL WORKER, QUEENS



“I see no point in anything if we are not growing, changing, and evolving as a culture, and we cannot do that without curiosity, patience, and openness.”

— FAZEELAT, FILMMAKER, BROOKLYN



“Multi-year funding is key so organizations can plan long-term.”

— MARK, CULTURAL WORKER, STATEN ISLAND



CASE STUDY

THE NEW COALITION OF CULTURALS IN CITY BUILDINGS

In 2016, thirteen cultural organizations operating in City-owned buildings across New York came together to speak with one voice amplified by shared values. They are diverse in geography, leadership, discipline, and artists served, but they come together with the shared values of equity, diversity, and inclusion.

The New Coalition of Culturals in City Buildings includes 651 Arts, BRIC, Caribbean Cultural Center–African Diaspora Institute, The Clemente, Downtown Community Television Center, Harlem Stage, Mabou Mines, MoCADA, Performance Space 122, Pregones Puerto Rican Traveling Theater, Theatre for a New Audience, UrbanGlass, and Weeksville Heritage Center.

They began their work together by advocating for energy subsidies to support their operation of city-owned buildings. They shared:

Our institutions grew out of community and exist to sustain and grow the cultural richness of these communities, which have always been culturally rich. Utility relief is a big step because it allows us to extend our reach and to allow free or low-cost focused cultural programming.

In their successful campaign to secure fiscal year 2017 utilities subsidy investment, they sought to create a replicable pilot within the field. Moreover, in a policy brief submitted to CreateNYC, they suggest learning from resource sharing in other sectors to lower other operational costs like insurances.

The New Coalition began with a timeless strategy of educate, organize, collaborate, and expand, which succeeded in gaining new methods of replicable support.

WHAT WE CAN LEARN

When able to collaborate and share resources and experiences, workers and institutions can best address and meet their own needs.

With operating subsidies, access to meaningful cultural programming will increase and more resources will be available to implement programming equitably and inclusively.

Advocates and government can work together to elevate the field. The New Coalition succeeded because they worked from shared values to speak with one voice, which was heard by government partners who listened to and addressed their stated needs.

accessible to all. In early 2016, results of a study showed that the workforce and board membership of DCLA-supported cultural organizations does not reflect the city's overall diversity of age, race, gender, disability, and other characteristics. Pipeline support is just one strategy for opening doors to our city's cultural organizations. If the City's cultural community is to connect with local audiences and thrive into the 21st century, it must engage with the increasingly diverse population. There's no other way to access the talent and experiences representative of all New Yorkers.

The following proposals to promote a healthy cultural sector recommend expanded opportunities for work for local artists and cultural workers, and greater connections between cultural organizations and artists and other City agencies. The City will work to partner across agencies and the private sector to promote the broadest range of culture across boroughs to New Yorkers and our guests. CreateNYC sees a role for many partners in the success of the city's cultural community.

"We need an employment or benefits structure that will support artists' families, as well."

— XIMENA, ARTIST, BROOKLYN

"アートを仕事として認めてくれる敬意。"

"Respect for the arts as a job."

— SOPHIA, NYFA FISCALLY-SPONSORED ARTIST, BROOKLYN

"Make the funding process easier for small organizations. My group is tiny and is run by volunteers, but we have to do the same paperwork as the big guys. I'm doing more paperwork than art!"

— CAROLYN, ARTIST, MANHATTAN

"Every year, thousands of young artists come from all over the US and internationally who have no idea how things work here or how to manage their student loans or finances on variable income. There is a need for basic knowledge and resource sharing for young artist when they get to New York City."

— MARIA, ARTS AND CULTURAL WORKER, MANHATTAN

HEALTH OF THE CULTURAL SECTOR **HS**

STRATEGIES

HS.1

Support expanded employment opportunities for local artists and arts, cultural, and science workers

STRATEGY

A	Increasingly support individual artists through grants, including to fiscally-sponsored artists.	I
	TIMEFRAME: Short PARTNER(S): DCLA, Arts Councils, Cultural Community	
B	Determine how to provide sufficient compensation to artists and cultural workers, and what compensation levels are needed to allow artists to make a living.	I
	TIMEFRAME: Medium PARTNER(S): DCLA	
C	Create and promote financial management opportunities for artists and cultural workers. » Help make accessible financial literacy training. » Share information on union eligibility and benefits.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, MOME	
D	Broker connections between nonprofit and for-profit cultural businesses and organizations and City business services.	I
	TIMEFRAME: Medium PARTNER(S): DCLA, SBS	

HS.2

Resource arts, culture, and science organizations for success

STRATEGY

A	Explore changes to DCLA's grant programs. » Consider general operating support. » Consider multi-year support to groups of all budget sizes.	I
	TIMEFRAME: Short PARTNER(S): DCLA	
B	Streamline grant application processes.	I
	TIMEFRAME: Medium PARTNER(S): DCLA	
C	Support the Trust for Cultural Resources, a public benefit corporation that supports and resources New York City cultural organizations to operate and make available a variety of arts, cultural, broadcasting, community, or work spaces.	P
	TIMEFRAME: Short PARTNER(S): DCLA, Private Sector	

PRIORITY

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ABBREVIATIONS

DCA= Department of Consumer Affairs
 DOB = Department of Buildings
 FDNY = Fire Department of New York
 MOME= Mayor's Office of Media and Entertainment
 NYEDC = New York City Economic Development Corporation
 NYPD = New York Police Department
 SBS = Small Business Services

HEALTH OF THE CULTURAL SECTOR STRATEGIES **HS**

HS.3

Support interdependence and collaboration

STRATEGY

A	Support increased marketing efforts by the City and other stakeholders to promote the broadest range of arts and cultural offerings citywide. TIMEFRAME: Medium PARTNER(S): DCLA, MOME	E
B	Support groups beyond established 501(c)(3) organizations. TIMEFRAME: Medium PARTNER(S): DCLA, MOME	E
C	Encourage cooperative organizational models and partnerships including shared administrative tools, co-working spaces, and shared board members for cultural organizations, artists' networks, and individual artists. TIMEFRAME: Long PARTNER(S): DCLA, Arts Councils	E
D	Help community-based networks to learn from one another, coordinate their efforts, and scale up through collective action. TIMEFRAME: Medium PARTNER(S): DCLA	E
E	Work toward safe and open environments for DIY, artist-run, and alternative arts spaces in collaboration with City agencies. » Create a Night Life Ambassador in New York City government to work alongside enforcement agencies to promote and preserve a safe, inventive, creative night life. TIMEFRAME: Immediate PARTNER(S): DCLA, DCA, MOME, City Council, DOB, NYPD, FDNY	E
F	Work closely with the Mayor's Office of Media and Entertainment (MOME) to promote literary arts and the publishing industry including independent bookstores. TIMEFRAME: Short PARTNER(S): DCLA, MOME	P
G	Work collaboratively with NYCEDC to promote the creative and cultural sectors, including quality nonprofit and for-profit jobs. TIMEFRAME: Short PARTNER(S): DCLA, NYCEDC	P

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

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NEW YORK CITY ARTISTS

From painters to modern dancers, fiction writers to experimental filmmakers, hip hop artists to social practitioners, opera singers to sculptors and new media artists, actors and activists to traditional dance troupes, illustrators to conceptual artists, working artists are essential to the life, history, and progress of New York City. And so, it was essential to have a wide variety of artists contribute to the CreateNYC process. Across disciplines, career points, individual to collaborative practices, and more—the working artists who participated in town halls, focus groups, and other conversations helped the City to better understand the complex and varied needs of artists living in the city.

While artists face many of the same challenges as their fellow New Yorkers, there are also unique circumstances specific to artistic labor, which often operates on inconsistent freelance structures. Throughout the course of an artist's career, she may weave through nonprofit and commercial venues, rehearse or incubate her work in an artist-run space, practice collaboratively, work as a teaching artist, pay additional rent for workspace, or earn her primary income in an unrelated industry. Artists highlighted several issues that capture this broad range of experiences, which directly impact their daily lives.

As for so many New Yorkers, the primary issues for artists relate to affordability. The coalition of artists, activists, and cultural workers behind the People's Cultural Plan (PCP) emphasize this in their recommendations. They demand issues of housing, labor, and public funding be addressed intersectionally, not in isolation. Overwhelmingly, artists prioritized the need for fairer compensation structures and access to affordable workspace. Many studio spaces are not affordable for working artists, an issue that the City's Affordable Real Estate for Artists (AREA) initiative aims to address by providing affordable workspace for artists— from individual studios to shared performance spaces.

“Artists are tenants first.”

— THE PEOPLE'S CULTURAL PLAN

However, the affordability crisis is felt almost universally and additional methods for providing space for arts and cultural use must also be considered. In a CreateNYC focus group, members of the Art Dealers Association of America reported that small to mid-size galleries are struggling to keep their doors open and, as a result, are less able to promote the work of emerging artists, whose work is sold at a lower price point than more established names. This economic trend was noted across the city in a *New York Times* article reporting, “dealers with business of less than \$500,000 saw their sales decline by 7 percent in 2016; dealers with business of \$500,000 to \$1 million had a decline of 5 percent.” Artists also expressed frustration with lack of consistency and transparency in standard industry fees. Artists working in community-based practice or within collectives pointed out their levels of compensation varied widely due to their alternative, and sometimes informal, structures.

An additional critical challenge highlighted by the CreateNYC process is the need to address the safety and sustainability of artist-led community spaces. In the wake of the tragic Ghost Ship fire in Oakland, California, DCLA organized a CreateNYC Office Hours with the Commissioner on DIY and Alternative Art Spaces in January 2017. This meeting spurred the establishment of the NYC Artist Coalition, which has since organized and provided a set of recommendations addressing the need for safe artist-led spaces in New York City. Joined by a range of stakeholders in this community, the NYC Artist Coalition has driven a thoughtful dialogue around ways to preserve artist-led spaces as vital venues for artistic experimentation and community building.

Another common finding was a lack of equitable inclusion throughout the sector. At a focus group about creative aging, senior artists recognized a strong bias toward emerging artists, feeling older adult artists were excluded from opportunities to create and share work. Similar historic barriers to equity, access, and inclusion were acknowledged for artists with disabilities and in the practice of disability artistry. At a conference held by the Disability/Arts/NYC Taskforce (DANT), another advocacy group formed during the CreateNYC process, participants identified a range of ideas for improving opportunities for their constituents. These included providing education and training for artists with disabilities taught by artists with disabilities and including disability arts experts on grant review panels. Additionally, narrow definitions of diversity emerged as problematic for artists with disabilities and other underrepresented artist populations. During an LGBTIQ focus group, participants noted the lack of inclusive exhibition spaces for queer art, noting that even within the art world, not all art is welcomed in all spaces.

New York's commercial gallery system is a major source of income and support for artists. However, a recent study by CUNY's Guttman College found that 80% of artists represented in New York City's top commercial galleries are white, 68% are male, and nearly one third graduated from Yale University. In addition, Ithaka S+R's recent demographic survey of DCLA's grantees found an overwhelming lack of diversity within senior positions of cultural organizations and significant absence of inclusion for artists and employees of color, non-gender conforming individuals, and people with disabilities. The study determined that project/exhibition staff and curators are the least diverse jobs in the sector. These findings point to the overwhelming need for increased support to artists in all disciplines from underrepresented groups.

In an interview with Fazeelat, a South Asian documentary filmmaker, she discussed the complexity of living as an

artist in the city. "Not every artist survives in New York; it is an overwhelming place—some days this city chews me up and spits me out, but there are also spaces for refuge that are incredibly nourishing and special. I feel incredibly lucky as a filmmaker to have access to some of the best cinemas in the world, with programming that caters to artists, not 'consumers.' Whether it's seeing the remastered Apu Trilogy at the Film Forum or seeing the premiere of 'The Act of Killing' at the MoMA, I have so much gratitude for the wonderland that New York City is for filmmakers." Artists are often attracted to the strengths of the city's cultural ecosystem, while simultaneously struggling to find viable opportunities for their practice to thrive. New City-led initiatives and grant programs—like the MOME Women's Fund for Film and Theatre—aim to directly address barriers to diverse inclusion within the cultural sector.

The strategies and recommendations in this section aim to address the many issues facing artists living in New York City. They were derived from the hundreds of meetings held throughout the CreateNYC process including conversation with working artists across all disciplines; teaching artists; older adult artists; artists with disabilities; disability arts advocates; independent artists; artists networks; DIY arts spaces; fiscally-sponsored artists; veteran artists; artists of color; LGBTIQ, transgender, and gender non-conforming artists; immigrant artists; and artists from low-income communities.

"We as a city need to preserve community driven spaces through preventing criminalization, improving access to support, and promoting affordability so that New York can remain a center of cultural expression."

— JULIA FREDENBURG, ARTIST, NYC ARTIST COALITION



NEW YORK CITY ARTISTS STRATEGIES

EQUITY AND INCLUSION **EQ**

STRATEGY		
EQ.1.A	Create new supports for arts and cultural organizations with a primary mission of serving historically underrepresented/underserved communities. » Encourage and facilitate the employment of people from diverse communities. » Support individual artists who are from or work with diverse communities.	I
EQ.2.A	Begin new efforts to support the professional development and career advancement of cultural workers from underrepresented groups.	I
EQ.2.B	Begin new efforts to encourage and support increased language access, including ASL, for cultural programming and funding opportunities to reach broader, more inclusive audience. » Provide funding opportunity information in multiple languages/formats. » Increase languages represented on DCLA and re-grant panels, in informational and resource materials, and during the application process. » Support translation-related expenses, including ASL, for DCLA grantees' programming and communications.	I
EQ.3.C	Support disability arts, artistry, and artists with disabilities as part of supporting culture.	I
EQ.3.F	Participate in regular discussions with the disability and disability arts communities.	I
EQ.3.G	Support organizations that promote disability arts and employ, support, and serve New Yorkers with disabilities. » Partner with DCLA grantee organizations on professional development and capacity building to increase employment of artists and cultural workers with disabilities at all levels.	I
EQ.3.H	Create opportunities for increased access and inclusion in DCLA-funded cultural capital projects for artists, cultural workers, and audiences with disabilities.	I
EQ.4.A	Inform cultural organizations of opportunities to learn about immigration issues as they relate to their staff, participants, artists, performers, and audiences.	I
EQ.4.C	Support individual artists who are from and/or work with immigrant communities, cultures, and artists.	I

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NEW YORK CITY ARTISTS STRATEGIES

SOCIAL AND ECONOMIC IMPACT **SE**

STRATEGY

SE.1.B	Establish new ways to support the employment and ongoing professional development of New Yorkers from diverse communities and underrepresented groups to help them advance in their careers.	I
SE.1.C	Support wages for cultural workers and artists that allow them to thrive and make a living in New York City. » Advocate for more general operating grants and/or the elimination of limits to administrative overhead from the philanthropic field. » Explore collaboration on jobs initiatives in creative, cultural, and life sciences sectors as part of New York Works Creating Good Jobs.	E
SE.2.B	Address the health of the performing arts sector through audience development, professional development, staff diversity, and affordability. » Explore models to create new opportunities to support culture.	I
SE.2.C	Continue the dialogue with public stakeholders regarding the cabaret licensing law, which required establishments serving food and beverages to be specially licensed for patron dancing.	I
SE.3.A	Ensure that artists and cultural organizations continue to positively impact the health and wellbeing of New York City neighborhoods. » Use the findings in the Social Impact of the Arts (SIAP) report to support culture in low-income neighborhoods in partnership with other parts of the government.	I
SE.4.A	Include arts and culture in resiliency planning and preparedness. » Designate a City liaison to help coordinate the participation of artists and arts, cultural, and science communities in disaster-preparation and response.	I

Underrepresented groups and/or diverse communities are inclusive of racial and ethnic groups; people with disabilities; LGBTIQ populations; women, transgender, and gender non-conforming individuals; indigenous, immigrant, and refugee populations; English-as-a-second-language or non-English language speakers; older adults and youth; and low-income New Yorkers.

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NEW YORK CITY ARTISTS STRATEGIES

AFFORDABILITY **AF**

STRATEGY

AF.1.A	Consult with local residents in City's Request for Proposals (RFPs) for new cultural facilities in order to better reflect community needs and priorities.	I
AF.1.B	Connect cultural organizations to developers of affordable artist workspace and cultural facilities on available City-owned sites.	I
AF.1.C	Preserve and develop long-term affordable work spaces for the cultural community to advance the Affordable Real Estate for Artists (AREA) initiative. » Support nonprofit organizations in the development and operation of affordable workspaces in City-owned or public-private partnership facilities.	I
AF.1.D	Compile and share a regularly updated list of affordable, City-owned spaces for artists, cultural workers, and organizations. » Take advantage of existing listings and databases to further promote affordable workspace opportunities in the city.	E
AF.1.E	Support and partner in the development of new models to develop and preserve affordable live and work spaces citywide. » Consider cultural LDCs, community land trusts, fractional ownership, rent to own, deed restrictions, cross subsidization, and mobile studios.	E
AF.1.F	Increase access to work, performance, and exhibition spaces for artists and the cultural community in existing City-owned sites such as libraries, parks, plazas, streets, public housing, and schools.	E
AF.2.A	Increase the development of affordable, accessible housing for artists that allows them to thrive.	I
AF.2.C	Provide guidance and training for artists and other freelance workers with variable incomes on how to better document non-traditional income, for the purpose of affordable housing applications.	E

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NEW YORK CITY ARTISTS STRATEGIES

NEIGHBORHOOD CHARACTER **NC**

STRATEGY

NC.1.B	Resource local arts councils to play a greater role in the support of cultural organizations and individual artists with funding and technical assistance.	I
NC.4.A	Incorporate local arts and cultural organizations and priorities in neighborhood planning and re-zoning processes, such as PLACES and Neighborhood Planning Playbook.	I
NC.4.B	Support Urban Design Pilot Projects. Utilize collaborative partnerships to create urban design projects that strengthen local identities alongside re-zonings. » Collaborate with community organizations, artist groups, business improvement districts (BIDs), and others in neighborhood-based design projects.	E

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NEW YORK CITY ARTISTS STRATEGIES

ARTS, CULTURE, AND SCIENCE EDUCATION **AE**

STRATEGY

AE.1.D	Explore current pool of DOE arts educators for interest and commitment in securing new and/or additional certification in teaching ELLs or SWD in partnership with schools of education. Seek out opportunities to create complementary certification programs for arts education specialists with additional proficiencies such as teaching ELLs or SWD.	E
AE.2.C	Expand the availability of neighborhood spaces through school/CBO partnerships for cultural uses that benefit local families, educators, and artists.	E
AE.3.A	Share information for arts educators, administrators, teachers, teaching artists, and principals on inclusive, culturally resonant curricula and programming. » Facilitate two-way learning between educators and/or teaching artists and the students and their families.	I
AE.3.C	Clearly define and provide models for quality arts integration into other subjects for DOE leaders, educators, and arts and/or museum educators. » Provide forums to introduce cultural organizations to the process of contracting to deliver services in- and afterschool. » Encourage arts, culture, and science partnerships at the school level and encourage schools to think diversely and inclusively about which cultural partners provide services. » Explore how to support, expand, and adapt models like DOE Summer in the City initiative, which incorporates visits to cultural organizations in summer school curriculum.	I
AE.3.D	Expand free and affordable afterschool arts and cultural programs citywide. Offer assistance to school administrators seeking culturally relevant partners. » Facilitate every school superintendent to develop relationships with arts, cultural, and science organizations. » Continue to support and explore ways to adapt models like Teen Thursdays afterschool initiative, which brings middle school students to cultural organizations for hands-on learning. » Increase opportunities for artists to teach in afterschool programs.	I
AE.3.F	Support older adults and older artists as arts educators and teaching artists.	E
AE.4.B	Support professional development and fellowships for educators and teaching artists from underrepresented groups, including people with disabilities.	I

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NEW YORK CITY ARTISTS STRATEGIES

ARTS AND CULTURE IN PUBLIC SPACE **PS**

STRATEGY

PS.1.A	Support artists and cultural organizations in navigating the permitting process for arts and cultural programming in public space.	I
PS.1.B	Create mechanisms for artist-led and artist-initiated projects in public space and/or with City government. » Sustain and expand Public Artists in Residence (PAIR) program which embeds artists in city government to use creative practice to address civic challenges.	I
PS.1.C	Create a resource guide for artists who work in public spaces.	I
PS.1.D	Encourage inclusion of public art in all development projects on private sites.	E
PS.1.E	Increase support for the Percent for Art program, which commissions artists to create public artworks that are integrated into infrastructure and architecture of eligible City-funded projects. » Support the maintenance of completed Percent for Art projects. » Create opportunities to support socially engaged practices in combination with Percent for Art commissions.	E
PS.2.A	Support diverse programming in neighborhood plazas, parks, and community gardens with specific emphasis on public spaces in underrepresented communities. » Provide technical assistance and support to neighborhood plaza managers to connect and partner with local cultural organizations and artists.	E

NEW YORK CITY ARTISTS STRATEGIES

CITYWIDE COORDINATION **CC**

STRATEGY

CC.1.A	Help artists and cultural organizations navigate city government rules, regulations, and permitting. » Establish Agency point of contact and utilize social media for informational resource sharing.	I
CC.1.C	Hold meet-and-greet sessions for cultural organizations, artists, and City agencies to facilitate collaboration and share information on upcoming opportunities.	E
CC.1.D	Partner with other City agencies to ensure the needs of the cultural community, including artists, are considered in community and economic development and planning processes.	E
CC.2.A	Formally coordinate efforts to support and integrate culture across City agencies. Facilitate collaboration between agencies, sectors, and initiatives.	I

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NEW YORK CITY ARTISTS STRATEGIES

HEALTH OF THE CULTURAL SECTOR **HS**

STRATEGY

HS.1.A	Increasingly support individual artists through grants, including to fiscally-sponsored artists.	I
HS.1.C	Create and promote financial management opportunities for artists and cultural workers. » Help make accessible financial literacy training. » Share information on union eligibility and benefits.	I
HS.1.D	Broker connections between nonprofit and for-profit cultural businesses and organizations and City business services.	I
HS.2.A	Explore changes to DCLA's grant programs. » Consider general operating support. » Consider multi-year support to groups of all budget sizes.	I
HS.3.C	Encourage cooperative organizational models and partnerships including shared administrative tools, co-working spaces, and shared board members for cultural organizations, artists' networks, and individual artists.	E
HS.3.D	Help community-based networks to learn from one another, coordinate their efforts, and scale up through collective action.	E
HS.3.E	Work toward safe and open environments for DIY, artist-run, and alternative arts spaces in collaboration with City agencies. » Create a Night Life Ambassador in New York City government to work alongside enforcement agencies to promote and preserve a safe, inventive, creative night life.	E

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CREATENYC IMPLEMENTATION

Over the last year, close to 200,000 New York residents, teachers, parents, students, artists, activists, academics, and workers contributed to the development of *CreateNYC: A Cultural Plan for all New Yorkers*. They answered questions about the current state of our arts and cultural ecosystem, identified pressing needs, and offered recommendations for improvement.

This input was digested, assessed, and augmented by the CreateNYC team, DCLA staff, expert focus groups, and a wide range of colleagues from across City government. However, the voices we heard across New York City formed the foundation for the plan.

As a result, CreateNYC is both pragmatic and ambitious, incorporating many strategies that look to the short-term, and others that will take years of effort by New Yorkers who value arts and culture (a full 97% of us, according to the CreateNYC phone survey!). CreateNYC

establishes a roadmap for creative solutions, new partnerships, and cultivation of relationships with an assortment of agencies and the private sector. If we work together, the spectrum of new ideas that emerged from this process can make lasting change in New York's cultural community.

CreateNYC lays out a vision for the City of New York's support for culture built on concrete markers of progress. To that end, each of the strategies identified in CreateNYC will be measured by a number of indicators which are being developed by DCLA and the Mayor's Office of Operations. How progress will be measured is explained at the end of this chapter.

But even as the plan looks to the future, Department of Cultural Affairs has been seeking concrete ways to put the lessons of the plan into practice immediately.

On the following pages are eight strategies for making progress toward CreateNYC goals that will be implemented this year.

“The City Council was proud to pass legislation establishing a comprehensive cultural plan that will unify the city’s efforts to support the arts in our local communities. The Citizens’ Advisory Committee ... will play a crucial role in developing and realizing that goal.”

— MELISSA MARK-VIVERITO, CITY COUNCIL SPEAKER

FIRST YEAR IMPLEMENTATION STRATEGIES

1 Increase support for the cultural life of low-income communities and underrepresented groups.

As laid out in the chapters on Public Engagement and Equity and Inclusion, cultural participation is 20% higher among New York City's highest income earners than the lowest earners. 75% of New Yorkers say that they wish they could attend arts and cultural activities more often. 72% of New Yorkers say they would participate more in cultural activities if they were located closer to home. A report from the University of Pennsylvania's Social Impact of the Arts Project, described in the Research and Discovery chapter, revealed that the presence of cultural assets in low-income communities is correlated with improved outcomes in education, health, and safety.

ACTION

DCLA is committing to increased funding for cultural programming in low-income communities and for underrepresented groups. This will be implemented directly in grants from DCLA and through increased support to re-grant partners—for example local arts councils and New York Foundation for the Arts.

2 Continue to invest in the Cultural Institutions Group (CIG), increasing support for those in low-income communities.

As discussed in Research and Discovery, the 33 members of the Cultural Institutions Group (CIG) employ 13,700 full and part-time workers, including 4,500 union employees. The CIG offers free and affordable educational opportunities for hundreds of thousands of public school students. These organizations include some of the most renowned cultural groups in the world, as well as some of the most community-engaged organizations that bring nature and science to all New Yorkers across all five boroughs. As discussed in A History of Supporting Culture, this is a unique public-private partnership that started in the 19th century and continues to enrich the lives of New Yorkers in all five boroughs in the present day.

ACTION

In response to the findings of CreateNYC, DCLA will increase support for under-funded members of the CIG, helping to grow their role as anchors for communities citywide.

3 Support increased language access for communications and cultural programming to reach broader, more inclusive audience.

About half of New York City's residents speak a language other than English at home. Those languages span the globe. Language connects us—but it can also be a barrier to access and inclusion.

ACTION

Following recommendations in Equity and Inclusion, DCLA will establish a fund to support translation services—including for print and online communications and live programming translation—at cultural organizations across the city.

4 Increase support to individual artists.

As Mayor de Blasio said in his State of the City address in 2015, “we know that New York is the city it is today in part because of the contributions from generations of artistic visionaries who at one point struggled to make ends meet.” As stated in Public Engagement, 75% of arts and cultural workers support their art practice with income from sources other than their artistic practice. A staggering 40% of arts and cultural workers are unable to afford art supplies.

ACTION

Following the recommendations in the Health of the Cultural Sector, DCLA will increase support for individual artists through its re-grant partners.

5 Expand cultural access for people with disabilities and for disability arts.

An estimated 10% of New York City residents are people with disabilities. There are physical barriers to their full participation in the arts and cultural world, exacerbated by prejudice and ignorance. DCLA is increasing support for people with disabilities as audience members, artists, and workers at cultural organizations.

ACTION

Following the findings of the Equity and Inclusion chapter, DCLA is increasing its considerations of disability and disability arts and artists through its grant programs, and will create a new fund to support people with disabilities as cultural workers, artists, and audiences. In addition, DCLA will set a goal in its capital spending to create spaces that are physically accessible.

6 Expand diversity and inclusion in the cultural workforce.

67% of New York City residents identify as people of color, yet only 38% of employees at cultural organizations are people of color, according to a 2016 survey of DCLA grantees. Further, while New York City's cultural organizations' staffs are not as diverse as our city's residents—the most junior roles at these groups reflect greater diversity: the survey found that 26% of senior staff identify as people of color, compared to 32% of mid-level staff, and 45% of junior staff.

ACTION

Following recommendations in the Equity and Inclusion and Social and Economic Impact sections of CreateNYC, DCLA is committing to continue support for CUNY Cultural Corps, placing undergraduate students in paid internships at our city's cultural organizations. This is an investment in the future of our students, our cultural organizations, and our city.

To help junior level staff grow into the next generation of cultural leadership, DCLA will pilot a professional development program for cultural workers. This investment in the skills of our city's workers is intended to accelerate their professional advancement and cultivate the cultural leaders of tomorrow.

These efforts will focus on promoting greater inclusion of people with disabilities and transgender and gender non-conforming individuals.

7 Work with cultural organizations to achieve the City's sustainability goals.

Over 25% of DCLA's support to cultural organizations goes to fund energy costs—over \$43 million each year. According to OneNYC, buildings account for nearly three-quarters of all emissions in New York City. That's why OneNYC's goal for an 80% reduction in all emissions by 2050, while creating green jobs and generating energy savings for building owners and tenants, focuses on the city's more than 1 million buildings of all sizes, types, and uses. As stated in the Social and Economic Impact chapter of CreateNYC, environmental issues are inherently tied to social equity and have profound impact on the local economy. A commitment to a greener New York City is a commitment to a healthier, more equitable city.

ACTION

DCLA is creating a new position specifically to work with cultural organizations to help them to reduce their greenhouse gas emissions to create a more sustainable city. The energy specialist will identify ways that cultural organizations can reduce carbon emissions, and will work with the organizations and DCLA's Capital Projects Unit to expand the use of DCLA capital resources to reduce energy consumption.

8 Coordinate and promote engagement between the City and New York City's cultural community.

The Department of Cultural Affairs is not the only City agency that supports arts and culture in New York City. As described in the Citywide Coordination section, The Departments of Education, Parks, Transportation, Probation, Youth and Community Development, and the Department of Sanitation—just to name a few—are deeply connected to our city's cultural life. Central to the CreateNYC vision for the future is the coordination of our City's investments in our cultural community.

ACTION

The establishment of a Culture Cabinet consisting of representatives from a wide range of agencies will coordinate and drive forward the City's engagement with the cultural community.

Across New York, cultural groups are already collaborating with City agencies in a number of dynamic and fruitful ways. With the new Culture Cabinet as a central point for coordination and the sharing of best practices, the City will seek new projects that aim to make the social fabric of the city stronger: the Mayor's Cultural Impact Fund will support collaborations that improve City engagement with underserved communities and allow agencies to scale up cultural programming that enhances public services by providing resources for partnerships between City agencies and cultural organizations.

MEASURING OUR PROGRESS

THE CITIZEN'S ADVISORY COMMITTEE AND CULTURAL AFFAIRS ADVISORY COMMISSION

From the beginning, CreateNYC has been conceived of as a document that would have a real influence on policy direction and advocacy efforts, with milestones established to review progress and evaluate implementation. The Cultural Plan Citizens' Advisory Committee (CAC)—whose 22 members were appointed by the Mayor, the City Council Speaker, and Borough Presidents—was established at the start of the planning process. This Committee was charged with assisting in gathering community input and advising the development of CreateNYC. After the plan is complete, DCLA will submit cultural plan reports detailing progress to the Mayor and the City Council Speaker every two years. The CAC will continue to meet to review these reports and may make recommendations regarding implementation.

In addition to the CAC, the Cultural Affairs Advisory Commission (CAAC) is mandated by the New York City Charter to advise DCLA on issues relating to the City's cultural life. The 24 members of the CAAC actively advised on the development of the cultural plan and will continue to do so through implementation.

EVIDENCE OF PROGRESS

In order to ensure that the goals set out in CreateNYC are met, a set of key indicators will be established over the course of the first year that will track progress toward the plan's goals.

The indicators will be both quantitative and qualitative and designed to do four things:

- 1 Establish clear benchmarks and milestones that measure progress toward CreateNYC objectives;
- 2 Evaluate the effectiveness of CreateNYC strategies;
- 3 Ensure CreateNYC principles and visions withstand political, economic, and other long term changes in the landscape; and
- 4 Maintain transparent dialogue with the public now and in the long term.

Key CreateNYC evidence of progress would seek to monitor and report on:

EQUITY

More resources for organizations whose primary mission is to support underserved neighborhoods and people.

DIVERSITY AND INCLUSION

Greater representation of underrepresented groups in arts and cultural leadership and staff positions.

Artists from underrepresented groups receive greater support.

Improved language and economic, social, cognitive, communication, and physical access in arts and cultural programming and venues.

Number and quality of inclusive hiring and training policies and practices at arts and cultural organizations.

INFORMATION

Increased awareness for City agencies regarding arts and cultural organizations serving their constituents.

Initiatives to facilitate and streamline public-private information to increase access for residents.

COLLABORATION AND COORDINATION

Cross-sector support for arts and culture (including more inter-agency and public-private collaborations).

Number of City-sponsored initiatives that explicitly include arts and culture (i.e. parks projects, re-zonings, community health initiatives, resiliency efforts, and more).

AFFORDABILITY

Greater access to affordable workspace and housing for artists.

Greater access to affordable work and presentation space for cultural organizations.

More free and affordable arts and cultural programming for residents.

GROWTH AND SUSTAINABILITY

More arts and cultural programming in public spaces, schools, after school, in low-income communities, and beyond.

Fewer organizations in fiscal distress.

Diversified sources of support—both public and private—for cultural groups.



MOVING FORWARD: THE ROLE OF NEW YORKERS

This plan is, in many ways, a call to action, an opportunity for everyone with a stake in the city's cultural life—and that means everyone—to work together to ensure that New York continues to be at the vanguard of arts and culture both nationally and internationally. The five boroughs encompass countless communities that together form one city.

Any attempt to lift up residents through culture has to have an unwavering focus on the local level: the parks that are just minutes' walk from every resident's home; the library with art and poetry classes alongside financial literacy and resume workshops; the world class music hall that attracts artists from around the globe who want to perform on the world's greatest stage. All of these varied experiences are deeply rooted in the neighborhoods that define everyday life for the people who live and work here. CreateNYC, developed in collaboration with those same residents, lays out a strategy for working to become even greater, together. It does this by making sure that everyone has equal opportunity to engage with the cultural energy that defines our city and makes living, working and visiting here an experience you can't find anywhere else on earth.

The cultural plan is far from the final word on the topics covered within. The publication of CreateNYC marks the beginning of our work together and the start of a deeper

conversation about art, culture, and equity in New York City. In many areas, we're at the beginning of a long road toward greater access and inclusion, with many issues that do not have simple solutions. For instance, figuring out the balance between paying artists good wages and the thin margins smaller groups often operate on is going to take a lot of work. The same goes for the differing views we heard regarding "cultural clusters": on the one hand, many residents voiced the desire to support cultural groups that enrich certain neighborhoods—along the 7 train corridor, for instance—while others placed an emphasis on more widely distributing cultural funding and assets in the context of limited resources. And many people may want medium and long term recommendations implemented on a shorter timeline. But the reality is that it will take coordination among a number of stakeholders over the course of many years to make some of these things a reality.



WHAT IS THE BEST WAY TO WORK TOWARD THESE GOALS?

Simply put: **STAY ENGAGED**. Tens of thousands of New Yorkers spoke up and showed up throughout the planning process. The opportunities to connect with the City around the issues in the plan will continue:

SHOW UP at the continued Office Hours with the Commissioner, which will start up again in Autumn 2017. CreateNYC provided a real opportunity for residents to connect with Cultural Affairs leadership about the issues that matter most to them. These regular opportunities will continue.

READ the regular updates on efforts to implement the plan; the first of these will be published in early 2018.

The City will develop more specific indicators for certain CreateNYC recommendations; **PUBLIC ENGAGEMENT** once the plan is released will be essential to developing these.

For all of this, **SPEAK UP** through the redesigned www.nyc.gov/culture website and on social media using #CreateNYC. Share your thoughts about the plan, where things are going well, and where implementation could do better. DCLA will host regular conversations related to progress on the plan, too.

Perhaps most importantly, **CONTINUING THESE CONVERSATIONS** among friends, family members, co-workers, and neighbors is the best way to make sure that the coalitions brought together by CreateNYC continue to push our cultural community forward. Arts and culture in New York have always been moved forward through grassroots energy, by individual actors tapping into the collective energy of New York's diverse neighborhoods. And while the innovations and energy of small groups and individuals are essential to the process, no one can achieve great things alone. It's only together as one city that we CreateNYC.

**MY BIG (OR SMALL)
IDEA FOR ARTS
AND CULTURE IS...**

"To create public space for communities to create."

— MAHFUZUL, CULTURAL WORKER,
QUEENS

"Access to schools! This folds artists into the fabric of the neighborhood."

— POYEN, ARTIST, BROOKLYN

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IFC: Teen Night at the Brooklyn Museum
Photo by Cassandra Giraldo
Courtesy of Brooklyn Museum

Page 2: American Museum of Natural History, Michael Appleton, Mayoral Photography Office

Page 4: CreateNYC

Page 6: Voting, TONYC Legislative Theatre Festival 2015
Photo by Will O'Hare

Page 10: Queens Public School students arriving to performance at Flushing Town Hall

Photo by Shawn Choi

Page 14
Courtesy of Ford Foundation

Page 16
Photo by Sol Libsohn, Federal Art Project
As many as 10,000 artists were employed by the Works Progress Administration (WPA). Here painter Phillip Guston works on his mural "Work and Play" at the NYC Housing Authority's Queensbridge Community House in Queens, NYC.

Page 17: Agreement between the Department of Public Parks of the City of New York and the American Museum of Natural History to build the Museum in Manhattan Square
In its 1878 contract with the City of New York, the American Museum of Natural History agreed that "all professors and teachers of the public schools of the City of New York.. shall be admitted to all the advantages afforded ..for study, research, and investigation, free of any charge." As one of the first examples of the public-private partnership model between the City and nonprofit cultural institutions, this agreement helped establish the idea that these institutions would have public education at the core of their missions.

Page 18
Photo by Blaise Tobia 1978
© Blaise Tobia/CCF CETA Artists Project
Blaise Tobia
CCF executive director Sara Garretson, NYC commissioner of cultural affairs Henry Geldzahler and CCF Artists Project director Rochelle Slovin at a CCF project artists' meeting.

Page 20: PUSH; Two dancers in wheelchairs
Photo by Robbie Sweeny

Page 23: Courtesy of NYC Municipal Archives
Former Mayor Edward I. Koch signs the NYC's first Percent For Art Law in 1982, creating one of the largest municipal public art programs in the country. Then DCLA Commissioner Henry Geldzahler is pictured. In 2017, the City updated the law to increase the budget for the Percent For Art program.

Page 28: Participants using CreateNYC Tool Kit
CreateNYC

Page 34: Spoken word performance at NeON Arts workshop in Jamaica, Queens led by Fame Airbrush at Safe Space NYC
Photo by Fadi Kheir, courtesy of Carnegie Hall

Page 36
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Page 38
Courtesy of Myrtle Avenue Brooklyn Partnership

Page 43
Particia Orlando for El Museo del Barrio

Page 46
CreateNYC

Page 48, Left: Staten Island Workshop
CreateNYC

Page 48, Top Right: Manhattan Workshop
CreateNYC

Page 48, Bottom Right: Brooklyn Workshop
CreateNYC

Page 49, Top: Queens Workshop
CreateNYC

Page 49, Left: Manhattan Workshop
CreateNYC

Page 49, Top Right: Bronx Workshop
CreateNYC

Page 49 Bottom Right
CreateNYC

Page 51, Top Left: University Settlement, Policy Advisors and Legislators, 2017
Legislative Theatre Festival
Photo Credit: Will O'Hare, 2017

Page 51, Bottom Left
CreateNYC

Page 51, Top Right: Park Avenue Armory Youth Summit
CreateNYC

Page 51, Bottom Right: Brooklyn Borough President NYCHA Town Hall
CreateNYC

Page 52, Top Left: CreateNYC Kick Off Event at Hostos
CreateNYC

Page 52, Top Right: Open New York Arts and Architecture Open House at Bronx Community College
CreateNYC

Page 52, Center Right: El Museo 40th Annual Three Kings Day Parade
CreateNYC

Page 52, Bottom Left: Neighborhood Workshop at Museum of Moving Images
CreateNYC

Page 52, Bottom Right:
The Laundromat Project Field Day, Bed-Stuy
Laundromat Project

Page 53, Top: Make The Road Workers' Meeting
CreateNYC

Page 53, Center Right: Playwrights Focus Group
CreateNYC

Page 53, Bottom Left: Town Hall meeting at Market Hotel
Courtesy of NYC Artist Coalition

Page 53, Bottom Right:
Photo by Christopher Duggan DanceNYC 2016 Symposium
Courtesy of DanceNYC

Page 54, Top: CreateNYC Library Partnership at Queens Public Library at Flushing
CreateNYC

Page 54, Center: Creative Canvas at Hostos College
CreateNYC

Page 55, Top Left: Displacement, Affordability, and Arts Communities Office Hours with the Commissioner
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Page 55, Top Right: CreateNYC Office Hours What We Heard Bronx at Mott Haven Library
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Page 55, Bottom: DIY and Alternative Arts Spaces Office Hours with the Commissioner
Courtesy of NYC Artist Coalition

Page 58: Ifetayo Cultural Arts Academy Performance at Brooklyn Workshop
CreateNYC

- Page 60
Photo by Gil Seo Photography
- Page 63: Brooklyn Workshop
CreateNYC
- Page 64 - 65: Bill and Mary Bunchen,
Sound Playground
Photo courtesy of DCLA Percent for Art
- Page 66: #BHeard Town Hall Photo
Courtesy of: BRIC
- Page 68: WCS Senior Conservation
Ecologist Eric Sanderson in Pelham Bay
Park, Bronx
Photo by Everett Sanderson
- Page 70: Enid A. Haupt Conservatory
Mexican Folk Dance
Courtesy of The New York Botanical
Garden
- Page 72
Courtesy Make the Road NY
- Page 75
Photo by Blaise Tobia 1978 © Blaise
Tobia/CCF CETA Artists Project
*Painter and former Army Corporal Selvin
Goldbourne at work in Harlem, NYC.
Hundreds of artists were employed by the
Comprehensive Employment Training Act
(CETA), a federal program, that offered
stable jobs and health benefits to artists.*
- Page 77: Sirovich Center Federico
Restrepo's Studies in Puppet Form
Workshop, Photo of Margret Yuen and her
self portrait Puppett, Photo by Carolina
Restrepo
Courtesy of La MaMa Experimental
Theatre Club
- Page 82: Aerial view of TKTS steps
Photo by Jeremy Shaffer
- Page 84: Theatre For A New Audience
Polonsky Shakespeare Center
Photo by David Sundberg-Esto
- Page 86: THE POINT hosted a pop up
exhibit of works by participants of Hope
Center's Transitional Program for artists
with HIV.
Photo by Carey Clark
- Page 88
Photo for BAM by Beowulf Sheehan
- Page 92: Andy Robert, 2016–17 artist in
residence, engaging with a visitor during
the Spring Open Studios event
Courtesy of Studio Museum
- Page 95: Curet Performance Project,
Spaceworks at Williamsburg Library
Photo by Gregg Richards
- Page 98
Courtesy of Walter Karling
Local 802, American Federation
of Musicians
- Page 102: Otabenga Jones & Associates,
Funk God, Jazz, and Medicine: Black
Radical Brooklyn, 2014.
Jackson Brady Otabenga, Courtesy
Creative Time
- Page 105: Rockaways cultural planning
workshop
CreateNYC
- Page 106
Courtesy of Staten Island Arts Folklife
- Page 111
Courtesy of Flushing Town Hall, Haung
Kou-Heng
- Page 112: Center for Architecture,
Learning by Design, Manhattan
Courtesy of Center for Architecture
- Page 114
Photo by Kwame Bell, Materials for the Arts
- Page 116
(C) NYC & Company, Christopher
Postlewait
- Page 118
Photo by Greta Pemberton
Courtesy of Brooklyn Botanic Garden
- Page 120
Courtesy of AMNH/R. Mickens
- Page 124: Nari Ward, Apollo/Poll 2017
Courtesy of the artist; Socrates Sculpture
Park; Lehmann Maupin, New York and
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San Gimignano/ Beijing / Les Moulins /
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Photo by Nicholas Knight Studio
- Page 126: Malik, 2017
Photo by Elizabeth Wirija
- Page 130: Courtesy of NYC Mayor's Office
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*CycleNews in Corona, Queens. CycleNews
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- Page 132: NeON Arts workshop led by
Fame Airbrush in Jamaica Queens
Photo by Fadi Kheir
- Page 134: IDNYC card holder
Photo courtesy NYC Mayor's Office of
Immigrant Affairs
- Page 138
Photo by David Krysl, Image courtesy of
Asian American Arts Alliance
- Page 140
Courtesy of City University of New York
(CUNY)
- Page 142: El Apagon PTT
© Marisol Diaz 2014, Courtesy of
Pregones Puerto Rican Traveling Theater
- Page 148: Irvin Mayfield & the New
Orleans Jazz Orchestra at the Apollo
Music Cafe
Courtesy of Apollo Theater
- Page 156: Saya Woolfalk "ChimaTEK" -
Photo by Dariel Sneed, Lower Manhattan
Cultural Council
- Page 164
Photo by Ryan Muir
- Page 166: Mobile Print Power at
CreateNYC Kick Off
CreateNYC
- IBC: Art making graffiti workshop during
FY17 MMF
Courtesy of El Museo del Barrio

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James Fisher
Leonard Jacobs

Kathleen Hughes
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Ashley Firestone
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Stacey McMath
Anthony Meyers
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Andrew Burmeister
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Carolyn Sarkis

Perian Carson
Pamela Epstein
Emma Howard
David Mandel
Carolyn Sarkis

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Daniel Larkin
Dianna Mendez
Omar Olivera
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Prerana Reddy, Director of Public Programs & Community Engagement, Queens Museum

Dr. Cristián Samper, President and CEO, Wildlife Conservation Society

Robert Soros, President and Deputy Chairman, Soros Fund Management LLC

Judith Rubin, Board Chair, Playwrights Horizons

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Honorary Members

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Stephen T. Levin

Costa G. Constantinides

Julissa Ferreras-Copeland

Elizabeth S. Crowley

Laurie A. Cumbo

Andy L. King

Peter A. Koo

Helen K. Rosenthal

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 Bronx Museum of the Arts
 Brooklyn Academy of Music
 Brooklyn Botanic Garden
 Brooklyn Children's Museum
 Brooklyn Museum
 Carnegie Hall
 New York City Ballet
 El Museo del Barrio
 Flushing Town Hall

Jamaica Center for Arts & Learning
 Lincoln Center for the Performing Arts, Inc.
 Metropolitan Museum of Art
 MoMA PS 1
 Museum of Jewish Heritage
 Museum of the City of New York
 Museum of the Moving Image
 New York Botanical Garden
 New York City Center
 New York Hall of Science
 Public Theater
 Queens Botanical Garden
 Queens Museum
 Queens Theatre
 Snug Harbor Cultural Center & Botanical Garden
 Staten Island Children's Museum
 Staten Island Historical Society
 Staten Island Museum
 Staten Island Zoological Society
 Studio Museum in Harlem
 Wave Hill
 Wildlife Conservation Society -Bronx Zoo-New York Aquarium

ENGAGEMENT PARTNERS

Academy of Medical & Public Health Services
 The Actors Fund
 Aesthetic Soul Community
 Ambassadors
 American Indian Artists Inc.
 Art Dealers Association of America
 Artists of Color Bloc
 Arts & Democracy
 ARTs East New York
 Art Place: American Planning Association
 Art of Justice CEC
 Artists Co-creating Real Equity / The People's Institute for
 Survival and Beyond
 Artist Studio Affordability Project
 Bangladesh Institute of Performing Arts
 Baryshnikov Arts Center
 Bay Ridge Arts & Cultural Alliance
 Blue Mango LLC
 Borough President's Office
 Bronx Culture Collective
 Brooklyn Arts Council Folk Arts Society
 Brooklyn Borough President's Office
 Brooklyn Marine STEM Education Alliance
 The Bronx Beer Hall
 Bronx Coalition for Parks and Green Spaces
 Bronx Council on the Arts
 Bronx Music Heritage Center
 The Bronx Tourism Council
 Bushwick Community Plan
 Campos Plaza Community Center
 Caribbean American Repertory Theatre, Inc.
 Caribbean Literary and Cultural Center
 CECF
 Center for Health Equity
 The Chocolate Factory Theater
 City Lore
 CityParks Foundation
 Cool Culture
 Community Board 14
 Council Member Elizabeth Crowley, D30
 Council Member Barry S. Grodenchik, D23
 Council Member Brad S. Lander, D39

Council Member Stephen T. Levin, D33
 Council Member Carlos Menchaca, D38
 Council Member Daneek Miller, D27
 Council Member Donovan Richards, D31
 Council Member Helen Rosenthal, D6
 Council Member Jimmy Van Bramer, D26
 Council Member Jumaane Williams, D4
 CultureAID
 Cultural Equity Group
 CUNY Bronx Community College
 CUNY Cultural Corps
 CUNY Graduate Center
 Dance/NYC
 Dance Theatre Etcetera
 Dancewave
 The Department of Cultural Affairs Youth Leadership Council
 Deutsche Bank
 Disability/Arts/NYC Task Force
 Downtown Art
 Downtown Arts Alliance
 East Brooklyn Arts and Cultural Alliance
 El Puente
 Endangered Language Alliance
 The Field
 Flushing Town Hall
 Flux Factory
 Fourth Arts Block (FAB)
 Freelancers Union
 FromTheBronx.com
 Global Action Project
 Google New York
 Groundswell
 Ifetayo Cultural Arts Academy
 Immigrant Movement International
 IndieSpace
 Ingersoll Community Center
 International Studio and Curatorial Program
 Jackson Heights Green Alliance
 JACK
 JCC Manhattan
 Junior High School 217 Robert A Van Wyck PTA
 LaGuardia Community College
 The Laundromat Project
 Lewis H. Latimer House Museum
 Local 802/Associated Musicians of Greater NY
 Longwood Art Gallery at Hostos
 Lower Manhattan Cultural Council
 Made In Brownsville
 Make the Road New York
 Manatt Phelps & Phillips, LLP
 Manhattan Borough President's Office
 Manhattan Community Board 3
 Manhattan Community Board 2 Arts & Institutions Committee
 Materials for the Arts
 The Mayor's Office of Media and Entertainment
 Mobile Print Power
 Movement Research
 The Municipal Art Society of New York
 Naturally Occurring Cultural Districts NY
 Neighborhood First Fund
 Neighborhood Plaza Partnership
 New York City Artist's Coalition
 New York City Business Improvement District Association
 New York City Cultural Agenda Fund in The New York
 Community Trust
 New York Foundation for the Arts
 NYFA Immigrant Artist Mentoring Program
 New York Music Performances and Festivals
 North Brooklyn Arts Coalition
 North Manhattan Arts Coalition
 The Owl's Head
 Our Lady of Mount Carmel
 Park Avenue Armory + Armory Youth Corps
 Park Church Co-op
 Parkhill Planning + Development LLC
 Performance Space 122
 THE POINT CDC
 The Public Theater's Mobile Unit and Joe's Pub
 Queens Arab, South Asian, and Muslim Association
 Queens Borough President's Office
 Queens Council on the Arts
 Queens Community Board 6
 Queens Museum
 Queens PS117 and MS217 PTA
 The Queens Tourism Council
 The Ridge Creative Center
 Scandinavian East Coast Museum
 SoBro
 The South Bronx Farmer's Market
 Staten Island Arts
 Staten Island Borough Hall
 Staten Island Borough President Office
 Staten Island Jazz Festival
 STooPS
 Summer on the Hudson
 Theater for the New City
 Theatre for the Oppressed NYC
 Twitter NYC
 University Settlement Society of New York
 Universal Temple of the Arts
 Urban Design Forum
 Weeksville Heritage Center
 Western Indian American Day Carnival Association
 Women's Housing and Economic Development Corporation
 Working Artists and the Greater Economy (W.A.G.E.)
 Nadia Q. Ahmad
 Maxine Alexander
 Fazeelat Aslan
 John Avelluto
 Charles Baranowski
 Petrushka Bazin Larsen
 Larissa Begault
 Martha Bowers
 John Calvelli
 Chris Carroll
 Jie Ling Chen
 Ana Chireno
 Sophia Chizuco
 Joanna Crispe
 Ayana Cole
 Sarita Daftary-Steel
 Raquel de Anda
 Alessandra Digiusto
 Alec Duffy
 Alejandra Duque
 Allan Edmond
 Sajata Epps
 Rylee Eterginoso
 Anita Favretto
 Perle Figaro
 Isabel Figueroa
 Dalaeja Foreman
 Sita Frederick

Molly Garfinkel
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 Hasiba Haq
 Helen Ho
 Victoria Hofmo
 Shiloh Holley
 Genesis Jerez
 Earl Johnson
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 DeeArah Wright
 Ran Yan
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 Miguelina Zorrilla-Aristy

RESEARCH & RECOMMENDATIONS

Arts Education Committee
 Artists of Color Bloc
 ARTs East New York
 Baryshnikov Arts Center
 Btwn2bridges
 Center for an Urban Future
 Cool Culture
 Cultural Equity Coalition
 City University of New York
 Dance/ NYC
 Disability/Arts/NYC Task Force
 Emerging Leaders of New York Arts
 Endangered Language Alliance
 Flux Factory
 Housing Resource Center
 JACK
 Local 802 AFM
 Materials for the Arts
 The Office of Manhattan Borough President Gale Brewer
 Mayor's Office of Media and Entertainment
 NeON Arts Program
 NYC Artist Coalition
 NYU ICA Fellows (Art of Justice CEC)
 CityParks Foundation
 The New Coalition of Culturals in City-Owned Buildings
 New York City Cultural Agenda Fund in The New York
 Community Trust
 Parks Without Borders
 Queens Museum
 Urban Design Forum
 Vanessa Whang

VIDEO DOCUMENTATION

Randall Bourscheidt
 Patrick Steward

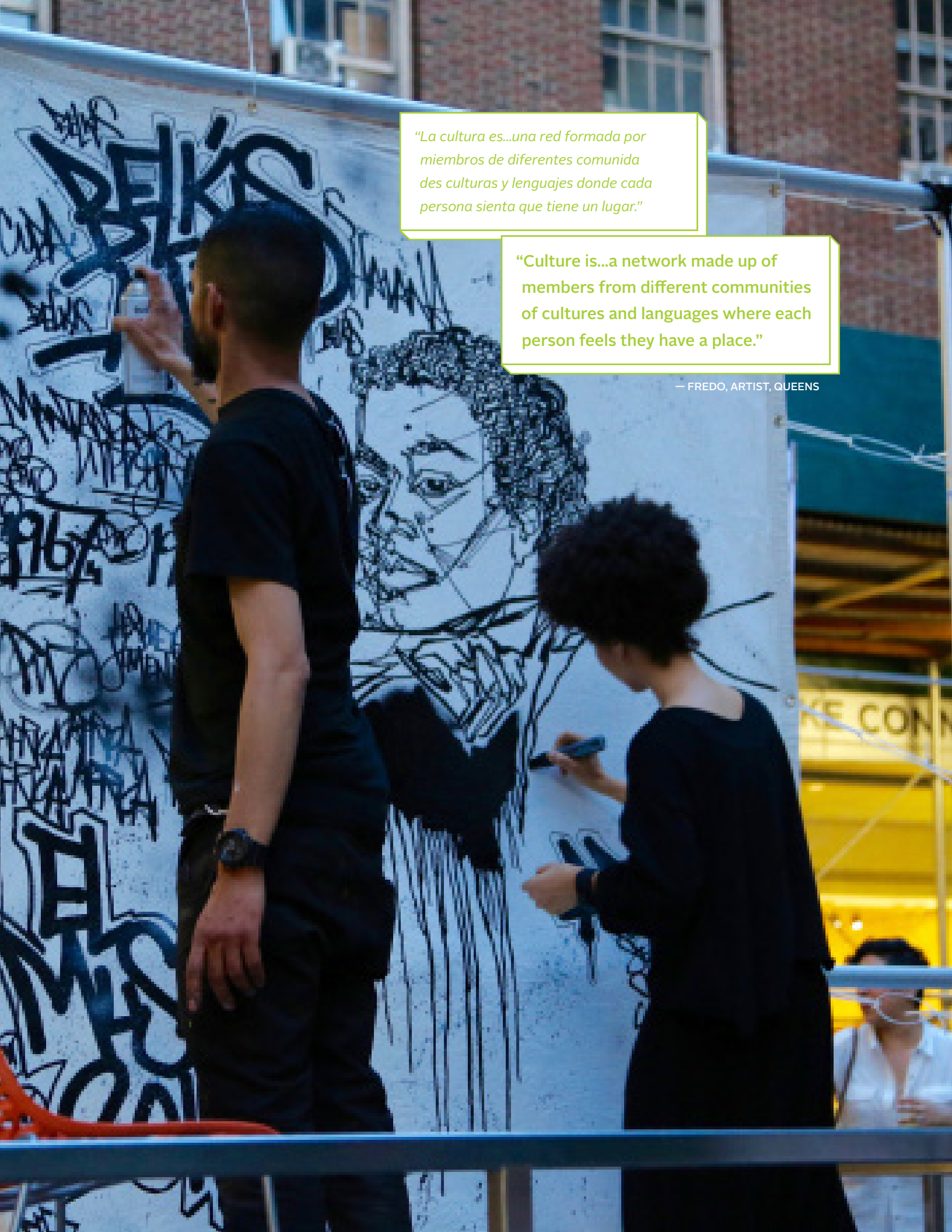
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Design by HOUSEOFCAKES
 Creative Director: Karen Oh
 Designer: E. James Ford
 Project Lead: Nisha Baliga
 Editor: Sharon Polli



“La cultura es...una red formada por miembros de diferentes comunidades de culturas y lenguajes donde cada persona sienta que tiene un lugar.”

“Culture is...a network made up of members from different communities of cultures and languages where each person feels they have a place.”

— FREDO, ARTIST, QUEENS

