

October Council Meeting Minutes
300 Park Ave South, New York, NY
October 4, 2017
12:30-4:00 PM

Council Members

Present: Dr. Barbaralee Diamonstein-Spielvogel, Laura Aswad, Elsie McCabe Thompson, Eric Latzky, Estrellita Brodsky, Hal D. Payne, Richard Mittenenthal, John F. Morning, Katherine Nicholls, Rita Paniagua, and Deborah Ronnen

VIA WEBEX: Dr. Marta Moreno-Vega, Laudelina Martinez, Jayne C. Keyes

Absent: Amy Cappellazzo

Quorum Present: Yes

Others Present: Mara Manus (Executive Director), Megan White (Deputy Executive Director of Programs), Karen Helmerson, Kristin Herron, Christine Leahy, Kathleen Masterson, Susan Peirez, Leanne Tintori Wells, Deborah Lim, Fabiana Chiu-Rinaldi, Kavie Barnes

Proceedings:

Meeting called to order at 12:30PM by Chair, Dr. Barbaralee Diamonstein-Spielvogel

Welcome & Introduction

Provided by Chair, Dr. Barbaralee Diamonstein-Spielvogel

Diamonstein-Spielvogel: Good afternoon and welcome to the New York State Council on the Arts' October Meeting. I am Barbaralee Diamonstein-Spielvogel, Chair of the New York State Council on the Arts. Thank you all for joining us. To remind all in attendance, this is a public meeting that is being webcast live.

Performing, Literary, & Visual Arts Committee
12:45PM-2:00PM

The Performing, Literary & Visual Arts Committee reviewed requests to the Architecture and Design, Literature, Electronic Media and Film, Music, Museum, Theatre, and Dance programs, 748 requests in total. 531 of these have been recommended for funding for a total dollar amount of \$ 8,478,472.

Architecture and Design program

Program Director: Kristin Herron

Panelist Representative: Aidan O'Connor

Conflicts noted for the record: Amy Cappellazzo (Pratt Institute)

HERRON: In the Architecture + Design Program we reviewed 111 applications over the course of 4 days of panel, and I want to acknowledge Council Member Katherine Nicholls for sitting in on one of our meetings. Of those 111 applications 43 represent institutional requests and 68 were Independent Projects, this Program's "artist" category. A+D encourages innovation and excellence in the design arts: architecture, landscape architecture, historic preservation, graphic, fashion, industrial, and interior design. The A+D budget for FY 2018 is level – for a total of \$1,137,931. Today we are recommending the balance of \$631,950 toward 35 requests or 32% of all applications. Low success rate is impacted by the highly competitive Independent Projects category. Overall this means the Program is supporting 49 applications, including 14 multi-year awards previously approved.

O'CONNOR: I'd like to draw your attention to the exhibition, "The Senses: Design Beyond Vision," which will invite visitors to encounter design and understand how space, materials, sound, and light affect mind and body. A strong curatorial team will explore universal design through dynamic objects and immersive experiences, creating a welcoming and sensitive experience for visitors of all abilities.

HERRON: Thanks Aidan. Project Support is being recommended for those requests scoring between 7.5 and 6.0. The awards are between \$23,000 and \$14,000 – or up to the full request - based on the rating. GOS recommendations are based on an organization's budget size, for requests rating between 7.3 and 5.6. Larger organizations are recommended for smaller percentages than more modest organizations. Additionally, regional organizations which serve large, upstate areas are typically awarded a larger percentage. This includes organizations #4 and #5.

I mentioned the Independent Projects category is particularly competitive. You will see a brief summary of the 11 recommended recipients, their sponsoring organization and their projects in front of you. Every year this category naturally trends into clear groupings and themes. This year was no exception. Common topics married design and politics by addressing climate change, diversity, gender ...and border walls. You will note many scores are "1." The panel discussed all 68 applications on day one, moving forward about 1/3 of the requests for deeper discussion. Those with a "1" did not move forward. Panel recommends those scoring 5.8 & above. As per the category guidelines, all are proposed for full funding.

The Architecture + Design Program celebrates the artistic design process that is around us everywhere by providing funds for architecture preservation, fashion, graphic, and industrial design projects: exhibitions, publications, workshops, conferences, public programs, and services to the field.

Program highlight:

Preservation Buffalo Niagara, which works to identify historic buildings for inclusion in historic districts, establish new districts, guide property owners on the Department of Interior Standards, and advocate on behalf of threatened buildings. Their workshops focus on such topics as historic porch repair; tax credits; National Register nominations; and energy efficiency; their weekend downtown architectural walking tours attract attendees from all over the world who are introduced to the important history and architectural heritage, and highlight local restoration efforts. A video detailing the work of Preservation Buffalo Niagara was watched.

Dance Program

Program Director: Leanne Tintori Wells

Program Officer: Deborah Lim

Panel Representatives: LaRue Allen, Lauren Grant

Conflicts noted for the record: John Morning (Henry Street Settlement), Laura Aswad (New York City Center, INC)

WELLS: The Dance Program upholds NYSCA’s long-standing commitment to excellence in the field of dance and the development and growth of the field from dancemakers to audiences. Six distinct funding categories support the field in all its diversity and stylistic scope from the development of new, emerging, and experimental work; funding for mid-career choreographers and companies and major institutions of ballet to support for the infrastructure that provides critical administrative and technical assistance to dance artists and organizations.

Before you are the recommendations for a total of 91 applicants in 5 of the 6 categories offered with 65 applicants recommended for funding. Dance Commissions will be reviewed at the December Council meeting. An additional 38 grantees are on continued multi-year funding in the General Operating Support, Services to the Field and Rehearsal Space categories.

The total funding amount recommended for FY17 is \$1,103,023.

WELLS: The Funding Rationale considers the Rating, the Category, and the Project Budget. Funding caps for maximum and minimum awards are applied across all categories and break out as follows: For the GOS and Professional Performances, percentage caps scaled by ratings and ranges of budget serve as a ceiling for the maximum grant amount that can be recommended. The rationale is structured so as to reward the most highly rated organizations with a higher award amount and allow for organizations with smaller budgets to receive a greater percentage of their budget. Maximum and minimum grant awards are capped at \$75K and \$5K respectively. Applicants scoring 6.5 and above were recommended for funding.

WELLS: Residencies are capped at \$30K with a minimum of \$15K and only applicants that scored 7.4 and above were recommended for funding.

Rehearsal Space Program (which subsidizes low cost studio space for dance artists) is capped at an hourly rate of \$11 per subsidized hour with the rate scaled to \$8 and \$6 per subsidized hour depending on the rating.

For Services to the Field, funding is capped at \$15K and only those applicants scoring 7.0 and above are recommended for funding.

Program highlight:

Paul Taylor Dance Foundation was recommended for support in the General Support and Rehearsal Space and Residencies categories. Their General operating request represents a renewed organizational mission and bold performance enterprise to transform the iconic dance company into an institutional center of American modern dance at Lincoln Center. A video clip of the foundation was shown.

Museums Program

Program Director: Kristin Herron

Program Officer: Fabiana Chiu-Rinaldi

Panelist Representatives: Dr. Lynda Kennedy

Acknowledgment: John Morning and Deborah Ronnen

Conflicts noted for the record: Barbaralee Diamonstein-Spielvogel (Asia Society), Elsie McCabe Thompson (The Olana Partnership), Laudelina Martinez (Rensselaer County Historical Society)

HERRON: The Museum Program supports any type of museum – art, history, general, historic site, children’s, science or museum service organization – which is seeking funding for arts and cultural activities. The 92 applications reviewed by the Museum Program panel over 5 days in July and August represent all of those museum types as well as a range of sizes – with operating budgets under \$100,000 up to an operating budget of almost \$65 million. There are an additional 69 organizations on multi-year. In total the applicants represent 42 different counties and all 10 regions.

For FY 2018 the Museum Program budget is level - \$3,733,467. Today we are recommending the balance of \$1,405,990 to 56 applications or 61%.

CHIU-RINALDI: Of those successful applicants I’d like to highlight #13, Friends of NYTM. They are located in a decommissioned subway station in Brooklyn. They received the top score of 7.9 and are being recognized for their engaging programming and for making their collections relevant to visitors of all abilities, including people with autism. They are also notable for their highly-qualified staff and for providing consistent leadership in the field. A national model.

KENNEDY: This year we noticed that, generally, applicants are not seizing the opportunity to tell the great story of why their museum is compelling or important, or why their project is needed. Sometimes the issue is that the application is written with an assumption that the panelists already know the

museum. Sometimes it's confusion with the multiple budget formats. Sometimes it's simply redundancy in answers.

HERRON: As you review the recommendations, you will see the GOS applicants are grouped by operating budget size and ratings – groupings some of you are familiar with from past years. Support is recommended for those scoring between 7.9 and 5.4. Because of the wide range of budgets in the Program, awards are determined this way, with smaller organizations eligible for a larger percentage of their budget.

For the past 10 years the highest GOS awards have been dropping to accommodate support for successful applicants, including new applicants to the program – both large and small. We have to do this again to accommodate those recommended for support, and to reach as much of the state as possible. Although history is not part of the equation, for those museums recommended for support, some will receive 20% less than their past GOS award.

CHIU-RINALDI: Projects awards for museums range between \$21,000 - \$8,000, or the full request if it is smaller. Support is recommended for those scoring between 7.8 and 5.5

Because Service Organizations provide resources across the state, they are typically recommended for larger awards. Also, our Regrant Partnership for Conservation Treatment, is recommended for more funds as this program often reaches smaller institutions who do not always apply directly to NYSCA. This helps expand the Program's service area.

Program Highlight:

The Corning Museum of Glass, whose mission is to tell the world about glass by engaging, educating, and inspiring visitors and the community through the art, history, and science of glass. The museum is an international leader in the pursuit and dissemination of knowledge about the art, history, science and technology of glass and glassmaking. A clip detailing the museum's work was shown.

Electronic Media and Film Program

Program Director Karen Helmerson

Program Officer: Fabiana Chiu-Rinaldi

Panel Chair and Committee Representative: David Court

Conflicts noted for the record: Elsie McCabe Thompson (American Friends of the Ludwig Foundation of Cuba), Laura Aswad (French Institute-Alliance Française), Laudelina Martinez (Rensselaer Polytechnic Institute)

HELMERSON: EMF is dedicated to experimental and creative expression in all genres of time-based and moving image media and emerging technology. Support is for technology as an art form, including historical and rarely seen works that enable media arts appreciation through Exhibition, Film Festivals & Screenings, Re grants & Workspace. Artists Fees are of high priority, as well as support services for media artists such as workspace, training in new tools and distribution of their work. EMF has a robust technical assistance program for Media Arts Organizational Development.

EMF received 122 Applications of which 25 were deemed ineligible and 97 were sent to the Panel. 30 applications were from Upstate organizations, 9 were new (we averaged 8-10 new over the last 3 years). Of the 97 sent for Panel review, 79 were recommended for support, while 18 will receive no support in FY18. The committee recommends \$1,348,120, with an existing MYR of \$702,300, for a total allocation of \$2,050,420.

Very quickly, we'd like to highlight NEW Organizations of Note:

- No. 17 - Film Festivals / A burgeoning film festival Upstate, now in its 4th year in Cooperstown (Glimmerglass FF)
- No. 67 - GOS / A new professional development model for filmmakers, Brooklyn (Chicken & Egg)
- No. 88 - Workspace / Celluloid film making workshop in Brooklyn (Mono No Aware)

CHIU-RINALDI: We had 5 days of discussion and insight from a panel of colleagues in the electronic media arts field. This year we reviewed twice as many applications as in the previous year--a combination of organizations coming off multi-year and new applicants. One of the advantages of having the majority of applicants come through in one meeting was to be able to see some of the issues that are prevalent in the field today.

One issue that came up was on the subject of youth media. More and more organizations are doing it or want to do it. In terms of media education, there's a wide spectrum of services throughout the state. The EMF program has been supporting pre-professional media art training for many years. Of main concern to the program is how these youth media programs use technology as an art form and go beyond documentary storytelling, which dominates the field.

Something that resulted from the panel discussion is that it may be a good time for us to bring together the wealth of experience we have in our grantees to benefit organizations at all levels of youth media program development. With the help of TA funds, a possible gathering may be arranged. At such a gathering, we hope to reflect on where the field is and how EMF can help support and move the area of youth media forward.

HELMERSON:

Program Highlighted:

The Barnard College's Athena Film Festival is a celebration of women and leadership. This weekend of feature films, documentaries, and shorts highlight women's leadership in real life and on screen, and provides women in the film industry with valuable skill-building workshops and networking opportunities. A promotional video from the festival was shown

Music Program

Program Director: Robert Baron

Conflicts noted for the record: Elsie McCabe Thompson (American Friends of the Ludwig Foundation of Cuba), Laura Aswad (Lincoln Center for the Performing Arts), Barbaralee Diamonstein-Spielvogel (Lincoln Center for the Performing Arts)

BARON: The Music panel reviewed 159 applications at its June and August panel meetings. A total of 149 applications were recommended for funding, of which 40 were from Upstate and Long Island. Applications were reviewed in the General Operating Support, Project Support, Services to the Field, and Re-grants and Partnerships categories. Of the Music Program's allocation for FY 18 of \$3,075,004, \$1,860,494 is recommended for funding at this meeting. Funding of \$1,209,010 was awarded to continuing multi-year organizations at the July Council meeting.

Albany Pro Musica, recommended for first time funding, has performed with the New York City Ballet, Albany Symphony and Philadelphia Symphony while also engaging extensively with its local Capital District community through an annual High School Choral Festival, its residency at the Troy Savings Bank Music Hall and lectures, seminars and other events that explain the themes, time periods and subject matters of their Masterworks concerts.

New to NYSCA last year was the **Association of Dominican Classical Artists** in upper Manhattan. Continued support is recommended both for their concert series, which presents free performances of Latin American music in Harlem and Washington Heights, and their music school. The music school which is completely bilingual, offers full scholarships and includes an impressive curriculum.

Brooklyn Art Song Society is a young organization dedicated to producing concerts of art song in Brooklyn. Now partnering with the Brooklyn Historical Society, BASS presents adventurous programming, both old (Ives, Schubert, Wolf) and new. They have been praised for their high quality and "top shelf artists – all people at the top of their game." Attendance has doubled over the past year. This repertoire is being made available both to Brooklyn audiences and to artists who seldom have opportunities to perform such repertoire in small and unusual venues.

A video clip was shown featuring Orpheus Chamber Orchestra and its collaborative approach to management. Council Member John Morning underscored the importance of diversity in symphony orchestras. Robert Baron mentioned NYSCA's Diversifying Orchestral Music convenings jointly held with the Arts Education Program, which led to the creation of REDC grant opportunities, including fellowships for members of underrepresented communities in the arts.

Literature Program

Program Director: Kathleen Masterson

Panel Co-Chair: James Sherry, Carlos (Charlie) Vazquez

Conflicts noted for the record: Elsie McCabe Thompson (National Parks of New York Harbor Conservancy), Rita Paniagua (Punto De Contacto-Point of Contact), Richard Mittenthal (The Symphony Space Inc)

MASTERSON: The Program reviewed 60 applications over 3 and a half days in June and discussed policy for the Program. Panelists joined us from Rochester, Buffalo, Blue Mountain Lake, Long Island, the Bronx, Brooklyn and Manhattan.

SHERRY: Outstanding quality was seen in applications from Cave Canem of Brooklyn and Just Buffalo Literary Center of Buffalo. The highest rated of all the applicants was Poets & Writers for its outstanding regrant program providing writers fees for literary readings and workshops in all 62 counties of NY. Three new publishing applicants are recommended for funding, Open Letter Books of Rochester (both in the translation and book publication categories), Shade Mountain Press of Albany, focusing on and Three Hole Press, a play publisher.

VAZQUEZ: The Panel was happy to see 11 worthy projects submitted in the literary translation category this year. Most highly rated was a translation from the Spanish by Monica de la Torre of Omar Caceres' book of avant-garde poetry entitled Defense of the Idol. A translation by Lytton Smith from the Icelandic of the novella "Narrator" was praised. Other translations were from Polish, French, Brazilian Portuguese, Ukrainian and Bosnian and the applicant pool included two play translations.

MASTERSON: The Program had a FY18 budget of \$1,295,325 and of this \$628,826 was awarded to 49 multiyear groups in July (49% of the budget). The balance of \$666,499 is being recommended at this meeting to 50 of the 60 FY18 applicant groups. This represents an 83% success rate. Here is the rationale by Category:

- **Book and Literary Magazine Publication**
Applicants are sorted by budget size and dollar amounts assigned by descending order of rating in each of the two budget catchments. Funding in the category is capped at \$14,000 this year.
- **General Program Support**
Applicants are sorted by budget size and dollar amounts assigned by descending order of rating in each of four budget catchments. Funding in the category is capped at \$40,000 this year.
- **Public Programs:**
Applicants are funded in descending order of rating. Funding in the category is capped at \$28,000 this year with larger amounts going to groups with the largest budget size.
- **Regrants and Partnerships:**
This is an invited category and these projects represent Literature program priorities for service to multiple organizations across the state and the literary genres including the annual Facing Pages Convening and advancement funding which provides capacity building support and mentorship for literary groups across the state and is at present a one- of- a-kind project in the nation. Dollar amounts are assigned in descending order of rating to the extent allowed by the Program's budget. The cap in the program this year is \$123,800. Though this is the largest single grant in the Literature Program, it represents a significant cut to Poets & Writers for their Statewide Readings and Workshops Program over the past five years of funding, and we will ask

them to return in FY19 with a renewed request in anticipation of bringing them closer to the request amount.

- **Literary Translation:**

Translation is a competitive category, rated only on artistic merit and dollar amounts are assigned in descending order of ranking with a top grant amount of \$5,000. Projects with a rating of 7 or above are recommended for funding, and 8 of the 11 projects are recommended.

Program Highlighted:

Just Buffalo Literary Center brings the world's greatest writers to Western New York, fosters a vibrant literary community, and supports the development of young and emerging writers. Through its regrant program, Just Buffalo provides essential resources, technical assistance and a high profile annual convening for New York State literary presenters in order to strengthen the field's capacity to promote and present literary programs to the public. A short promotional video clip for the center was shown.

Theatre Program

Program Director Kathleen Masterson.

Program Officer: Deborah Lim

Panel Chair: James Lemons

Conflicts noted for the record: John Morning (Vivian Beaumont Theatre Inc)

MASTERSON: The Program saw 134 applications over eight days in August. Of these, 98 are recommended for funding, a 73% success rate.

LEMONS: The Panel expressed interest in an ongoing initiative aimed at creating consortia of theatre companies that would provide support for the careers of emerging and mid-career theatre directors. They further also recommended targeting funding for applicant theatre companies with multi-million dollar budgets into projects that address 1) Artistic Innovation through support for emerging theatre directors 2) Diversity, Equity and Access initiatives in board leadership and in audience development aimed at systemic change, and 3) Resource Sharing with artistically strong but under-resourced (read: tiny) theatre companies.

LIM: And now here are some of the notable groups reviewed at the meeting:

In GOS: ART NY, the major service organization for non-profit theatre in the city which is now partnering with NYSCA on a statewide regrant program, was the highest ranked applicant in the category. Panel commended Ping Chong's Fiji Company for its remarkable track record of 40 years of innovative theatre making, outstanding managerial competence, and especially praised it for placing quality, inclusion and diversity at the heart of all its programming, operations and service.

In PROFESSIONAL PERFORMANCES: puppetry is not only ascendant but here to stay - two highly rated groups, Skysaver Productions and The Tank both incorporate contemporary puppetry practice in their work. A new applicant, The Harlem 9, intrigued the panel with its popular "48 Hours in Harlem" project

that creates, rehearses and produces several short plays on themes from great works by African American writers over a weekend.

In SERVICES TO THE FIELD, Panel was impressed with the Byrd Hoffman Foundation's Watermill Center artists' residency project in Suffolk County for its integration of cutting edge artistic experimentation into the life of the local community. Theatre designers, a somewhat neglected group, are welcome to apply for these residencies.

MASTERSON: The Program has a FY18 budget of \$2,971,535, level from FY17. \$1,575,229 was awarded to 107 multiyear groups. The remaining \$1,396,306 is being recommended at this meeting.

Funding cut offs are at 5.5 in General Operating Support, Professional Performances and Services to the Field.

Funding amounts are capped in the various categories:

- GOS
General Operating Support applicants with budgets under \$10M are capped with a top grant of \$50K going to the highest rated group with funding amounts slightly higher for groups with larger budgets and then descending by rating and budget size.
- GOS Funding amounts for budgets under \$300K are capped at \$24K.
- The Program has its fiscal restraints and the field is a robust one, we are recommending a budget cap of \$41K for the four organizations with budgets over \$10M this year, ratings permitting. This amount is on par with funding for major theatres of similar size granted in FY17. The cap reflects the Program's priority on well-rated emerging and developing groups as well as groups in the upstate regions. This priority was reflected in the new Creative Opportunity Regrant Fund created with Art NY in FY17 which saw 70 applications from groups across the state.
- As James mentioned earlier, in FY19 the Theatre Program will recommend guidelines that will offer organizations with budgets over \$10M the opportunity to apply either for a capped amount to this year's cap in regular GOS or to apply for a larger amount linked to targeted initiatives designed to reflect the priorities of the field as identified by the Panel and Council-wide initiatives.

Professional Performances:

- Cap of \$20,000, funding amounts descending by rating with exceptions for upstate and underserved organizations.

Services to the Field:

- Cap is \$50,000 with funding amounts descending by rating. Exceptions are caps created by the request amount.

There was one Regrant request rated at 7.7 and it is recommended for funding.

Program Highlighted:

Harlem 9 (sponsored by Fractured Atlas), an arts service organization comprised of 9 producing entities that have come together in Harlem to explore the past, present and future of black culture and

celebrate its' rich history of storytelling. A clip from the annual 48-hour play festival, "Harlem 9", was shown.

**Motion to approve the recommendations of the Performing, Literary & Performing Arts Committee:
Motion carries unanimously.**

Multi-Disciplinary Arts Committee

2:00PM-2:45PM

The Multi-Disciplinary Arts Committee reviewed **483** requests in the Arts Education, Folk Arts, Presenting, and Special Arts Services programs. **282** of these have been recommended for funding for a total dollar amount of **\$4,846,166**.

Arts Education

Program Director: Christine Leahy

Program Officer: Kavie Barnes

Panelist Representative: Wéma Harris

Conflicts noted for the record: Elsie McCabe Thompson (American Friends of the Ludwig Foundation of Cuba), Laudelina Martinez (Amigos del Museo del Barrio), Marta Moreno Vega (Amigos del Museo del Barrio), Rita Paniagua (CNY Arts Inc), Laura Aswad (Lincoln Center for the Performing Arts), Barbaralee Diamonstein-Spielvogel (Lincoln Center for the Performing Arts).

LEAHY: The Arts Education Program funds hands-on, sequential arts instruction for students of all age groups, including public school students, lifelong learners, seniors, and intergenerational participants. We support nonprofits working in partnership with public schools, as well as in community settings; programs are led by professional, paid teaching artists. Opportunities are offered in the following categories: Community-Based Learning, K-12 In-School Programs, General Support, Services to the Field and Re-grants & Partnerships.

BARNES: In July and August we convened a panel for eight days to review this year's applications. Panelists included teaching artists, arts administrators, education directors at cultural institutions and school-based leaders, with expertise in a number of different arts disciplines.

The AE budget for FY18 is \$2,992,716. After multiyear spending (71 grantees), there was \$1,872,415 left to spend at this meeting.

194 applications were submitted in Grants Gateway, and 185 moved forward for panel review, plus one appeal that was upheld from FY17. This number represents a significant increase from the number reviewed in FY17, largely due to the many organizations rotating off from extended multiyear terms. Funding is being recommended for 112 organizations, or 61% of the applicant pool. The FY17 appeal was not recommended for funding.

LEAHY: We would like to highlight a new partnership application that has been recommended for funding, with **Lincoln Center Education**, for a teaching artist development lab to be conducted in Buffalo in February, 2018. This project fulfills a need that upstate arts educators have expressed for more professional development opportunities. It taps into Lincoln Center Education's vast expertise in this area, as they host an annual training for teaching artists at the Lincoln Center campus each summer that is attended not only by NYC teaching artists, but by teaching artists coming from across the country and internationally. Lincoln Center Education staff have expressed enthusiasm about connecting with teaching artists in other parts of the state, and they will be working with a local steering committee of arts education leaders from Buffalo, to tailor the training to local needs.

LEAHY: We'd like to highlight a recommendation for Applicant Number 5, in the community based learning category. **The Homeless Forum Theatre Troupes Project** involves 100 community actors who have experienced homelessness, who create original plays based on issues of importance to them. During performances, the role of a "joker," played by an instructor, solicits audience input on the plot, for an unexpected twist. The plays draw audiences as diverse as city council members, court involved youth, and older adult veterans and take on themes from unfair housing practices to discrimination against members of the LGBTQ community.

Panelists appreciated not only the value of the program to its participants in providing a creative outlet, and good theatre skills, but also the commitment of the organization to its community – Theatre of the Oppressed has hired six former participants as staffers.

Trends we observed during our discussions: topics of social justice continue to be an important component of many arts education programs.

LEAHY:

A few words on the AE FY18 rationale: applicants are recommended for funding based on a sliding scale, with higher amounts going to organizations that scored higher in the ratings (up to their request

amounts). In GOS and K-12 budget size was also taken into consideration, with organizations with operating budgets or project budgets above \$1M eligible to receive larger awards. We can go into greater detail on this rationale if anyone would like.

FY18 AE Rationale:

- Max grant in GOS is \$40,000, and max combined grant for any organization applying in BOTH K-12 and CBL is also \$40,000.
- GS recipients scoring 7.5 and above with a budget above \$1M are recommended for the maximum grant of \$40,000.
- GS recipients scoring between 7.0 and 7.4 with a budget under \$1M are recommended for \$28,000.
- GS recipients scoring between 7.0 and 7.4 with a budget over \$1M are recommended for \$32,000.
- GS recipients scoring between 6.5 and 6.9 with a budget above \$1M are recommended for \$28,000.
- GS recipients scoring between 6.0 and 6.5 with a budget above \$1M are recommended for \$25,000.
- Applicants scoring 5.9 and 6.0 with budgets under \$1M are recommended for \$18,000.
- If budget is under 250k, either for the organization's most recently completed fiscal year OR the TCE for the project (meaning the Arts Education activity is project based, not mission based), grantee should get the same amount as that score in a project category score. (See grants # 97 and 99 on page 7: Battery Dance Corporation and Josephine Herrick Project, Inc.)
- Maximum grant in K-12 and CBL is \$28,000.
- In K-12 if TCE is over \$1M, and scoring 7.5 and above, eligible for maximum.
- The funding cutoff score was 5.9 in GOS, 5.7 in K12, 5.4 in CBL, 5.5 in Services.
- Minimum grant across the board was \$4,000, unless the applicant requested less (one request was \$3,000).

Other:

- 26 of 112 recommended grantees are for projects taking place outside the 5 boroughs (23%).
- FY17's stats: 117 applications were submitted in Grants Gateway. Funding is being recommended for 71 organizations, or 61% of the applicant pool.

Folk Arts Program

Program Director: Robert Baron

Conflicts noted for the record: Barbaralee Diamonstein-Spielvogel (Asia Society)

BARON: The Folk Arts panel reviewed 59 applications at its panel meeting. A total of 49 applications were recommended for funding, of which 20 were from Upstate or Long Island. Applications were reviewed in the General Operating Support, Project Support, Regional and County Folk Arts Programs, Folk Art Apprenticeships and Re-grants and Partnerships categories. Of the Folk Arts Program's

allocation for FY 18 of \$1,360,541 , \$784,141 is recommended for funding at this meeting. Funding of \$576,400 was awarded at the July Council meeting.

The Regional and County Folk Arts Programs category supports programs vital to the infrastructure of folk arts activity in the state. Through support in this category, staff folklorists produce public programs, identify and document local traditions through field research and provide services to artists and other organizations interested in developing folk arts programs. The folk arts program of **the Genesee Valley Council on the Arts** is recommended for support to continue a long standing regional program housed until this year at the Genesee Orleans Regional Arts Council. It involves a collaboration among three arts councils, serving four counties with activities that include a Mexican Day of the Dead program with paper crafts, home altars and traditional foods, an accordion fest showcasing various kinds of accordions performed by a variety of local ethnic groups, an Eastern style square dance and such other traditions as the Italian St. Joseph's table and the Polish traditions Swieconka Easter basket blessing. The folk arts program of the Brooklyn Arts Council produces Expanding Traditions, which presents exceptional traditional artists on larger performance stages for audiences beyond their local communities. It has included a performance by Pakistani Punjabi folk musician Aziz Peerzada and his son Saboor at the BAM café. It also organizes the Brooklyn Folk Arts Society, a monthly strategy meeting for folk artists devoted to the preservation, promotion and sustainability of their traditions.

Los Plenarios de la 21, recommended for General Operating Support, is preeminent among Puerto Rican Bomba and Plena performers. It has performed in over 15 countries on four continents, received a Grammy nomination and produces a local Bomba and Plena for All Arts Education program which cultivates new producers and audiences through educational programs in both in and out of school settings and fosters intergenerational transmission of its traditions. A clip of Los Plenarios was shown.

Through Folk Arts Apprenticeships, masters of folk traditions teach their tradition to one or two members of their community with ability in their folk art. Arts of the Southern Finger Lakes is recommended for an apprenticeship involving master Finnish musician Richard Koski, who will teach 40 of his repertoire of 100 dance tunes to two apprentices.

Presenting Program

Program Director: Susan Peirez

Co-Chair: Michelle Reiser-Memmer

Special Thanks: Ethan Peralta

Conflicts noted for the record: Laudelina Martinez (Rensselaer Polytechnic Institute)

PEIREZ: The Presenting panel met for three days to evaluate 72 eligible applications and is recommending support for 32 organizations representing a 44% success rate. This year the Presenting program was allocated a total of just over \$2 million of which \$1.3 million is allocated to 62 organizations on continued multi-year support leaving a balance of \$687,470 for FY18 funding.

Funding recommendations range from \$5000 to a cap of \$49.5k (with the exception of 100k to BAM) based on panel ratings. In both categories, organizations scoring 5.9 and below are not being recommended for funding.

REISER-MEMMER: An ongoing trend in application narratives was diversity. Presenter applicants increasingly expressed a desire to diversify both audience make up and program offerings. Presenters in areas with a culturally diverse population recognized the need to present offerings that reflect those communities as well as to look for ways to bring those diverse audiences to their venues. Presenters in communities with less culturally diverse populations spoke of a desire to offer performances that introduced more diversity into their communities.

Presenter applicants are increasingly thinking of diversity in broader terms than just race or ethnicity. Some folk music presenters spoke of introducing performances beyond the normal coffee house singer-songwriter. Some of the chamber music presenters spoke of offering jazz or new music performances to go beyond the western classical chamber music. Many applicants spoke of looking for ways to encourage audience members of all ages instead of the “typical” older adult concert attendee. One presenter that did an excellent job of encouraging diversity is **Rochester Fringe Festival**. The festival has offering from different cultures including Tales from Turtle Island, Garth Fagan Dance, ELVIRA: THE IMMIGRATION PLAY, Sunday Morning Gospel, and Collard Green Curves to name just a few. Also, one of the performances I attended had an ASL interpreter. They also a huge variety of performance genres including vaudeville, comedy, new music, folk, theater and dance, to name a few. I saw people of all ages and many families at events. A clip of the Rochester Fringe Festival was shown.

Special Arts Services Program

Program Director: Susan Peirez

Panel Co-Chair: Marigene Kettler

Conflicts noted for the record: Rita Paniagua (Spanish Action League Of Onondaga County Inc), Marta Moreno Vega (Visual Arts Research & Research Center)

PEIREZ: The Special Arts Services (SAS) program looks to support professional arts activities that serve distinct cultural and ethnic communities; as well as activities that bring the arts to an underserved or isolated geographic area to promote an inclusive environment for the arts allowing everyone, including people with disabilities, to access arts and cultural programs. This year the SAS program was allocated a total of just under \$2.4 million of which \$900K supports organizations receiving multi-year funding, leaving a balance of \$1,502,139 for current FY18 applicants.

The SAS panel met for 5 days to evaluate 131 new applications –our largest applicant pool to date- in three categories: *General Support*, *Project Support*, and *Instruction & Training*. 57/87 organizations are being recommended for funding which represents a 67% success rate --similar to last year at 66%). Interesting to note that there is a slight increase in funding organizations outside of NYC (on LI and upstate) – by just over 5% from last year. Funding recommendations range from \$5000 to a cap of \$49.5K based on panel ratings.

KETTLER: I have had the honor of serving as a panelist for several 3 year terms for *Special Arts Services* for over a decade. In assessing the applications over the past few years, and most notably the applications for FY2018, there was still an abundance of the ethnically, culturally and racially diverse communities that traditionally populate SAS. But...there was an uptick in some very insightful trends which we saw emerging for SAS in '16 and '17, that are now growing.

For instance, up from 3 applications last year, there were 6 applications for arts for the prison population this year: **Musicambia's** music instruction culminating in a performance at both Riker's Island and Sing Sing; **Rehabilitation for the Arts-** improvisational theatre shows written and performed by inmates at 5 correctional facilities across NY State; **Vangeline Theater's** 'Dream a Dream' project offering Japanese Butoh dance sessions at Edgcombe correctional facility in NYC; they are also hoping to offer a series of classes to women at Taconic Correctional Upstate; **Drama Club's** improvisational theater classes for youth as well as **Stella Adler's** acting classes for the LGBTQ community both on Rikers Island; and finally **Fortune Society's** visual arts workshops for court involved youth and adults --helping them all to give voice to their experiences, fears, hopes and dreams. To quote my fellow panelist and co-chair Jorge Merced this last go 'round, "We have seen *Special Arts Services* evolve over the years to become a reflection of who we are as a society".

Motion to approve the recommendations of the Multi-Disciplinary Arts Committee: motion carries unanimously.

SPEAKERS

2:45-3:00PM

Fred Dixon, President and CEO, NYC & Company

Emily Rafferty, Chairman, NYC & Company

Cristyne Nicholas, Chair, New York State Tourism Advisory Council

Barbaralee Diamonstein-Spielvogel welcomes Cristyne Nicholas, Chair of the New York State Tourism Advisory Council and Chairman of the Broadway Association; Emily Rafferty, Chairman, NYC & Company; and Fred Dixon, President and CEO, NYC & Company.

Cristyne Nicholas, Chair, New York State Tourism Advisory Council

NICHOLAS: Good afternoon, my name is Cristyne Nicholas and I serve as Chair for the New York State Tourism Advisory Council, commonly referred to as TAC. The TAC was established in 1984 and consists of 18 members from various tourism-related industries.

The TAC board meets periodically throughout the year to review tourism-related issues. When appropriate, TAC will recommend and advise the state's tourism arm, I LOVE NEW YORK, and the

governor on the development and implementation of the state's tourism marketing, policies, programs and legislation.

During my tenure as Chair of TAC, New York State has made tremendous strides in increasing visitation to New York State, thanks in large part to Governor Cuomo's support of the tourism industry.

Under the governor's leadership, New York State has invested more than \$200 million in tourism since 2011. In 2016, New York State welcomed 239 million visitors — a nearly 19% increase since Governor Cuomo took office in 2011.

Those travelers spent nearly \$65 billion dollars, generating \$8.2 billion in state and local taxes.

The overall economic impact of tourism in New York State in 2016 was nearly \$105 billion, the highest in history, and marked the third straight year over \$100 billion.

Tourism is the state's 4th largest employer, supporting over 914,000 jobs in New York State — about one in 12 jobs.

The arts and tourism work hand-in-hand. Arts and culture travelers generally spend more than other travelers, are more likely to stay in a hotel or bed & breakfast, and are more likely to stay longer than other travelers.

The latest Arts & Economic Prosperity report by Americans for the Arts says one-third of America's arts attendees are from outside the county in which an arts event takes place and spend twice as much as their local counterparts.

In New York State, nearly 20% of leisure visitors include an arts-related activity in their visit to New York State—approximately twice the national average.

From New York City to Buffalo, the arts are infusing new life into downtowns & rural areas, revitalizing their host communities, and boosting tourism.

Take for example the Dia: Beacon in Dutchess County. A 2011 study showed the average annual attendance at the Dia: Beacon was 69,000 visitors. 95% of these visitors were from outside Dutchess County.

This high percentage of “nonlocal” visitors is incredibly important for both the Dia: Beacon and Dutchess County's economy; these visitors are bringing in tourism dollars for hotels, dining, shopping, etc. that could have otherwise been spent in their own county or a different state.

Knowing how important the arts are to New York State tourism, there are some specific ways our industries can work together — especially, how NYSCA can connect with I LOVE NEW YORK.

Connect with your local Tourism Promotion Agent (TPA). Every county (and some larger cities) has a TPA designated by the NYS legislature. They are your best resource for promoting your event on a local and/or regional level, and are in regular communication with us. If you're not sure who your TPA is, you can find out on the I LOVE NEW YORK website.

Connect with your Regional Economic Development Council (REDC). Governor Cuomo established ten REDCs in 2011 to develop long-term strategic plans for regional economic growth. Many REDCs have tourism workgroups and can serve as a resource for state funding opportunities. If you're not sure who your REDC is, you can find out on the official REDC website.

List your arts & culture-related event or destination on iloveny.com. Your TPA can do this for you; just provide them with the details. By promoting your event on the I LOVE NEW YORK website, it will also be included on their mobile app, and it can lead to other opportunities like a feature in their travel guide. And make sure to include photos.

Keep I LOVE NEW YORK staff informed on your public relations efforts. I LOVE NEW YORK can include your event in their regular pitches to media and post your press releases on the public relations page of iloveny.com. Simply email your press releases to the I LOVE NEW YORK PR team.

Apply for Market New York funding through the Consolidated Funding Application (CFA). Market New York is a grant program that supports regionally themed marketing projects that promote tourism destinations, attractions, and special events, as well as tourism facility capital improvement projects—many of which are within the arts & culture realm. More information is available on the I LOVE NEW YORK website.

Sign up with Viator, a TripAdvisor company and the #1 reseller of tourism products in the world—including arts & culture related tourism products—as well as a leading consumer resource for researching, finding, and booking travel experiences. I LOVE NEW YORK's partnership with Viator has resulted in more than 100 upstate/Long Island-based attractions featured on the site, generating more than \$3.8 million in booking sales last year. For more information you can contact: Angela Wiggins, NY Market Manager for Viator.

Follow I LOVE NEW YORK social media accounts & share digital content. Social media is the most effective way to promote your event, attraction, or performance. I LOVE NEW YORK has official accounts on Facebook, Instagram, Twitter, YouTube, and Pinterest. Engage with the social media accounts for I LOVE NEW YORK and share information (especially photos) for your event.

Attend a TAC Meeting. TAC meetings are open to the public and available via webcast. The next meeting will be in November in New York City.

Emily Rafferty, Chairperson, NYC & Company

RAFFERTY: Travel and tourism is a growing and increasingly important component of the local economy. You can see the growth trends in both domestic and international travel to NYC since 2010 – and the city’s turn around after the Recession; from 48.8 million total visitors in 2010, the city hosted 60.5 million last year.

Both domestic and international travel increased during each of these years. This year, as you know, we are closely watching the international market – as exchange rates, economic conditions, and perceptions of the US as a destination – are having a mixed effect on key inbound markets. We will be releasing new forecasts shortly, but expect our domestic market, especially overnight visitors to increase.

Cultural activities constitute a vital part of New York City’s tourism sector. Whether we are looking at people who visit a museum, gallery, or one of our zoos and botanic gardens or people who go to live performances from jazz to opera, from ballet to Broadway and Off-Broadway, this is an important economic engine in NYC.

NYC welcomed an 29.8 million cultural visitors in 2015, up nearly 8% compared to 2014. We now estimate that the city hosted a little over 31 million cultural visitors last year. That’s 10 million more visitors in 6 years.

International visitors are more likely to include cultural activities in their itineraries than are their domestic counterparts.

- About 75% of international visitors indicate at least one cultural activity in their stay, versus only 45% of domestic visitors.
- Longer stays and the vacation plans of our international visitors play a significant part in this picture, as they stay longer in the City on average (8.2 days v. 2.1 days).

In 2016, 20% of visitor spending – almost \$9 billion -- was spent by visitors on these activities.

The international travel market, as I said, is the most important component of this market.

While we count a person as a cultural visitor in our syndicated research studies no matter how many places they visit or things they do, we know that the international travelers – especially the overseas visitors – tend to do several cultural activities during their visit.

The OVERSEAS visitor – that is the part of the international travel market excluding Mexico & Canada, which are counted separately.

It doesn’t matter the purpose of your trip – even 12% of business travelers say they did something cultural in the city. Although, obviously, the largest percentage report they are on vacation –and more likely to stay in hotels and to stay longer.

It also doesn’t matter who you travel with – friends, family members, couples, or by yourself. Cultural attractions are on their itineraries. First time visitors are more likely to put cultural activities on their itineraries as well. But to turn that around, cultural travelers are repeat visitors. Two-thirds of the cultural market have been to the US before.

And no surprise, among the international visitors to NYC , they are about twice as likely to visit museums or historic sites, or attend a concert/theater as visitors to the rest of the US.

The Research Department at NYC & Company looked at all their markets and the activities and created this index.

- If a number is 100 – that’s just average. If it’s below 100, then it’s not an important activity. But if it’s over 100, then it is more important.

- These kinds of comparisons are used by marketers at many of the city’s cultural organizations (including the Met Museum) – to target specific messages.
- I will call out just one or two examples – first, the daytrip market – those people who traveled at least 50 miles from home – are literally all over the city – with nothing special to call it out. They eat out, they shop, they go to museums, and theaters, and last year only the Hartford/New Haven market seemed to be focused on culture. While Boston was not.

Among the overnight visitors, however, cultural activities start to look a lot more like the international travelers – with more people going more places.

Highlighted here are some of the areas that “index high” for key overseas markets. That means that these country markets are at least 20% more likely – if not more – to participate in these activities.

So as we are here to talk about the idea of expanding the opportunities for cultural travel across the state’s arts and cultural organizations, it’s important to look at where the visitors go.

The majority visit only one destination on each trip – a trend that we have seen happening over the past few years – especially as the cost of travel in the US has risen with the appreciation of the US Dollar against so many foreign currencies.

It’s true that cultural travelers are more intrepid and slightly more likely to explore and visit more places. According to our data, the top destinations for overseas travelers (excluding Canada, but more on that in a moment) – are Buffalo-Niagara – especially for those who may be touring in Canada before or after the US. Rochester also picks up some of this travel on the border as well. Long Island also pulls a small percentage of travelers who also visit New York City. Outside of the state, Philadelphia, 90 miles away, is the most frequently visited destination.

The Canadian inbound market is a completely distinct market with both drive and fly travelers. However, there is very little official data on Canadian visitors. Still it is a significant market for the state – with more than 3 million visitors a year. Many of the charter buses that travel, especially from Montreal and Quebec, to NYC are direct. But there might be opportunities for working with the operators and developing stop-overs.

For how to reach the trade and the consumer, let me turn it over to Fred Dixon.

Fred Dixon, President & CEO, NYC & Company

DIXON: NYC & Company is the official destination marketing organization for the five boroughs of New York City. We are dedicated to maximizing travel and tourism opportunities throughout the five boroughs, building economic prosperity and promoting the positive image of New York City worldwide.

We are a public/private membership organization supported by:

- Public funding from the City of New York
- Private funding from:
 - 1,800 dues-paying members from the hospitality industry

- Corporate partners

Our understanding of the different types of cultural audiences has much more to do with their attitudes and behavior than it does with interest in any particular discipline or type of organization. What really makes a difference is how they balance their time and money – against access or availability – for any particular cultural activity.

Over the years we have found 6 reliable segments – each with a slightly different profile. They are all motivated by a different mix of time, money, interest and access. But most of them are what we like to call “OMNIVORES” – they are interested in more than one discipline – what they want and need to motivate them now is a way to connect, to have an engaging or meaningful experience. Increasingly, one that they can share on social media.

We will be doing another round of surveys in 2018, and we will be reaching out to your organizations and DMOs to participate with us.

Up at the top left you see a group we call “Cultural Opportunists” – these are the international and domestic visitors to the city’s cultural organizations. They go because they’re here and it’s what you do. Zoos, art museums, opera or jazz concerts or dance performances.

- They are Domestic & international visitors
- Open to new ideas – but they need it laid out clearly for them.
- A way to expose children to diverse cultural expressions
- Interested in new exhibits/events
- Highly educated and affluent

So how do you market to the international cultural visitors.

There are a few things to keep in mind:

- As a single organization, you need to work collaboratively with your DMO or regional TPA
- You should start small – picking a particular market and developing an appropriate narrative – what is the story? What makes you attractive?
- Travelers will need more than one reason to go – can you link the visit to food, or shopping, or relaxation (a spa, a hike, or a bike ride or sail, and so on)

Motion to adjourn meeting carried unanimously.

Meeting adjourned at 4:00PM