

## LITERATURE REVIEW & REFERENCES (partial list)

### **Artists as Workers**

*Creativity Connects: Trends and Conditions Affecting US Artists*, the Center for Cultural Innovation for the National Endowment for the Arts, Sept. 2016.

"Artists and Arts Workers in the United States," National Endowment for the Arts, NEA Research Note #105, Oct. 2011. <https://www.arts.gov/sites/default/files/105.pdf>

### **Arts Education**

*A Blueprint for Creative Schools: A Report to State Superintendent of Public Instruction Tom Torlekson*, CREATE CA, 2015.

*Arts and Creativity: From the Margins to the Core, a community plan to transform public education*, Alliance for Arts Learning Leadership in the Bay Area, November 2017.

Eger, John M., *California in the Creative Economy: Arts Education, Innovation and a Revolution Waiting to Happen*, CREATE CA, 2015.

*Pathway to Excellence, 2015-2020*, Oakland Unified School District, Fall 2014.

*Strategic Arts Blueprint*, Visual & Performing Arts Office, Oakland Unified Schools District, March 2017.

### **Belonging/Well-being**

Bedoya, Roberto, "Placemaking and the Politics of Belonging and Dis-belonging," *Grantmakers in the Arts Reader*, Vol. 24, No 1 (Winter 2013), Grantmakers in the Arts, Seattle, WA, <https://www.giarts.org/article/placemaking-and-politics-belonging-and-dis-belonging>

"Creating a city for wellbeing: Key findings about the wellbeing perspectives and assets in Santa Monica, April 2015," Wellbeing Findings Data Briefing deck, The City of Santa Monica Wellbeing Project, <https://wellbeing.smgov.net/>

Goldbard, Arlene, "Belonging as a Cultural Right," *Othering and Belonging: Expanding the Circle of Human Concern*, Issue Two, Spring 2017, online publication, <http://www.otheringandbelonging.org/belonging-cultural-right/>

OECD (2013), "Measuring Subjective Well-being," *OECD Guidelines on Measuring Subjective Well-Being*, OECD Publishing. <http://dx.doi.org/10.1787/9789264191655-7-en>

*Policy on Belonging Toolkit*, US Department of Arts & Culture, 2017, <http://www.emergingsf.org/wp-content/uploads/2017/09/Policy-on-Belonging-Toolkit.pdf>

## **Community Development/Housing/Gentrification/Displacement**

*2017 Otis Report on the Creative Economy of California*, prepared by the Institute for Applied Economics /Los Angeles County Economic Development Corporation for Otis College of Art and Design, May 2017.  
[https://www.otis.edu/sites/default/files/2017-CA-Region-Creative-Economy-Report-WEB-FINAL\\_0.pdf](https://www.otis.edu/sites/default/files/2017-CA-Region-Creative-Economy-Report-WEB-FINAL_0.pdf)

Allen-Price, Olivia, "How Many Are Being Displaced By Gentrification in Oakland?" KQED News, published online Feb. 9, 2017, <https://ww2.kqed.org/news/2017/02/09/how-many-are-being-displaced-by-gentrification-in-oakland/>

Emslie, Alex, "Ghost Ship Neighbor: Calls to Police Brought No Action Against Warehouse," KQED News (website: <http://ww2.kqed.org/news/2016/12/07/ghost-ship-neighbor-calls-to-police-brought-no-action-against-warehouse/>), Dec. 7, 2106.

Emslie, Alex, "Former Ghost Ship Resident Describes Art Collective in Warehouse 'Not Meant for Humans'," KQED News (website: <https://ww2.kqed.org/news/2017/12/08/former-ghost-ship-resident-describes-art-collective-in-warehouse-not-meant-for-humans/>), Dec. 8, 2107.

*Equitable Development Toolkit: Access to Healthy Food*, PolicyLink, January 2010.  
[http://www.policylink.org/sites/default/files/access-to-healthy-food\\_0.pdf](http://www.policylink.org/sites/default/files/access-to-healthy-food_0.pdf)

Garofoli, Joe and Veklerov, Kimberly, "Homeless camps becoming entrenched in Oakland," June 28, 2017, San Francisco Chronicle, <https://www.sfchronicle.com/bayarea/article/Homeless-camps-becoming-entrenched-in-Oakland-11240395.php>

*Geographical Mobility in the Past Year by Individual Income in the Past 12 Months* (In 2015 Inflation-adjusted Dollars) for Residence 1 Year Ago in Oakland, CA, Census Reporter,  
[https://censusreporter.org/data/distribution/?table=B07410&geo\\_ids=16000US0653000,05000US06001,04000US06,01000US&primary\\_geo\\_id=16000US0653000](https://censusreporter.org/data/distribution/?table=B07410&geo_ids=16000US0653000,05000US06001,04000US06,01000US&primary_geo_id=16000US0653000)

Katayama, Devin, "An Oakland Diaspora: What Drives Longtime Residents to Leave?" KQED News, published online Mar. 2, 2016, <https://ww2.kqed.org/news/2016/03/02/an-oakland-diaspora-what-drives-longtime-residents-to-leave/>

Lewis, Sukey, "Prosecutors Seek to Prove 36 Counts of Manslaughter for Each Ghost Ship Fire Defendant," KQED News (website: <https://ww2.kqed.org/news/2017/12/05/prosecutors-seek-to-prove-36-counts-of-manslaughter-for-each-ghost-ship-fire-defendant/>), Dec. 7, 2107.

Luhby, Tami, "Housing Crisis Hits Blacks Hardest," CNNMoney.com, Oct. 19, 2010,  
<http://www.cnn.com/2010/LIVING/10/19/inam.housing.foreclosure.money/index.html>

Lewis, Sukey, "Prosecutors Seek to Prove 36 Counts of Manslaughter for Each Ghost Ship Fire Defendant," KQED News (website: <https://ww2.kqed.org/news/2017/12/05/prosecutors-seek-to-prove-36-counts-of-manslaughter-for-each-ghost-ship-fire-defendant/>), Dec. 7, 2107.

Murphy, Katy, "Rent control in California: Proposal to lift restrictions blocked in committee," *The Mercury News*, Jan. 11, 2018. <https://www.mercurynews.com/2018/01/11/california-considers-repealing-rent-control-restrictions/>

Phram, Hong Van & Fuentes, Rey, "Indicators that Predict a Child's Life Outcomes," *Next Generation*, Aug. 14, 2013. <http://thenextgeneration.org/blog/post/mapping-loss-of-opportunity-in-ca-indicators>

*Regional Forecast for Plan Bay Area 2040*, Association of Bay Area Governments, Planning and Research Department, February 2016, ABAG Project Staff: Cynthia Kroll, Chief Economist, Project Director Shijia (Bobby) Lu, Regional Planner Aksel Olsen, Regional Planner Hing Wong, Senior Regional Planner

Rosenberg, Margot A. "Commercial Rent Regulation: Preserving the Diversity of Neighborhood Commercial Districts," *Ecology Law Quarterly*, University of California, Berkeley Law, Vol. 15, Issue 2, March 1988.

Rothstein, Richard, *The Color of Law: A Forgotten History of How Our Government Segregated America*, Liveright Publishing Corporation, a division of W.W. Norton & Company, NY, 2017.

"San Francisco Bay Area Progress in Meeting 2007-2014 Regional Housing Need Allocation," compiled by the Association of Bay Area Governments, September 2015, [www.abag.ca.gov/planning/housing](http://www.abag.ca.gov/planning/housing)

*Shifting Sands: Arts, Culture and Neighborhood Change*, program brochure, Partners for Livable Communities, funded by the Ford Foundation. (circa 2003)

Speer, Paul W. and Christens, Brian D., "Local Community Organizing and Change: Altering Policy in the Housing and Community Development System in Kansas City," *Journal of Community & Applied Social Psychology*, 22: 414–427 (2012). Published online 12 December 2011 in Wiley Online Library.

Werth, Alex and Marienthal, Eli, "'Gentrification' as a grid of meaning," *City*, 20:5, 719-736. Dec. 21, 2016. <http://dx.doi.org/10.1080/13604813.2016.1224484>

Wolfers, Justin, "Why the New Research on Mobility Matters: An Economist's View," *New York Times*, May 4, 2015. [https://www.nytimes.com/2015/05/05/upshot/why-the-new-research-on-mobility-matters-an-economists-view.html?\\_r=0](https://www.nytimes.com/2015/05/05/upshot/why-the-new-research-on-mobility-matters-an-economists-view.html?_r=0)

### **Creative Placemaking/Placemaking**

Bedoya, Roberto, "Spatial Justice: Rasquachification, Race and the City" *CreativeTime Reports*, Op-Ed, September 15, 2014, <http://creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/>

Borrupt, Tom with Partners for Livable Communities, *The Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Art, and Culture*, Fieldstone Alliance, Nashville, TN, 2011.

*Community Anchors: Sustaining Religious Institutions, Social Clubs, and Small Businesses that Serve as Cultural Centers for Their Communities*, CityLore, 2016.

Evenhouse, Erin, *The Scenic Route: A Primer on Creative Placemaking in Transportation* (draft pre-release copy v. 1, not for distribution), Transportation for America, October 2015.

Gadwa Nicodemus, Anne, "Creative Placemaking 2.0," *Grantmakers in the Arts Reader*, Vol 23, No. 2, Summer 2012.

Hull, R. Bruce, Mark Lam, Gabriela Vigo, "Place Identity: symbols of self in the urban fabric," *Landscape and Urban Planning*, 28 (1994) 109-120,  
<https://www.sciencedirect.com/science/article/pii/0169204694900019>

Markusen, Anne; Gadwa, Anne, *Creative Placemaking: A White Paper for The Mayors' Institute on City Design*, National Endowment for the Arts, 2010.

Moss, Ian David, "Creative Placemaking has an Outcomes Problem," *The Blog-Huffington Post*, May 9, 2012. [https://www.huffingtonpost.com/ian-david-moss/creative-placemaking-has- b\\_1501794.html](https://www.huffingtonpost.com/ian-david-moss/creative-placemaking-has- b_1501794.html)

Nowak, Jeremy, "Creativity and Neighborhood Development: Strategies for Community Investment," *The Reinvestment Fund*, December 2007.  
*Placemaking in the Bay Area*, Item 6.G., Report, Association of Bay Area Governments, July 2015.

*Placemaking: What if we build our cities around places?*, Project for Public Spaces, October 2016.

Rose, Kalima; Daniel, Milly Hawk; Liu, Jeremy, *Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer*, PolicyLink, 2017.

Walker, Christopher and Gadwa Nicodemus, Anne, "Deep Roots Wide World: The Winters Building – A Case Study of Culture in Community Development," Commissioned by LISC, 2017.

Wyckoff, Mark "Definition of Placemaking: Four Different Types," January 2014.  
[https://www.canr.msu.edu/uploads/375/65814/4typesplacemaking\\_pzn\\_wyckoff\\_january2014.pdf](https://www.canr.msu.edu/uploads/375/65814/4typesplacemaking_pzn_wyckoff_january2014.pdf)

### **Cultural Diversity/Equity/Arts & Social Change**

"A Model for Equity: Diversity and Inclusion," National Association of Latino Arts & Culture, blog post Oct. 27, 2015.

Akomolafe, Bayo, "They Sang with a Thousand Tongues: The Poetry of Diversity," *Global Citizenship-KOSMOS: Journal of Global Transformation*, Fall/Winter 2015.  
<https://www.kosmosjournal.org/article/they-sang-with-a-thousand-tongues-the-poetry-of-diversity/>

Bell, Judith, Lee, Mary M., *Why Place and Race Matter: Impacting Health Through a Focus on Race and Place*, PolicyLink and The California Endowment, 2011.

Borstel, John and Korza, Pam with Andrea Assaf, Chris Dwyer, Mark Valdez, and Denise Brown, "Aesthetic Perspectives: Attributes of Excellence in Arts for Change," *Animating Democracy*, a program of Americans for the Arts, 2017.

Fraser, Nancy, "Social Justice in the Age of Identity Politics: Redistribution, Recognition, and Participation," The Tanner Lectures on Human Values, delivered at Stanford University, April 30–May 2, 1996.

Giordan, Henri, "Multicultural and Multi-Ethnic Societies," Discussion Paper Series No. 1, Management of Social Transformations, UNESCO, SHS.94fws. 10, 1994.

Goldbard, Arlene, *An Act of Collective Imagination: The USDAC's First Two Years of Action Research*, US Department of Arts & Culture, September 2015.

Himmelman, A. T. "On Coalitions and the Transformation of Power Relations: Collaborative Betterment and Collaborative Empowerment." *American Journal of Community Psychology* 29(2), 277–284 (2001).

Himmelman, A.T., Berkowitz, Bill, et al., "Collaborating for Equity and Justice: Moving Beyond Collective Impact," *Nonprofit Quarterly*, January 9, 2107 <https://nonprofitquarterly.org/2017/01/09/collaborating-equity-justice-moving-beyond-collective-impact/>

Horton-Sauter, Lawanda, "Cultural diversity is not cultural competency," *Generocity*, Jan. 25, 2018. <https://generocity.org/philly/2018/01/25/cultural-competency-diversity-nonprofits-lawanda-horton-sauter/>

Medina, Jennifer, "Website Meant to Connect Neighbors Hears Complaints of Racial Profiling," *New York Times*, May 18, 2016, <https://www.nytimes.com/2016/05/19/us/website-nextdoor-hears-racial-profiling-complaints.html>

Mithlo, Nancy Marie, "No Word for Art in Our Language?: Old Questions, New Paradigms" *Wicazo Sa Review*, Volume 27, Number 1, Spring 2012, pp. 111-126, University of Minnesota Press. <http://muse.jhu.edu/journals/wic/summary/v027/27.1.mithlo01.html> )

Nelson, Julie, *Racial Equity Toolkit: An Opportunity to Operationalize Equity*, Government Alliance on Race & Equity (publishing data unknown).

Nelson, Julie; Spokane, Lauren; Ross, Lauren; Deng, Nan, *Advancing Racial Equity and Transforming Government: A Resource Guide to Put Ideas into Action*, Government Alliance on Race & Equity (circa 2016).

*Not Just Money: Equity Issues in Cultural Philanthropy*, Helicon Collaborative, 2017. [http://heliconcollab.net/wp-content/uploads/2017/08/NotJustMoney\\_Full\\_Report\\_July2017.pdf](http://heliconcollab.net/wp-content/uploads/2017/08/NotJustMoney_Full_Report_July2017.pdf)

Pendall, Rolf, with Carl Hedman, *Worlds Apart: Inequality between America's Most and Least Affluent Neighborhoods*, Urban Institute, June 2015. <https://www.urban.org/sites/default/files/publication/60956/2000288-Worlds-Apart-Inequality-between-Americas-Most-and-Least-Affluent-Neighborhoods.pdf>

PolicyLink, "An Equity Manifesto," 2015.

Putnam-Walkerly, Kris; Russell, Elizabeth, *The Road to Achieving Equity: Findings and Lessons from a Field Scan of Foundations That are Embracing Equity as a Primary Focus*, Putnam Consulting Group/Robert Wood Johnson Foundation, September 2016.

Shiner, Larry, *The Invention of Art: A Cultural History*, University of Chicago Press, 2001.

Sidford, Holly, *Fusing Arts, Cultural and Social Change: High Impact Strategies for Philanthropy*, National Committee for Responsive Philanthropy, October 23, 2011.

Schonfeld, Roger C.; Sweeney, Liam, *Diversity in the New York City Department of Cultural Affairs Community*, ITHAKA, 2016, [http://www.sr.ithaka.org/wp-content/uploads/2016/01/SR\\_Report\\_Diversity\\_New\\_York\\_City\\_DCLA\\_12716.pdf](http://www.sr.ithaka.org/wp-content/uploads/2016/01/SR_Report_Diversity_New_York_City_DCLA_12716.pdf)

Schuhmacher, Clara Inés; Ingersoll, Katie, Nzinga, Fari; Moss, Ian David, "Making Sense of Cultural Equity." CreatEquity, published online on Aug. 31, 2016.

Treuhart, Sarah, *All-In Cities: Building a Equitable Economy from the Ground Up*, PolicyLink, 2015.

von Thater-Braan, Rose and Nelson, Melissa K. "Grandfather, how do I learn? Exploring the Foundations of Diversity" for the Native American Academy 2012, <https://vimeo.com/71449994>

Wildcat, Daniel R., "Why Native Americans Don't Want Reparations," *PostEverything: The Washington Post*, June 10, 2014. [https://www.washingtonpost.com/posteverything/wp/2014/06/10/why-native-americans-dont-want-reparations/?utm\\_term=.82d4cef9a533#comments](https://www.washingtonpost.com/posteverything/wp/2014/06/10/why-native-americans-dont-want-reparations/?utm_term=.82d4cef9a533#comments)

### **Cultural Organizing/Community Engagement**

Arnstein, Sherry R., "A Ladder of Citizen Participation," *Journal of the American Planning Association*, 35:4, pp. 216-224, July 1969

Atlas, Caron, "Cultural Organizing: An exchange among Amalia Anderson, Caron Atlas, Jeff Chang, Dudley Cocke, Samuel Orozco, Peter Pennekamp, Thenmozhi Soundararajan, and Ken Wilson," *GIA Reader, Grantmakers in the Arts*, Vol. 17, No. 2 (Summer 2006).

deNobriga, Kathie *Cultural organizing for community recovery, New Orleans. Arts & Democracy* (website: <http://artsanddemocracy.org/detail-page/?program=organizing&capID=11>), 2011.

Kuttner, Paul J., "What is Cultural Organizing?," *Cultural Organizing* (website: <http://culturalorganizing.org/what-is-cultural-organizing/>), 2015.

### **Cultural Planning and Funding**

*Boston Creates Cultural Plan*, Arts & Culture Department, City of Boston, 2016.

The Boston Foundation & TDC, *How Boston and Other American Cities Support and Sustain the Arts*, 2015, [https://www.tbf.org/~media/TBFOrg/Files/Reports/Arts%20Report\\_Jan%207%202016.pdf](https://www.tbf.org/~media/TBFOrg/Files/Reports/Arts%20Report_Jan%207%202016.pdf)

Bulick, Bill, et al, *Pima Cultural Plan: Needs Assessment and Strategies*, Tucson Pima Arts Council, February 2008, <https://artsfoundtucson.org/advocacy/dashboard/>

*Crafting a Creative City: Metro Arts' 5 Year Plan for Nashville, 2015-2020*, The Metropolitan Nashville Arts Commission, Metropolitan Nashville.

*CreateNYC: A Cultural Plan for All New Yorkers*, New York City Department of Cultural Affairs, 2017.

Creative Strategies 360 (Estevan Rael-Gálvez), *Culture Connects Santa Fe: A Cultural Cartography*, City of Santa Fe Arts Commission, 2016.

*Cultural Plan 2012*, City of Chicago, October 2012.

*Cultural Plan*, Civic Arts Commission, City of Berkeley, 2004.

Eisele, Kimi & Maahs, Leia (eds), *People, Land, Arts, Culture and Engagement: Taking Stock of the PLACE Initiative*, Tucson Pima Arts Council, 2013, <https://artsfoundtucson.org/advocacy/dashboard/>

Goldbard, Arlene, *Standing for Cultural Democracy: The USDAC's Policy and Action Platform*, US Department of Arts & Culture, November 2016.

Koo, Juliana; Cabral Curtis, Elizabeth, *How Boston and Other American Cities Support and Sustain the Arts*, TDC & The Boston Foundation, 2016.

Los Angeles County Arts Commission, *LA County Arts Report: Cultural Equity & Inclusion Initiative*, April 2017.

MIG, Inc., *Arts & Culture Plan Update 2017-2027*, City of Berkeley, 2017.

MIG, Inc., "Economic Impact Report of the Arts in Berkeley," *Arts & Culture Plan Update 2017*, City of Berkeley, 2017.

MIG, Inc. & Museum Management Consultants, *San Francisco Arts Commission Strategic Plan, 2014-2019*, Feb. 2014.

"The People's Cultural Plan for Working Artists and Communities in New York City," (cultural community's response to the official Dept. of Cultural Affairs, NYC draft plan), 2017

*Strengthening the Region Through Creativity, Arts & Culture*, Imagine Chattanooga 20/20, 2011.

## **Policy Tools**

### **Community Benefits Agreements**

Been, Vicki, "Community Benefits Agreements: A New Local Government Tool or Another Variation on the Exactions Theme?" *Working Paper 2010*, Furman Center For Real Estate & Urban Policy, New York University School of Law, Wagner School of Public Service,  
[http://furmancenter.org/files/publications/Community\\_Benefits\\_Agreements\\_Working\\_Paper.pdf](http://furmancenter.org/files/publications/Community_Benefits_Agreements_Working_Paper.pdf)



*Core Community Benefits Agreement* (sample), Redevelopment Agency of the City and County of San Francisco, 2008.

### Cultural Districts

Borrupt, Tom, "Cultural Districts: Bottom-Up, Top-Down Drivers," National Cultural Districts Exchange, Americans for the Arts, 2014

"National Cultural Districts Exchange Toolkit: Planning for Your Cultural District," Americans for the Arts, <http://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange-toolkit>

"National Cultural Districts Exchange: Examples of Types of Cultural Districts," Americans for the Arts

"National Cultural Districts Exchange: Cultural District Funding Structures," Americans for the Arts

O'Malley, Elizabeth, "Cultivating Oakland's Creativity: How an Arts and Culture District Program Can Be Implemented to Preserve and Incubate the Creative Arts," Goldman School of Public Policy/UC Berkeley MPA assignment commissioned by Oakland Councilmember Lynette McElhaney, May 2017

Stern, Mark J. and Seifert, Susan C., "Cultivating 'Natural' Cultural Districts," *Creativity & Change: A collaboration of the Social Impact of the Arts Projects and The Reinvestment Fund*, September 2007.

Stern, Mark J. and Seifert, Susan C., *'Natural' Cultural Districts: A Three-City Study*, Scholarly Commons/University of Pennsylvania, Feb. 2013

### Percent for Art Programs

Carlin, Brad (ed.), "Percent for Art Ordinances: Sample Document," *National Arts Administration and Policy Publications Database*, Americans for the Arts, December 31, 2004.

"Percent-for-Art Programs," *Public Art Network*, Americans for the Arts, 2003 (from website)

"State Percent for Art Programs," Research>Key Topics>Public Art, National Assembly of State Arts Agencies, March 2016 (from website)

Stein, Alan J., "[Seattle's 1 Percent for Art Program](#)," [HistoryLink.org](http://HistoryLink.org), October 18, 2013.

### Public Artists-in-Residence

Delgadillo, Natalie, "How Artists Are Helping Governments Reach Everyday People," *Governing: The States and Localities*, Dec. 2017, <http://www.governing.com/topics/mgmt/gov-springboard-for-the-arts-minnesota-ready-go.html>

Findell, Elizabeth, "Austin to 'embed' an artist in city departments," *American Statesmen*, January 5, 2017.

"Mayor Garcetti Announces Creative Catalyst Artist in Residence Program," Oct. 22, 2015 (from website)



“Mayor Walsh Announces Second Year of Boston’s Artist-in-Residence Program, Encourages Artists to Apply,” press release from Mayor’s Office, Boston, June 24, 2016.

Public Artists in Residence (program description), New York Department of Cultural Affairs, NYC (website), [http://www.nyc.gov/html/dcla/html/public\\_artists/pair.shtml](http://www.nyc.gov/html/dcla/html/public_artists/pair.shtml)

“Review of Municipal Artist-in-Residence Programs in Six U.S. Cities,” Bloomberg Associates, November 2017.

### **Space & Facilities**

*The CAP Report: 30 Ideas for the Creation, Activation & Preservation of Cultural Space*, Office of Arts & Culture, City of Seattle, May 2017.

Deaver, Teri “Affordable Artist Housing: Retaining and supporting California artists and creative workers,” ArtSpace, 2017.

Harder+Company Community Research, Status of Bay Area Nonprofit Space & Facilities, March 2016.

“Individual Artists Space Need Analysis – A Snapshot,” San Francisco Arts Commission, 2015  
[http://ww2.kqed.org/arts/wp-content/uploads/sites/2/2015/09/Individual-Artists-Space-Need-Analysis\\_FINAL.pdf](http://ww2.kqed.org/arts/wp-content/uploads/sites/2/2015/09/Individual-Artists-Space-Need-Analysis_FINAL.pdf)

LaVecchia, Olivia & Mitchell, Stacey, “Affordable Space: How Rising Commercial Rents Are Threatening Independent Businesses, and What Cities are Doing About It,” institute for Local Self-Reliance, April 2016.

*The Rainin Arts Real Estate Strategy: A collaborative strategy connecting resources in the community to the real estate needs of arts and cultural organizations*, The Kenneth Rainin Foundation, January 2017.

“Strategies for Protecting and Creating Arts & Culture Space in Oakland,” White Paper, prepared for the Mayor’s Artist Housing and Workspace Task Force, Spring 2016,  
<http://www2.oaklandnet.com/oakca1/groups/ceda/documents/agenda/oak062138.pdf>

“Top Three Strategies to Stem Artist Displacement,” memorandum, Mayor’s Artist Housing and Workspace Task Force, Dec. 23, 2015.

### **Oakland History & Context**

Anderson, Gene, *Legendary Locals of Oakland*, Arcadia Publishing (Charleston, SC), 2015.

Allen, Annalee, *Images of America: Selections from the Oakland Tribune Archives*, Arcadia Publishing (Charleston, SC), 2006.

Allen, Annalee; Wyckoff, Heidi, *Oakland Landmarks*, Oakland Landmarks.com, 2011.

Diversity: Non-English Speakers, 2015, DATA USA: Oakland, CA, [https://datausa.io/profile/geo/oakland-ca/#category\\_heritage](https://datausa.io/profile/geo/oakland-ca/#category_heritage)

Lazard, Dorothy, "African Americans Establish A Growing Community in Early Oakland, Oakland Public Library Blog, Feb. 7, 2018, <https://www.oaklandlibrary.org/blogs/from-main-library/african-americans-establish-growing-community-early-oakland>

Mahler, Jonathan, "Oakland, the Last Refuge of Radical America," *The New York Times Magazine*, Aug. 1, 2012, <https://www.nytimes.com/2012/08/05/magazine/oakland-occupy-movement.html>

"A Native Land: Oakland Pre-1852," The Planning History of Oakland, CA, <https://oaklandplanninghistory.weebly.com/early-history.html>

Oakland LocalWiki, <https://localwiki.org/oakland/>

Reed, Ishmael, *Blues City: A Walk in Oakland*, Crown Journeys, NY, 2003.

Self, Robert O., *American Babylon: Race and the Struggle for Postwar Oakland*, Princeton University Press, 2003.

### **City of Oakland Documents**

Area Specific Plans for: Downtown & Downtown Alternatives, Broadway-Valdez, West Oakland, City of Oakland (various dates).

*Cultural Funding Program FY 2001-2002* (guidelines), Craft & Cultural Arts, Office of the Mayor, City of Oakland (Jerry Brown, mayor).

*Cultural Funding Program Guide FY 2002-2003*, Craft & Cultural Arts, Office of the Mayor, City of Oakland (Jerry Brown, mayor).

*Cultural Funding Program Guide FY 2004-2005*, Cultural Arts & Marketing, Office of the City Manager, City of Oakland (Jerry Brown, mayor).

*Cultural Funding Program Descriptions & Guidelines* (current), Cultural Affairs Division, Economic and Workforce Development Department, Office of the City Administrator, City of Oakland.

Department of Transportation Strategic Plan, City of Oakland, circa 2016.

Downtown Oakland Specific Plan Equity Assessment documents (various).

Enabling Legislation:

- Oakland Arts Council (aka Cultural Affairs), established by Ordinance No. 9969 (Aug. 1980)
- Percent for Public Art (in Public Works), established by Ordinance No. 11086 (Feb. 1989)  
<http://www2.oaklandnet.com/oakca1/groups/ceda/documents/webcontent/dowd008923.pdf>

- Cultural Affairs Commission, established by Ordinance No. 11323 (May 1991); amended by Ordinance No. 11778 (March 1991)
- Transient Occupancy Tax, established by Ordinance No. 12061 (Feb. 1998), now codified in Oakland, CA Code of Ordinances, Title 4 – Revenue and Finance, Chapter 4.24  
[https://library.municode.com/ca/oakland/codes/code\\_of\\_ordinances?nodeId=TIT4REFI\\_CH4.24\\_TROCTA](https://library.municode.com/ca/oakland/codes/code_of_ordinances?nodeId=TIT4REFI_CH4.24_TROCTA)
- Department of Race and Equity, Oakland, CA Code of Ordinances, 2.29.170: City Agencies, Departments and Offices/Department of Race and Equity (2015)  
[https://library.municode.com/ca/oakland/codes/code\\_of\\_ordinances?nodeId=TIT2ADPE\\_CH2.2\\_9CIAGDEOF\\_2.29.170DERAEQ](https://library.municode.com/ca/oakland/codes/code_of_ordinances?nodeId=TIT2ADPE_CH2.2_9CIAGDEOF_2.29.170DERAEQ)
- Public Art In Private Development, established by Ordinance No. 13443, which repealed Ordinance No. 13275 (June 2017)

Oakland Department of Economic and Workforce Development, 2005-2015.

*The Oakland Strategic Plan*, Oakland-Sharing the Vision, Inc., 1992 (Elihu Harris, mayor).

*Oakland Youth Demographic Profile, Strategic Investment Plan 2016-19 Appendix*, prepared by Bright Research Group for the Oakland Fund for Children and Youth, May 2015,  
<http://www.ofcy.org/assets/Strategic-Plan/Strategic-Plan-2016-2019-Appendix-A-Oakland-Youth-Demographic-Profile.pdf>

*Open Proposals: Public Art Projects in Oakland 1991-1994*, Public Art Program, Cultural Arts Division, City of Oakland, 1995 (Elihu Harris, mayor).

*Spotlight on the Arts 2001*, Craft & Cultural Arts Department, Office of the Mayor, City of Oakland (Jerry Brown, mayor).

*Resilient Oakland: It takes a town to thrive*, City of Oakland, 2016.

*Workforce Development Strategic Plan, Program Years 2017-2020*, City of Oakland.

### **Contextual Data**

Data were drawn from sources including: Alameda County Homeless Census, Alameda County Office of Education, Americans for the Arts, Association of Bay Area Governments, CA Department of Education, DataArts, DATA USA, GuideStar, National Endowment for the Arts, Oakland Fund for Children and Youth, Pew Research Center, Public Policy Institute of California, the Urban Institute, and substantially from the US Census Bureau.

## **CULTURAL PLANNING PROCESS: INTERVIEWS/SMALL GROUP MEETINGS**

### **Community and Field Practitioners**

Renato Almanzor, East Oakland Building Health Communities  
Caron Atlas, Arts & Democracy; Naturally-Occurring Cultural Districts-NYC; CREATE NYC consultant  
Anyka Barber, Betti Ono Gallery; Oakland Creative Neighborhoods Coalition (OCNC)  
Jorge Blandón, Family Independence Initiative  
Katherin Canton, Arts for a Better Bay Area (ABBA); OCNC; Cultural Affairs Funding Advisory Committee  
Ada Chan, Association of Bay Area Governments (ABAG)  
David Dial, Orton Development  
Jennifer Easton, Bay Area Rapid Transit  
Randy Engstrom, Seattle Office of Arts & Culture  
Mark Everton/Natalie Alvanez/Ben Taylor, Visit Oakland  
Gloria Fangon-Hitz, Oakland Asian Cultural Center  
Lori Fogarty, OMCA  
Julie Fry, California Humanities  
Anne Huang, World Arts West (Oakland-based Immigrant Artists Mentoring Program)  
Lailan Sandra Huen, Chinatown Community Organizer  
David Keenan, Safer DIY Spaces  
Tracey Knuckles, Bloomberg Associates  
Hiroko Kurihara/Pam Dernham, Arts+Garage District  
Margaretta Lin, Ron Dellums Institute for Social Justice  
Dan Lindheim, Goldman School of Public Policy-UC Berkeley; Ron Dellums Institute for Social Justice  
Jeremy Liu, PolicyLink  
Charlie Long, Junction Properties  
Dwayne Marsh, Center for Social Inclusion/Race Forward  
Michael Morgan/ Steve Payne, Oakland East Bay Symphony  
Louise Music/Indi McCahey, Integrated Learning Department/Alameda County Office of Education  
Robert Ogilvie, SPUR  
Kalima Rose, PolicyLink  
Fillmore Rydeen, Visual Arts & Performing Arts /Oakland Unified School District  
Diane Sanchez, Arts & Culture Activist and Consultant  
Elena Serrano, Eastside Cultural Center; OCNC  
Anna Shneiderman, The Flight Deck; Ragged Wing Ensemble  
Joshua Simon, East Bay Asian Local Development Corporation  
Francesco Tena, Participatory Budgeting Project  
Karolyn Wong, Main Street Launch  
San San Wong, Barr Foundation, Boston cultural plan funder  
Tommy Wong, Civic Design Studio; Eastside Arts Alliance  
Tyese Wortham/Marlana Donehoo, Community Arts Stabilization Trust (CAST)

Plus, attendance at numerous arts- and culture-related group meetings and panels, performances, exhibitions, and festivals.

### **City of Oakland Staff**

Libby Schaaf, Mayor

Esailama Artry-Diouf, Cultural Affairs Division/Economic & Workforce Development Department

Annalee Allen, Cultural Affairs Division/Economic & Workforce Development Department

Sara Bedford, Human Services Department

Roberto Bedoya, Cultural Affairs Division/Economic & Workforce Development Department

José Corona, Equity & Strategic Partnerships/Office of the Mayor

Darlene Flynn, Race & Equity Department

Gerald Garzón, Library Services

Gilbert Gong, Lincoln Square Recreational Center/Parks, Recreation & Youth Development Department

Ricardo Huerta-Niño, Collective Impact/Office of the Mayor

Kelley Kahn, Arts Spaces/Office of the Mayor

Laura Kaminski, Strategic Planning Division/Planning & Building Department

Jacque Larrainzar, Race & Equity Department

Jim MacIlvaine, Cultural Affairs Division/Economic & Workforce Development Department

Ed Manasse, Strategic Planning Division/Planning & Building Department

Elizabeth O'Malley, cultural districts consultant to Councilmember McElhaney

Alicia Parker, Strategic Planning Division/Planning & Building Department

Denise Pate, Cultural Affairs Division/Economic & Workforce Development Department

Ryan Russo, Transportation Department

Mark Sawicki, Economic & Workforce Development Department

Joe Saxe, Cultural Affairs Division

Jamie Turbak, Library Services

Winifred Walters, Library Services

J. Nicholas Williams, Parks, Recreation & Youth Development Department

Joanna Winter, Strategic Planning Division/Planning & Building Department

Kristen Zaremba, Cultural Affairs Division/Economic & Workforce Development Department

### **City of Oakland Advisors/Consultants**

**Funding Advisory Committee:** Katherin Canton (Arts for a Better Bay Area/OCNC), Wayne Hazzard (Dancers' Group), Nicole Kyauk (East Bay Community Foundation), Barbara Mumby Huerta (SF Arts Commission), Jim Santi Owen (artist/educator), Shelley Trott (Kenneth Rainin Foundation), Amina Yee (museum professional)

**Public Art Advisory Committee** (partial): Bryan Cain (Atthowe Fine Arts Services), Allison Cummings (SF Arts Commission), Jennifer Kessler (SLATE contemporary), Evelyn Orantes (curator, OMCA)

### **Equity Team for the Downtown Oakland Specific Plan** (partial)

Antwi Akom, I-SEED/Streetwyze

Eric Arnold, writer/photographer

Gregory Hodge, Khepera Consulting Group

Kalima Rose, PolicyLink

Aekta Shah, I-SEED/Streetwyze

# Oakland's Arts and Cultural Economy

Alex Werth<sup>1</sup>  
May 4, 2018

## Summary

The City of Oakland's last economic impact report in the arts was provided by the national non-profit Americans for the Arts (AFTA) in 2010. At that time, AFTA polled 271 Oakland-based non-profits identified by the City. It received responses from 53, a capture rate of about 20%. But had all of the 271 non-profits responded, the picture of the city's Arts and Cultural Economy (ACE) still would've been quite incomplete. The reason is that Oakland's ACE is made up of a wide range of individuals and groups. It certainly includes arts and cultural non-profits, large and small. But it also includes an array of small businesses, growing companies, informal collectives, and organizations that use the arts to pursue social justice.

This report tries to remedy the conventional limits of the previous one by creating an expanded conception of the ACE universe; using multiple data sources to examine the economic impact of different parts of that universe; and, at the end, suggesting future avenues and methods of research to improve the picture even further. Here are some of the highlights:

- As of 2017, Oakland was home to **217 ACE non-profits**. Together, they poured over **\$83 million** into the local economy and hired **1,489 employees** on a full-time or part-time basis. In addition, among the 82 organizations for which more detailed data are available, they hired or engaged around **2,500 contractors and interns** and **2,200 volunteers** through their work. Those 82 organizations also served over **800,000 audience members**. While admirable, this was significantly less than similar organizations in Berkeley, implying that Oakland's non-profits have an opportunity to expand their share of regional arts audiences.
- The expenditures of these organizations and their audiences created an estimated additional **3,672 full-time equivalent (FTE) employees** and **\$80 million in household income** in non-arts sectors as a result of indirect economic impacts. They also generated an estimated **\$4.1 and \$6 million in City and State taxes**, respectively.
- Beyond the non-profit sector, the city was home to **1,055 ACE businesses** across a range of artistic disciplines, amounting to **4.8% of all firms citywide**. These businesses produced **\$390 million in gross sales** and hired **4,065 employees** on a

---

<sup>1</sup> Alex Werth is a DJ, curator, and doctoral candidate in Geography at UC Berkeley. He served as the research analyst for the Oakland Cultural Plan. He would like to thank Roberto Bedoya and Vanessa Whang of the Cultural Plan Team for their guidance; Marisa Raya of the Economic and Workforce Development Department for her careful feedback; and Ted Russell of the Kenneth Rainin Foundation, Vanessa Camarena-Arredondo of the Akonadi Foundation, Cheryl Parker of The Urban Explorer, and Nicholas Crosson of DataArts for their assistance in gathering the data for this report.

full-time or part-time basis, making them an even greater employer of arts-related workers than local non-profits.

- Between the for-profit and the non-profit sectors combined, the city's ACE directly employed over **5,554 full-time or part-time workers**.
- The city was also home to over **35 additional community-serving organizations** that either operate as informal collectives or non-conventional businesses. Many of them have a significant impact on Oakland's identity as a place that supports a unique and vital union of cultural creativity and social justice, making this a key area of future research.



### The Arts and Cultural Economy (ACE)

Oakland's Arts and Cultural Economy (ACE) is extensive, eclectic, and evolving. It's woven into every neighborhood and commercial corridor, leaving no part of the city or its communities untouched. It deliberates in the boardrooms of high rises. It toils in dimly lit studios and warehouses. It pops up in shoe stores and storefronts. It takes to the streets. It tags, tattoos, and transforms the skin of local residents and liquor stores alike. It sweats its prayers amidst the flashing lights and fancy cocktails of bars and nightclubs. It's commercial and communal, traditional and cutting-edge, refined and radical. It's none-of-the above. It's non-binary.

It puts Oaklanders to work. It beckons them to open their minds and their hearts. Often their wallets, too. It teaches their children. It designs, decorates, and operates the spaces of the city. Then it fills them with sights, sounds, smells, and experiences. It's the Bottoms and the Uptown, the most historic Town Biz, the newest New Oakland. At best, it's a bridge. Bringing the margins to the center. Creating means for social, cultural, and economic self-determination in the city's most disinvested neighborhoods.

The Oakland Cultural Plan thus calls for a portrait of local economic activity as varied as the ACE itself. For the purposes of data collection and analysis, we've broken the universe of the ACE down into four categories:

1. Businesses: For-profit firms that conduct arts and cultural activities.
2. DataArts Non-Profits: Non-profit organizations that produce and present arts and cultural work, for which DataArts Cultural Data Profiles are available.
3. Other Non-Profits: Non-profits for which DataArts Cultural Data Profiles aren't available.
4. Informal Groups: Small businesses and informal collectives that produce and present community-serving arts and cultural work, like those in Categories 2 and 3, but that aren't incorporated as non-profits.

These categories share many things in common with one another. Categories 2 and 3, for example, both consist of non-profit organizations, while there are businesses in both Categories 1 and 4. But we've chosen to sub-divide the ACE into these four groups in order to reflect differences in data collection. There's no single data source with information on all segments of the ACE. DataArts, for instance, has detailed data on 82 ACE non-profits in Oakland. But to stop there would be to miss the other 135 otherwise similar and no less important organizations identified through this Plan. So we've had to gather and analyze data from a range of different sources—each of which comes with its own strengths and weaknesses, allowing certain forms of analysis, but precluding others. This approach allows for an overall analysis that is at once *relatively comprehensive* and *internally incommensurable*. In other words, since there are variations in the data across each segment of the ACE, the economic impact of each segment is measured differently, as well. And this means that we cannot simply add or compare the data across categories. Rather, each category must be viewed through a distinct lens as a unique, but nonetheless

important, part of the whole. This report now discusses each of these categories in turn, using numerical data for Categories 1-3 and anecdotal data for Category 4.

But first, it should be noted that the ACE also consists of a significant number of self-employed artists. These individuals are in part captured by Categories 1-4; some are incorporated as businesses (Category 1), while others may be employed temporarily or part-time by non-profits that hire artists to work on a particular program, performance, or campaign (Categories 2-3). Still, there's no reliable and readily available data source on the economic activities and social traits of individual artists at the city level. We discuss some potential avenues to and caveats about data collection on this segment of the ACE at the end of this report.

### Category 1: Businesses

This category consists of for-profit firms that conduct arts and cultural activities in Oakland. This includes businesses involved in the production, sale, and presentation of creative work across the full spectrum of artistic media or disciplines, including:

- Visual arts
- Performing arts
- Literary arts
- Music and entertainment
- Film and broadcasting
- Cultural institutions
- Design

Each of these disciplines is composed of several sub-categories as defined by the North American Industry Classification System (NAICS). NAICS is a tool for grouping businesses, workers, and activities according to the types of economic practices in which they're involved (e.g. designing websites versus selling cars versus tending to the sick). It's used by most U.S. government agencies. All across the country, cities and scholars have used NAICS codes to devise various definitions of the Arts and Cultural Economy. For the Cultural Plan, we compared the definitions used by three well-regarded studies and asked: *Do these definitions reflect arts and cultural activities in Oakland?* We then came up with our own grouping of NAICS codes that balance standard definitions of the ACE with those activities that are particular to Oakland. In the process, we consulted:

- Ann Markusen et al. 2008. Defining the creative economy: Industry and occupational approaches. *Economic Development Quarterly*, 22(1), pp. 24-45.
- City of San Antonio. 2011. *San Antonio Creative Industry Report: Economic Impact and Significance*.
- Americans for the Arts. 2016. *National Arts Index 2016: An Annual Measure of the Vitality of Arts and Culture in the United States: 2002-2013*.

The following table shows the activities included in our definition of the universe of ACE businesses. On the left are the NAICS codes included in this report, grouped by artistic discipline. Next, for the purposes of comparison, the three columns on the right show which of these codes are included in the definitions used by the studies consulted.

**Table 1: Definition of Disciplines, ACE Businesses by NAICS Codes**

Oakland Cultural Plan	Markusen et al.	San Antonio	AFTA
<b>Visual Arts</b>			
323111 Commercial printing (except screen and book)	X	X	
323113 Commercial screen printing	X	X	
323120 Support activities for printing	X	X	
339911 Jewelry and silverware manufacturing	X		X
339940 Office supplies (except paper) manufacturing	X		X
423410 Photographic equipment and supplies merchant wholesalers	X		X
423940 Jewelry, watch, precious stone, and precious metal merchant wholesalers	X		
443130 Camera and photographic supplies stores	X	X	X
451130 Sewing, needlework, and piece goods stores	X		
448310 Jewelry stores	X		
453920 Art dealers	X	X	X
541921 Photography studios, portrait	X	X	X
541922 Commercial photography	X	X	X
711510 Independent artists, writers, and performers*	X	X	X
812921 Photofinishing laboratories (except one-hour)	X	X	
<b>Performing Arts</b>			
611610 Fine arts schools	X	X	X
711110 Theater companies and dinner theaters	X	X	X
711120 Dance companies	X	X	X
711190 Other performing arts companies	X	X	X
711510 Independent artists, writers, and performers*	X	X	X
<b>Literary Arts</b>			
323117 Book printing	X	X	
424920 Book, periodical, and newspaper merchant wholesalers	X		
451211 Book stores	X		X
511110 Newspaper publishers	X	X	
511120 Periodical publishers	X	X	
511130 Book publishers	X	X	X
511199 All other publishers	X	X	
711510 Independent artists, writers, and performers*	X	X	X

\*Disaggregated by discipline

**Table 1 (cont.): Definition of Disciplines, ACE Businesses by NAICS Codes**

Oakland Cultural Plan	Markusen et al.	San Antonio	AFTA
<b>Music &amp; Entertainment</b>			
334612 Software and other prerecorded compact disc, tape, and record reproducing	X		X
339992 Musical instrument manufacturing	X		X
451220 Prerecorded tape, compact disc, and record stores	X		X
451140 Musical instrument and supplies stores	X	X	X
512230 Music publishers	X	X	X
512240 Sound recording studios	X	X	X
512250 Record production and distribution	X	X	X
512290 Other sound recording industries	X	X	X
711130 Musical groups and artists	X	X	X
71131 Promoters of performing arts, sports, and similar events with facilities		X	
71132 Promoters of performing arts, sports, and similar events without facilities		X	
711410 Agents/managers for artists, athletes, entertainers, and other public figures			
711510 Independent artists, writers, and performers*	X	X	X
722410 Drinking places			
<b>Film &amp; Broadcasting</b>			
512110 Motion picture and video production	X	X	X
512120 Motion picture and video distribution	X	X	X
512131 Motion picture theaters (except drive-ins)	X	X	X
512132 Drive-in motion picture theaters	X	X	X
512191 Teleproduction and other postproduction services	X	X	X
512199 Other motion picture and video industries	X	X	X
515111 Radio networks	X	X	X
515112 Radio stations	X	X	X
515120 Television broadcasting	X	X	X
515210 Cable and other subscription programming	X	X	
519130 Internet publishing and broadcasting	X	X	
532230 Video tape and disc rental	X		X

\*Disaggregated by discipline

**Table 1 (cont.): Definition of Disciplines, ACE Businesses by NAICS Codes**

Oakland Cultural Plan	Markusen et al.	San Antonio	AFTA
<b>Cultural Institutions</b>			
519120 Libraries and archives	X	X	X
712110 Museums	X	X	X
712120 Historical sites	X	X	X
712130 Zoos and botanical gardens	X	X	X
<b>Design</b>			
541310 Architectural services	X	X	X
541320 Landscape architectural services	X	X	
541410 Interior design services	X	X	X
541420 Industrial design services	X	X	
541430 Graphic design services	X	X	X
541490 Other specialized design services (fashion)	X	X	X
541810 Advertising agencies	X	X	X

Source: Oakland Cultural Plan

With these definitions, we collected data on the relevant businesses in Oakland using EconoVue, a service that maps businesses according to location and NAICS code. EconoVue is built on data from Dun & Bradstreet (D&B), a company that tracks the economic performance of private-sector firms. In particular, we used these data to focus on gross sales and employment. The data, which are annualized, are approximate to the year 2017. Before we proceed to the findings, three caveats are in order.

First, D&B estimates that the businesses in its database account for 99% of U.S. GDP, making it one of the most comprehensive sources of information on private-sector activity. But a review of their listings of the firms that make up Oakland’s ACE reveals that some relevant local businesses are missing from their database.<sup>2</sup> This means that the figures below represent an *underestimation* of the total volume of private-sector activity in the city’s ACE. In addition, we removed two businesses—Pandora and the Tribune<sup>3</sup>—from the dataset. In general, broadcasting and newspaper publishing are part of the ACE. But the volumes of sales and employees for these two companies were so much greater than most of the other ones that we decided to set them aside so as to not distort the picture of the remaining firms. In particular, Pandora was listed with over \$1.3 billion in gross sales and 2,200 employees worldwide, while the Tribune was listed with over \$23

<sup>2</sup> According to an email communication with D&B, the company requires at least three different cross-referenced information sources to include a business in their database. The first is usually a business registration document, while the corroborating ones typically include records of credit transactions conducted in the business’s name. Since many small businesses, however, conduct their transactions in cash or with a credit card in the owner’s name, such businesses are prone to fall through the cracks.

<sup>3</sup> The company is listed as the Oakland Tribune, even though it has since become folded into the East Bay Times.

million in sales and 800 employees. Third, the D&B data didn't capture some cutting edge art and music tech firms like VSCO, Bandcamp, and Rockbot. This is likely because their hybrid position in between traditional industries makes them more difficult to recognize as ACE versus tech businesses. But it means that, again, the figures below represent a conservative estimate of the scale of Oakland's ACE businesses. Still, it's important to recognize the influence of these companies on Oakland's ACE growth.

**Table 2: Number of Firms by Discipline, ACE Businesses (2017)**

<b>Discipline</b>	<b>Firms</b>	<b>% Total</b>
Visual Arts	277	26.3%
Performing Arts	41	3.9%
Literary Arts	90	8.5%
Music & Entertainment	195	18.5%
Film & Broadcasting	150	14.2%
Cultural Institutions	14	1.3%
Design	288	27.3%
<b>ACE Businesses</b>	<b>1,055</b>	<b>100.0%</b>
<b>All Businesses</b>	<b>22,122</b>	<b>N/A</b>

Source: EconoVue/Dun & Bradstreet

In total, Oakland was home to 1,055 ACE businesses in 2017, amounting to 4.8% of all of the firms in the city. The largest disciplines by the number of individual firms were Design (288, 27.3% of total) and Visual Arts (277, 26.3%). The total number of firms in the city (22,122) is based on the total number of Oakland-based firms listed in the D&B database.



**Table 3: Number of Employees<sup>4</sup> by Discipline, ACE Businesses (2017)**

Discipline	Employees			
	Employees	% Total	Average	Median
Visual Arts	567	13.9%	2.05	1.00
Performing Arts	93	2.3%	2.27	1.00
Literary Arts	603	14.8%	6.70	2.00
Music & Entertainment	562	13.8%	2.88	2.00
Film & Broadcasting	770	18.9%	5.13	2.00
Cultural Institutions	108	2.7%	7.71	2.00
Design	1,362	33.5%	4.73	2.00
<b>ACE Businesses</b>	<b>4,065</b>	<b>100.0%</b>	<b>3.85</b>	<b>N/A</b>
<b>All Businesses</b>	<b>200,798</b>	<b>N/A</b>	<b>9.08</b>	<b>N/A</b>

Source: EconoVue/Dun & Bradstreet

In total, these firms employed 4,065 people on a full-time or part-time basis, amounting to 2.0% of all of the private-sector jobs in the city. In other words, ACE businesses represent a greater share of firms (4.8%) than jobs (2.0%) citywide. This is reflected in the fact that ACE businesses tend to be much smaller (3.86 employees/firm, on average) than private-sector businesses in general (9.08 employees/firm). This is likely because ACE workers and activities tend to be less valued in commercial markets than other elements of the private sector. However, there's significant variation across disciplines. First, the market valuation of ACE activities tends to be lower the closer one gets to the process of artistic production (e.g., illustrators, writers, and choreographers) than artistic distribution and sales (e.g., publishers and broadcasters). Second, the valuation of certain practices, such as live music and dance, is limited by the fact that the marketable product is limited to one-of-a-kind works that are rooted in the embodiment of individual artists. Other practices, however, such as commercial film and photography, are based in mechanical and even electronic reproduction, and thus aren't limited in the same way. And third, certain activities, such as visual art, tend to be individualized, while others, such as architectural design and publishing, tend to involve teamwork among employees with a range of different specialties. So, it's unsurprising that, among the different disciplines, the largest ones by number of employees are Design (1,362, 33.5% of total) and Literary Arts (603, 14.8% of total), which includes newspaper, magazine, and book publishers. Similarly, the largest firms, by average number of employees, are found in Literary Arts (6.70 employees/firm), Film and Broadcasting (5.13 employees/firm), and Design (4.73 employees/firm). (Note: The discipline of Cultural Institutions has been largely excluded from this discussion because its figures are distorted by the small number of firms and, as a result, the outsized impact of the Oakland Zoo.) The total number of employees in the city (200,798) is based on the aggregate employees for all of the Oakland-based firms listed in the D&B database.

<sup>4</sup> According to an email communication with D&B, these figures represent a sum of full-time and part-time employees. The two can't be disaggregated.

**Table 4: Gross Sales by Discipline, ACE Businesses (2017)**

Discipline	Sales			
	Gross Sales	% Total	Average	Median
Visual Arts	\$49,872,592	12.8%	\$180,045	\$62,096
Performing Arts	\$3,234,701	0.8%	\$78,895	\$50,000
Literary Arts	\$64,292,950	16.5%	\$714,366	\$106,879
Music & Entertainment	\$24,679,753	6.3%	\$126,563	\$77,859
Film & Broadcasting	\$55,872,851	14.3%	\$372,486	\$82,567
Cultural Institutions	\$22,787,692	5.8%	\$1,627,692	\$86,427
Design	\$169,841,237	43.5%	\$589,727	\$111,842
<b>ACE Businesses</b>	<b>\$390,581,776</b>	<b>100.0%</b>	<b>\$370,220</b>	<b>N/A</b>

Source: EconoVue/Dun & Bradstreet

The annual volume of gross sales for Oakland's ACE businesses amounted to over \$390 million. Once again, the greatest volume of sales was in Design (around \$170 million, 43.5% of total) and Literary Arts (\$64 million, 16.5% of total) while the smallest was in Performing Arts (\$3 million, 0.8% of total). Therefore, while there was an evident disparity between the largest and smallest disciplines across all of these metrics, the greatest disparity occurred in the realm of sales (versus either the number of firms or employees). Indeed, the median sales of businesses in Design (around \$112,000) and Literary Arts (\$107,000) far surpassed those in Visual Arts (\$62,000) and Performing Arts (\$50,000).<sup>5</sup>

**Table 5: Productivity by Discipline, ACE Businesses (2017)**

Discipline	Sales/Employee
Visual Arts	\$87,959
Performing Arts	\$34,782
Literary Arts	\$106,622
Music & Entertainment	\$43,914
Film & Broadcasting	\$72,562
Cultural Institutions	\$210,997
Design	\$124,700
<b>ACE Businesses</b>	<b>\$96,084</b>

Source: EconoVue/Dun & Bradstreet

<sup>5</sup> Unlike firms and employees, the aggregate gross sales for all of the private-sector businesses in Oakland is not available through D&B because, for firms with multiple locations, D&B assigns all of the sales from their various branches to the headquarters, rather than breaking it down by city.

On average, Oakland's ACE businesses generated \$96,000 worth of sales per employee. As expected, the highest rates of productivity were found in Design (around \$125,000 sales/employee) and Literary Arts (\$107,000 sales/employee) while the lowest were found in Music and Entertainment (\$44,000 sales/employee) and Performing Arts (\$35,000 sales/employee). (Again, Cultural Institutions have been excluded from this discussion for the reasons given above.) Interestingly, while Music and Entertainment performed well in terms of overall employment (13.8% of total), it performed far worse in terms of gross sales (6.3% of total), making it one of the "least productive" disciplines on a sales/employee basis. This implies that, while a good number of Oaklanders work in music and nightlife, their sales—and also likely their earnings—are lower than average.

In sum, while a substantial number of businesses in Oakland are engaged in the ACE, they tend to be much smaller than average in terms of the number of people they employ. But there are significant disparities across different disciplines. On the whole, Design—which encompasses architecture, landscape, interior, industrial, graphic, and fashion design—performs the best across most measures. This is likely due to the fact that such activities are professional services tied to more capitalized sectors of the local and non-local economies, such as construction, real-estate development, and advertising. The same is true, albeit to a lesser degree, for Literary Arts. While this category includes authors and neighborhood-serving bookstores, neither of which are known to make a lot of money, it also includes mid-to-large-scale publishers—such as Sunset Magazine, East Bay Express, and University of California Press—which serve the region and beyond.

On the other hand, disciplines such as Visual Arts, Performing Arts, and Music and Entertainment, which are more tied to local expression than large-scale commercial markets, tend to generate more jobs than they do sales. This implies that compensation and profit tend to be lower in these fields than more commercialized ones. While demographic data on employees in each of these disciplines aren't available, it's quite likely that activities like design, publishing, and broadcasting, which tend to take place within larger companies, require more formal or graduate-level training. This makes the higher value jobs within the ACE less accessible to people and communities that suffer economic and educational inequalities than lower value ones, such as being a musician, dancer, photographer, or nightclub promoter.

At the same time, the racial/ethnic disparities in the ACE may be less extreme than in other sectors of the Oakland economy, making it all the more worthwhile to take an equity-based investment strategy in this sector as a way to promote more social equity citywide. The U.S. Census Bureau has released data (current to 2012) on the number and revenues of firms by the race/ethnicity of their owners. The data are aggregated at the 2-digit NAICS level. This means that, while they can't be used to analyze patterns at the level of the artistic discipline, they can be used to compare the Arts, Entertainment, and Recreation sector to other broad sectors of the Oakland economy. These data show that, while only 40% of local firms were owned by non-Latino Whites, they earned more than 66% of total revenue. In other words, even though they were in the minority by number, White-owned firms captured a majority of the business in the city. This disparity played out across almost every sector of the economy. (It was most extreme in the construction

sector, where non-Latino Whites owned around 30% of the firms but earned 95% of the revenue.) Interestingly, however, Arts, Entertainment, and Recreation was only one of two sectors in which the pattern was reversed. Here, the share of firms and revenues for non-Latino Whites was proportionally stable across the two measures (at 56%). Black-owned firms, on the other hand, made up only 20% of the businesses but 29% of the revenues—making Arts, Entertainment, and Recreation the only sector in which the revenues of Black-owned businesses were proportionally greater than the number of firms.<sup>6</sup> *This implies that, given the current structure of the city’s economy, this sector is unique in its ability to distribute economic benefits to entrepreneurs of color that are on par with, or even superior to, those captured by non-Latino Whites.*

### Category 2: DataArts Non-Profits

The next two categories, which consist of non-profit organizations, contain many of the longstanding and community-serving outfits most often identified with Oakland’s cultural landscape. By and large, these organizations aren’t funded by sales, as with the businesses in Category 1, but rather by grants and donations provided by public, private, and philanthropic agencies. Despite these differences, however, non-profits still have a major economic impact as they buy, rent, and renovate space; employ artists, designers, curators, and administrators; consume local goods and services; and so on. But compared to the private sector, data on the economic activities of local non-profits are collected far less systematically. Hence, as discussed above, we’ve chosen to combine data on non-profits from multiple sources. The first is DataArts.

DataArts is a national organization that collects in-depth information on arts and cultural non-profits through an online survey. The intention is to create a standardized means of reporting for organizations that apply for grants from foundations and public agencies. Indeed, many grantmakers now require that applicants create what’s called a Cultural Data Profile (CDP) through DataArts. In Oakland, CDPs are available for 82 non-profit organizations that have applied to major grantmakers. These organizations tend to be older and more formalized, as winning large grants can aid in securing groups over the long term, and *vice versa*. But there are many other non-profits—at least 135, that we’ve identified—that contribute to the city’s cultural economy and landscape, but that don’t have CDPs. Therefore, we’ve split the analysis of the economic impact of non-profit organizations into two categories, depending on whether or not DataArts CDPs are available.

In this section, Oakland’s DataArts non-profits are compared to those in Berkeley and Alameda County as a whole. As in Oakland, the list of non-profits elsewhere in the County is incomplete. But by limiting the analysis in this section to those organizations for which DataArts CDPs *are* available, we can get a sense for how the ACE non-profit sector in Oakland compares to neighboring cities. In addition, since these geographies differ by size, most of the data are broken down per capita in order to allow for a more meaningful comparison. The population numbers are taken from the Census Bureau’s

---

<sup>6</sup> All figures are based on the 2012 U.S. Census Survey of Business Owners.

American Community Survey estimates from 2016. The vintage of the CDP data, on the other hand, isn't exact. Since some non-profits complete the DataArts survey every year, while others do so sporadically, we collected all of the CDPs for the region between 2014 and 2016. Then, we went through and removed duplicates, selecting the most recent year for all of the non-profits that appear in the database. The following figures thus represent an estimate for the period from 2014-2016.

**Table 6: Population, Oakland vs. Other Geographies (2016)**

Geography	Population
Oakland	419,987
Berkeley	121,241
Other AC Cities	1,106,476
<b>Alameda County</b>	<b>1,647,704</b>

Source: U.S. Census Bureau

**Table 7: Number of Organizations by Budget Size, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

Budget Size	Oakland		Berkeley	
	Number	% Total	Number	% Total
Under \$250,000	49	59.8%	15	35.7%
\$250,000-\$1,000,000	23	28.0%	12	28.6%
\$1,000,000-\$5,000,000	9	11.0%	10	23.8%
\$5,000,000-\$10,000,000	0	0.0%	3	7.1%
Over \$10,000,000	1	1.2%	2	4.8%
<b>Total</b>	<b>82</b>	<b>100.0%</b>	<b>42</b>	<b>100.0%</b>

Budget Size	Alameda County	
	Number	% Total
Under \$250,000	68	50.0%
\$250,000-\$1,000,000	40	29.4%
\$1,000,000-\$5,000,000	21	15.4%
\$5,000,000-\$10,000,000	3	2.2%
Over \$10,000,000	4	2.9%
<b>Total</b>	<b>136</b>	<b>100.0%</b>

Source: DataArts

Oakland had the largest number of DataArts non-profits in the County (82, 60.3% of total). It had almost twice as many as Berkeley (42, 30.9% of total). But with roughly one quarter the population, Berkeley had a higher rate per capita than Oakland. There were relatively few organizations in Alameda County outside of these two cultural hubs (12, 8.8% of total), with groups scattered across Alameda, Emeryville, San Leandro, and so

on. This means that, with just one third of the population, Oakland and Berkeley were home to nearly all of the County's major ACE non-profits. While this is typical of more historic cities with large social- and human-service sectors, it means that *Oakland and Berkeley provide cultural resources to individuals and communities well beyond their borders*. The impacts of Oakland's non-profit cultural organizations—whether they're thriving or suffering from displacement—thus reverberate at a regional level.

The majority of Oakland's DataArts non-profits (59.8%) had annual budgets of \$250,000 or less. This represented a greater share than at the County level (50.0%) and a significantly greater share than in Berkeley (35.7%). Oakland had only 10 DataArts non-profits with budgets over \$1 million (12.2% of total), while Berkeley had 15 (35.7% of total). With organizations like the Berkeley Repertory Theatre, California Shakespeare Theater, and Freight & Salvage, Berkeley was home to over half of the organizations in Alameda County with budgets over \$1 million. Oakland, on the other hand, was home to Bay Area Children's Theater, California Humanities, Community Works West, Creative Growth Art Center, Destiny Arts Center, East Bay Performing Arts/Oakland Symphony, Project Bandaloop, the Crucible, the Oakland Museum of California, and Youth Radio.

**Table 8: Revenue by Source, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

	<b>Oakland</b>			<b>Berkeley</b>		
<b>Revenue</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>
Operating Income - Program	\$21,031,138	38.7%	\$50.08	\$39,243,406	43.5%	\$323.68
Operating Income - Non-Program	\$1,931,996	3.6%	\$4.60	\$6,310,685	7.0%	\$52.05
Investment Income	\$465,838	0.9%	\$1.11	\$2,860,933	3.2%	\$23.60
<i><b>Total Earned Income</b></i>	<i><b>\$23,428,972</b></i>	<i><b>43.1%</b></i>	<i><b>\$55.78</b></i>	<i><b>\$48,415,024</b></i>	<i><b>53.7%</b></i>	<i><b>\$399.33</b></i>
Donations - Board	\$927,731	1.7%	\$2.21	\$4,363,385	4.8%	\$35.99
Donations - Individual	\$7,443,609	13.7%	\$17.72	\$10,629,662	11.8%	\$87.67
Donations - Corporate	\$1,221,068	2.2%	\$2.91	\$3,759,667	4.2%	\$31.01
Grants - Foundation	\$10,379,274	19.1%	\$24.71	\$8,321,952	9.2%	\$68.64
Grants - City	\$3,205,982	5.9%	\$7.63	\$298,087	0.3%	\$2.46
Grants - County	\$701,603	1.3%	\$1.67	\$22,100	0.0%	\$0.18
Grants - Tribal	\$4,500	0.0%	\$0.01	\$0	0.0%	\$0.00
Grants - State	\$974,303	1.8%	\$2.32	\$426,519	0.5%	\$3.52
Grants - Federal	\$3,468,074	6.4%	\$8.26	\$959,049	1.1%	\$7.91
<i><b>Total Contributed Income</b></i>	<i><b>\$28,326,144</b></i>	<i><b>52.1%</b></i>	<i><b>\$67.45</b></i>	<i><b>\$28,780,421</b></i>	<i><b>31.9%</b></i>	<i><b>\$237.38</b></i>
<i><b>Other Income</b></i>	<i><b>\$2,597,461</b></i>	<i><b>4.8%</b></i>	<i><b>\$6.18</b></i>	<i><b>\$12,987,287</b></i>	<i><b>14.4%</b></i>	<i><b>\$107.12</b></i>
<b>Total</b>	<b>\$54,352,577</b>	<b>100.0%</b>	<b>\$129.41</b>	<b>\$90,182,732</b>	<b>100.0%</b>	<b>\$743.83</b>
<b>Average</b>	<b>\$662,836</b>	<b>N/A</b>	<b>N/A</b>	<b>\$2,147,208</b>	<b>N/A</b>	<b>N/A</b>
<b>Median</b>	<b>\$187,224</b>	<b>N/A</b>	<b>N/A</b>	<b>\$482,334</b>	<b>N/A</b>	<b>N/A</b>



**Table 8 (cont.): Revenue by Source, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

	<b>Alameda County</b>		
<b>Revenue</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>
Operating Income - Program	\$62,058,543	40.6%	\$37.66
Operating Income - Non-Program	\$9,079,677	5.9%	\$5.51
Investment Income	\$3,339,630	2.2%	\$2.03
<i><b>Total Earned Income</b></i>	<i><b>\$74,477,850</b></i>	<i><b>48.7%</b></i>	<i><b>\$45.20</b></i>
Donations - Board	\$5,438,170	3.6%	\$3.30
Donations - Individual	\$20,640,138	13.5%	\$12.53
Donations - Corporate	\$5,539,108	3.6%	\$3.36
Grants - Foundation	\$19,192,925	12.6%	\$11.65
Grants - City	\$3,524,061	2.3%	\$2.14
Grants - County	\$1,248,435	0.8%	\$0.76
Grants - Tribal	\$4,500	0.0%	\$0.00
Grants - State	\$1,431,397	0.9%	\$0.87
Grants - Federal	\$4,826,066	3.2%	\$2.93
<i><b>Total Contributed Income</b></i>	<i><b>\$61,844,800</b></i>	<i><b>40.5%</b></i>	<i><b>\$37.53</b></i>
<i><b>Other Income</b></i>	<i><b>\$16,475,997</b></i>	<i><b>10.8%</b></i>	<i><b>\$10.00</b></i>
<b>Total</b>	<b>\$152,798,647</b>	<b>100.0%</b>	<b>\$92.73</b>
<b>Average</b>	<b>\$1,123,519</b>	<b>N/A</b>	<b>N/A</b>
<b>Median</b>	<b>N/A</b>	<b>N/A</b>	<b>N/A</b>

Source: DataArts

With earned and contributed income combined, Oakland's DataArts non-profits received around \$54 million in revenue (\$129 per capita). While this was above average compared to the County (\$93 per capita), it was significantly less than Berkeley on both a gross (around \$90 million) and per capita (\$744) basis. Indeed, with under 10% of the population, Berkeley's non-profits received more than half of all of the revenue going to DataArts groups in the County.

DataArts provides a detailed breakdown of revenue by source. This reveals that Oakland's non-profits tend to be more dependent on public sources of funding than those in Berkeley or Alameda County as a whole. Oakland outpaced Berkeley in terms of both gross and per capita funding across nearly all of the categories of public-sector support. In particular, Oakland-based organizations received far more in City funding (around \$3.2 million) than those in Berkeley (around \$300,000). Oakland-based groups also received around half of all the funding (around \$10 million) from non-profit foundations in the County. Still, at around \$8.3 million, Berkeley-based groups weren't far behind. This means that, per capita, Berkeley actually received far more in foundation funding (\$69) than Oakland (\$25). Berkeley also showed a significant advantage with regard to earned revenue, e.g., operating and investment income, and private contributed income, e.g., donations from individuals, board members, and corporations. This may reflect the fact that Berkeley is, on average, more affluent than Oakland. But it also likely reflects the fact that its non-profit cultural sector is more aligned with the tastes and experiences of well-to-do residents and corporations. Oakland, on the other hand, features non-profits that tend to serve communities of color and other marginalized groups, often with a focus on social justice. These are communities that, while extremely rich in cultural resources, don't have a lot of surplus income or wealth to donate to non-profit organizations. This also likely explains the disparities in operating income, as the communities served by the non-profit cultural sector in Oakland cannot pay as much for programming as the ones in Berkeley.

**Table 9: Expenditures by Type, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

	<b>Oakland</b>			<b>Berkeley</b>		
<b>Expenditures</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>
Personnel	\$36,115,864	66.3%	\$85.99	\$51,968,196	62.1%	\$428.64
Non-Personnel	\$18,341,630	33.7%	\$43.67	\$31,715,888	37.9%	\$261.59
<b>Total</b>	<b>\$54,457,494</b>	<b>100.0%</b>	<b>\$129.66</b>	<b>\$83,684,084</b>	<b>100.0%</b>	<b>\$690.23</b>
<b>Average</b>	<b>\$664,116</b>	<b>N/A</b>	<b>N/A</b>	<b>\$1,992,478</b>	<b>N/A</b>	<b>N/A</b>
<b>Median</b>	<b>\$128,945</b>	<b>N/A</b>	<b>N/A</b>	<b>\$514,740</b>	<b>N/A</b>	<b>N/A</b>

	<b>Alameda County</b>		
<b>Expenditures</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>
Personnel	\$92,376,059	58.1%	\$56.06
Non-Personnel	\$66,697,291	41.9%	\$40.48
<b>Total</b>	<b>\$159,073,350</b>	<b>100.0%</b>	<b>\$96.54</b>
<b>Average</b>	<b>\$1,169,657</b>	<b>N/A</b>	<b>N/A</b>
<b>Median</b>	<b>N/A</b>	<b>N/A</b>	<b>N/A</b>

Source: DataArts

This interpretation is further supported by the data on organizational expenditures. On the whole, Oakland's DataArts non-profits dedicated a greater share of their resources to workers (66.3%) than those in either Berkeley (62.1%) or Alameda County (58.1%).

In total, Oakland's DataArts non-profits were staffed by nearly 6,500 individuals, including full-time and part-time employees, contractors, interns, volunteers, and board members (see Table 10 below). Nearly 3,300 of them (50.9% of total) were paid. But only a small number of them (453, 7.0% of total) were employed on a full-time basis. Berkeley's non-profits, on the other hand, engaged more paid and unpaid staff. But a greater percentage of them were part-time, meaning that the city had fewer full-time employees (372, 4.5% of total) than Oakland.

**Table 10: Paid & Unpaid Staff, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

	Oakland			Berkeley		
<b>Paid &amp; Unpaid Staff</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>
Full Time Employees	453	7.0%	0.00	372	4.5%	0.00
Part Time Employees	700	10.8%	0.00	1,210	14.6%	0.01
Contractors	2,136	33.0%	0.01	2,077	25.1%	0.02
<i>Total Paid Staff</i>	<i>3,289</i>	<i>50.9%</i>	<i>0.01</i>	<i>3,659</i>	<i>44.3%</i>	<i>0.03</i>
Interns	368	5.7%	0.00	133	1.6%	0.00
Volunteers	2,217	34.3%	0.01	3,988	48.2%	0.03
Board Members	590	9.1%	0.00	487	5.9%	0.00
<i>Total Unpaid Staff</i>	<i>3,175</i>	<i>49.1%</i>	<i>0.01</i>	<i>4,608</i>	<i>55.7%</i>	<i>0.04</i>
<b>Total</b>	<b>6,464</b>	<b>100.0%</b>	<b>0.02</b>	<b>8,267</b>	<b>100.0%</b>	<b>0.07</b>

	Alameda County		
<b>Paid &amp; Unpaid Staff</b>	<b>Number</b>	<b>% Total</b>	<b>Per Capita</b>
Full Time Employees	857	5.3%	0.00
Part Time Employees	2,005	12.4%	0.00
Contractors	4,503	27.9%	0.00
<i>Total Paid Staff</i>	<i>7,365</i>	<i>45.7%</i>	<i>0.00</i>
Interns	573	3.6%	0.00
Volunteers	7,006	43.5%	0.00
Board Members	1,180	7.3%	0.00
<i>Total Unpaid Staff</i>	<i>8,759</i>	<i>54.3%</i>	<i>0.01</i>
<b>Total</b>	<b>16,124</b>	<b>100.00%</b>	<b>0.01</b>

Source: DataArts

**Table 11: Audience Attendance, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

	Oakland			Berkeley		
Attendance - Audiences	Number	% Total	Per Capita	Number	% Total	Per Capita
In Person - Paid	337,711	42.9%	0.80	677,904	53.4%	5.59
In Person - Free	449,910	57.1%	1.07	590,845	46.6%	4.87
<b>Total</b>	<b>787,621</b>	<b>100.0%</b>	<b>1.88</b>	<b>1,268,749</b>	<b>100.0%</b>	<b>10.46</b>
<b>Average</b>	<b>9,605</b>	<b>N/A</b>	<b>N/A</b>	<b>30,208</b>	<b>N/A</b>	<b>N/A</b>
<b>Median</b>	<b>2,695</b>	<b>N/A</b>	<b>N/A</b>	<b>3,915</b>	<b>N/A</b>	<b>N/A</b>

	Alameda County		
Attendance - Audiences	Number	% Total	Per Capita
In Person - Paid	1,069,637	49.6%	0.65
In Person - Free	1,084,825	50.4%	0.66
<b>Total</b>	<b>2,154,462</b>	<b>100.0%</b>	<b>1.31</b>
<b>Average</b>	<b>15,842</b>	<b>N/A</b>	<b>N/A</b>
<b>Median</b>	<b>N/A</b>	<b>N/A</b>	<b>N/A</b>

Source: DataArts

In total, Oakland's DataArts non-profits served nearly 800,000 audience members per year, while Berkeley's served nearly 1.3 million. Given that Berkeley's organizations served around 10 times more people than Oakland's per capita, it's clear that Berkeley's non-profits had more of a regional draw than Oakland's. That said, a greater percentage of Oakland's audiences didn't pay admission (57.1%) than Berkeley's (46.6%). While this reflects the fact that Oakland-based groups tend to serve lower-income communities and communities of color, to their great credit, it also limits the amount of resources they can raise through operating revenue, as discussed above. In other words, *this community commitment puts them at an economic disadvantage relative to groups in neighboring cities*. At the same time, the gap with attendees in Berkeley implies that arts-presenting non-profits in Oakland—even those that are mostly focused on serving residents—have an opportunity to attract a greater share of regional audiences.

The relationship was reversed, however, when it comes to classes and workshops. As shown in Table 11, in that case, Oakland's non-profits served fewer child and adult students at no cost—whether in schools or at arts centers—than Berkeley's. Again, this is consistent with the fact that Berkeley's organizations were, on average, far better funded than Oakland's.

**Table 12: Class/Workshop Attendance, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

	Oakland			Berkeley		
Attendance - Other	Number	% Total	Per Capita	Number	% Total	Per Capita
Classes/Workshops - Paid	37,244	35.6%	0.09	23,131	4.5%	0.19
Classes/Workshops - Free	26,996	25.8%	0.06	399,811	78.1%	3.30
In School Programs - Free	40,429	38.6%	0.10	89,075	17.4%	0.73
<b>Total</b>	<b>104,669</b>	<b>100.0%</b>	<b>0.25</b>	<b>512,017</b>	<b>100.0%</b>	<b>4.22</b>

	Alameda County		
Attendance - Other	Number	% Total	Per Capita
Classes/Workshops - Paid	62,667	10.1%	0.04
Classes/Workshops - Free	427,807	68.8%	0.26
In School Programs - Free	130,979	21.1%	0.08
<b>Total</b>	<b>621,453</b>	<b>100.0%</b>	<b>0.38</b>

Source: DataArts

The final analysis in this section has to do with direct versus indirect economic impacts. All of the data discussed above have to do with direct economic impacts, which result from the ways in which Oakland's DataArts non-profits spend money on facilities, supplies, programming, employees, and so on. These activities send money directly into the city's ACE. In other words, they stem from and contribute to activity in the arts. But direct economic activity leads to *indirect* economic activity when the beneficiaries of those first exchanges go on to spend that money elsewhere in the local economy—that is, beyond the arts. For example, when a non-profit purchases art supplies from a local store (direct impact) that store might go on to purchase advertising in the newspaper (indirect impact). Or when a non-profit pays a teaching artist (direct impact) that worker might go on to buy clothing for their children (indirect impact). The economic benefits of the ACE, in other words, go well beyond the immediate activities of local non-profits, as the dollars spent by those organizations continue to circulate throughout the local economy.<sup>7</sup>

The national organization Americans for the Arts (AFTA) has developed an online calculator to estimate these indirect or non-arts impacts.<sup>8</sup> The AFTA calculator starts with two inputs: (1) the amount of money spent by non-profits (Table 9) and (2) the amount of the money spent by non-profit audiences on things like transport costs, meals before or after a show, and, if the patrons are from out of town, hotel rooms. Using their nationwide research, AFTA estimates these expenditures based on audience attendance figures (Table 11). The calculator then models how these dollars circulate through the

<sup>7</sup> The activities of ACE businesses generate indirect economic impacts, as well. But AFTA's method only applies to the non-profit sector. Therefore, a different economic impact model, such as IMPLAN, would be needed to approximate the indirect impacts of for-profit ACE activities.

<sup>8</sup> <http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-5/use/arts-economic-prosperity-5-calculator>

local economy in order to estimate four types of indirect economic impacts. These are the amounts of FTE, household income, local tax, and state tax generated as a result of this economic activity. In simple terms, the AFTA calculator allows us to estimate the number of jobs, amount of household income, and volume of local and state taxes created *outside of the arts* due to the activities of Oakland’s ACE non-profits.

**Table 13: Indirect Economic Impacts, DataArts Non-Profits, Oakland vs. Other Geographies (c. 2014-2016)**

Economic Impact	Oakland				
	Direct/Art Impacts	Indirect/Non-Art Impacts			
		FTEs	HH Income	City Taxes	State Taxes
Organizations	\$54,457,494	2,026	\$44,073,539	\$2,052,503	\$3,001,697
Attendees	\$22,705,633	595	\$12,676,328	\$1,015,396	\$1,443,851
<b>Total</b>	<b>\$77,163,127</b>	<b>2,621</b>	<b>\$56,749,867</b>	<b>\$3,067,899</b>	<b>\$4,445,548</b>

Economic Impact	Berkeley				
	Direct/Art Impacts	Indirect/Non-Art Impacts			
		FTEs	HH Income	City Taxes	State Taxes
Organizations	\$83,684,084	3,272	\$62,469,332	\$3,239,411	\$3,867,878
Attendees	\$35,466,001	901	\$18,826,417	\$1,619,023	\$1,809,121
<b>Total</b>	<b>\$119,150,085</b>	<b>4,173</b>	<b>\$81,295,749</b>	<b>\$4,858,434</b>	<b>\$5,676,999</b>

Economic Impact	Alameda County				
	Direct/Art Impacts	Indirect/Non-Art Impacts			
		FTEs	HH Income	City Taxes	State Taxes
Organizations	\$159,073,350	5989	\$124,068,416	\$6,143,418	\$7,906,326
Attendees	\$61,562,525	1582	\$33,372,449	\$2,806,541	\$3,460,054
<b>Total</b>	<b>\$220,635,875</b>	<b>7,571</b>	<b>\$157,440,865</b>	<b>\$8,949,959</b>	<b>\$11,366,380</b>

Source: DataArts, AFTA

In Oakland, expenditures by DataArts non-profits and their audiences indirectly created approximately 2,600 FTEs, \$57 million in household income, and \$3 million and \$4.4 million in City and State taxes, respectively. These figures were considerable, even as they were lower than in Berkeley. It’s also important to note that the amount of City taxes generated in Oakland *through indirect activity alone* (\$3 million) was roughly equal to the amount that Oakland-based non-profits received from City sources (\$3.2 million – see Table 8).<sup>9</sup> *This means that these organizations were more-or-less revenue neutral with regard to municipal support.*

<sup>9</sup> This estimate of annual contributed income from the City (\$3.2 million) significantly exceeds the amount dispersed each year through the Cultural Funding Program, which hovers around \$1 million annually. This implies that ACE non-profits fund their work, in part, through other municipal program areas (e.g., child and youth services), which are often aligned with their social service and community development aims.



### Category 3: Other Non-Profits

This category includes the remaining 135 non-profits for which DataArts CDPs aren't available. We generated this list through a series of filters. First, we started with the full list of community-serving organizations identified for the cultural asset map. As described elsewhere in the Cultural Plan, this list consists of organizations that have been funded and/or recognized in recent years by the main grantmakers in the arts in Oakland, including: the City of Oakland's Cultural Affairs Division, the California Arts Council, California Humanities, Community Arts Stabilization Trust, the Akonadi Foundation, the Rainin Foundation, the Hewlett Foundation, DataArts, and Americans for the Arts. It also includes all additional organizations that work in the arts, culture, and humanities according to GuideStar. This full list included many organizations that, although they use arts and cultural programming to accomplish their community-serving goals, aren't primarily focused on arts and culture (e.g., health service and social justice organizations) or aren't incorporated as non-profits. The latter were removed to Category 4. The former, however, were removed from this economic impact analysis entirely since it was impossible to tell what share of their programmatic activities were dedicated to arts and culture versus their principle services. Finally, we removed the 82 organizations from Category 2. This left us with 135 other non-profits that contribute to Oakland's ACE.

While detailed data like those provided by DataArts aren't available for these 135 organizations, we were able to collect data on direct expenditures and employment for a majority of them using other records, such as those reported to the IRS on their Forms 990, or those reported to the City of Oakland as part of the Cultural Funding Program. That said, these data appear to be less accurate than those from DataArts. For example, many of the Forms 990 found using GuideStar reported that employment figures for non-profit organizations weren't available. In those cases, rather than estimate, we've simply counted these records as zero, meaning that these figures likely underestimate the true economic impact of these 135 organizations.

**Table 14: Direct Expenditures and Employees<sup>10</sup>, Other (2017) vs. DataArts Non-Profits (c. 2014-2016)**

Direct Impacts	Other Non-Profits	DataArts Non-Profits	All Non-Profits
Total Expenditures	\$28,262,052	\$54,457,494	\$82,719,546
Average Expenditures	\$209,349	\$664,116	\$873,465
Total Employees	336	1,153	1,489

Sources: Cultural Affairs Division, CAST, Akonadi/Rainin Foundations, GuideStar

---

<sup>10</sup> This includes full-time and part-time employees working directly for ACE non-profits.

In total, the 135 other non-profits spent approximately \$28 million in 2017.<sup>11</sup> On average, these organizations spent only one third of what the DataArts non-profits did. This confirms that groups that apply for major grants, and thus participate in DataArts, tend to have larger budgets than those that do not. This can be seen in Table 15, which shows that 72.6% of the other non-profits, versus 59.8% of the DataArts ones, operated with budgets of less than \$250,000. Combined, then, Oakland’s arts and culture non-profits spent nearly \$83 million in an average year.

In addition, the other non-profits employed 336 people on a full-time or part-time basis, meaning that—all told—at least 1,489 people were employed directly by the city’s ACE non-profits. Combined with the employment figures for the ACE businesses above, this means that, between the for-profit and the non-profit sectors, the city’s ACE directly employed over 5,554 full-time or part-time workers.

**Table 15: Number of Organizations by Budget Size, Other (2017) vs. DataArts Non-Profits (c. 2014-2016)**

Budget Size	Other Non-Profits		DataArts Non-Profits		All Non-Profits	
	Number	% Total	Number	% Total	Number	% Total
Under \$250,000	98	72.6%	49	59.8%	147	67.7%
\$250,000-\$1,000,000	19	14.1%	23	28.0%	42	19.4%
\$1,000,000-\$5,000,000	6	4.4%	9	11.0%	15	6.9%
\$5,000,000-\$10,000,000	1	0.7%	0	0.0%	1	0.5%
Over \$10,000,000	0	0.0%	1	1.2%	1	0.5%
N/A	11	8.1%	0	0.0%	11	5.1%
<b>Total</b>	<b>135</b>	<b>100.0%</b>	<b>82</b>	<b>100.0%</b>	<b>217</b>	<b>100.0%</b>

Sources: Cultural Affairs Division, CAST, Akonadi/Rainin Foundations, GuideStar

<sup>11</sup> The actual 12-month period covered by these data differ for different organizations depending on the last fiscal year in which reporting occurred.

**Table 16: Indirect Economic Impacts, Other (2017) vs. DataArts Non-Profits (c. 2014-2016)**

<b>Economic Impacts</b>	<b>Other Non-Profits<sup>1</sup></b>	<b>DataArts Non-Profits<sup>2</sup></b>	<b>All Non-Profits</b>
Direct - Expenditures	\$28,262,052	\$54,457,494	\$82,719,546
Indirect - FTEs	1,051	2,621	3,672
Indirect - HH Income	\$22,873,044	\$56,749,867	\$79,622,911
Indirect - City Taxes	\$1,065,197	\$3,067,899	\$4,133,096
Indirect - State Taxes	\$1,557,804	\$4,445,548	\$6,003,352

<sup>1</sup> Based on organizational expenditures alone

<sup>2</sup> Based on organizational expenditures and audience expenditures

Sources: Cultural Affairs Division, CAST, Akonadi/Rainin Foundations, GuideStar, AFTA

As of 2017, the activities of the other non-profits indirectly created an additional 1,051 FTEs, around \$23 million in household income, and \$1 million and \$1.5 million in City and State taxes, respectively. Along with the impacts generated by the DataArts organizations, then, Oakland's ACE non-profits indirectly generated an additional 3,672 FTEs, around \$80 million in household income, and \$4.1 million and \$6 million in City and State taxes. It should be noted that while the indirect impacts for the DataArts non-profits are based on both organizational and audience expenditures, the impacts for the other non-profits are based on organizational expenditures alone because we don't have estimates of their audiences. This means that these figures are an underestimation of the total indirect impacts of Oakland's ACE non-profits.

#### Category 4: Informal Groups

In addition to all of the businesses and non-profits analyzed above, our cultural asset mapping identified over 35 community-serving organizations that either operate as informal collectives—as neither for-profit nor non-profits entities—or as businesses that, due to the inevitable incompleteness of the data, weren't captured by Dun & Bradstreet in Category 1. These include several organizations that have a significant and recognizable impact on the city's cultural landscape, such as CultureStrike, Oakland Carnival, People's Kitchen Collective, Rock Paper Scissors Collective, PLACE for Sustainable Living, and Qilombo Community Center. Clearly, these groups—and others in this category—have an impact on the city's ACE. So while their position in the informal zone between for-profit and non-profit organizations means that numerical data on their operations aren't available, it's still important to include them in the overall picture of the ACE.

These tend to be groups that are recognizable to many residents and outsiders alike as a crucial part of the identity of Oakland as a place that's given rise to a unique union of cultural creativity and social justice. In this sense, they contribute to not only the dollars and cents of the city's ACE, but also a deeply valuable sense of belonging among the

often marginalized individuals and communities that they serve. And yet, they do so with small and at-times volatile budgets; insecure access to space; informal support systems of participants, volunteers, and staff; and few, if any, opportunities for institutional funding.

### Future Directions for Research

The difficulty of accounting for these informal groups within Oakland's cultural economy and landscape points to the need for additional research that pushes beyond the "usual sources" of information on economic impacts, audiences, etc. collected by public and private institutions about the "usual suspects" within the city's ACE. In fact, we've identified several avenues for additional research that could, in the future, guide the work of the Cultural Affairs Division and allied agencies.

1. Informal Groups: It would be valuable to conduct focus group-style research among some of the informal groups from Category 4. The concern is not so much their economic or programmatic impacts as their operations. In other words, how do they fund themselves? What innovative or hybrid approaches do they use that might draw from the for-profit and non-profit sectors alike? How do their participants and staff define the value of their work, if not in terms of full-time employment? Are there any demographic or socio-economic differences between arts and cultural workers who opt to pursue these informal models? If so, why? Is this a matter of choice, constraint, or both?
2. Longevity of Groups: Despite the fact that Oakland's ACE non-profits tend to be smaller and less resourced than those in neighboring Berkeley, they've still managed to provide the city and their constituents with indispensable services. In other words, they've demonstrated a remarkable combination of ingenuity and longevity. It would thus be valuable to get a sense for the age of local ACE non-profits, as longevity amidst disinvestment is a sign of resiliency. This could be accomplished by using CDPs for the DataArts organizations and IRS Forms 990 (found on GuideStar) for the remaining non-profits. At the same time, it would be valuable to link these data on longevity to the data on grantmaking collected elsewhere as part of the Cultural Plan. This would provide insights into whether there's a significant correlation between grants and longevity among organizations in this sector.
3. Demographics by Discipline: As noted above, while Oakland's ACE is likely a key realm of opportunity for entrepreneurs of color, there are still significant disparities in terms of the economic performance of different disciplines. But we don't know who owns or works for creative firms across these disciplinary divides (i.e., below the 2-digit NAICS level). It would thus be valuable to analyze the demographic and socio-economic characteristics of owners and workers across different sectors of the ACE. This might be done by using Census data on workers by occupation in ways that roughly align with the

NAICS-based definitions of disciplines used above. With the rising cost of living, it's critical that the City use all of its available resources to promote economic opportunity among the residents most vulnerable to displacement. Clearly, the ACE is a viable path to employment, small-business ownership, and wealth creation, as well as expression. But opportunities and access are likely distributed unevenly across different sectors. Hence, it's important to build up those sectors that most benefit long-time residents from historically marginalized communities, while also improving access to those sectors like Literary Arts and Design that are most remunerative.

4. Alternative Disciplines: Although the disciplines used in this report reflect some of particularities of Oakland, versus standard definitions, they're still focused on activities that benefit from the imprimatur of "the arts." While there are real disparities across disciplines, on the whole, these activities are often somewhat exclusive as participation in the arts can be guarded through expensive equipment and training requirements, cultures of professionalism, and elitist networks. There are other sectors, however, that offer residents more accessible opportunities for creative expression and economic gain. Moreover, these activities are a vibrant part of Oakland's cultural scene. In particular, it would be valuable to conduct further research on the economic and demographic contours of individuals and small businesses working in Apparel (clothing design, screen printing, alterations, piecework, retail, etc.) and Body Arts (hair, make up, nails, tattoos). In terms of economic impacts, the methodology used in this report could be repeated using EconoVue/D&B, only with a different set of NAICS codes. In terms of demographic impacts, however, an approach similar to the one discussed in Item 2 would need to be devised.
5. Indirect Economic Impacts of ACE Businesses: We used AFTA's calculator to estimate the indirect economic impacts of ACE non-profits. But the buying and selling of goods and services conducted by the city's ACE *businesses* also generates indirect economic benefits. Multipliers for private-sector activities are available from IMPLAN. IMPLAN's tools are proprietary. But the City might be able to gain access to them to conduct further modeling by building on its existing relationship with the East Bay Economic Development Alliance.
6. Individual Artists: This report focuses on arts and cultural groups—businesses, non-profits, and collectives—rather than individual artists. This is partially a corrective to the misconception that most creative work is done by lone artists. That said, Oakland is home to many individual artists. While often invoked in public policy discussions, they're not well understood in terms of statistics. It would thus be valuable to do more research on individual artists. One source of information is the Census Bureau, which asks residents periodically about occupation. In the past, the National Endowment for the Arts has also used data from Federal agencies to analyze the population of individual artists by

type, race/ethnicity, gender, and income.<sup>12</sup> But no data exists for Oakland in particular. Rather, it gets lumped into the San Francisco-Oakland-Fremont Metropolitan Statistical Area. Taking this kind of approach would provide some insights about self-identified artists for whom art is a primary job. But such an approach would be necessarily incomplete because the number of residents who make art, and thus contribute to the city's cultural economy and landscape, vastly outstrips the number who identify as artists on such surveys. Indeed, in 2013, the NEA estimated that for every ten people who claim artist as their primary occupation, at least one more makes art as a secondary form of employment.<sup>13</sup> We suspect that the ratio is even higher in Oakland. Further, there are potential equity considerations since, given the extreme cost of living in Oakland, it often requires a certain amount of financial privilege to work as a full-time artist. Therefore, rather than use conventional methods to count the number of "artists," it would be valuable to develop new and innovative ways to learn about how arts and cultural work are woven into the activities of local residents who either do not or cannot identify as part of a professional artistic class.

7. Folk Artists and Culture Keepers: Not all individual artists do the same sort of work, or have the same sort of collective or economic impact. Beyond merely counting all of the artists in the city, it would also be valuable to identify the folk artists and culture keepers that provide not only beautiful artistic goods and services, but also a vital source of cultural continuity, education, and belonging, especially within Oakland's communities of color. This would likely require working in collaboration with community-based ACE groups and the Alliance for California Traditional Arts to poll their members about local folk artists and culture keepers and the challenges and opportunities they face in their work during a time of deepening displacement.

---

<sup>12</sup> <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-1/dp1-nea-tables-eeo-2006-2010-data>

<sup>13</sup> <https://www.arts.gov/artistic-fields/research-analysis/arts-data-profiles/arts-data-profile-3>

# Methodology for the Oakland Cultural Asset Map

Alex Werth<sup>1</sup>  
May 4, 2018

The purpose of the Oakland Cultural Asset Map (CAM) is to chart the range of socially, spatially, and aesthetically diverse resources that (a) contribute to a sense of belonging among communities across the city and (b) support the production and presentation of artistic and creative work. The latter in particular consists of spaces in which the raw materials of cultural production can be procured, produced, performed, and purchased. Taken together, the CAM encompasses a vast range of spaces. The first task, therefore, was to define the “universe” of cultural assets. The Cultural Plan Team (CPT) defined this universe through a combination of internal conversation and external consultation with high quality examples of cultural asset mapping from around the U.S., including: CultureBlocks in Philadelphia, the Cultural Asset Mapping Project in Austin, and the Cultural Economy Planning Map in New Orleans. The CPT then used these different examples to identify some of the common categories of cultural assets used across the country as well as the ways in which cultural asset mapping can be used to highlight cultural resources that are highly particular to a given place. (The Cultural Economy Planning Map in New Orleans, for example, includes the routes used by the city’s social aid and pleasure clubs to parade through the streets, an item that is not replicable in other locations.) Once the universe of cultural assets had been identified, the CPT organized them into 12 categories, each containing several sub-categories. This section lays out the definition of each of these categories and sub-categories and describes the sources used to collect data.

**Art Galleries & Studios** consist of spaces in which visual artists create, exhibit, and sell their work. It is broken down into art galleries, where work is mainly exhibited and sold, and art studios, which, while used primarily for production, are used at times as galleries as well. Finally, this category includes live/work spaces, where serves as both residences and studios for artists. The data on art galleries and studios were derived from the list of spaces participating in Oakland Art Murmur and ProArts’s annual Open Studios event. The data on live/work spaces were based on data from the City of Oakland’s Building Permit database.

**Dance & Movement Studios** consist of spaces in which residents are trained in a range of movement arts, from conventional dance to yoga to boxing. Given that they tend to feature open floor plans and are accessible to the public, these spaces have the potential to double as facilities for other sorts of creative activities, like performances, workshops, and rehearsals. This category is divided into dance studios, yoga studios, and movement studios, such as InterPlay and the Kinetic Arts Center, where participants can engage in movement arts that are not limited to conventional dance. It also includes a number of mixed movement studios, where some combination of the above is offered. Finally, it includes martial arts studios and boxing gyms. All of the data were derived from Yelp, with the exception of a few listing found in a database compiled by Theatre Bay Area in 2014.

---

<sup>1</sup> Alex Werth is a DJ, curator, and doctoral candidate in Geography at UC Berkeley. He served as the research analyst for the Oakland Cultural Plan. He would like to thank Roberto Bedoya and Vanessa Whang of the Cultural Plan Team for their guidance and Julian Ware of the Information Technology Department for his extensive aid in realizing the Cultural Asset Map.

**Music Studios** consist of recording spaces, where music can be recorded and mixed, and rehearsal spaces, such as Soundwave Studios, where musicians and bands can rent space to practice. All of the data were derived from Yelp.

**Art & Book Stores** consist of retail spaces that sell art supplies and literary materials. It is broken down into book stores, on one side, and three types of art supply stores, on the other. The latter include general art stores, such as Blick and Flax, which sell a range of visual art materials, specialized art stores, which provide more specialized materials such as paper or stretcher bars, and craft stores. All of the data were derived from Yelp.

**Theaters** consist of spaces for the presentation of live theatrical performances and films. The former are broken down into three categories—small, medium, and large—based on their approximate seating capacity. Small theaters, such as the Flight Deck and Temescal Arts Center, can seat fewer than 100 people; medium theaters, such as the Odell Johnson Performing Arts Center at Laney College, can seat between 100 and 600; and large theaters, such as the Paramount Theater and the Scottish Rite Center, can seat over 600. Most these data were provided by Kelley Kahn in the Mayor’s Office.

**Nightlife Spaces** consist of places that hold events at night, including, but not limited to, live concerts, fundraisers, and dancing. Some of these venues are dedicated to social and cultural experiences, while others, such as bars, tend to feature the arts and dancing as a complement to entertainment activities and alcohol sales. This category is broken down into small licensed cabarets or nightclubs, where the capacity is under 49, and large ones, where the capacity is 50 or above. This division is a reflection of the definitions used by the City to distinguish between two types of cabaret permits. These data were provided by Nancy Marcus in the City Administrator’s Office. This category also includes bars, breweries, and wineries, each of which receives a specific license type from the State Department of Alcoholic Beverage Control (ABC), which provided the data. Finally, this category includes other atypical event spaces, such as Red Bay Coffee and Oakstop, that hold special events even though they’re not primarily designed for that purpose. The data for the latter were sourced based on personal knowledge within the CPT.

**Educational Spaces** consist of non-arts schools of various sorts across all age levels and administrative types. While schools are cultural institutions unto themselves, they often have large lecture halls, auditoriums, and other collective spaces in which cultural events can be held as well. This category is broken down into public elementary, middle, and high schools as well as charter and private schools. It also incorporates post-secondary schools, including colleges and universities, seminaries, and other educational spaces, such as adult and language schools. The data on public and charter schools came from the Oakland Unified School District via the City of Oakland’s Open Data Portal (ODP). The data on all other facilities came from the Alameda County Assessor’s Office, which categorizes parcels for educational use.

**Religious Spaces**, like schools, are both a crucial aspect of the social and cultural fabric of Oakland and built with theater-like qualities that make them ideal spaces for cultural activities. This category is broken down into churches, mosques, synagogues, temples (mostly Buddhist),



and other non-denominational facilities such as the Humanist Hall. These data came from the Assessor's Office, which categorizes parcels for religious use.

**Community Spaces** consist of spaces that are designed with express purpose of holding community or cultural events, but without a specifically artistic, educational, or religious function. This category is broken down between community spaces, such as the East Bay Community Space and the Intertribal Friendship House, and social halls, such as the Colombo Club and the Moose Lodge. Most of these data came from the Assessor's Office, which categorizes parcels for these public uses. Some additional data were derived from the ABC, which issues a special license type for social halls.

**Public Facilities** consist of the wide range of indoor spaces owned and operated by the City of Oakland, often with an expressly cultural purpose. It is broken down to include libraries, recreation centers and rental facilities run by Oakland Parks & Rec, public arts centers, senior centers, and a few miscellaneous spaces, such as the City-run Discovery and Nature Centers. All of the data were provided by Parks & Rec and Human Services via the ODP.

**Public Art** consist of the City-owned public art installations created through the Public Art Program under Cultural Affairs. It includes works that are located outside in public spaces and either on or inside of public buildings. All of the data were provided by Cultural Affairs via the ODP.

**Open Spaces** consist of plazas, parks, and farmers markets across a range of scales. It is broken down into regional parks, which are run by the East Bay Regional Park District (EBRPD), and plazas, mini parks, small parks, and large parks run by the City. Plazas are open spaces that are built into the sidewalk or street system, while mini parks are open spaces that are smaller than 1 acre; small parks are between 1-8 acres; and large parks are greater than 8 acres. All of the data on plazas and parks were provided by Parks & Rec and EBRPD via ODP. The data on farmers markets were derived from Internet searches.

**Community Organizations** is the only category that is not based on a kind of physical space. While some of these organizations own or rent their own space, where cultural programming or events may take place, many other do not. The latter tend to work out of small offices, storefronts, or homes and apartments. Still, by conducting arts and cultural work in and often for the Oakland community, these organizations undeniably contribute to a sense of cultural belonging among the city's diverse residential groups. These data were derived from a number of sources, including (a) arts and cultural groups recognized or funded by the City's Cultural Affairs Division, the California Arts Council, California Humanities, Community Arts Stabilization Trust, the Akonadi Foundation, the Rainin Foundation, the Hewlett Foundation, DataArts, and Americans for the Arts and (b) all additional organizations that work in the arts, culture, and humanities according to GuideStar.

Given the range of work conducted by such groups, however, they have been broken down into several subcategories. The difference between non-profits and collectives/ businesses is discussed in the Economic Impact Report included in this Plan. While many community-serving cultural organizations based in Oakland were removed from that report, as described therein,

because the arts are secondary to their programming, those organizations have been included in the CAM. They have been broken down into groups that focus on the healing arts, health services, child and youth services, and social justice.

- Art Galleries & Studios
  - Art Gallery
  - Art Studio
  - Live/Work Space
- Dance & Movement Studios
  - Dance Studio
  - Movement Studio
  - Mixed Movement Studio
  - Yoga Studio
  - Martial Arts Studio
  - Boxing Gym
- Music Studios
  - Recording Studio
  - Rehearsal Studio
- Art & Book Stores
  - Book Store
  - General Art Store
  - Specialized Art Store
  - Craft Store
- Theaters
  - Small Theater
  - Medium Theater
  - Large Theater
  - Movie Theater
- Nightlife Spaces
  - Small Cabaret
  - Large Cabaret
  - Other Event Space
  - Bar
  - Brewery
  - Winery
- Educational Spaces
  - Elementary School
  - Middle School
  - High School
  - Charter School
  - Private School
  - College
  - University Seminary
  - Other
- Religious Spaces
  - Church
  - Temple
  - Mosque
  - Synagogue
  - Other
- Community Spaces
  - Community Space
  - Social Hall
- Public Facilities
  - Library
  - Recreation Center
  - Public Rental Space
  - Senior Center
  - Arts Centers
  - Other
- Public Art
- Open Spaces
  - Plaza
  - Mini Park
  - Small Park
  - Large Park
  - Regional Park
  - Farmer's Market
- Community Organizations
  - Arts & Culture Non-Profits
  - Arts & Cultural Collectives/Businesses
  - Healing Arts
  - Health Services
  - Child/Youth Services
  - Social Justice

## Introduction

This report describes the community engagement process for the development of the Cultural Plan and outlines some of the main themes from our conversations with community members, leaders, and activists. This report also includes some demographical data collected from the participants. Overall, there were approximately 300 community members engaged and 227 completed a demographical survey. There were a total of 14 community meetings in 14 different locations through out the City of Oakland.

We would like to thank every single community member that shared their art, culture,  
and voice with us along the journey.

## Methodology

There were two methods for engagement. Cultural Conversations and Community Dialogues. There were a total of **300\*** participants.

*Cultural Conversations* were designed to be small and intimate conversations facilitated by the Manager of Cultural Affairs. Participants included leaders in the community, activists, and cultural organizations leaders. Cultural Conversations were offered in two rounds. Round I was intended to gather community priorities and share details of the Cultural Affairs Office. Round II was intended to be more pointed conversations on specific topics relevant to the development of the plan.

Below is a series of tables describing the dates of engagements and the number of participants. The engagements were intentionally scheduled in different days of the week and times of the day and at different locations in the city to reach as many people as possible

Cultural Conversations Round I engaged a total of **97** people.

Date	Location	Number of Participants
August 24, 2017 Thursday 4-6pm	Peralta Hacienda Center for History and Community 2488 Coolidge Avenue Oakland CA 94601	32
August 26, 2017 Saturday 10am-12pm	Farley's East 33 Grand Ave Oakland, CA 94612	18
September 9, 2017	RBA Creative 3718 MacArthur Blvd Oakland, CA 94619	31

\* There were less than 10 community members that participated in multiple engagements. This number represents every participant that signed the sign-up sheets.

Saturday		
4-6pm		
September 14, 2017	E. M. Wolfman Bookstore	16
Thursday	410 13th St	
6-8pm	Oakland, CA 94612	

Cultural Conversations Round II engaged a total of **40** people.

Date	Topic	Location	Number of Participants
October 7, 2017 Saturday 10am-12pm	The Creative Sector: Non-profit, for-profit, or all of the above?	Zoo Labs 1035 7th St Oakland, CA 94607	9
October 16, 2017 Monday 4-6pm	Why we are here: Making new work/Making a new world	Red Bay Coffee 3098 E 10th St Oakland, CA 94601	8
November 2, 2017 Thursday 4-6pm	What does equity look like?	Intertribal Friendship House of Oakland 523 International Blvd Oakland, CA 94606	23

*Community Dialogues* were designed to reach the broader community. These were facilitated by several community facilitators and followed a similar format at each engagement. Participants were asked four main questions:

- What are things we like of Oakland?
- What is our cultural identity?
- In what ways could we help make our communities be better places to live?
- How can the city of Oakland help residents thrive in place?

The community dialogues were held in diverse geographic areas of the city and in different days of the week as well as times of the day. The community dialogues engaged a total of **163** people.

Date	Location	Number of Participants
September 15, 2017 Friday	Rockridge Branch Library 53366 College Ave Oakland, CA 94618	47

6-8pm		
September 17, 2017	Eastside Arts Alliance	14
Sunday	2277 International Blvd	
	Oakland, CA 94601	
7-9pm		
September 18, 2017	Oakland Asian Arts Center	11
Monday	388 9th Street, Suite 290	
	Oakland, CA 94607	
10am-12pm		
September 20, 2017	Flight Deck	32
	1540 Broadway	
	Oakland, CA 94612	
September 23, 2017	Dimond Branch Library	21
Saturday	3565 Fruitvale Ave	
	Oakland, CA 94602	
2-4pm		
October 12, 2017	Heartlands Merchants Association	12
Thursday	5856 Foothill Blvd	
	Oakland, CA 94605	
10am-12pm		
October 14, 2017	East Oakland Boxing Association	26
Saturday	816 98th Ave	
	Oakland, CA 94603	
10am-12pm		

## Demographics

There were several demographic data points collected from the participants at the different engagements. A simple survey\* was used and a total of 227 surveys were collected. There were two parts to the survey, the first part included demographic questions about the participants and the second part asked the participants to rate what was important to them in terms of culture.

These are the results from the first part of the survey.

- Age: The average age of the participants who attended was 49 years. The youngest participant was 16 years old and the oldest was 93 years old.
- City: The great majority of participants said they lived in Oakland. Only a few listed Piedmont, San Francisco, Berkeley, Richmond, San Leandro, Martinez, NY, and a few didn't answer the question.
- Neighborhood: All neighborhoods in Oakland and beyond were represented.

---

\* The survey was created by the lead Cultural Plan consultant and is included as an appendix to this report.

- **Primary Language:** All of the participants listed English as their primary language. A very small number of participants listed another language such as Spanish, Chinese, or Arabic.
- **Gender Identity:** The majority of the participants identified as female approximately 70% (158) and approximately 30% identified as male (63) and from all the participants approximately 23% (52) identified as LGBTQ. There were also some participants that chose not to answer this question.
- **Disability:** Approximately 83% of the participants did not answer and/or stated they did not have a disability. And only approximately 11% stated they had a disability. Of those that reported a disability about 50% said their disability was accommodated, while the others did not answer the question. There one participant who commented on her disability not being accommodated. Her comment, "I'm dyslexic and recorded notation would be helpful for these meetings."
- **Education:** For the most part the participants were highly educated with approximately 37% reporting they held a bachelors degree and 35% reporting holding a masters degree and 7% reporting holding a doctorate degree.
- **Race/Ethnicity:** Approximately, 44% of the participants identified as European/ European American, 27% identified as African/African American, 11% identified as Asian/Asian American, 8% identified as Latix, 2% identified as Middle Eastern, and 2% identified as Native American. All participants.
- **Household Income:** Approximately 19% reported an income of less than \$25,000, 8% reported an income of more than \$25,000, 37% reported an income of over \$40,000, and 27% reported an income above \$100,000,
- **Employment Status:** Approximately 59% reported being employed full time and approximately 15% reported being employed part time.

The survey also asked about family status, number of adults in household, number of dependent children in household, and job type.

The second part of the survey asked participants to share what they considered important about their cultural life in Oakland. When participants were asked to rate how important arts and culture where to the quality of life in Oakland, the majority said very essential. The rest stated it was very important, no one surveyed stated that it was not important at all. This demonstrates that overall, the community members who participated in the cultural plan engagements were invested individuals and fully understood and supported the arts and culture. Furthermore, the great majority stated they were essential to ensuring a high quality of life in the City of Oakland.

Participants were then asked to rank their top four choices of the most important things for City government to do in order to support and make the culture life in Oakland better, these were their choices:

- All people of Oakland feel their culture is respected
- Opportunities to participate in classes, gatherings, and performances related to my culture
- Opportunities to participate in classes, gatherings, and performances related to other cultures
- Making Oakland a place that people from everywhere want to visit
- Helping community members beautify and care for their neighborhood
- Making it easier for me to participate in City decision-making

Responses varied tremendously, many participants ranked all #1 and many didn't rank options at all. Many wrote personal comments and their comments echo the overall themes of the Cultural Plan community engagements, below are a few organized by theme:

#### Affordable Space and Housing

*Supporting artists financially and with space that's affordable*

*Affordable "work + live" spaces for artists*

*Keeping spaces for artists affordable*

*House all people + provide a basic living stipend for all*

*Enact more tenants-rights, make it possible to create art/ music/ dance/ spaces*

*Facilitating and creating affordable and free performance spaces for events, rehearsals and meetings, especially in the evenings.*

*Make it possible for Black/Brown to remain in Oakland where they can culturally express themselves through affordable housing, homeownership programs, equitable education*

#### Funding

*Create an environment that meets organizations where they are rather than punishing them with fines and unattainable requirements.*

*Ensure the City sponsored events reflects the diversity of Oakland and celebrate it as our strength.*

*Arts + cultural funding, here is our tech tenants tax fund?*

*Providing more funding for artist + arts orgs.*

*Fund cultural arts, hire local artists, commission artists, streamline applications, insurance*

*Help artists access city "arts" funds more easily than currently is the case; this includes organizations + individuals who have ideas for public art + know artists to do that, but don't have the funds.*

#### Livable City

*In the words of my grandmother: "Take care of your own backyard before inviting folks to live here" Thank you.*

*Creating a city that is liveable for artists/ creative*

*Making sure that policy actions center needs of marginalized groups so that they will not be left behind and pushed out.*

*Very very very important to have a "safe", clean, city*

*Beautify the city.*

*Cultural life in Oakland is fantastic and first rate- the most important thing the city can do is to maintain residents who contribute to this culture: working artists and culturally diverse, working class, immigrant individuals*

*That while we promote unity + collective agendas that we also acknowledge, support, + respect the space needed for identity-based enclaves. i.e. immigrant communities. I'd suggest a definition of "culture" for Oakland we developed.*

### Community Outreach

The community outreach was layered and depended heavily on community partners. There were several ways in which the information was communicated to the community and partners. The official launch of the community engagement was announced in an official press release released by the City of Oakland. In addition, the announcements for the cultural conversations were sent to the official list of grantees from the Office of Cultural Affairs and other key stakeholders in the City of Oakland. Many of the host sites also did outreach via their newsletters and word-of-mouth in their communities. The outreach for the community dialogues was similar. Host sites invited their communities and the information was widely distributed via reminder emails, newsletters, local newspapers, and postcards. The communications were in available in Spanish, English, and Chinese.

The partners who participated in the outreach included:

OPL	City MBK
FOPL	OSA
Oakland Library Advocates	Dellums Institute
EBALCD	MOCHA
NCP's	Junior Arts Center at the Lake
Hosts of Community Dialogues	Allen Temple
Hosts of Cultural Conversations	Kingdom Church
Cultural Conversations participants	East Oakland Building Healthy Communities
Unity Council	CAST
Visit Oakland	Family Independence Initiative
Business Districts	Hewlett Foundation
Oakland Grown	Rainin Foundation
Oakland Indie Alliance	Historical Society
StreetWyze	Youth Radio
DOSP Equity Assessment Team	Justice Collaborative
Story for All	FOLP BOD
Vicera	Nextdoor - College Court & environs
Turtle and Hare	Facebook
SPUR	City e-blast (1900 people)



Facebook Boost	TownSquared
City MBK	Oakland Central BID

The engagements offered were designed to be accessible and offer options and included the following strategies:

1. The first round of cultural conversations all followed the same format and content. They were intentionally designed to do so to provide multiple opportunities to community members to attend one of the four offered.
2. The second round of cultural conversation was topic-specific in hopes that community members would show up to the one they cared the most for.
3. The community dialogues also followed the same format and content, again this was a choice by design to give community members options and pick a date and time that worked better for their schedules.

There were also several community organizations that took a larger leadership role in recruiting community and proved to be a successful model of recruitment. For example, the community dialogue held at the East Oakland Boxing Association. EOBA collaborated with their standing community partner the East Oakland Collective (EOC) to message the importance of the dialogue to their constituents and also announce it as part of the series of town hall meetings they hold on a regular basis in East Oakland. This partnership proved successful for a couple of reasons:

1. EOBA and EOC are anchored community institutions well recognized in the community.
2. As such, these organizations have a successful track record for organizing.
3. These organizations also hold trust in the community.
4. These organizations understand the importance of culture in our City but culture and arts are not their exclusive purpose. This is an important point to note, for the community dialogues the ideal target audience was community members who indisputably hold culture dear and care about the future of the City; however, are not cultural workers or cultural leaders. Community anchor organizations that provide services and also support the community in other areas are ideal to reach a larger broader net of potential participants.

Unfortunately, this was the last community dialogue but it represents an important lesson for future community engagement processes to be carried out by the Office of Cultural Affairs.

Another example of a successful recruitment model was the demonstrated by the Flight Deck. The Flight Deck leadership was contracted to facilitate the community dialogue they hosted. This particular community dialogue consistently covered the same content as the other dialogues but artists facilitated it and the facilitators were given full control over the activities and process to solicit and engage with participants. This dialogue proved the importance of acknowledging the culture of the host site and also that content can be creatively presented.

As far as best practices for community engagement and perhaps well demonstrated by this process, is the fact that community members tend to show up to civic engagement events when there are multiple topics covered all around centered the main theme. For example, culture may be the main theme but if there is a meeting in

deep East Oakland where poor health indicators and low educational attainment indicators are the primary focus of the anchor community organizations, a potential strategy is to create a community dialogue where culture is discussed as a preventive measure and a way to improve health indicators and educational attainment indicators; hence, community members who are familiar with the pressing community health needs and issues they are more likely to show up. This is even more important because if topics are combined, the new topic becomes more familiar.

Community engagement requires time and more often than not these processes always follow a tight timeline, raising community awareness is critical to setting the right foundation and developing strategic partnerships is critical. The partnerships are more critical when trying to reach hard-to-reach populations. One of the main gaps in this process was the lack of the Asian and Latino community voice. There were several engagements in locations where these communities are highly represented. The participant pool was very diverse but there were no events in which translation was needed and this flags an issue of not reaching the monolingual members of these communities.

### Summary of Findings

Below is a summary of the findings. The findings are divided thematically and by process in which they were collected that is during cultural conversations or community dialogues.

*Cultural Conversations.* There are several main themes from the first round of cultural conversations: displacement, cultural investments, space, and equity.

- Displacement was a prominent theme. The participants acknowledged and pointed out the rapid changes taking place in the City of Oakland, which are forcing many artists, and organizations feel financial pressure and ultimately are being displaced.
  - Participants asked questions such as what the City could do, has done, and in some instances has failed to do to ensure the cultural diversity and history are preserved.
  - The rising cost of housing and the rising cost of renting space are constant stresses.
  - An undercurrent theme of urgency was asking the City to take a stronger leadership role to keeping and creating affordable housing and spaces by working with developers and landowners.
- Equity was important to all participants. All wanted to know how to create a shared understanding of the definition and also a clear vision of what equity looks like in practice and implementation for the Office of Cultural Affairs and the City as a whole.
  - Taking into consideration geographical diverse areas in the City of Oakland and the context specific needs of these communities to provide equitable opportunities to seek funding.
  - Taking into consideration the diversity of the artist community, language access, disability access and the capacity to find opportunities and complete complicated processes.
  - Age diversity as well gender diversity were lifted as important points of equity.

- Cultural investments need to be supplemented to provide resources for artists, cultural workers, and cultural organizations. Comments included concerns about how to equitably share Oakland's new wealth to be inclusive and support culture and arts.
  - Organizations need to diversify their funding sources and need support to do so effectively within their limited resources and capacity.
  - There are successful models of making limited resources support arts and cultures and the City of Oakland should acknowledge and learn from best practices.
  - Making a clear connection and reinstating the fact that arts and culture are wise community economic development investments.
- Space was a pressing issue for many participants. Simply said the overall sentiment was that spaces are disappearing and as the artist community continues to grow and strengthen.
  - Participants called for the City be a true advocate and take the lead in fair negotiations with new developers to create and make new spaces available for artists.
  - There were conversations on existing spaces and how some were inaccessible due to rental fees.
  - There were also conversations on existing spaces that are being adequately maintained.
- There were also conversations around the arts commission, arts education, and cultural districts.

During the second round of *Cultural Conversations* these are some of the high level findings:

- The Creative Sector: Non-profit, for-profit, or all of the above
  - For the creative sector to survive there needs to be innovation and flexibility; however, the City should support this exploration.
  - Creating sustainable incubators for the creative sector to grow; however, for that there needs to be a structure and a person to take the lead.
  - Teach artists how to be entrepreneurs and how to value their time and talent. As the cost of living in Oakland continues to rise, local talent must stay to continue the culture and legacy. In addition, these small independent creative businesses are an integral part of the ecosystem of the culture and economy of the City.
  - There is also a need for more education and awareness in topics such as funding for artists, opportunities for artists, and workshops on policies and regulations.
- Why we are here: Making new work/Making a new world
  - Inspiration can come from many different places such as conversations with people of different ages and backgrounds, everything around us, stories, community, and even from chaos.
  - A theme from the conversation was also that of not duplicating efforts to support artists but to leverage those existing and make them work to those in need. There were ideas of creating directories to share work and improving communication platforms.
  - The City was asked to act as a catalyst and a connector between businesses, artists, and community.
  - Supporting small-business development for the creative sectors was also listed as a priority.
- What does equity look like?
  - The housing crisis is not only causing long-time residents to be displaced but it is also creating a demoralizing situation for arts and culture in the City of Oakland. The community must unite and resist cultural gentrification.

- Equity means a lot of different things but at the heart of it all, it means that everyone gets what they need and not just what everyone else gets.
- Culture is dynamic, rich, and fills in a gap in all of our lives. It is something we hold sacred and colors our identity.

*Community Dialogues.* The comments from the community dialogues have been organized by overarching themes. These themes represent the community voice, concerns, and priorities in the face of a changing city where the arts and culture are growing and strengthening in the mist of challenge.

*“I want our city leaders to love us the way we love our city.” – Community member*

Undoubtedly, there is a strong sense of *Oakland pride*. Participants identified places, people, murals, parks, weather, food, and energy. Participants connected deeply with each other when asked about what they liked about living and being in Oakland. Diversity was critical and identified consistently as the most important benefit of living in Oakland. Diversity and most importantly the acceptance of all different layers of diversity from cultural, to ethnic, to age, and gender, everyone agreed that in Oakland all are welcomed. There was interesting contrast when Oakland natives and those who have been here for a long time spoke about what Oakland signified for them and their families vs. those who have only been in Oakland less years. Many said that the cultural history of Oakland was endangered and called for the City and their fellow citizens to fight against the trend by participating more and lifting up the local work of artists. An idea that came up multiple times was that of creating or having a welcome packet describing the arts and culture of Oakland for newcomers. Native Oaklanders were not completely opposed to the new wave of people coming into the city or the growth of the new economy of the city, but were opposed to unjust displacement and the lack of understanding of the history of Oakland. An example that came up several times was that of the drumming at the Lake, a long-time tradition loved by many but that has caused discontent among some of the newer community members because of the “noise.” This constant influx of new people is just beginning considering all of the new housing planned for the city in the next 5 years; however, this an opportunity for the Office of Cultural Affairs to step into a role of a liaison and connector using arts and culture as a point of unity and collaboration.

*“The city can work to bridge the gap between our communities and development to create thoughtful development.” – Community member*

New housing developments are a common sight in the city of Oakland and for the most part these new developments represent *displacement of residents and artists*. The housing boom in Oakland is limiting the ability of many to continue to afford to live and work in Oakland. Community members shared many stories of losing neighbors, family, and community members causing fragmentations in the historical and social fabric that has for many years made Oakland unique and desirable. Despite the many frustrations, community members remained optimistic and suggested solutions such as asking the City to work more closely with developers to ensure affordable housing is a priority.

*“There can't be culture without a space to exist.” - Community member*

Community members spoke fervently about the *lack of space* to practice, show, and keep culture and the arts. Many community members wanted to learn more about options of mixed used for more retail and gallery space in new developments and also of more common spaces such as facilitating street and neighborhood festivals around the City. Community members spoke of the need of public spaces where art could be shared with the community and offered to ensure traditions and history could be preserved.

*“Education. The key of life. Educate first, everything else will follow. Giving all people a sense of belonging. Revisiting the past to move together into the future.” – Community member*

The age diversity of community members who participated in the dialogues was an indication of the need to *educate the community*. Participants expressed a desire to making sure young people had to opportunity to learn about the rich cultural history of Oakland. The intergenerational knowledge of community life, art, and culture was important to all the participants. Participants expressed a need to organizing with young people to create change and advocacy and also to foster community, which will encourage involvement and lead to higher civic participation.

*“Our neighborhoods are not the same. How do we remove infrastructure that divides neighborhoods?” – Community member*

The community dialogues covered the city geographically and were for the most part very diverse. At all the community dialogues, participants recognized segregation and *geographical disparities*. Participants spoke passionately about what has happened in West Oakland and how those dramatic changes have led to displacement and a sense of lost identity for many. Participants also pointed out the lack of investment in East Oakland while it sits on the margin of gentrification and displacement. Participants called for the City to take action and to support East Oakland.

*“No matter what happens. No matter what changes. No matter how many times I have to go to City Hall and say how I feel, Oakland is my city and I am never leaving.” – Community member*

There was a shining light in all of the community dialogues. Despite the challenges and the daunting future of the City, hope was strongly felt and shared. Participants often talked about their worries and the uncertainties but they always remained hopeful and deep in their hearts believed that Oakland would survive and rise to the top just as it always has. Oakland was many times described as a resilient city and a city made of people who care deeply and will always unite to stay true to their roots and legacy.

## Conclusion

One of the participants in the last round of community conversations, shared the following: “Culture comes from our roots and it’s what grounds us.” This comment embodies the essence of the community engagement process. Community members showed-up and participated in robust conversations about what culture means, what we all love about Oakland, our fears and concerns, and most importantly how we all have deep roots in our City and in the richness of our unique culture. The community engagement completed

in this phase of the development of the Cultural Plan is only the first step to uniting a City that often times seems like it's breaking at its core and the for the Office of Cultural Affairs to step into the space of advocating for "the secret sauce" of Oakland.

## Appendixes

Notes from Cultural Conversations

Round 1

Round 2

Notes from Community Dialogues



## Round 1: Cultural Conversations

August 24, 2017

Peralta Hacienda

### Introduction

- RB welcomes participants; commemorates Ghost Ship; introduces cultural plan
- Holly Alonso from Peralta introduces Hacienda in terms of encounter between Ohlone and Mexican rancheros; using arts to tell stories of relationships across different groups in Oakland history; “anonymous traditional artists” of D5 “need more recognition”
- *AW: consider using descriptions other than “interesting” for current conditions*
- RB introduces members of the Cultural Plan Team; introduces responsibilities of Cultural Affairs
- SM goes over outline, goals, and guidelines for meeting; “this is an opportunity for all of us to learn from one another” to guide plan process

### Conversation

- Main concerns among attendees are “cultural investment,” “equity,” and “space”
- Cultural Investment
  - Large community of artists; but less sources of arts support; both in terms of foundations and City; need to connect new and existing wealth in Oakland to its artists
  - Surrounding cities and counties have more money for arts support; artists have to chase those funds; may or may not cause them to leave
  - Funds from East Bay Community Foundation have dwindled
  - How do we direct Oakland/Downtown corporations to give to the arts vs. allowing them to paint murals on buildings or hang art in lobbies
  - We need to broaden the categories of the Funding Program to make room for small organizations, which are very common in Oakland
  - Cal Humanities has past grant applications on website to guide applicants; it also has FAQ page; City should do these two things within staff constraints
  - Cultural Plan needs to include plan for operational support for organizations; Pleasanton does this with 1/5th of the population and budget
  - City/Mayor need to make a strong case to businesses that they need to fund the arts as a driver of economic development in Oakland
  - Arts organizations should create more visibility as a collective; perhaps through more festivals or a coordinated arts week (Visit Oakland is planning a month for May 2018); public banners and displays (but make sure it isn’t just Downtown)
  - Arts organizations need to diversify revenue; TOT; Visit Oakland (which may have a lot more resources than Cultural Affairs); ticket sales (although not all organizations sell tickets, or can charge a lot because of the communities they serve)
  - Ticket surcharge at Coliseum that would be split between City and County; Oakland doesn’t benefit very much from the visitors who come to concerts; they



don't spend a lot of money in Oakland, because there aren't a lot of businesses around there; concerts only, not sports (which is more contentious)

- Programs matching board members/organizations to wealthy individuals and businesses
- RB: big foundations (Mellon, Kresge, Doris Duke) come to me as a broker to local organizational landscape; if you're working on grants, call me to help advocate on your behalf
- VW: looking across the City to other departments that have more money than Cultural Affairs and whose work impacts cultural life; creating the relationships needed to do this through the Plan process
- CFP asks grantees to invite CMs to programs/events; gives program visibility; may attract extra media attention; and reiterates connections between CFP and projects in their districts (including neighborhoods that are underrepresented); also recommends that grantees go to Office Hours with CMs to advocate; go straight to chief of staff/scheduler
- Some organizations have tried to reach out to CMs; but it's hard to even get a call back; perhaps Cultural Affairs can help work as liaison to CM Offices to pay attention
- Equity
  - RB: we need an audit of the grant applications to reduce barriers and/or make the case that one size doesn't fit all; I need outside advocacy support to help make that case
  - What do we mean by equity?; is there a formal equity statement for the plan?; part of the process is to define equity
  - RB: there are all sorts of different equity issues related to social identity; but most people just want to talk about "cultural equity" and skirt the other more difficult ones; we can't use "cultural equity" to avoid talking about race; if we do it right, focus on racial equity should deal with all other forms of inequity in the process
  - *AW: it would be good for RB to have a working definition that he can offer when asked, if only to get other people to respond and re-form the equity concept of the Plan*
  - Needs to address geographic disparities
  - RB: please send us programmatic thoughts on how to achieve equity
  - "Community governance"; participatory budgeting; how can the community become more involved in budgeting/funding artists and organizations?; take the big organizations and City out of the process somewhat
  - CMs may want to divide things by district; but what about projects that travel or that pull people from all over the City; how can we avoid the borders imposed by the Council Districts?; it's a restraint on artists
  - RB: equity also involves balancing support across different media, like civic engagement works and literary scenes
  - Language is also a big equity issue; many traditional artists in particular don't speak English but are key to the cultural fabric; looking for ways to increase language accessibility within the grantmaking program itself

- In thinking about equity, need to focus on increasing arts in Deep East Oakland in particular
- Spaces
  - We need more space!; need City to be an advocate; need policies to encourage new developers to provide arts spaces in projects; it should be all over the place, not just Downtown; can Cultural Affairs create space within the development process to ensure this kind of negotiation?
  - RB: how far can we stretch definition of “public art” in the public art in private development ordinance; it may extend to spaces; it becomes more vague when it comes to public events, programmatic support, etc.
  - Look into creative partnerships that help to secure former industrial spaces for arts space; not just in new development; look into zoning issues that will make these sorts of uses legal and safe
  - RB: the plan needs to support arguments; what are the main arguments?
  - RB: the argument made by Kelley Kahn in the White Paper was that funds were needed to keep artists in spaces; bring live/work spaces up to code etc.
  - *AW: what are the space issues not covered by the White Paper?; not covered by the focus on live/work spaces, code, safety etc.; perhaps these are issues that the Cultural Plan can note*
  - Oakland needs a decent “mid-sized” theater; Malonga has safety issues for patrons, artists, and staff; Oakland Asian Cultural Center is too expensive; need to review the administration of cultural spaces in Parks & Rec, not just facilities
  - Cultural Affairs could be a point of advocacy for addressing access/conditions at City cultural facilities, or advocating for reduced rates at venues like the Fox on behalf of local organizations
  - Like marijuana equity program, City could offer tax credits to people with space for a few years of discounted or free space
  - What can the City do about union fees, which are one of the main barriers at theater spaces?
  - *AW: try to avoid treating the constituents of Cultural Affairs as the organizations funded by CFP*
  - VW: is the interest of bigger organizations like Cal Shakes, Berkeley Rep, etc. a non-issue, a boon, or a threat?; we want to be able to take a position in the Plan; could a deal be made with other arts organizations in such a way as to make this worthwhile?
  - Community benefit agreements need to be mandated by the City; but not everyone agrees; with regard to CBAs with Malonga, it’s not a problem for the arts community to negotiate its own benefits without the City
  - City’s CBA with the Fox was supposed to give community groups access to the Fox; but it’s too expensive *if* you can get an appointment to discuss; and that was supposedly mandated by the City
  - Grand Lake Theater and Red Bay Warehouse are both great venues/resources that are private businesses in the community; *AW: connected to the mapping,*

*could strategize ways to leverage this to make those spaces more available to arts presenters*

## EQUITY

Standing meetings for city council members with arts community / grantees to keep arts top of mind

- Judy – have tried many times to get councilmember to attend events and getting a member to come (or even call back). Also doing work at east Oakland schools, same story.

Arts staff can advocate if arts orgs let them know. Don't underestimate power of chief of staff and scheduler. If don't know who, arts team can connect. Also know how to process contracts, which is not easy.

Some city protocols / procedures are a bear. Work can get stuck in the zone of – how many sigs do I need? How much insurance? We can advocate about procurement, but need support. And that's an equity issue.

- What's your definition of equity? It gets talked about a lot, but it's hard to know specifically what folks are talking about.
- You represent the city, the city is talking about equity, but what does that mean: gender; economic; etc?
- Is there a formal equity statement for the plan?

Part of this process is to help us articulate and define: racial, gender, disability, cultural. Many want to talk about culture and leave out many of the more complex aspects. We need to sort that out. Racial equity is different from queer equity, but they overlap and we need to understand how to work fairly. Cultural equity conversations sometimes avoid specifically racial conversations, but we need to acknowledge how racialized our world is.

Within the cultural funding portion of this, there's been conversations about equity in terms of access: who has access to the process, and has the resources to complete the process. There are issues of equity around smaller organizations and those with larger budgets. How do we, as CA staff, address that? How does the panel identify and address those issues? That conversation is happening internally.

Equity amongst the city council Districts is also a conversation? Is funding evenly distributed?

Roberto encouraging everyone to send programmatic thoughts on how to achieve equity. Staff gets lobbied hard to cut the pie along District lines. Would value the imagination of the group on how to address this creatively.

- Cultural arts districts have been talking about community governance. It's super messy because we don't have the practice of community governance, but it's exciting. How can we connect our governance better to the vibrancy of the community. It takes a lot of work.
- The District conversation seems very bordered. What if you want to do work in multiple districts, or across the city? If we're dividing up by district then does that constrain artists? (participatory budgeting?)

The Districting idea gets talked about but doesn't have much traction.

- Speaking as an artist who doesn't practice in traditional media, with not a lot of history doing the same project over and over again, in a tiny or a community-based arts organization, we need help with navigating the system. How do we make sure the doors are open to nontraditional arts making and folks who have not come up through formal organizations or training.

What you're talking about is capacity building and technical assistance. The city did 10 outreach workshops last year to support folks in applying and contracting.

- But is this all about grants? Is it just about how grants are distributed or is it about other arts across the city?

This is a political job, so that's always going to be part of the conversation.

Oakland has a lot of neighborhood-level activism and robust experimental work. The job for Oakland is to be sure it's working equitably with those orgs/individuals as well as more established ones.

- Language – it's very important to encourage non-English speaking artists to join the conversation. There are many non-English speaking artists working in Oakland

Good point. Am working to reach out to these orgs for focus groups. And, in addition to having these small conversations, will be having larger community dialogues where we can offer translation into Spanish, Cantonese, Mandarin, ASL, as needed. Take a flyer – there are CDs in every council district and

Have a wonderful bay area artist who is deaf. Went through the application process successfully and we were able to get him a sign language interpreter to support him through process. We are always looking at how we can support artists who may be considered "on the margins." And were also always looking for organizations to partner with on these issues.

- Patricia – work at Tassafiora, noticed empty lot at 81<sup>st</sup> and macarthur with cool signs – "accept you" and "love you." There's so much opportunity for more art in deep east Oakland. There's lots at mills, downtown, in fruitvale, but doesn't necessarily travel.

- Queer cultural center -- offers grantwriting support and fiscal sponsorship – as often as can , move the funds through to orgs. Always working to do grassroots organizing; offer classes in accessibility. Would be great to be in partnership with other orgs doing similar and complementary work.

## SPACES

- “We need them!” We need more space, we need the city to be an advocate. There needs to be policies re: having arts spaces in new development. Conversations are happening around setting aside space in the black arts district, but these are happening mostly downtown. Can cultural affairs be in that conversation.

With ordinance that just passed, there are now requirements around public art, with a porous definition of public art. With the broader definition of spaces – parades? That doesn’t get into the spirit. There is a messy trade. Kelly Kahn, Special Projects in the Mayor’s office, is a resource. She is a policy advisor under the mayor.

Do people know about the white paper?

- The ghost ship fire shined a light on a lot of issues around zoning. Worked to get a lot arts spaces made legal. San jose doesn’t have the wealth of reusable spaces that Oakland does. Partnerships and zoning to support better spaces. Gotta have spaces if there are going to be art and artists in Oakland.

Kelly is working on making that permitting process easier to help deal with zoning and reuse. There is a displacement challenge, many of the west Oakland spaces are being flipped for marijuana. There is space being flipped for gentrification. Space has a lot of variables and dimensions.

Kelly has pulled together info / white paper that outlines strategies that are being pursued by Kelly, ebaldc, norcal com loan fund, rainin, etc. Studying who has space, where are the possibilities.

- So how does that get incorporated into the cultural plan?
- If the mayor already has a plan, then we need to come together to understand how to implement and use the plan. Artists need space to work and live.

What you’re bringing up is endemic to how the city works. Its completely bifurcated – there’s no crosswalk between the policy makers and the implementers. There is no mechanism to make them talk.

- So is the goal of the cultural plan to daylight all of these opportunities?

Yes. At the end of the plan, we hope to have arguments to say: the state of our facilities is in disarray, etc. Keeping space is one response – to help nonprofits bring buildings up to code and stay in their buildings. The heart of it is that people feel that their spirit is being displaced: “I’m from here. . . and it used to be this way.” So what does “placekeeping” policy look like? I need to hear these things and then we can come up with our recommendations. What’s most alarming is how quickly it’s changing.

- Developers have bought up lots of space that have been waiting for a lucrative moment to flip and that’s happening now.

For us it’s about physical, cultural, psychological identity of Oakland.

- So what is that?

The 70 organizations that we fund. They are diverse and make Oakland as dynamic as it is. One of Oakland’s rich legacies is that it does not lack in civic self esteem. But the chaos can be destabilizing as we move through these terrains.

- For those in Oakland a long time, we do not have a decent midsize theater (500-650). SLC has 15 that ranges from little tiny black boxes to Brigham Young and those venues are full all the time. It’s been an issue for 30 years.

It’s true and the city isn’t going to build it, so the developers need to be sweet talked.

- Malonga is a dump and dangerous and there are real safety issues at the Paramount for patrons, artists, and employees. It’s a challenge to find a decent venue for the art. *(It was hard to tell if this was a critique of Malonga or Paramount or both.)*
- So what are you proposing to do if you already know what the problem is: that there is no space to live, work, or produce?

There are three parts, in listening to what’s being said, about 3 years ago, there was a survey about displacement with a culminating report (before white paper), and then ghost ship highlighted need for conversation about space. Then third piece about spaces to perform work. How can we do better about highlighting /disseminating information that already exists? Example: OACC – some people don’t even know it exists. Can city help mediate/negotiate for discounted rates.

- OACC is \$200/ hour with a minimum of 4 hours - \$800 just to walk in. Administered by parks and rec, just like Malonga. Administration and health and safety all need to be reviewed. Takes weeks to get answers/responses.
- Spaces run by nonprofits often want to think about ways to open spaces. Many years ago OACC had a community access grant to allow nonprofits to use space for low rate or free. OACC wants to have space used, but also can’t go into deficit. So how can we advocate to

fund community space access grants to allow existing space to make their space more available to organizations.

The city is already doing that in other realms: the marijuana department for equity applicants for marijuana license. Trad applicants get tax break for giving space to equity applicants. How can that model be used in arts?

- Sometime union fees are equally challenging, especially in the larger spaces. Could a fund like that be used to offset those costs?

It's frustrating these conversations about these spaces has always been there, but the dial hasn't moved. The argument has to be articulated – that's robertos job – so that things can be implemented.

- Any municipally owned theater has to have full management that is all union

Not going to deal with paramount and fox. They are what they are. So what can we do with our community spaces. Malonga and xxxx can only do so much.

We get calls all the time from orgs that want to open second spaces in Oakland. Think it's a new market and want to come here. There is pressure from outside bigger orgs who want to develop something in Oakland.

- Who do they see as their market in Oakland? Are they showing up here because there are now folks living in Oakland who will patronize what they sell? What are they offering?

We'll have to address this in the plan as an issue – whether as an opportunity or a threat. Do folks see this as a possible win win, is there a deal that could be made, if a larger, better resourced organization comes in what would the community benefits be that resident artists – what resources could be brought shared that could benefit this arts community. Anyone big who comes here, will have to negotiate community benefits, but the will has to be in city hall for that.

- This process can be great for defining cultural priorities and what equity looks like. It's fine for them to come in as long as we can say this is what's important to our community and this is what access we require. Fox as an example turned out to be a good deal – it's activated the area. But, they also said community groups would have access to fox and that's simply not true. So community benefits are a good idea, but they have to be followed through and enforced.
- I can't imagine why we wouldn't have a conversation with groups who want to come to the city and make an investment in arts spaces. Why not have the dialogue?

There are already conversations with developers. R mostly familiar with orgs involved in CAST (?) program.



- Grand lake theater and red bay coffee are local and interesting places – nontraditional spaces – that are supporting the arts. It's important to take a second look at how to stimulate that kind of space use.

One of the things we're working on is just mapping. There are lots of places that folks aren't aware of.

## BURNING ISSUES

Want to hear from lots of people – outside the arts community a the CDs

Cultural commission? Creative neighbors coalition?

Need to create communication infrastructure for this agency. Need commission to be good listeners, good advocates/ambassadors, selling Oakland and advocating to council on policy and funding.

- Role of any commission is to be advisory to council and mayor on policy, which often boils down to money. Commissions can say things that staff cannot to the leadership of the city.
- This needs to have broad outreach. Only as good as the input that's received. Why none at the Malonga center?

CDs happening across city, and likely will have a smaller conversation at Malonga. Whole process is fast tracked with goal of mid-year budget ask next year.

Please share if there are particular topics that need to be drilled down into and if there are ways we can improve the process. Do we need additional approaches to get deeper, broader, or into other topics.



## Round 1: Cultural Conversation

August 26, 2017

Farleys East Coffee House

### Introduction

- Last cultural plan was 30 years ago; lost to the archives; some issues are the same, other ones are new
- SM: listening session; please share perspectives; RB primarily wants to hear from you
- RB: the news about Uber points to the fact that we're in a volatile civic environment; as artists and community folks, you're particularly attuned to these dynamics; that's why we want to learn from you
- RB: call me!; I pick up the phone; I'm a conduit for information between local artists and cultural makers and larger/outside entities
- At request of attendee, we go around and introduce ourselves

### Conversation

- Cultural Investment
  - Akonadi; Beloved Communities fund is a way to anchor and build culture among communities of color who've been here for a long time as a way to build power in those communities; some of their grantees are 501c3 that see themselves as arts organizations; others are social justice organizations that see culture as key to movement building; the latter groups are typically seen as risky, not worthy of investing, or ignorant of the arts/culture space; they want their small fund to help get larger funds to support those grantees
  - SF grantmaker (Pia); partnering with Culture Strike to do design competition for monuments to replace Confederate monuments that are coming down; way to envision our future as we're dismantling our history; started a rapid response fund after the election; but are shifting that towards public imagination since the issues unearthed by election are actually woven into the fabric of this country
  - CA Humanities; advocating for partnerships among grantmakers and artists; also collaborations with tech and other big sectors; created a "quick grant" track in their Humanities for All program with lower requirements to bring scrappier grantees into the fold
  - The requirements of the grant can be too long and too onerous; they take away from the core programmatic work of an organization
  - A lot of the grants are centered in the United States; but what about people who do international work?; e.g. West Oakland to West Africa
  - Medium sized organizations that want to grow like Oakland Asian Cultural Center have specific needs too, just as the scrappy start ups do; OACC has a space and they want to fill it!; they're available to form partnerships with arts and groups that need space; also have commercial kitchen
  - The Video Game Museum is also available for artists and groups that want to do events/work

- CAST has seen a lot of beautiful collaborations emerge among some of their applicants in Oakland; a lot of them are organic and should be fostered through support/securing space
- Is the City leading conversations with corporations and businesses about the latter's impact on the community?
- We're underfunded across CA because of Prop 13; SF gets a lot of money through TOT; but Oakland doesn't have as many hotels; is there a mechanism to redistribute funds from some of these companies?; it should always be in the hands of the City to negotiate; community groups most impacted should be able to set the agenda; Akonadi wants to fund grassroots organizations to put pressure and demand accountability from businesses
- The City should bring developers/businesses to the table with community groups; but those groups should be able to determine their own needs and negotiate CBAs
- Cultural Spaces
  - OACC would like more marketing assistance from the City; Malonga is listed under OPR facilities; but OACC isn't listed; the infrastructure is there through OPD, Visit Oakland, CAM, etc.; better marketing will make it easier for them to raise money on their own
  - Hard to get all of the City inspections and approvals if you want to do an event in your space, which can be a way to make money; have to go to Eastmont even to get an answer; OPD might even be encouraging people to go rogue because it's so hard to get the necessary approvals
  - What can the City do to help anchor cultural spaces in their communities?; RB: government can be a slow and unruly beast; leadership has to come from the community up; what about cultural district efforts?
  - Black Arts Movement Business District; meant to avoid a repeat of 7th Street and do something to stem the displacement of Black residents, organizations, and businesses; City created district but didn't provide financial resources; joined forces with Chinatown Coalition to form Community Coalition for Equitable Development and started to negotiate directly with developers
  - Do these negotiations include talks about affordable residential spaces too?; the CCED has gotten developers to agree to affordable housing and BMR retail/cultural spaces
  - What are the concrete benefits of having a named cultural district?
  - Each community can come together to define what culture means to the people who share space together
  - RB: in Oakland, we have "naturally occurring cultural districts"; people are determining from the ground up what the cultural identities and priorities of their neighborhoods are
  - *AW: there are policies to force certain developers and business owners to meet with NCPCs, block groups, etc.; why not recommend requiring developers to hold meetings with local cultural districts?*

- The language of “placekeeping” hasn’t necessarily been embraced by funders; it can be a mark against your application
- Esther’s Orbit Room is an example of how cultural spaces are in a tight-knit reciprocal relationship to the residential community around them; so if those residents are displaced, then the cultural spaces will wither; gentrification “changes the paradigm of how culture is produced and reproduced”
- Need to tend to the whole ecosystem that supports cultural practices
- Culture is being developed in spaces without resources, like East Oakland; it’s not just the places where there’s a lot of development
- Not all developers are opposed to creative placekeeping; the CCED has found their negotiating partners very responsive to the “cultural retail” concept; they can be swayed that these sorts of uses are “amenities”; one of the developers spent \$25K on doing the youth art event with Joyce Gordon at 14th and Franklin earlier this month
- Equity
  - Grantmakers don’t see seniors as part of the “equity spectrum”; it’s making it harder to fund work with elders; funds are being tactically shifted toward work that seems more responsive to the political climate; senior work often involves working with younger people though; intergenerational cultural projects in schools
  - City could assist artists and organizations get access to City-owned spaces and public spaces such as parks; bringing arts outside of venues is a way of increasing access; but it’s also an invitation to bureaucracy
  - People continuously see Impact Hub Oakland as a City-supported community cultural space; comes with an expectation that the space should be available to them; the space supports a lot of profound cultural work; but it also creates access via a small-business WOC-owned space; as a “slow, patient, capitalist endeavor,” it’s not eligible for non-profit funding sources
  - When Vessel Gallery moved to 25th Street, “they couldn’t give that space away”; the gallery invested in the building and activated its network to fill up the spaces owned by the landlord; but after lease expired, rent went up by 60%; can’t withstand the next 60%; “there’s greed right now”; small businesses invest “sweat equity”; they don’t have access to the other sources of support
  - The Arts and Garage District has been working for 22 months on getting their district recognized; but facing strong power of developers; need to see the different districts band together to support one another in placekeeping efforts
  - Keeping Space Oakland is looking at who makes up the cultural vibrancy of Oakland?; it’s not just the non-profits; it’s also the small businesses and the volunteer organizations; there are so many different types of organizations here; need to shift the investment mechanisms so that all groups are recognized
  - Center for Cultural Innovation partnered with San Jose to create a Community Economic Development Fund to invest in cultural businesses; what if Oakland had a Cultural Economic Development Fund that made these kinds of investments regardless of tax status?

- Endowments have culture funding side, but also investment side; is there a way to create collectives of POC-run small businesses that foundations can invest in; creating a radical investment portfolio; these kinds of businesses aren't included "social good" or "social impact" funds
- How many people have their bases of operation in D6 or D7?; SM is the only person who raises hand; that's a big problem; when Impact Hub Oakland was at 14th and Franklin, they found that most of their attendees were from East Oakland; decided to move some programming into East Oakland Youth Development Center; communities of color from the neighborhoods have been coming to and supporting the culture downtown for a long time; that needs to be recognized and protected; and we also need to shift resources closer to them
- A lot of conversations about "all of Oakland" don't feel like they're about all of Oakland
- *AW: we should stress the range of conversations we're having in different places so people don't think that all the meetings are happening just downtown even if they're at a meeting that's happening downtown; RB does a nice job of looping back to this issue*
- In foundation world, we think we know where culture is happening; but we actually have no idea; Akonadi working with Rainin to figure out where the cultural hubs are that are invisibilized; "asset" vs. "deficit" frame; we're trying to shift the narrative about where culture is happening in Oakland and the timeline of cultural production in Oakland (culture has been in certain space for a long time, it doesn't arrive with gentry)
- In the Deep East it's happening in the churches, parks, rec centers, etc.
- How do we "value cultural capital"?; neighborhood based groups can map out a cultural inventory
- *AW: is there a way for us to partner with local groups all across the flats to generate and uplift community-based cultural asset maps?; Peralta offered to collaborate; but we may want to find like partners across all the neighborhoods; otherwise we'll create a disparity in results*
- If we map cultural assets, then City should actually back them up with laws and protections; tax discounts
- Cultural Plan should lift up stories and support the narrative that arts and culture are not a superfluous sheen on top of society; rather, they are core to our experiences as humans and our drive towards social justice
- *AW: this could look like a definition of arts and culture from the standpoint of the Cultural Affairs Division and community at large*
- Can we map losses as well as assets?; Anti-Eviction Mapping Project could be a resource
- Could City create "blanket insurance policy" to cover groups and events in public spaces?
- The lack of affordable housing requirements with teeth are undercutting the abilities of artists and culture keepers to stay put

## Round 1: Cultural Conversation

### RBA

September 9, 2017

RB: Intro, no cultural plan for over 30 years, defining culture broadly.

SM: ground rules - Cultural Investment, Space, Equity

Randolph: investment in small biz too

Sonny: Please give a little more background on what you are trying to do.

RB: run down on grantmaking, public art, research

Sylvia: Thank you, opportunity right now, not just philanthropy, but what the possibilities are for other kinds of engagement in the community.

Lisa: I applied for an artist grant and never got one. The rating process felt kind of random. Not very professional. Also a lot of paperwork for no much money. Wondering where can I work with kids and get paid. Would be good to have a resource to consolidate information on opportunities for artists.

Cherie: Malonga is so hard o produce anything there, hard to get a call back, all these permits. Don't feel like an independent choreographer can access it. If you are emerging, you are competing against your teachers because there are enough resources. Can't fill 500 seats.

DeborahV: not enough staff in the cultural affairs div. Malonga is under-staffed, so much deferred maintenance (afraid the building is going to fall down). Gap between the powers that be and what is needed – to make the arts thrive.

Madolin: We are trying to deal with fixing these issues. New chair. My charge is to take what I hear and take that to the powers that be. Dealing with the drumming at the lake. Looking at the ordinances. There is a lot of development happening. Looking at the Brooklyn Basin – lots of space. Need a streamlined processes for permitting. I get it. Know the processes take a long time. I'm staying put and bringing these problems to the powers. The ordinances are on the table right now.

Kaaren: people need to know how to access the systems. People need to know when the policy is being worked on and how to work on it.

Moss: we need to think not just tactically and strategically. We need to think about business investment, ad affordable places for artists to live.

Sonny: same issues from the 80s. Same issues about permits, space. Is the mayor supporting you to do something different?

RB: mentioned the new money and staff from the last budget.

The difference from the 80s and 90s is that there is development coming in. Are we getting money from the development in Oakland?

RB: mentioned Public Art and Private Development. September 9, 2017 – RBA – started 4:25

Randolph wants a copy of the sign-in sheet.

RB: Intro, no cultural plan for over 30 years, defining culture broadly.

SM: ground rules - Cultural Investment, Space, Equity

Randolph: investment in small biz too

Sonny: Please give a little more background on what you are trying to do.

RB: run down on grantmaking, public art, research

Sylvia: Thank you, opportunity right now, not just philanthropy, but what the possibilities are for other kinds of engagement in the community.

Lisa: I applied for an artist grant and never got one. The rating process felt kind of random. Not very professional. Also a lot of paperwork for no much money. Wondering where can I work with kids and get paid. Would be good to have a resource to consolidate information on opportunities for artists.

Cherie: Malonga is so hard to produce anything there, hard to get a call back, all these permits. Don't feel like an independent choreographer can access it. If you are emerging, you are competing against your teachers because there are enough resources. Can't fill 500 seats.

DeborahV: not enough staff in the cultural affairs div. Malonga is under-staffed, so much deferred maintenance (afraid the building is going to fall down). Gap between the powers that be and what is needed – to make the arts thrive.

Madolin: We are trying to deal with fixing these issues. New chair. My charge is to take what I hear and take that to the powers that be. Dealing with the drumming at the lake. Looking at the ordinances. There is a lot of development happening. Looking at the Brooklyn Basin – lots of space. Need a streamlined processes for permitting. I get it. Know the processes take a long time. I'm staying put and bringing these problems to the powers. The ordinances are on the table right now.

Kaaren: people need to know how to access the systems. People need to know when the policy is being worked on and how to work on it.

Moss: we need to think not just tactically and strategically. We need to think about business investment, and affordable places for artists to live.

Sonny: same issues from the 80s. Same issues about permits, space. Is the mayor supporting you to do something different?

RB: mentioned the new money and staff from the last budget.

The difference from the 80s and 90s is that there is development coming in. Are we getting money from the development in Oakland?

RB: mentioned Public Art and Private Development.

Randolph: Sat on committee for 1314 Franklin (Merchants Garage) 40 stories, biggest development in Oakland, \$500K-750K will result. There needs to be political will to hold developers accountable. High civic pride, low self-esteem.

Diane: Went to community meetings about the budget, no one mentioned the arts. They say safety, affordability. The city needs to express the political will to back the arts.

Moss: that is so important. The city needs to come out in support for the arts.

Lynn: the art commission needs to be restored.

Shannon: Oakland orgs are much more nimble than SF orgs, but we don't have the power. Politicians are not listening.

Anyka: OCNC started with artists, orgs, and individuals (small business). Invited people to participate. Arts were at the same table with other folks.

Indra: Lots of us are traumatized because Festival at the Lake is gone and other festivals. We are being gentrified. People try to shut us up. I don't want to go quietly. What's next. We need to have a voice at the table.

We need to translate culture into business terms – we generate this income, we pay this much in taxes, this much in jobs. People see the arts as a drain. But we need to say what we contribute. \$185M budget for homelessness. We need to reshape the conversation.

RB: working on an economic impact study. Rainin is doing an asset map.

## Spaces

Anyka: there is a lot of data we do have about economic impact. There is a calculator we have been using to make the case. One cultural center per 100K people. We need to grow that cultural sq footage. We need to use our own language to the business, police, developers. Not use their language, it hasn't worked. Cost of space is difficult. SF has subsidized cultural space.

Randolph: P&R and libraries are city assets in every neighborhood. It's a start as cultural space. They are dead zones. We need to activate them. That seems like an obvious place to start. I don't talk about the arts, I talk about money. You don't get confused about money, easy to get confused about the arts. Tried to do an arts impact report. We have to be practical. Speak to people in the language they understand. Artists don't show up in the data that's out there. Mostly looking at orgs. Artists aren't in downtown & bradstreet, or in EDD. They show up as waiters.

Not sure what you mean about working with small businesses. Maybe businesses who hire artist can get a tax break.

Puffin Foundation gave me a small grant to do a poetry workshop.

Don't feel like Oakland is musically vibrant any more. The blues scene is gone. Mostly people are interested in rock. Interested in bringing in innovative artists.

RB: how does the city incubate new arts forms? What is needed to strengthen that?



Cherie: the one grant that the city has you are competing against more advanced artists. Can't funding. Should have a dedicated fund for young artists. You go underground when there aren't resources. The city should support spaces where young artists can show their work.

Xx: grant process to bureaucratic, don't know who I making the decisions, don't know what their backgrounds are. We need to have a long term plan 5 yrs-10 yrs. Need to have better communication with artists.

Shannon: lots of buildings in Oakland bought by developers, they are going to be gentrified. Lots of open buildings that are sitting vacant. Should have a program to give incentives to developers who open their spaces for short-term low rent lease. City needs a plan to do this.

Monique: Lots of people don't know that Oakland has a symphony. But we have the same facility issues that many other groups. Nothing much moving at the Calvin Simmons.

Cherry: The Golden Gate library doesn't get one dime to support the arts in that library. Other cities support arts in libraries. They have a great jazz program there – with no support from the city.

Sonny: We can't keep talking about the arts in a deficit way. The data are there. We have to go big or go home. Will we have an independent arts council that will go to bat for the artists. We have to be creative, and play politics. Will you have a plan that will go big. Need the commission and we need to have backbone.

RB: Ralph Lemon story. New work happens on the margins. So we have to feed the margins. How do we make the change we want to see? The city moves very slowly.

Other Issues: Lorraine Hansberry – interested in looking to moving to the East Bay. We have been looking here. In SF there are public spaces that artists can rent for a dollar or low rent here. There are so many empty spaces in Oakland. Can the city get eminent domain.

Anyka: there is not enough cultural spaces in the neighborhoods you are talking about. It's deep. People have been working on this and for a long time. There has been so much disinvestment.

Randolph: Sat on committee for 1314 Franklin (Merchants Garage) 40 stories, biggest development in Oakland, \$500K-750K will result. There needs to political will to hold developers accountable. High civic pride, low self-esteem.

Diane: Went to community meetings about the budget, no one mentioned the arts. They say safety, affordability. The city needs to express the political will to back the arts.

Moss: that is so important. The city needs to come out in support for the arts.

Lynn: the art commission needs to be restored.

Shannon: Oakland orgs are much more nimble than SF orgs, but we don't have the power. Politicians are not listening.

Anyka: OCNC started with artists, orgs, and individuals (small business). Invited people to participate. Arts were at the same table with other folks.



Indra: Lots of us are traumatized because Festival at the Lake is gone and other festivals. We are being gentrified. People try to shut us up. I don't want to go quietly. What's next. We need to have a voice at the table.

We need to translate culture into business terms – we generate this income, we pay this much in taxes, this much in jobs. People see the arts as a drain. But we need to say what we contribute. \$185M budget for homelessness. We need to reshape the conversation.

RB: working on an economic impact study. Rainin is doing an asset map.

## Spaces

Anyka: there is a lot of data we do have about economic impact. There is a calculator we have been using to make the case. One cultural center per 100K people. We need to grow that cultural sq footage. We need to use our own language to the business, police, developers. Not use their language, it hasn't worked. Cost of space is difficult. SF has subsidized cultural space.

Randolph: P&R and libraries are city assets in every neighborhood. It's a start as cultural space. They are dead zones. We need to activate them. That seems like an obvious place to start. I don't talk about the arts, I talk about money. You don't get confused about money, easy to get confused about the arts. Tried to do an arts impact report. We have to be practical. Speak to people in the language they understand. Artists don't show up in the data that's out there. Mostly looking at orgs. Artists aren't in downtown & bradstreet, or in EDD. They show up as waiters.

Not sure what you mean about working with small businesses. Maybe businesses who hire artist can get a tax break.

Puffin Foundation gave me a small grant to do a poetry workshop.

Don't feel like Oakland is musically vibrant any more. The blues scene is gone. Mostly people are interested in rock. Interested in bringing in innovative artists.

RB: how does the city incubate new arts forms? What is needed to strengthen that?

Cherie: the one grant that the city has you are competing against more advanced artists. Can't fund. Should have a dedicated fund for young artists. You go underground when there aren't resources. The city should support spaces where young artists can show their work.

Xx: grant process too bureaucratic, don't know who is making the decisions, don't know what their backgrounds are. We need to have a long term plan 5 yrs-10 yrs. Need to have better communication with artists.

Shannon: lots of buildings in Oakland bought by developers, they are going to be gentrified. Lots of open buildings that are sitting vacant. Should have a program to give incentives to developers who open their spaces for short-term low rent lease. City needs a plan to do this.

Monique: Lots of people don't know that Oakland has a symphony. But we have the same facility issues that many other groups. Nothing much moving at the Calvin Simmons.

Cherry: The Golden Gate library doesn't get one dime to support the arts in that library. Other cities support arts in libraries. They have a great jazz program there – with no support from the city.

Sonny: We can't keep talking about the arts in a deficit way. The data are there. We have to go big or go home. Will we have an independent arts council that will go to bat for the artists. We have to be creative, and play politics. Will you have a plan that will go big. Need the commission and we need to have backbone.

RB: Ralph Lemon story. New work happens on the margins. So we have to feed the margins. How do we make the change we want to see? The city moves very slowly.

Other Issues: Lorraine Hansberry – interested in looking to moving to the East Bay. We have been looking here. In SF there are public spaces that artists can rent for a dollar or low rent here. There are so many empty spaces in Oakland. Can the city get eminent domain.

Anyka: there is not enough cultural spaces in the neighborhoods you are talking about. It's deep. People have been working on this and for a long time. There has been so much disinvestment.

### **Intro from Roberto**

- More than 30 years since OAK has had a cultural plan
- Currently mapping issues with the help of these smaller conversations with targeted groups of artists and members of the arts community
- Will follow up with larger community meetings
- Major changes happening in OAK that are creating anxiety
- Want to hear what's burning for the group to create an agenda to advance

### **Norms**

- Step up, step back
- Respect diversity of opinion
- Be honest

Q: What are we hoping to get out of the group and what is a cultural plan?

A: Getting community input, especially on how to spend public dollars. Grants fund public art and other things. How can we better align the spending with the concerns of the community? Budget will grow modestly: \$1mm this year, \$1.3mm next year. Can currently only fund 40% of what is asked. The small local foundations (like EBCF) also look to the articulated goals of the community to understand how to align their resources.

Comment: Plan is such an opportunity, given all of the changes going on. The opportunity is so much bigger than just the philanthropic community, such as in the city planning policies. Steps like that can make a big impact.

Response; Working closely with city equity division and other departments to identify opportunities.

### **Cultural investment**

Roberto: It's about the city's investment as well as the philanthropic landscape and how the commercial and private foundation worlds are weak in the area.

- Artist's ability to thrive as small businesses
- Applied for many city grants, but never received one. The ratings and voting process seemed random, not professional. Left grant-seekers feeling unsettled.

- Looking to figure out where to work with kids and get paid. Could city help with coordinating opportunities?
- Work a lot with parks & rec. It is so hard to work with Malonga – not responsive, lots of red tape (permits). Lots of artists feel like the space is beautiful, but not accessible. Very few spaces available for rising choreographers who need small spaces. It would be great for Oakland to invest more in making the space we have accessible. SF has far more options and opportunities.
- Yes, and. City does not invest in the center. There's not enough staff. Things could go further if the city invested in the total process. The building needs so many repairs and maintenance – worried that it will fall down. We're grateful to have the space, but it's hard for tenants to do shows because it is at capacity. There is a gap between the powers that be and the folks on the ground. Staff understands need, but they don't get the help they need to make the arts thrive.
- Board chair of parks & rec. Currently in process of dealing with all of what has been said and talking about who is welcomed and invited to use spaces and for what. Charge is to take what is heard to the powers that be. Situation with drummers on the lake – there were a lot of things that need to be sorted out around old signage, outdated ordinances. Also thinking about new developments and how they create new public spaces, i.e. Brooklyn Basin spaces. Need to streamline permitting processes, but it takes a long time. Changes to ordinances are on the table *right now* and there is a committee around permitting. I know it feels like you have to be a broken record, but that's what's needed to get this slow train moving, so thank you.
- Roberto: how to improve communications among city departments is a recurring theme. Parks & Rec, Cultural Affairs, and Libraries all are working together.
- Vanessa: What do people want to engage in and do they know how.
- Knowing the process and how to find out about the process are both important. People need to know how to access the system and impact the process.
- Tactical direction is important AND want to focus on strategies also. What are we doing to attract corporate sponsorship; what are we doing to change rules so that new developments have to provide space so that galleries are not priced out and artists are not forced to live in unsafe conditions.
- \$1mm for a city of 420,000 comes out to about \$2/person. It's a pittance. We have been having this conversation about these same issues since the 1980s. So the question is where are we going? Where is the money? Who is the champion for the arts? And is the mayor behind it? Oakland has the densest artist population, but who is advocating for them.
- Roberto: can advocate for funding, but it has much more weight when the community asks for something. Fast tracking this process in hopes of presenting a list of requests in March.
- Biggest difference between 80s and now, is that there is development and corporations coming in. Why can we not do what other cities do and mandate funds from taxes to invest in arts so that public entities are not responsible. Is anything happening on that now?
- Roberto: New developments have a requirement to include public art. The developers are responsible for choosing artists and art. That has opened a window and a larger conversation around community benefit agreements and who is organizing that. Malonga and the parking lot there is an example – it has nothing to do with our department, but it has a cultural impact. But there is no law in the city that says you have to do a community benefit agreement.
- Randolph: there have been at least two strategic plans for the arts in the last 30 years. You could just change the dates and resubmit them, the issues are the same. Just sat on advisory committee for merchants garage – will be 40 stories. Brought in consultants from SF to convene advisory board and there will be no benefit to the Oakland arts community at all. The fact that there's art is one thing, but the rules need to make sure that the benefits go to local artists. A

developers job is not to do community benefits, it is to make the most profit possible so if the city doesn't hold the developers accountable, they won't do it. The developers have spooked Oakland because we haven't seen this funding before. We have high civic pride, but low self esteem, which leads to an abusive relationship.

- Went to similar meetings about city budget around the city, they were full of community people who have different ideas about what they want in terms of safety, schools, and other things. Oakland is under resourced across the board. The arts community is not necessarily aligned with the community at large on the importance of arts and culture. Until the city takes a stand on the importance of the arts, arts & culture will continue to get pushed to the side.
- So important. Oakland has not taken a stand and said cultural arts is something that defines our city and we're going forward with that at the center of who we are.
- Political will has not been there. Mayor will prioritize it when it's convenient. Took a long time to fill cultural affairs positions, still no arts commission. Happy to take ownership of arts as Oakland's "secret sauce" but won't assign revenue to it.
- Lynn Rogers: This conversation underscores why there needs to be an arts commission. Brown screwed the commission; quan was ineffective at restoring it; Schaaf is moving, slowly. Commission is bridge between electorate and elected. It's not at all uncommon to go to community meetings and not hear arts. It's important for a good arts commissions and arts community to advocate for that support.
- It's a little different than in sf where there are large legacy orgs (opera, act, symphony). Oakland orgs are more nimble, but less powerful than orgs with very large budgets. The politicians will not listen to us individually. Is there a way for us to collectively, put our minds and our art together to be a little more demanding. If all small groups got together would we be better able to force the hand of the powers that be?
- Anika: Started Oakland creative neighborhood coalitions in 2015 as groups of individuals, artists, businesses to gather power to seek more resources with equity as a major driver. We may not have same resources as sf, but still have same issues of larger orgs drawing most of the funding while smaller, more culturally specific orgs don't get the funds. Focus on making sure that those who are most impacted by lack of resources are supported. Advocated for building infrastructure in city: cultural affairs director (Roberto), arts commission. Can do rallies and pull together but need a partner within the system to move the agenda forward. (Keep Oakland Creative) Have had some small wins by getting cultural groups at the table. And culture is part of solving the issues that other community members are highlighting: jobs, safety, etc.
- Vanessa: some of the background research is highlighting that we need to build intersectionality with other sectors, issues, and departments in city government where there may be more power and funding. We need to build a common narrative within city government so that all departments have culture as the wallpaper in their heads. And then we are also less dependent on an arts friendly mayor.
- Indra: Deep concern about and have been traumatized because cultural festivals are being eradicated because of single incidents. Feeling pressure to shut up local culture. Want to build pressure to fight back against that. We need to be united and not be quiet and have a voice at the table about how decisions are made.
- Thinking about strategy. We need to translate cultura/ cultural into business terms when we are sitting at the table with people thinking in terms of budget. Can we quantify: we pay this much in taxes, this much in leases, etc. A lot of people see arts as a drain, as an expense, rather than as an economic benefit to the city. Let's start to reframe the conversations and we might get a

different reaction. Homeless budget is \$67k per homeless individual, per year. How can we reshape the conversation.

- Roberto: we have hired someone to do an economic study, working with workforce development and the rainen foundation to quantify economic benefit and conduct asset mapping. We need to do a lot of data gathering and analysis.
- Neighborhood coalition: has a lot of data on economic impact. That information is widely available and widely used. It's important to also use our own language to teach the business sector about the culture. It's important to not assimilate, because that has not been working. Culture is a driver of gentrification, for policing.

### **Spaces, venues, and real estate**

- We need more space. We have space, but not the proper floors. There are a lot of disciplines that don't have the space with the features they need to create their art. SF has spaces in cultural centers that people like us fought for in the 80s.
- Parks, rec, and libraries: they are in every neighborhood. That is a start. They may not have sprung floors, but many of them are dead zones. There's nothing happening. We need to be more efficient with the resources that exist.
- When talking about the arts, often talk about money because people don't get as confused about money. People have a lot of different ideas about art and culture. Did an arts census about the economic impact of artists and economy, donated services, etc. to assign a dollar amount. We have to be practical. Nobody has the time to educate grown ass people about the arts. A lot of economic data – D&B or economic development – doesn't show individual artists, just big arts orgs. Jerry Brown worked with numbers, but no one knew where the numbers came from. And the data can help us get on the same page with talking points.
- Working with small businesses, like restaurants, that hire small businesses who perform. Can there be a tax benefit for organizations who do that?
- Also, the Puffin Foundation gives tiny little grants and are receptive.
- Roberto: the music scene is very vibrant and important here and it is definitely in the commercial realm.
- So you think the music scene is vibrant? Oakland used to be known as a blues town. Can't go to any of the clubs know for jazz and blues. Very little live music because neighborhood commissions say no live music. Music is recorded and geared toward the gentrifiers.
- Also need to open up to what young people know about innovation.
- Roberto: so how does the city incubate artists voices? What is a landscape like that cultivates these new artists?
- Having calls for next generation artists to do work and be supported in doing their work. The cultural grant is only one grant and you're going against established artists with more experience and support. That doesn't mean your art isn't worth funding, but because of the ranking it's hard for young artists to rate. If there was a pool specifically for emerging artists, that would help. Instead, young artists are going underground and that doesn't always foster safety. A little bit would go a long way to bring more voices out from the underground.
- Grant process is very alienating. Don't know who panelists are: their backgrounds or interests. It feels very scattered and random. It could be strengthened.
- Looking at actionable goals for next 3 and 10 years would help us, as a body, narrow down what we can accomplish. We need to respect the artists we already have. Let's strengthen our city grants; our relationship with parks and rec and share the information with artists. How do we

improve the interchange of information about what we have right now. Big picture is important but let's improve what we have right now.

- There are spaces that are sitting empty. Developers buy and leave empty to wait for best rates/deals. Could city partner with the developers to make space available to emerging artists at below market value lease. Could there be tax incentives or building incentives, to a group that opened space to emerging artists. Let's propose activating all of these empty spaces. We are amazed at the amount of space that's available. Whether you can fill a 500 seat room or not, you bring foot traffic to a neighborhood.
- Roberto: the whole space conversation, how do we incentivize cultural spaces in development is a live topic. Oakland has already been a home for creative individuals; SF has built space for large cultural institutions. We need to make sure we keep our artists at home.
- Monique, Oakland Symphony board. Many people don't know that Oakland has a symphony. It's not easy for symphony either. Same funding and venue issues. The paramount is a barn – the Oakland symphony doesn't have an audience of 3000 people. We need to diversify spaces so we can do something for 500 people; for 1500 people. The Calvin Simmons theater is a better sized facility for an org like the symphony, but that doesn't seem to be moving. Even if a group appears to be large and well established, it doesn't mean that they are not facing same issues.
- The golden gate library has 8 events a year, focusing on jazz, blues, young artists, big band at the park. One of the highlights of the library is the jazz historian. The city of Oakland does not give one dime to support those artists. The city of Emeryville does. What portion of the home assessment taxes goes toward arts and libraries?
- Roberto: very little. Property taxes go to general fund. Cultural affairs funding comes from the general fund and the transit tax (hotel). Funding for Cultural affairs division is about \$2mm.
- Let's stop talking about arts from deficit standpoint: how we're underfunded, how we've been maligned. We need to go big or go home. We have been down this road many times. In 80s, city paid for needs survey among various communities. Just update the number. Artists and performers are being used as a political football every two years. We keep hearing we are a poor city. Where does the money go? Will there be a plan that goes big that we can back? We need a backbone that we can support.
- Roberto: Yes. I can make a plan in my office, but if I don't have community input, it's a bogus plan. I hear that we want big, but also that there's fatigue and we've been doing this for 30 years. "new work happens always happens in the margins and obliquely." The advances will happen, but they will be oblique and come from the margin. Yes, we have to go big. Yes, we need advances, but government is SLOW. As much as we want change and the times demand change, the dysfunction of government is that it's a slow machine. The commission will be reinstated. And they need to operate like an advocate. My goal is to create more interdepartmental collaborations to bring more resources. I understand the challenges of spaces, but I'm not an urban planner, but I can sit at those tables. I am really receptive to the demand. Will I be able to move forward, I hope so.
- Roberto: the metaphor we're using is "belonging in Oakland" what is belonging? How can I say to the mayor: what is the city's strategy of belonging? Can we create one? Could we look at culture, libraries, parks and rec, as the drivers of belonging? That's the aspiration.
- With Lorraine Hansberry theater in SF. SF has a lot of cultural centers, but numbers of African Americans in SF have dwindled. Are really interested in moving to the east bay in the next 24 months. SF cultural centers are leased to organizations that run centers (for minimal fee) and then artists rent the space for a very reasonable fee. Does Oakland have anything like that? There are all these buildings that are empty. Either we put some people in them or put housing

in them. It's wasted and there are so many people who could add to the vibrancy of Oakland. 75% of Oakland's budget goes to public safety. No wonder we can't fund these other things. There must be political will to fill these buildings and empty lots. Why can't the city use eminent domain to take these spaces and become a landlord.

- Alice center for the arts was anchored by a small arts ensemble. It's a theater begging for an identity.
- There's not enough cultural space or square footage for the people who live here. And there are areas that have been disinvested in for generations. And many empty spaces are owned by absentee landlords. There are plenty of people who have been organizing around these issues and it's really deep.
- At what point does the rubber meet the road? Maybe we should form a collective, go after funding ourselves, and create our own spaces. We need to come up with a plan B that doesn't include people doing for us.
- There are a lot of barriers and people have been talking about it and literally dying in the streets because their youth center is no longer open. Very complex issues are involved in this.
- If there was more equity about these issues, then you wouldn't see so much in terms of empty spaces and vacant lots. It is not easy to do. Real estate is a commodity and if you don't have the money, you can't do it. It's complex and deep. Need to get something embedded in the city's general plan that says this is critical to well being in Oakland. We have not set that standard, as other cities have.
- Neighborhoods in SF are changing too and so the noise issues, etc will happen there.

Q: Are notes from these meetings going to be shared online?

A: All information will inform development of the plan. Notes will be online, or in the report. And we'll have another round of meetings in the spring and we'll bring this information back to you.

### **Appreciations**

Team

Diversity



## Round 1: Cultural Conversation

E.M. Wolfman

September 14, 2017

### Introduction

- Who's in the room?; writers, performing artists, administrators, people who do it all!
- The Cultural Plan is about making an argument about the importance of culture in our community
- RB quotes Robin Blazer; how do artists compose the world?; "how do you compose our plurality and work?"
- 3 topics: cultural investment; arts education; cultural districts

### Conversation

- Cultural Investment
  - RB asks Vanessa from Akonadi to speak to landscape of philanthropic funding; used to run Studio Grand; Akonadi has the Beloved Community Fund that supports events that work in service of racial equity; City of Oakland/Denise provides "wonderful" resource; Rainin; SF Foundation
  - RB: What's your read on the philanthropic landscape?
  - Vanessa: philanthropy cannot solve everyone's problems; approach program officers as people who can help you plan
  - There are several foundations that support project grants; there are very few foundations that provide general operating support vs. SF
  - Friends of the Oakland Municipal Band/Walking Tours has had trouble getting advertising support from the City and Visit Oakland, which have a big microphone; the City should elevate even those organizations that may not be the trendiest; they used to do press releases and they'd get picked up; but now they're having much more trouble getting recognition; could use help with new media
  - For Oaktown Jazz Workshops, it's a point of pride to have some financial support from the City; but it feels like once they get that, they're left to "run with it"; it'd be great to have ongoing support and amplification
  - RB: how can I help?
  - Concert series, performance series, creating an arrangement to use City-owned properties to host works of this sort
  - Flight Deck applied for Google Impact Challenge award; created program called the Launch Pad; helps small Oakland arts orgs increase their capacity; working on creating a fund to get developers to pay into to then distribute to arts organizations; looking for ways to redistribute money that's coming into the city
  - RB points to the Jack London BID supporting the Museum of Capitalism in an underutilized space; think outside the box; BIDs have money and spaces and they want to activate their areas



- How do Oakland culture makers “welcome new people in” to the city in a way that uplifts the value and identity of what’s here as a way of building awareness and respect for local residents and communities?; use arts as a “welcome mat”
- Prescott Circus has found that some of the family foundations have more of an East Bay wide focus; so it can be beneficial to take a more regional lens to your work
- It’s harder for old organizations who’ve cultivated donors and name recognition over years to connect with the newer generations of Oaklanders, including those that have wealth
- A lot of what happens in the cultural sector occurs in neighborhoods; so it’s right in people’s backyards; but neighbors often don’t know about it; how can neighborhood and community groups be engaged in the projects that are happening?; how can the city support things at a very local level?
- For Oakland Symphony, funding/programming nexus is defined by their values
- RB: I get calls from charitable foundations that don’t have offices in Oakland; but Oakland is increasingly on the map; so what’s the narrative that we’re presenting to them?
- The Creative Capacity Fund might be helpful in terms of helping orgs enhance their communications as a crucial component of programming
- RB: Oakland lacks an intermediary org to help liaise with cultural orgs on things like communications and marketing
- Is Pro Arts supposed to be that group?; they might do so well for visual artists; but what about the performing arts?; civic engagement etc.?; “Pro Performance”
- VW: Visit Oakland is supposed to do what you’re asking; they get 50% of TOT funds by right; they want to do Arts Month in May 2018
- VW: It’s important to think intersectionally about how your work might dovetail with the mandates of different shops like DPW, Transportation, Graffiti Abatement, Visit Oakland, etc.
- RB: I need to be a conduit to you as the arts community so that you know about these smaller pots of money that are in other people’s shops
- Visit Oakland is really for tourism, heads in beds; that’s their main mandate; but what about the work that groups are doing that isn’t oriented towards tourists who are only going to be in town for a few days; e.g. work with youth
- Arts Education
  - *AW: in terms of stimulating conversation on arts education, it might’ve been helpful to talk about how Cultural Affairs intersects with arts education; what’s the scope of Cultural Affairs work in arts education?*
  - The citywide youth arts showcases are actually very well attended by the families and community members; the City might be able to do more to communicate that groundbreaking things are happening in youth arts and development (because it’s getting national attentions); but the community is involved and proud regardless of City involvement
  - RB: where is the field of arts education at in Oakland?

- Not all youth are necessarily up for high-profile/high-pressure performances; but it'd be great if there was a way for any child who was interested in musical study to be able to have access to lessons even if their families don't have resources to pay for them privately
- The Oakland Symphony's "bridge program" is designed to cover the needs of students who have a desire to get into the youth orchestra
- Prescott is meeting with a group of other organizations on the Hewlett Foundation to identify what sorts of educational goals are being identified that arts organizations might be able to fulfill, e.g. retention; RB is invited to the meeting
- RB some artists funded through the CFP think that OUSD should be funding arts in schools so that Cultural Affairs can focus its scarce resources on other work
- There are big cultural differences between where Millennials are spending money on cultural work and urban amenities vs. the historic constituencies of some local arts organizations; there's clearly a missing link
- RB: The Black Aesthetic is an example of networked cultural production vs. historic institutions
- Ryanaustin: Wolfman is the closest thing they have to a physical space; it's a collective of people with skills needed to execute things; a lot of it is relationship dependent; they're thinking about how to grow their mission as supporting Black independent cinema; do they go into schools?; but they're "not afraid" of being "very much for-profit"
- There could be dedicated student reporters, photographers, illustrators, etc. that could work on cultural production at the school level that could then be sold to the wider community and bring money back into schools; apparently the oldest student-run literary magazine in the country is at Oakland Tech (or Oakland High – I'm not sure which one)
- Cultural Districts/Spaces
  - RB: who's facing rent increases?; how are you handling it?
  - The gallerists in KONO have been working for a long time to use some sort of arts district designation to stem displacement; trying to set tight boundaries; not too extensive; want new development in the zone to dedicate a portion of ground floor retail to arts uses; however, that's not rent controlled
  - It's important to "keep your options open" in case an untenable rent hike comes along
  - RB: the displacement isn't just driven by new condos going up downtown; it's also large marijuana nurseries in West Oakland, where warehouses are now being flipped because pot is legal
  - Oakland is blessed with a lot of public facilities and parks spaces; but it's hard for the City to take care of it all; how can we get Parks and Rec to open up its spaces?; are we using the buildings in our city to their best potential?; e.g. the Henry J. Kaiser Center
  - Is there a way to network with the church community?; they have spaces that aren't being used a lot of the time

- Is it on the table to look at live/work spaces for artists?; or is that too much of a hurdle?
- RB: CAST may be our best hope for trying to deal with this; they're consider moving into development of live/work spaces
- What if there were a little space like Wolfman in walking distance of every residential area of the city?

### **Opening and Introduction from Roberto**

Provided perspective about the importance of these cultural conversations to inform the City of Oakland Cultural Plan. He mentioned that Canadian artists participate in policy discussions and decisions.

### **Meeting Norms**

- Respect everyone
- Everyone has a voice

### **Important Reminder**

Meeting spaces must be fragrance-free environments

### **Conversation Areas of Focus**

Conversation topics were based on the following group priorities:

1. Cultural Investment
2. Arts Education
3. Cultural District

### **Cultural Investment**

#### **Q: What are your thoughts about the philanthropic landscape in Oakland?**

Responses/Conversation:

Vanessa: The Beloved Community Fund provides funding to advance voices of historically marginalized communities. The SF Foundation is no longer as focused on funding the arts community. Both the City of Oakland and Ranin Foundation fund the arts. The California Arts Council is a good resource for possible funding.

Roberto: Philanthropy won't solve everyone's problems; however, it can be a wonderful partner to think and support program planning

Anna: Funding programs is not the issue; challenge is getting needed funding for general operations expenses. San Francisco seems to have more general operations funding.

Lisa: Need advertising, PR and publication supports that possibly the City Visitor Bureau can lead. What are current City/City partners communications channels that can support this need?

Others: Agreed with both Anna and Lisa.

Oaktown Jazz Workshop Rep: Support from the City of Oakland is valuable to the arts community. Unfortunately, “once the stamp of approval is received, organizations are left to run with it.” There is limited City support.

Roberto: How can we pivot on the City’s social capital? Oakland gives about \$1MM/annually, but doesn’t have a robust communications infrastructure.

Responses:

- Offer concert or arts series utilizing City property/venues.
- City actually has the biggest platform. How can we amplify the City’s voice to support the arts? The City of Oakland’s calendar is challenging to access/use. Hard to get free events, such as band concerts, to be publicized through the City.

### **Q: What about funding issues?**

Responses/Conversation:

Anna: How can we get new funding to come to Oakland? Flight Deck was awarded a one-time Google Impact Challenge Award in 2015. The funds were used to implement “Launch Pad”, which provides coaching and professional development to artists. How do we connect with the private sector? How do we know about funds that come to the City?

Roberto: Consider thinking outside the box for possible funding approaches, such as the Jack London Business District. This District has been quite successful in securing funds.

Charlie: How do we welcome the “new people” coming to live in Oakland? One approach she has taken is to showcase a participatory painting event. It was a good strategy to get community stories--old and new--and expand cross perspectives. All performances included a post conversation that allowed further discussion about topics sparked by the interactive art event. Art is being used as a bridge between long-term residents and newcomers, rather than having newcomers’ voices override long-term residents.

Roberto: Civic engagement takes many forms. This type of engagement is supported.

David: Consider accessing small local foundations to support local arts programs. His organization is being challenged by the lack of younger adults and newcomers as donors. There is so much passion for the arts in Oakland. How do we get young folks donating to the Oakland Arts community?

Roberto: There is an ethic of civic engagement as evidenced by programs like Alternate ROOTS. It is important that we “always begin as a guest, not the host”.

Sue: How do arts and neighborhoods intersect? How does the arts community get to know about what's going on in our communities. One approach is to participate in local community organizations, such as the local Neighborhood Crime Prevention Council (NCPC).

Roberto: How can the City support smaller groups?

Responses:

Lisa: Must consider regional versus city specific funding. Examples: Oakland Symphony vs. Oakland East Bay Symphony or the new branding for the Oakland Museum. Is there value to being regionally focused?

Oakland Symphony Rep: The organization's value will determine the focus. Being Oakland focused is a value of the Symphony. Understand local focus may not appeal to funder that wants more regional focus.

Roberto: National foundations have inquired about what's happening in Oakland arts community. How does the City respond? The response would depend on the foundation's agenda and/or area(s) of focus.

Roberto: The City does not have a strong intermediary organization that can be a conduit for funds, provide technical assistance, and oversee allocation of space, etc.

Lisa: Wasn't PROArts to be the City's intermediary?

Vanessa: A percentage of the Transitory Occupancy tax was to be allocated for Oakland arts and culture. Specifically, 50% goes to Visit Oakland and 50% is divided among four Oakland cultural entities. Therefore, in theory, Visit Oakland should hold an intermediary role; however, it doesn't have the capacity. Visit Oakland has expressed interest in hosting an arts event in 2018.

Vanessa: Also need to think about intersections among various City departments (e.g., Public Works and Transportation, etc.) that have funding that could be allocated for the arts. Need to understand how to access these funds.

Roberto: The Cultural Affairs Department is responsible for making these connections. More connections can be made once he has adequate staff.

Roberto: People understand that culture happens many different ways. Visit Oakland's goal is "beds and heads". Culture's goal is quality of life and a sense of belonging for Oakland residents. There is an opportunity to capture "staycation" residents. Provide opportunities for local residents to enjoy arts communities like the Uptown Cultural District.

## Arts Education

**Q: What are your thoughts about this field of practice?**

## Responses/Conversation:

Lisa: Her organization did not apply for Oakland's cultural grant because of the insurance requirement. The insurance requirement can be a major barrier for local arts organizations.

Roberto: He is aware of this challenge and has been working with the Mayor to address this issue, which is a State of California requirement. Oakland has been working to ensure compliance as this has been an issue in the past.

Michael (?) (Music Center in Berkeley): His organization typically works with Berkeley Unified School District but have expanded reach to provide a music program to Sankofa, a Title 1 Oakland School. The insurance requirement is not an issue as it is provided by Oakland Unified School District. OUSD also provides a teacher.

Roberto: What are you seeing that is energetic in your work?

Lisa: There are a lot of good music programs in schools but students don't get adequate exposure. Consider providing opportunities that showcase students. Could have students conduct a band or the City could host annual ballet recitals and pageants; showcase "old school" events.

David: The burden is on the arts entities to push these opportunities forward; don't rely on the City to do it. Many cities are looking at Oakland arts. By engaging the artists there is more work for them.

Roberto: Oakland's arts community is known nationally, especially programs like Youth Radio and the Oakland slam poetry community.

## Comments:

- Still, many people don't know about happenings in the arts community.
- It's a resource issue. Expand support so local youth can participate in the arts. Many of the youth in the Oakland Youth Symphony are not from under-resourced schools/communities.

Oakland Symphony rep: The Symphony has bridge programs that support school-based orchestras. They support youth to get involved in the Oakland Youth Symphony, as well as other programs. The Symphony needs more assessments and refreshing to support youth programming.

David: Working with others to look at LCAP funding in creative ways to address issues such as retention and attendance through the arts. He encouraged all cultural staff to participate in LCAP meetings.

Roberto: He has received cynical comments from the field. Individuals and entities are wondering why should funding for the arts be provided to schools? That's the school district's job! Funding to schools takes funding from the artists.

Ravi: Arts is culture! Should not be in competition for funding.

## Cultural District

### Comments:

Purchasing a series of plays, concerts, etc. are not as popular. People are purchasing more one-offs and tickets at the last minute. Seems social media may be impacting this downward trend.

Beka: As a younger women (mid-late twenties), she is keenly aware of the significant purchasing power of younger residents like her. She and her peers often opt for automated systems (banking, etc) and subscriptions services (e.g., gym membership, book of the month, etc.).

Roberto: There is a blurred line between profit and non-profit. Must think about cultural production not necessarily as a block in a city.

Ryan: Working in “nomadic space” is the way of being for many young artists. He is part of a collective that collaborates on their work, investments and grant funding. Relationships are essential. It is a melding of social policy and profit. It is essential that ALL involved in the work are paid, even if only modestly; there is no “free work”, no unpaid internships!

Art is bridge building. Each school in a district can create work (e.g., publications) that can be sold and proceeds allocated to the schools and/or its students. The key is to link a “product” to skills/curriculum goals.

Roberto: Talk about placemaking and placekeeping as it relates to cultural arts.

### Comments:

- Looking at national groups to secure arts space.
- Larger construction projects in the City should be required to include space for public art.

Roberto: Are you stressed about the potential for rent increases?

Chandra: Working to establish an official arts district in Uptown to stave off potential increased rent costs. Working to ensure there is a policy that requires arts space to be allocated in commercial buildings.

Okay for now. General sentiment is one of concern. “Anything can happen anytime!”

Roberto: Community Arts Stabilization Trust (CAST) is assisting to stabilize non-profit arts entities. Many arts organizations haven’t been able to purchase a building for the organization and its arts programs. Working with CAST to assist arts organizations to work toward building ownership, as well as learn how to negotiate longer term (e.g., 10 years) leases. Displacement is not only about highrises. It is also about the expansion of the local cannabis industry.

Lisa: The Department of Parks and Recreation has many unused spaces. There is an opportunity to look at the connection between Parks and Recreation and Culture. Studio One is a good example of how to optimize the use of un/under-utilized City space.

Also consider networking with the church community to access possible space for the arts.

Roberto: The City is using “space finders” to identify possible spaces in Oakland for the arts

### **Next Steps and Ask**

Will take community input to inform the Cultural Plan. Community dialogues are scheduled throughout the City of Oakland. Please consider bringing at least five neighbors to these community dialogues.

### **Appreciations**

“...keep spaces like Wolfmans!”

Appreciation for this process/conversation

### **Closing Comments**

Roberto: “There is poetic will and political will. Need to organize poetic will into political will!”



## Round 2: Cultural Conversation

### Zoo labs

October 7, 2017

Roberto did the introductions and welcoming.

Purpose of today was to discuss the role of the commercial world and the nonprofit world.

Person 1: artist and part of an org to keep affordable spaces for artists

Person 2: women's writing group

Person 3: stained glass conservator

Person 4: Artist and art teacher

Person 5: Artist and designer

Person 6: Artist

Person 7: Not professional artist, but supports arts

Person 8: Writer

Person 9: artist and producer

What is the cultural plan?

There has not been a formal plan since 1988, and there is an opportunity right now to rethink about the cultural life in Oakland. Cultural affairs works in a certain place in the city government. The goal with this plan is to recreate the narrative about where culture lives and how we can work together better to support that in all of Oakland.

What does Zoo Labs do?

Zoo Labs supports artists in a different way, they teach them about business and to value their music as a business. They have residencies where artists live here for 2-weeks and attend workshops and create music.

What does Cultural Affairs do or do better?

- Cultural Affairs can get a silo about funding nonprofits.
- Need: Think about the space where cultural production is happening.
- Need: To be a better advocate for local artists
- Need: To be a better hub to hold all of this information
- Working on: How to serve the public better and support the small cultural organizations
- Reality: Some artists do not see themselves as workforce or business owners
- Explore: Ways the department can better communicate with the community

Question: How does an artist make a living? How can the city help?

- In regards, to music → zoo labs does a good job supporting music artist
  - How to get your music licensed?
  - How to monetize your music and art?
  - How can you get your merchandise sold when you are performing - they need to sell in order to have a sustainable living.
- Innovative Business model

- Work 4 days FT and a flex day to work on their own work
  - Team meetings that support the other team members that are artists so they can share what they are doing
  - Have better employees because they feel respected as artists and employees
- Preserving space for the arts - land trust work
- Licensing music
  - How can the City have a catalog of local artists so that when an ad agency or a film crew needs work
- Programming for artist
  - Example - a business in the Brooklyn Basin can get a musician and give them a stipend and let them play
  - How can you make money while doing what love.
- Directories
  - Print, online, in the libraries
  - Who is the gatekeeper?
  - Who makes it to the directory?
- City and Arts Workshops
  - Example: Presentations and workshops of innovative models in existing events that already have a captured audience
  - Would the City be able to stipend artists to share resources?
- Joint marketing ventures
  - Require someone to update them
  - How do you get people to use them?
- Sustainable incubators
  - There needs to be a structure
  - There needs to be a person in leadership
  - Example: A person collecting all information from the different districts
- City
  - Lacks sustainable and organized structures
  - Is there funding available in the City to fund/hire someone to maintain and collect all of this info. For the person to check-in with artists?
  - Be a hub for information
- A space where lots of groups could access
  - Could the City and Parks and Recs work together to make spaces available
  - Part of the process for the cultural plan is to collect data on spaces
  - Example: Zoo Labs is available for all artists and all they have to do is book it - so part of the work is the artist's need to make the first move
  - How about organizations making the first
- Bookmobile model
  - How can you pay artists to be more mobile so they can bring the culture and the art to rec centers and to libraries?
  - Can and how can art be mobile?
  - Spaces are limited so take it to where people are - adults and children

- Look at models in nearby cities, example: San Jose does the boombox which is a truck with speakers and promotes San Jose Jazz and local artists
  - Traveling Oakland artists - would be fun
- A free street festival for artists
  - Imagine in East Oakland, you don't have to pay for a license or space
  - How to integrate better and make those connection
  - How can you waive the fees?
  - Is not just about permits is about expensive fees (\$250/day)
- How can we support artists?
  - Teach artists how to be entrepreneurs
  - Value their time and talent
    - Payment is not always monetary
    - Payment/Compensation can look like not paying fees, creating community, creating supportive groups i.e. childcare
  - Everyone wants to help
  - Reality check: Cost of living is tough in the area and how can we
  - There are artists that are experimenting and we value this as Oakland but we also need to find a way to support them
- Art vs Culture
  - There are people who are better off working for themselves and create small businesses
    - These businesses are part of the culture of Oakland
- Different cultures
  - How can you create safe spaces and environments where different cultures can have their activities and shine
- Zoo Labs as a music house
  - Currently, functions as an accelerator
  - But there is a potential to become a house and can the cultural affairs support this idea
    - TA to small businesses
    - Workforce related to culture production

Question: What are the conditions for creative growth? How do nurture the soil

- Retail options - a discounted rate that can apply to artists
  - Black artists movement
  - Rents are so expensive
  - Assistance for entrepreneurship
- Defining allies
- Compromising
  - Example: Drumming at the Lake
- Informing people of opportunities to advocate and defend culture
  - Learn how to come to the table and inform decisions
  - Need education and awareness, example: workshops on laws, ordinances, what can artists do (look at other success models)

- Making these accessible, examples of different times and even making a short podcast

Question: Burning issues

- Immediate need: Need more people and is willing to train
- Nonprofit and for profit
- Share information on success stories
- Art programs for victims of violence/Healing
- There are opportunities for partnership
- Have a consistent message and we need a non profit to anchor the work that we all follow
- The Lake is being redeveloped and there is a confusion around what is park and what is city - someone needs to figure it out because if we have people performing in city land not park land it can get complicated

## Round 2: Cultural Conversation

Red Bay Coffee HQ

October 16, 2017

Person 1: StageBridge

Person 2: OACC

Person 3: Cast

Person 4: RBA

Person 5: Poet

Person 6: Visual artist

Person 7: Retired teacher, art teacher and director

Person 8: Art teacher

New work and New World

Inspiration

Person 1:

- Inspiration is having conversations with many different people of all ages.
- Having older people visible in their communities.
- There are not many places that are intergenerational and accessible.
- There is also a lack of connectivity.

Person 3:

- Inspiration comes from everything around.
- Classes are on Sunday and are fondly called church by the dancers and also the community.
- Creation comes from being a community-based-serving model.
- Dancers and how they age – as body ages how does the work evolve.

Person 5:

- Art inspires everybody and it does so at the times when we most need them, joy – tragedy
- Our culture is rich in storytelling and narrative
- Being an artist is solitary and at the same time is very communal
- Oakland is the most beautiful place in the world
- I feel invited again – I stopped feeling invited for a long time

Person 4:

- Practical work
- Safety and security provides inspiration, if you don't have to worry about where you are and where you will be
- Yet, some do get inspiration from chaos and it is fully recognized

Person 2:

- OACC is an intergenerational space

- Community-space for community inspiration

#### Communication

- How can cultural information on events and happenings be more coordinated so everyone knows what is happening
- Artists are always the resources of the community and how can we coordinate resources
- Like 510 Arts
- Communication platforms used
  - Facebook groups
  - Visit Oakland
  - SF has a publication once a month that is fairly comprehensive
  - Dancers Groups has a list
  - None that are comprehensive
  - Facebook is for old people
  - Instagram is more popular

#### What can the city do to help out the artists?

- Can there be more about arts and education? And can this be more a resource?
- Can the city facilitate artists talking to others?
- How can we all advocate for interdisciplinary conversations?
- Chamber used to do Oakland Arts Awards – a celebration of the arts. It was a big event where artists connected with businesses.
- Arts are always extra – people think of the starving artist, the grant-funded program
- There was nothing in the new city's economic development strategy about arts, nothing about how the city will support artists
- RBA is doing small-business development workshops because if the artist wants to stay and not be displaced they have to be a business
- Artist have to operate like small businesses

#### Difference between culture and the arts

- How can we create systems change?
- How can we get our leaders to prioritize culture and not only say it but acknowledge the value proposition and make it work?
- It has to include a budgetary decision
- Leadership has to lead the change and the directive

#### Leadership in Culture

- What if we build artists as leaders – leaders to sit on boards and have an active voice in power
- To have artists in board and commissions in the City to impact systems
- Accountability from the people that are coming into Oakland. Like for example the developers

- Organizations in the City are still working in silos
- Reach has to be broader – to really include parents and children

#### Burning questions/issues

##### Kaiser Center

- Can it be an inviting/accessible space?

##### Public spaces to be used

- Accessible
- Affordable

**Round 2: Cultural Conversation**  
**November 2, 2017**  
**Intertribal Friendship House**

5 young people

Introductions

1 - F Org rep

Better ways to let cultures be more accepted

2 F Org rep

Cultural diversity

3 F Org rep

How will this plan hold the black and brown without pushing the out of Oakland

4 F Artist

5 F Artist

6 F City staff

7 M Org rep

Decolonizing

8 F Org rep/displaced artist

9 F Org rep

10 F Org rep

11 F Org rep

12 F Org rep

13 F Org rep

14 F Citizen/Org rep

How to resist cultural gentrification

15 F Artist/Org rep

16 F Org rep

17 M Org rep/Artist

18 F Artist/Org rep

Funding parody

19 F Org rep

20 F Org rep

Uplifting and illuminate the beautiful that is here

21 M Artist

22 F Foundation

23 F Org rep

Questions from the audience

What is the hope of the plan? What is the hope of what it will be used for?

What is the process?



- There are multiple things happening.
  - Interviewing
  - Research
  - Public meetings

Topic for today is cultural equity

Question #1:

What does culture mean to you?

- Culture defines our identity
- Traditions and beliefs you hold sacred to yourself
- Culture comes from the heart - from the center
- Culture can be build or have deep roots in ancestry and belonging
- How we socialize
  - How we find each other and socialize with others
- Culture is personal value
  - And some values are good and some are not
- Culture is our groups and communities - it is multilayer
- Culture is sharing historical practices and roots, some of our kids here in the IFH don't know their own tribes
- Cultures comes from our roots and also ground us and roots us
- Culture follows you too - to the next generations
- Culture can define what is acceptable and no acceptable which can then be used in your expressions and other people expressions
- Culture is dynamic - it can change and evolve
- Culture sits on top of values
  - Values change too but something slower than culture

Question #2

How can we make equity happen? What would that look like? What does equity mean?

- Don't agree with the concept of cultural equity. Not every culture can be in the same room and get everything they want. Some cultures might not be able to express their culture.
- The ability to communicate openly about their culture is cultural equity. Cultural equity and when people are able to be seen and heard by everyone else.
- Not everyone should have the freedom to practise their culture.
- Culture and equity cannot be on the same space
- Is equity understanding different cultures
- There is a difference between equity and equality

Question #3

How do recognize the assets of Oakland and how can make these better?

- How can we get together to pressure the city for political power?
- Those that are able need to help those that are not
- We need to educate ourselves - especially young people
- We cannot wait for the city to help us
- How can we sustain the rich history of activism
- This is a hard conversation and we need to have it
  - Need to list values
  - What are the principles that are going to guide it
  - You need to dig deep
- Values are the bedrock of culture
- How can we unite our voices to bring in more capital/resources/to bring in attention. Oakland has the strongest and loudest artistic voices.
  - Funding Oakland from the outside and inside/internally we can work to make it better
  - Sometimes we look at each other too much - we need to look at others and other places
  - Cultural revolution
  - How can Oakland change the world
  - We can sing the developers to the ground
- It's hard to compete with starbucks because they have a beautiful marketing plan
  - Need the tools to make things happen
- A pool of mentors to help new orgs and gathers all the professionally interruptible people
  - How and where are the resources that people need
  - List of people who write grants but are art specific

### Introduction

- Better way for the cultures to be accepted
- Cultural diversity
- How will the plan hold the – for cultures in Oakland
- Want to listen
- Want to begin to decolonize the problem
- Housing is crucial – can't create w/out place to live
- Care about blossom of culture in Oakland
- Cultural diversity and inclusion of under rep groups
- Equity for people with disabilities
- Resist cultural gentrification
- Cultural story telling is key to the diversity
- Supporting a+c that has been forcibly taken away
- Funding – and leverage with city and foundations, housing for all, support for cultural celebrations, Oakland should be a leader in that
- Community + arts community – we together
- Focus on the beautiful, stop pathologizing, illuminate the ancestors of Oakland, have the hard conversations
- Learn, listen, to be a resource

### What does equity mean?

- Don't agree with the concept of cultural equity – not all cultures are equal
- Some cultural practices are prioritized – who decides?
- To be seen, heard, and communicate with others
- Giving everyone the freedom to express their culture is not C.E. you need to be seen and heard
- Equality = everyone gets the same
- Equity = leveling the playing field – equal opportunity to participate and designed the solution of knowledge + resources – understanding diff cultures + structure of place
- We can't focus on C.E. first – people don't understand equity
- Different areas have different resources so = resource allocation is not nec fair
- Equity = you get what you need not what everyone needs the same thing
- It's dynamic, provocative – esp with young people
- Adaptation to changing circumstances and cultural influences
- Rituals keep culture intact, allow people to gather, retain cultural integrity
- Culture gives a sense of community
- Culture is everything – languages, values expressed thru arts, it evolves in good and bad ways – culture created by practice
- Values are the foundation of cultures, sit on top values, values can change slowly
- Islam is not necessarily patriarchy

### What does culture mean?

- Culture builds identity, tradition,
- Believes you hold sacred
- Culture in Cantonese = for the hear
- Can be built or connected to ancestry/family
- Means belonging
- How we socialize / get socialized
- Culture is the expression of people's values
- Not all good
- How we express ourselves, in groups, and in society
- Food, gathering, songs, sharing history,
- Roots – different importance for different people “culture comes from our roots and its what grounds us”
- Tradition/identities of grown ups that are passed on
- Defines what is acceptable and not
- Eating other peoples food is not being diversity

### What do we need to do?

- Learn how to arm-wrestle
- Be clear about the driving forces of Oakland today – our res are our own \$, foundations, state, we need to understand what we are up against

- Those w/privilege have the responsibility to help those who need help
- We need to educate ourselves to find ways to take action
- How do we support what we do have – you get out of it what you put in
- Build the strength of the community share people up in the community
- We need to discuss the underlying principles in the decision making surface things not talked about
- Esp. Indigenous values v capitalist values
- Support the artists voices and push them
- New entrepreneurs in the arts need capacity/skill building
- Build Oakland as a multi-cultural city who doesn't want to push anyone out. How as we collaborate w/people w/resources
- Starbucks should not be our model
- City needs to build backbone, not give away the store
- We need a pool of mentors (if everyone gives a little it adds up)
- Resource list for new applicants
- Not enough resources for traditional culture
- Sustaining, reviving culture
- Crowdfunding – there are resources in the community
- Lots of skills out there

**Community Dialogue:**

Rockridge Library,  
Sept. 15, 2017

Group 1:

Question 1: Three things you like best about Oakland?

- Cultural diversity ✓
- Ethnic diversity
- Green
- Progressive activism
- Diversity of people
- Mixed in multi cultures
- Chance to be with artists
- People
- Parks
- Schools
- Cultural liveliness
- Child friendly
- Diversity ✓
- Vibrant arts communities
- Supportive mayor
- Racial diversity
- The educational dynamics of the Oakland community
- The social cultural energy of the bay
- Good weather ✓
- Beauty in spring
- It's unpretentious
- Strong performing + visual arts scene for all ages + cultures
- Politically progressive
- Not rigidly stratified
- Informal, politically responsive.
- Space for change
- Space to make change/paradigm shift
- Microcosm of what the real world looks like

Question 2: What do you think of as your cultural identity? And where do you feel most welcomed in Oakland and why?

On post its:

- I'm identify as a Criollo, Puerto Rican, Gay, Nuyorican Male
- My spiritual comm. of St. Columba R.C.C San Pablo/Alcatraz
- Hip Hop is my cultural identity, African American Black Racially

- I'm an immigrant, a resident alien, but Oakland accommodates my radical cosmopolitanism. I am both stimulated and comfortable here. Accepted as I am elsewhere
- African-American. myself, I know myself, Socrates
- My cultural ID? Artist, thinker, creator. Influenced by the world. Bay Area citizen
- Welcome on the street as if all are friends
- Cultural identity, Jewish feminist. Feel most comfortable Oakland Jewish events, city parks, neighborhood cafes, independent jazz scenes, bookstores, some community festivals.
- White Gay American. Most organized groups
- Latina
- West Oakland, last remaining place for young Black professionals
- Cultural identity, After 25 years in the US I still don't feel "American". I suppose I am a citizen of the universe...
- I feel most at home with artists and people who don't live live 'traditional' lives (where money doesn't rule)
- White Jewish lesbian mom
- Welcomed: my spiritual community, my neighborhood, most places
- Cool Black nerd. At work Mayvenn (super diverse). Community events
- Jewish Cultural identity. North Oakland streets. Historic cafes. Artists old galleries. Community. Public schools. First Fridays.

Question 3: In what ways could we help make our communities be better places to live?

- Housing

On Sticky notes:

- Less restrictive housley parameters. Spray parks for graffiti artists. Pavy streets
- Black Male Achievement Hackathon @ ImpactHub Oakland
- Allows residents to work together to identify and work toward solving issues in the community with technology, mentorship inspiring growth.
- More funding for arts
- After school funding: sports, arts, others. Mentors for all kids.
- How can we make housing more affordable/finding places for homeless to live? Free/cheap facilities for the arts
- More funding + more outreach for mental illness awareness + treatment. More funding to help people learn to manage financially to own their homes or keep their homes. More funding for arts organizations, neighborhood arts programs. More funding to help homeless to find a way to live in peace. More funding for tenant's rights. Tech tenant + teach landlord taxes to help with human services, housing + better transportation services + street services. More funding for marginalized community to receive health care services + easier access to food + childcare. More funding for women's shelters + arts services to help abused women deal with trauma.
- More equitable schools, every school is a quality school. Arts an integral part of every classroom, everyday.

- Free health care, insurance. Subsidize artists, small business support. More murals. Make/hire artists, subsidize housing. Invest in infrastructure, pools, parks. Open space free concerts, plays, music, art shows.
- More and better public art. Mechanisms to engage people to take greater ownership of their communities. Greater use of schools as community hubs, Greater sustainability focus. Better public transit.
- Spaces where people can be themselves. Envisioning spaces where people feel safe. Local campment event
- Learn into the barriers and where people
- Neighborhood block parties to get folks to know each other. Music?
- Having a party for the local homeless people- cookout?
- Neighborhood “classes” in emergency gatherings
- Train neighbors in 1st aid + safety in their place (I’ve done it with the fire department)
- Have a series of paint sidewalks (artists + schools). Green for ecological awareness, pink for the gay and... black/white for regular.
- Open day care for the mentally challenged. Crafts?
- Reach out to table members share their talents with us
- Initiate your neighborhood comm. initiate/sponsor social/political gathering. Reach out to local businessman/merchant
- Celebrate the change
- NNO
- Churches outside worship
- Festivals for common interest
- Lean unto the barriers and where people can really see each other
- Oakland wide actions
- Folk life festivals
- Co habitats
- Commitment to engaged social justice, openness to newcomers + different backgrounds
- Inter cultural, inter class engagement
- WPA for now
- Not being afraid/resist fear

Question 4: How can the city help residents to “thrive in place”- make the places you live and work have a strong sense of community?

- For artists
  - More affordable space
  - More grants
- In general:
  - Less segregation
  - Lower rents
  - Reform the OPD!
- Coalesce your neighborhood residents to participate, socioeconomic fluidity by reaching out
- Set up a volunteer (like peace corps) mini groups to work in neighborhoods

- Engaging interactive community.
- Events + Programs
- Sister neighborhoods
- More affordable private line/work spaces
- Access to public transportation
- We need an Oakland film foundation (properly funded)
- Economic incentives around sustainability with less bureau
- Resources, resources, resources! Many communities already thrive in place- we need the diverse communities to be connected better.
- Free internet sponsored by google for community
- Reduction on fees
- Centralized location to get events applied non discretionary times
- Police who support the community
- Adequately fund the artists
- More equitable schools with arts
- Robust after school programs for all kids with mentors
- Why do Oakland artists have to go to New York to be acknowledged
- Funding for longer hours for libraries to stay open + offer many programs (although current programs are good)
- Funding for frees cultural activities and senior services for impaired (more than currently provided)
- City support + fund with generational resources, city heritage activities + archives
- Generate revenue through arts rather than religion on sports
- Streamlining bureaucracy

#### Community resources/programs

- Friends of Oakland Public Library (board member)
- Restorative justice, OUSD, RJOY, Impact Justice, Toast Masters, LGBTQ Center, Oakland Pacific Center
- Oakland Art Association wants to partner with Oakland
- SF Bay Area Urban Sketchers
- Mayvenn, Beauty Tech company founded in Oakland
- I'm one of the Peer Senior Gay Men's Discussion Group. Member of the LGBTQ ministry. E. Bay, the intergeneration Queer Mixer. Cofounder
- Heart and soul center of light. AAUW. CDBG Board Member. UCD alumni. Coalition of 100 Black Women.
- "Beloved community". Dellum's Institute for Change. Margarette Lin/Principal
- Temescal Community Memoir group. Funded CA. CA for Humanities. Sound Room, non-profit jazz.
- Past Pres (3 years) California Society. Printmakers (an international group). Reading Partners
- Zoolabs- Music Accelerator. Alena Museum-Afro-Diaspora Museum. Sun Village- culture and arts mixed use space



- (EYH) Expanding Your Horizon (non-profit) for STEM career. Support for middle school girls

Additional thoughts and questions:

- What's f/u to those involved in conversations?
- How will connections to current resources/programs be initiated sooner rather than later? (how to share resources w/ those involved)
- Arts can inform/support public education. Arts should not be getting crumbs.
- Oakland is radical.
- Oakland is the world + my world.

Group 2:

Question1: Three things you like best about Oakland?

- Diversity
- Natural (lovely) landscape
- Accessibility--> connectivity/public transit
- Nurturing cultural accessibility/seeing art everywhere you go. Ex: graffiti, unfiltered. No judgement in public art
- Public space
- Food --> there's a personal connection leveled field between customers/workers
- "Same boat"
- Architecture --> collection of old buildings
- People are moving here/culturally growing
- Spaces where we are comfortable
- Kids need a voice

On sticky notes:

- Community
- Focus on community
- Diversity ✓✓✓✓✓✓✓
- Natural landscapes
- Rockridge Library ✓✓
- Hudson Bay ✓
- Catas
- High Peaks Kitchen
- Unfiltered art everywhere
- Ways to voice self
- Murals
- Graffiti
- Creativity
- "Underdog"
- Favorite library, Elmhurst

- Coffee shop
- Restaurant, Rudy Can't Fail
- Strada
- Bakesale Betty's
- I love Oakland because I've always felt "at home" here
- Not too much snobbery
- Weather
- Beautiful landscape
- It is central to the way I work
- AC Transit ✓
- My neighbors
- Young people
- Food
- Opportunities to talk to lots of people
- Easy transportation
- Climate
- Arts appreciation
- Restaurants
- BART

Q2: What do you think of as your cultural identity?

- Cultural identity evolves
- Culture is history/family
- Culture is what you are exposed to [music]
- Culture is everything around us
- Cultural identity can dictate where I feel safe/validity of identity

Q2: And where do you feel most welcomed in Oakland and why?

- Everywhere
- Lake Merritt
- Art & Murmur
- Mosswood Park
- Around Dimond Park
- My friend "str8up"/porch
- Chinatown - lost, home
- Bus
- BART
- Biking @Mancera Parkway
- Hudson Bay Coffee @ 6am
- 19th and webster
- Woodminster/neighborhood theater

On Sticky notes:

- The main branch ✓✓✓
- Peet's coffee, Fruitvale
- Romanat cafe
- Cultural identity
- "personal religion", what interests you know about the city, art museum, architecture, neon signs historical
- Peet's on Lakeshore
- Coffee shop
- Sabuy Sabuy
- Affordable housing
- 81st avenue library
- Highwire coffee
- Shan Dowg
- Oakland: I claim it, home + belonging
- underdog identity, power to the people, Black Panthers born here
- The things that dictate the places I feel safe and the things that show up in all aspects of my life and thinking
- Woman of color writer from Oakland
- Youth
- Life experiences
- Personal /career
- Parent
- Library: Montclair
- Coffee shop: Blue Bottle , Broadway✓
- Restaurants: Brown Super Kitchen
- Welcome in Oakland, everywhere
- Montclair Branch library. I don't hang out at any coffee shops but i do go to peet's in Montclair ✓ to buy coffee. Too many good restaurants to pick a favorite
- Human Village (Fratellanza Club)
- Samurai sushi on grand Oakland grill
- Oaklander
- Chicana/Indian, artist, maker/doer, generation X
- Coffee shop: Gaylords or Santana
- Restaurant: Mexicali Rose or Rudy Can't Fail ✓
- West cultural tradition
- Faith protestant
- Organ + choir
- School
- Jazz, pop, TV, Movies, "Salsa"

Q3: In what ways could we help make our communities be better places to live?

- Taking care of all city's facilities

- Central publicity portal to distribute materials in city
- Affordable housing/being offered
- Addressing homelessness- but not taking/displacing
- More affordable events
- Attend meetings like these
- Desegregate public space/schools
  - > can be neighborhood schools
  - Charter schools
  - Open spaces
- People live and work
  - Think of less commute
  - Attract business to hire
- People working together

#### On sticky notes

- Oakland has a main perception/reality problem
- Show up for each other
- Participate + advocate
- Listen + interact
- Attend meetings --> equity of participation
- Taking care of existing facilities!
- Centralizing publicity about things in Oakland

Q4: How can the city help residents to “thrive in place”- make the places you live and work have a strong sense of community?

- Statistic about artists per capita
  - Type of art i.e. sculptures
  - Bring more art into objects
- Giving marginalized voices a place for art
  - Kids in EO have a space to paint a mural
- Legalize street vending
  - Tacos
  - Chinese food
  - More carts
- City sidewalks accessible to pedestrians
- Branding for Oakland
- Solid mark camp for city
  - internally/externally
- Housing (used to be affordable) i.e teachers can't afford
- We will lose our ability to function
- What is the city offered early childhood?
- Teacher housing
- Resources for first-time home buyers who are doing good things in comm/art/
- Stop offshore investors

- Venues for shows
  - More attractive venues for smaller crowds (but also in neighborhoods)

On sticky notes:

- Help first time home buyers
- Hire community members
- Pay livable wages
- Supporting local business, voting to support business, taking part in the community
- Improve city infrastructure
- Improve the school district
- Somehow stop offshore investors; buying up homes and businesses
- More affordable meeting and event space for crowds of 50-200 participants
- How to make Oakland more enjoyable
  - More neighborhood based cultural programs
  - More city sponsored events
  - Passport books for community-stamps for each cultural event attended
  - More crime prevention and programs for at risk persons
- Subsidize early childhood education
- Demilitarize police
- Train social worker resources+de escalation
- House people
  - Unhoused folks, teachers, artists
- Less of a bedroom community to a place where people live + work
- Cut commute time leaves more time for volunteer + participate
- City branding work come to texas, ads. Still amazed @ the reaction I get when say I'm from Oakland
- music/food events
- Focus on
  - Millennials, families (kid family), elderly
- Homeless: stunning imprint of homeless "camps" around the city
- Build acquire preserve venue of varying sizes, useful
- Especially venue downtown + in neighborhoods
- Community bikes: free for all throughout the city

Group 3:

Q1: Three things you like best about Oakland?

- Centrality - @ geographic center of Bay Area.
  - Close to water, snow, hills/mountains
- Innovative spirit- how we choose to live, work and transport ourselves
- Gender diversity and sex positivity and family structure
- "The chasm of the have and have nots"
  - An opportunity to avoid the chasm- and culture is a good bridge
- Diversity of small and inexpensive music venue
- Diversity (and there are racial issues)

- Similar tastes and lifestyles
- Progressive
- Weather- Best in country
- Richness of age, lifestyle and race
- Livable neighborhoods across the city -many good walk scores-
- Cultural diversity
  - music , dance, poetry
  - Cutting edge art
  - Connecting with youth
- OMCA- youth outreach, multicultural advisory, i.e. day of the dead exhibition; Black Panthers ---> Legacy and Historical
- Culture, history, politics all tie together
- Spirituality- rich expression and tolerance

Q2: What do you think of as your cultural identity? And where do you feel most welcomed in Oakland and why?

- Educator✓
- Artist
- Changemaker
- White people don't necessarily identify as "culture"
- Lapsed social democrat
- Rockridge resident
- Would be salon hostess
- Not necessarily about what country ancestors are from
- The dancing people- salsa
- Aging female visual artist
- Community builder
- Arts community
- Cultural facilitator
- Yoga practitioner
- Gemini
- Fluidity of ethnicity
- 80 years old/elder
- Family member
- "Other"- not wanting to check a box

#### Making Oakland Better

- Mowing lawns/taking care of property
- Murals
- Community gardens/urban farms
- Interesting windows
- Simplified funding for the arts
- Library boxes

- Cultural tolerance, sharing, and exploration
- Participatory governance
- Street festivals/film festivals
- volunteering/getting involved especially in improving public areas
- Retention of 5th grade students in middle school

#### Making enjoyable

- Show up at meetings/speaking up
- Block parties
- Support for public art
- Pop ups and alternative art (because no one can afford)
- Being creative and resilient
  - Ghost ship
  - Sideshows
- Art Murmur/Pro arts
- Artists are finding outlets but not necessarily safe ones
- Support for art in public schools -for everyone-
- Artists

Question 4: How can the city help residents to “thrive in place” - make the places you live and work have a strong sense of community?

- Invest in affordable housing
- Maintain improve transportation for residents
- Support the schools
- Support artists/teachers who work in schools
- UIE City properties as galleries, venues. Rehearsal spaces- make more effective use of existing assets
- Improve image of city government and police
  - If city wants support they need to be more open and exhibit “proper behavior”
- Port a potties and garbage removal for homeless encampments
- 1% for art, like Seattle
- Make it easier for artists to get art out there- quickpay initiative doesn’t apply to grants (2.5 years to get a check is too long)
- One hand doesn’t know what the other is doing and artists suffer- There needs to be an interdepartmental coordinator
- City needs to make a directive that arts is a priority, like safety and economic development
- Comprehensive cultural plan that helps with coordination
- Lift restrictions on performance in private homes/spaces
- Is AirBNB an opportunity
- Can we get dedicated tax revenue? (Not through general fund)
- Increase support for art murmur
- Reprioritize/Restructure cultural affairs- why workforce?

- Look at other models around the country
- Use vacant spaces- even on an interim basis
  - Increase funding
  - Allocate transparency
- Create neighborhood assemblies where a participatory democracy can work with city council

#### Additional Ideas

- Artists can't afford to live here
- Ghost ship brought it to everyone's attention
- Living, space and venues

#### Group 4:

##### Best things about Oakland

- cultural/economic diversity
- combination of urban/nature
- A sense of community
- People ✓
- Artistry
- Great views
- Parks ✓
- Culture
- Trails
- Arts
- Events
- Diversity ✓✓
- History ✓
- Multiple cultures living near each other
- Love the scrappy underdog nature of it
- Love the racial cultural diversity of Oakland
- Love the proximity of Oakland to SF and Silicon valley
- Food
- Lake Merritt
- Carol Aust
- Oakland is... my home, vocal, creative
- Independent businesses
- Vibrant art community
- Proximity to other areas
- Close to outside activities, Ocean, Tahoe, etc.
- Ethnic mix
- Art + music scene



- Weather

### 3 Best Things about Oakland

- On the board of The Crucible: Scrappy nature of Oakland, industrial past it is rising out of, cultural diversity – unlike the rest of the Bay Area, proximity to Silicon Valley/SF/high tech world
- In biotech, but also a dancer: Love the food/best in CA, love Lake Merritt, artist Carol Aust
- In biotech, lifelong Oaklander: love the views from Piedmont, strong economy, close to the ocean & Tahoe
- With East Bay Depot for Creative Reuse: Ethnic mix, awesome music scene, the weather's great
- Direct the Oakland Int'l Film Festival: the people/diversity/different cultures, Dunsmuir, proximity of transportation, culture & history of Oakland (Bruce Lee, Tom Hanks, Black Panthers, Chinatown)
- Work in law, but also theater community: history/diversity/community, meet more people now that I live in a neighborhood (not an apt building), love learning about the people who live here/the community I live in (everyone has a story)
- New to Oakland: Lots of green space, arts & events/art everywhere, a starter city (small but with the amenities of a large city)
- Do Facebook boosts for local companies: like all the independent businesses, keeping the money in the neighborhood, vibrant art community, proximity to other areas

Your cultural identity? Where do you feel like you belong?

- My identity is scrap, creating something out of nothing. That's been my MO wherever I've lived. I live in the Laurel. That's where I feel comfortable. But every place is great, no place I feel uncomfortable.
- I'm a lawyer, not an artist, but a lover of the arts. There's a real DIY feel in Oakland. Did some work for Creative Growth. Symbolic of Oakland. It's very open. Feel like the city is changing into something I don't want it to be. Getting too upscale. Don't want it to be like SF. New people in my neighborhood have paid a lot of money but don't work here, they don't feel like a part of the community.
- Think it's a good question. When you think about identity you think about the past. Oakland has an activist image. Oakland is for the small guy, fighting the giants. The Panthers slogan was All Power to the People. This is part of Oakland's identity. We're not SF. We want to inspire our young folks to be a part of that identity. We want to support the younger artists, the scappers.
- I identify with Oakland. Have lived all over the Bay Area. I connect with the aesthetic of the neighborhoods, the architecture. It creates a sense of community. I literally connect to the ground of Oakland. I want to create a forage garden, something my community can share.
- I'm an artist. My organization has lost its space. (part of the meetings about losing space) I'm from Oakland, but this is the first time I feel worried about Oakland, the lack of city planning. Getting a new building is really a challenge. Looked in 7 spaces and couldn't offer activities on

the 2<sup>nd</sup> floor of any of them. There are regulations that really need to be addressed. Really need a plan. Tension between preserving space for housing and having activities on 2<sup>nd</sup> floors.

- Lots of issues around the warehouse thing. Was able to do some crazy things in the 90s in cheap spaces. Can't do it now – post-Ghostship and the growers. (Dutchboy studios) Growers can pay so much more than artists.
- Ghostship fire completely changed the nature of creating art in Oakland. (West Oakland) For years, Burning Man artists working in WOakland. Owners left it to the artists to fix spaces. Owners don't want to take responsibility. At Crucible, we used to be a model of how to do fire arts. Now being asked to put in \$25K in upgrades because of liability fears. Would love to see the city take a deep breath.

How do you see community members doing things to make Oakland better?

- Not a deep history of philanthropy here compared to places like SF/Peninsula. Nonprofits struggle to attract \$\$ in Oakland. But there are wealthy people here. Would like to see the wealth stay in Oakland.
- I'm inspired by the artists I meet. Particularly in open studios. I'm a collector. There is a real lack of marketing within the arts community – all art forms. Last year there was no support of open studios. This year there was, and there was a huge difference for the artists. Collectors go to other places because they don't know what's here.
- Being in theater – a lot has changed in the last few years. Spaces are hard to find. We do a lot through facebook, but that's preaching to the choir. There's a lot of in-crowd support, but there is a barrier. Grassroots artists share among themselves, but how do we attract more traditional audiences who are looking for the Oakland flavor?
- EBCF has Catch a Fire program connecting orgs with people who can help. That's great, but they don't help market the organizations. True also of others who give grants – no marketing of grantee. Art & Soul is great, but it takes away from the people who are already doing work putting on their own events. No one in the city is looking at how we could be complementing each other.
- Workshops to help artists to do things collectively (Oakland workspace group). There are a lot of resources in Oakland, but they are not tied together.
- My life has completely changed since I got a dog. I meet so many people now. Everyone should get a dog.
- I spend a lot of time in WOak. Doesn't feel like there is an indigenous community there anymore. Community feels decimated. Great concentration of artists there, but where is the rest of the community? It would be great to get help connecting to the community there.
- I used to teach at McClymonds. The schools are not connecting to the organizations out there like they could. Schools have the opportunities to really connect to families well and to businesses around them, but they are not doing it. Could be interesting programming in job training/workforce development; instead there is a prison pipeline.
- No trade schools. There could be opportunities to connect artists with schools. It's amazing how difficult it is to volunteer and just give materials to the schools. A lot of barriers. (Creative Reuse)

- There are organizations that do urban farming who would love to work with schools in their neighborhood. There are so many rules and barriers to that. “There’s a lot of out of date bureaucracy that doesn’t allow these small organizations, these grassroots groups, to be able to plug in and help their community or help a school.” For the elderly too, there are so many places you guys could plug in, musicians could plug in...”but you don’t have the right paperwork, you’re not an actual business, you don’t have a 501c3 because you don’t have a board...and it becomes this bureaucratic tidal wave that’s really hard for small organizations.”
- The landscape is really changing. Retail is changing. Safeway was having trouble finding tenants. Churches are struggling. Membership is dropping. This is an opportunity to do something different. With the music scene, I think of New Orleans where people are sitting on balconies, outside, and talking to each other – I long for that, people outside and places to get together in Oakland.
- Donorschoose.org – national site for people to sponsor projects they want to support. Would be great if there were an art site like that for Oakland. People are using it in Oakland – lots of schools.

What can the city do to help people thrive in place?

- Fat Beats farmer’s market is great. Wolfhound on San Pablo, it’s old school, people talk to each other. I’ve asked about a little music or spoken word – owner says the permits, could get into trouble, the city is such a barrier.
- The first Fridays at the museum is magic. It’s about as Oakland as it gets.
- What makes FF work is there is a program team that bust their butts to make it happen. Lots of artists apply and it’s a matter of when, not if. We have an agreement with Off the Grid and someone to run the bar (we don’t get the \$). If we didn’t have all those agreements, just getting the permits would be a nightmare.
- Is that something that could be done on a neighborhood basis?
- I think you could. You would need the buy-in from the neighborhood (no NIMBYs blocking it), you need buy-in from businesses to stay open late, you need buy-in from the city. You need power for the stages and lights. If there could be something like Friday Nights in neighborhoods that rotated around, you would have the kind of situation where you would talk to your neighbors, you talk to business owners, and you really get to know people...But you need accessibility to a space like that.
- You could involve other arts groups, have people tabling.
- Fat Beats could come and have produce. You could do a night farmer’s market. You could do all kinds of things if you had space.
- What about the cemetery? (Mountain View) They have events. Beautiful space.

**Community Dialogue**  
**Eastside Arts Alliance**  
**Sept. 17, 2017**

Group 1:

Question 1: Three things you like about Oakland?

- Spoken word, poetry, storytelling
- “It was health:
- Food! ‘Good’ ✓
- Young people, local pride.
- Creative community
- Deep diversity
- Artists educators
- Unofficial gathering of artists
- Murals all over town, resilience, and messages attached to something real
- Having fun with art and music
- Art expressed through biology developing gentrification
- Spoken word
- “Culturally-based in survival” word can be very impactful.

On post its

- Green spaces activated
- Young people and local pride
- Diversity and presence of conversations
- Outdoors arts and festivals. First Fridays
- Being surrounded by people of color, most of whom are artists, activists, educators.
- Visionary artists, dance, deep community roots.
- Flavor, legacy, its working class roots, its activist roots, Black Panther Party et. al.
- Full spectrum of people
- The sense of belonging, community, being an integral part of the essential whole.

Question 2: What do you think of as your cultural identity?

- “Depends on where I am”
- “Why did I come here?”
- Professional at creating and supporting opportunities!
- Resistant to answer question (each of identities is valuable).
- Artists as workers, part of building a healthy society. (“Lost” in this generation) because something else they must be doing.
- “Got up pounded a nail” that was a job. Only thing they think of.
- Boston Mass. “Couldn’t find... home” cultural districts as...
- “Everywhere” (where do you feel most welcomed?)
- “Uptown feels a little weird now...”
- What’s losing in public schools, removal of music, removal of dance and arts. Unless its after school. Big brothers and sisters through music.

- “Ruth!” “Deborah!” Legacy now. Extraordinary force
- Where people share values with me and put values into action.
- Uncomfortable with complacency.
- Every art form is in education. Choreography, spoken word, “delivering”

#### On sticky notes

- Proud Bay Area native; Responsible father of 2 Black girls; Cultural facilities
- Educators, writers, cultural arts
- Black
- Bay Area literary arts, health arts scene.
- Health
- Spoken word scene
- Black cultural worker and community organizer + larger third world artists activists
- Black literary arts consultant
- Cultural ID depends
- Food culture
- Resistant to defining
- Bi, Artists by training and profession, Non profit, Tree of Life
- Spoken word, poet, scene, dance

#### Question 3: In what ways could we help make our communities be better places to live?

- Movies
- Events doing things with high schools
- Carnivals
- Things that are meaningful in the neighborhoods
- When things are organic, strong authenticity
- Supporting where creativity can shine through
- Ways that people can constantly give input
- Ways for people to define what they want to see or do
- Give them resources to do that
- Inviting participation
- EOYDC. Huge space. Community based things
- Children performing
- Matatu! They draw people. Excellent content
- What they’re doing coalesces people to come
- Help them stay residents. Keep rent affordable.
- People are being priced out. People displacing
- Street fashion
- Antipathy toward city government. Feelings of lack of faith.
- Spaces to convene and gather
- Getting permits is impossible (expensive) coordination.
- Musicians to have space. Being able to practice music
- Parks and recs working together. Revitalizing spaces. High school reunions. Passing on information

Question 4: How can the city help residents to “thrive in place” - make the places you live and work have a strong sense of community?

- Integrating the newcomers into the city
- Watched tech revival supplementing what’s already there!
- Using money on existing cultural facilities.
- Running these sessions for the government
- Change to support places
- “What other facility?”

On sticky note

- Vision, courage, tenacity, leadership

Group 2:

Question 1: Three things you like about Oakland?

- Multiple cultural groups✓
- Outdoor spaces✓
- Clear presence of comm. of color ✓
- Quality of music arts food and culture ✓✓✓
- Local grassroots cultural venues (at risk)
- Opportunities for interesting cultural fusions
- Diversity in art- paintings, murals, OMCA=Accessible
- Diversity in good food
- Fruitvale- contemporary culture and historical fabric + tapestry of individuals who weave it together
- Diversity of built landscape- empty space where cool things happen, warehouses, victorians, etc.
- Merchant diversity reflects cultural richness and history (los hermanos/milagros)
- Always something new to learn
- Weather
- Activities- don’t have to drive- anywhere you walk around has culture.
- Cultural level is incredible
- Truthful and deep (and affordable)

On sticky notes

- I love the interconnectedness. People from different cultures + backgrounds are at the same schools, same BBQ’s, same festivals.
- I love the landscape- highest concentration of victorian wood frames in the US... warehouse + hills \_emptiness
- Creative encounters of culture
- Multiple cultures, music, art, food.
- Lots of local grassroots start up

- The weather, the diversity, the activity.
- At the edge of the continent. Diverse peoples have congregated here for millenniums and still do.
- Dedicated teachers, artists, educators
- I love fruitvale district. it's amazing history and content, poetry culture
- I love the amazing merchants i.e. milagros pharmacy, los hermanos vegetable store
- Growing up I loved the sense of being "in it together"- one big neighborhood.
- Food, diversity, art accessibility

Question 2: What do you think of as your cultural identity?

- Exiled from country (spain) to country (mexico) to country (US), means not feeling 100% of a place with a group you're in
- If people are open, then feel at home
- Oakland is where I feel welcome- I am from Oakland.
- Less defined, more organic spaces, give us space to just be outside of identity
- Diversity creates a "bed for welcoming"
- Many lifestyles and types of spaces. In one city. Lake meritt vs. East Oakland- can move between but not everyone can.
- Feel comfortable even when don't necessarily feel safe
- Refugee family- not necessarily welcome/American. "An internationalist"= want to live with people in solidarity with those who are suffering
- Roots in Harlem= Home place
- Most comfortable in African American comms. And african descendant communities who maintain cultural practices
- Transplant attracted to east oakland rap culture
- Lake Merritt dance and drum community
- Space that feel "safe" are not necessarily places of belonging.
- "Finding my place"

Question 3: In what ways could we help make our communities be better places to live?

- Youth- betterment of a community has to be continual-start with children, schools, Y programs, after school programs
- Continuity from youth to elders-learning and passing on the lessons of strengthening community.
- Create settings and programs to bring people together- can be informal, like a park
- Support homeless encampment- everyone who lives in the city deserves basic services
- Fund the rec centers- remember golden age of rec programs. What happened.
- "100 families"- family program for arts projects for multiple generations
- Make sure people know about what is available.

Question 4: How can the city help residents to "thrive in place"- make the places you live and work have a strong sense of community?

- Make it affordable to stay! The most important thing. Rent increases are criminal.
- City is not giving priority to affordable housing, and artists don't have a lot of \$\$.



- Cultural community is not just artists. Working class and economic diversity create vibrancy.
- Landlords have been held accountable.
- Developers too
- Income inequality is a factor- true across the country.
- Massive voter registration drive-> involve artists! Make voting a community event
- Support small business development/nonprofits
- Reject police violence and terrorism
- Public/community banking for marijuana industry and keep \$\$ in Oakland
- Convene big businesses to inculcate sense of local/civic responsibility
- Without investing in local culture, Oakland could become sterile.
- Convene developers with community to talk about “what kind of world” we want to share
- Set aside % of taxes/incomes like other areas
- Change the income tax structure
- Define culture- collective- the values and history of a community
- Individual-artistic expression
- What would support collective art that rallies communities in activism
- Fund both kinds!
- Taxation, developer fees, land use subsidies: can protect cultural diversity through policy
- Support integrity of culture vs. individual artworks (1% public art)
- Supporting and housing art is good PR!
- Younger people are taking the reins without government or big businesses. Invest in education and opportunities (like osa)
- More opportunities to train young artistic people (and figure out how they can stay)
- City. step up and support cultural institutions- Pleasanton orgs don't have to write grants. Share wealth more. Provide moral leadership
- Fight DA to stop raising misdemeanor to felonies so people can vote.
- Retrain police to de escalate
- Speak up to people who are at the table with developers
- Moral leadership is politically smart. How can we help city leaders feel secure in having courage.
- Form cityside-citizens group. Get organized and unified.
- Learn from models
- Keep fixing roads- good job on so!
- Oakland is accessible-transportation is good.
- Market these conversations

#### Parking Lot/Bike Rack

- The new green economy. Weed \$ to support those communities most impacted by the “war on drugs”



**Community Dialogue**  
**Oakland Asian Cultural Center**  
**Sept. 18, 2017**

Group 1:

Question 1: Three things you like about Oakland?

- Diverse culture
- Beautiful landscape
- Diverse history of culture
- Natural and architectural beauty
- Food, architecture, “just love Oakland”
- Tolerance of speech. Accept protests, meaning behind what it does
- Self-policing
- SF is tourism, Oakland tattoos, trees
- Art (public art, galleries) artists
- International BLVD. see so many cultures
- Friendly, diverse, entrepreneurs, passionate
- Lake Merritt, safe, feel welcomed, tight ropes, yoga, smoking weed
- “The crown of Oakland”
- Organizing
  - Themes: Diversity, landscape, natural beauty, local pride.

On sticky notes:

- Art (public+private)
- Diverse history + culture
- Diversity (people + cultures + nature)
- Intertwining of city + nature
- Culture including architecture, food, etc.
- The people/ learning, friendly diverse, creative, entrepreneurial, accepting
- Tolerance of speech
- Beautiful landscape
- Water/mountains/urban/natural environment
- Hometown pride
- For International BLVD. different cultural groups as you drive
- The artists- passionate artists, Diverse artists and arts practices, Creativity. Entrepreneurship
- Diverse cultures
- Lake Merritt and the people and places around it
- Social justice work

Question 2: What do you think of as your cultural identity?

- DNA tests: 60% Nepalese, 30% Chilean, 10% Ethiopian (adoption)
- Shift within a yr. “More American than anything else”
- Chinese school in Oakland

- American, Bay Area
- Checking boxes... can't do it...
- LGBTQI, following politics about things around topic
- Disability, aware of disability
- Scandinavian, swedish
- Lived in Lebanon. Traveled. Exposed to a lot. Privilege. But exposed to hard things. Connected to others through facing hardships.
- Black, buddhist (Buddhist 1st, African American 2nd) & artist. People think they're crazy.
- Accepted in the Bay Area.
- "Don't have cultural identity"
- "Self-development" "Redefining ourselves" "Teacher"
- Explore, learn, share ideas. Around people constantly questioning.
- Able to do it in the Bay Area.
- Californian, Oaklander, Millennial, Jewish
- Location 29th where they grew up.
- Grad school, historian track.

Question 3: In what ways could we help make our communities be better places to live?

- Most comfortable in community. In arts community. Only Black person in College.
- In Oakland around artists
- Yoga studio, laundromat (grandmother of our neighborhood)
- Neighborhood places.
- Warm spots, people who are warm and welcoming.
- When around other artists. Ex: at sculpture gallery. Exciting.
- Moving into Chinatown, "taller than everybody, I'm white"
- Take bike around the lake, people say hello. "Feels really nice"
- Jack London Square ✓ Farmers market
- Lake Merritt
- Bookstores, book discussion. Community of interest.
- Language. International Blvd. (E. 14th St.)
- Ownership
- Young people saying "Look at me" being part of it makes it. "Respect" Graffiti
- Clean up trash. People dropping trash on the ground... Ex: picking up trash (asking a person to do it)
- Put event. Block the street. Take care of it. Make it feel fresh. A visual. Make it look pretty.
- Dragons. Empowered to do dragons all over chinatown.
- Engaging kids with spray cans
- Classes on how to do graffiti art. Kids, old people (in Minneapolis). Not just tag
- "Programs as such would be fabulous for Oakland"
- Landlords. Lack of care. Crappy outside brings the neighborhood down.
- Trash in front makes people not want to be there.
- Landlords to bring up the quality.
- Safety. Fear of rape, murder, getting mugged.

- Is it the poorest people doing it?
- Just to pass section 8 inspection (not that good quality)
- Blight ordinance. Citation... Is it being enforced?

Question 4: How can the city help residents to “thrive in place” - make the places you live and work have a strong sense of community?

- City council, promote festivals events in their district
- More funds
- Affordable housing
- Mixed use
- More inviting retail
- Gallery space
- Fun to walk through Old Oakland
- Individually owned businesses
- Oakland stores are so vibrant (more of this)
- People can't afford it so city has to do something
- Homeless situation. Encampment all over west Oakland. Difficult for people to park or walk (in front of a tent)
- Nothing is being done about it “heartbreaking”
- What about street performers? Can the city do/set a street/space for something like this?

Parking Lot/Bike Lot

- City council members involved in this process.
- “Those voting are not sitting at the table”
- People report back but don't have power.

Group 2:

Question 1: Three things you like about Oakland?

- Culture
- Diversity
- Landscape/Environment
- Arts
- History
- Change/evolution btw “old” + “new” Δ+ - “a city in motion” - vibrancy
- Underground work - ♀♂
- Finding a way to make it work eg. localist movement
- Determination of its people.
- You can find your ‘home’/niche

On sticky notes:

- Culture, Diversity -community - a feeling of family- the city
- People's willingness to connect with all ethnicities. The diversity of cultures. The vibrancy one feels in the streets of Oakland.
- Creative legacy supports current explorations

- Physical space, city, hills, bay, density, open space.
- Defending of cultures, people, food, expression. Setting, landscape, neighborhoods, hills, bay. Creativity of Oakland
- Diversity of people and culture. Feeling of inclusion.
- History/roots of Oakland

Question 2: What do you think of as your cultural identity?

- OAK culture presence is there even when not in it (OAK)
- Inclusive, but can also not totally 'fit' in every place
- 'Shape shifting'
- Multi dem across communities.

On post its:

- Everyone, everything, everywhere. I feel multicultural.
- My immediate community and identity in Oakland is the Oakland Cultural Center, I feel the most welcomed here.
- OACC- Oakland Asian. Activists of Oakland fighting for the rights and freedom of people. My family and relatives living in the US.
- African American, Caribbean, Caribbean American. Business community, socialize, network.
- Palestinian American. I think of all ethnicities as "my cultural community" but in particular the 'Asian Middle Eastern Community' is whom I relate to most.
- Cultural identity: Oaklander. Community identity: amorphous, shape shifting

Question 3: In what ways could we help make our communities be better places to live?

- Ways to celebrate and honor people- e.g. dance, storytelling
- Creating safe/neutral spaces- youth, events. Education equity
- Innovative volunteer- create opps to get out of comfort zones. Strategies- e.g. volunteer in a comm/demographic "unlike" yours
- Local activism- people not gov lead efforts. E.g. Oak kiva site expansion.

On post-its

- Oakland, children, christmas, project christmas around the world. Let us not forget them... Call to action for the homelessness situation. Volunteer in defense culture, community dialogue
- Celebrating our strengths and what we are proud of, celebrating our humanity. volunteering/giving back a little more than you would
- Support storytelling, expressions of culture
- Support your people. empowerment. place artists in positions of decision-making and problem-solving.
- Education. The key of life. Educate first, everything else will follow. Giving all people a sense of belonging. Revisiting the past to move together into the future.

Question 4: How can the city help residents to “thrive in place” - make the places you live and work have a strong sense of community?

- “Team open forum”
- Showing thriving communities and what makes them thrive
- Central place into bank to engage people around Oakland happenings volunteer resources.
- Open door governance policy- larger community forums
- More info transparency-open forums
- More \$\$ for arts, esp supporting smaller

On post its:

- Transparency of city budget/\_\_\_ and how we plan to balance budget. Transparency of housing rights. Local taxes.
- Recognize how/what is thriving. Bike culture, food culture. What makes folks proud.
- Take care of the people. More community events. Bringing all age groups together in an open forum. Rise above.
- A central venue for community involvement website. Community website.
- Funding-sister-city.
- Remnant city land for community gathering- arts, shared gardens/ Wat roles are in the way?
- More support for the arts. Capture funds not just for orgs but to help the smaller more diverse orgs thrive-evolve

Resources/Bike rack

- BART as arts platform

## Community Dialogue

### Flight Deck

#### What are 3 things you like best about Oakland?

- The diversity of people
- It's diversity
- it's arts community
- The people who live here
- Dance community
- Black culture. African art sunshine
- Cultural naturel, urban, all-in-one
- Diversity, climate history
- Diversity, diversity, diversity
- Lake merriitt
- Friendliness
- Climate, San francisco, Bay Area
- The rich cultural traditions of communities of color who've been here long-term
- Diverse, friendly people. Historical walking tours- free! Lake Merritt
- The feeling that so many people seem active in challenging + looking to understand + change the difficult politics. Reciprocally, what feels very difficult is seeing so many people that don't see or seem to cope about all the change and its impact.
- Diversity, oakland pride, bikeability
- Still old school, lots of great neighborhoods, Oakland Raiders
- Cultural legacy, thriving arts portal, historical legacy
- Cultural nature, art dichotomy, culture/art/food
- The openness, kindness and collaborative spirit of the people i've met in the 3 years i've worked in Oakland

#### What do you think of as your cultural identity? Who do you think of as your community? Where do you feel the most welcomed in Oakland and why?

- Arts community, diverse, welcoming, collaborative
- LGBTQ's and artists
- Welcome in: at my kids' schools
- The whole community, Lake Merritt
- Dance Theater community
- Parents art worker, welcome
- Welcomed in: my neighborhood (Sequoyah + Oak Knoll)
- With other artists
- Black, Native Oaklander, Oakland resident, Supporter and lover of all cultures
- Lately, I feel most welcomed in my own home
- Young, brilliant, eager millennial

- East Oakland, Asian Pacific, Man, Parent
- Comfort in the Arts spaces
- Welcomed at my community yoga studio
- Fairly new here. Oaklanders are so welcoming + I try to be friendly, too
- An aspiring artist with no talent ☹
- Black folk, queer folk, work for poor
- Oakland Native, most places, art spaces, Lake, Fruitvale ESO, North Oakland
- Connector, community builder. Communities: West Oakland, Prescott Hood, Impact Hub, YMCA
- Multicultural queer, social entrepreneur
- I'm not sure yet, I'm new to the area. I identify as a brooklynile. So far I feel most connected being around the arts
- Most welcomed in arts spaces, centering communities of color; the cultural work keeps Oakland Oakland.
- Healing + Social movement spaces

### **In what ways could we help our communities be better places to live?**

- Well maintained, safe playgrounds
- Prioritize funding/budgets that address intersections of relationships, services
- Solve the homeless problem ✓
- Cleanliness
- Clean up trash (stop illegal dumping)✓
- Drama groups from amateur to professional- need to be viable living Downtown and be affordable to Oakland's diversity of population
- Mental health support
- Housing for homeless, safety
- Find a solution to illegal dumping
- Clean and maintain our public spaces, including litter, infrastructure, art, parks
- Trust in city government
- Invest in small (300-400) seat affordable theater
- More street trees
- Decriminalizing homelessness
- Stop city corruption
- Activate empty lots
- Water fountains, restrooms, poe places
- Stop graffiti
- Provide educational resources around the importance of environmental protection and keeping our city clean and healthy
- Help the homeless, affordable housing
- Deal with homeless at Lake Merritt
- Affordable shelter for all
- Community police officers who know people in their community

- Create and support more organizations like The Flight Deck, and Guardian Gym where membership fees from new folks in Oak support native oaklanders especially students and children
- More opportunities for people of all backgrounds to come together and get to know each other
- Provide safe homes for families with sanitation
- Support existing arts + culture organizations to strengthen + grow
- More opportunities for residents to learn about city initiatives
- Affordable places for existing community to live, work, ♥, pray
- Provide affordable housing
- Spread out arts funding across all neighborhoods, not just gentrifying uptown

**How can the city help residents to “thrive in place” make the place you live and work have a strong sense of community?**

- Celebrate the good places we have- that exist
- Improve the city for everyone, not just the rich newcomers
- Provide sustainable resources to Oak homeless/insufficiently housed
- Subsidized safe communal spaces to work
- Artist CEO Community projects
- Divest resources from tech, pour into schools
- Create better incentives for first time name lawyers
- Invest in Oakland artists + art spaces
- Listen, actually listen
- New developers introduce themselves to the community not a council meeting
- Investing in young people, really investing
- Be authentic about initiative concerning neighborhood wellness, kinship, activities
- Talk to me
- Provide “little houses”, communities for homeless, garbage + flees will be off public streets
- In a lot of cases this community exists- city can provide support and honor existing communities + cultures
- Provide spaces and opportunities for people to grow as innovators and problem solvers
- Block parties, invest in music and the arts, involve local businesses
- Prioritize long time Oakland artists + arts orgs so they can stay here
- Have more parks and safe outdoors areas
- Have a shared vision for Oakland
- Co-facilitate relationship building amongst resident with public, private social sectors
- Fund “conveners” of dialogue, art, healing
- Invest in young people

**Aspirational**

- Positive
- Hope
- Unify
- Welcome



- Diverse
- Multi-layered
- Collaboration
- Empowerment
- Caring
- Empathy
- Support
- Strength
- Sharing
- Open-hearted
- Changing
- Bridges
- Fertile
- Joy
- Imagination
- Connection
- Vision

#### Staying on Trend

- Rigid
- Isolated
- 1 dimensional
- Unwelcoming
- Uninspiring
- Fearful
- Closed down
- Homogeneous
- Lack of support
- Decline
- Dis-ease
- In danger
- Grid lock
- Commonitized
- Sterilized
- Unrecognized
- Challenging
- Haves/have nots
- Too much part, not enough heart
- Priced out
- Superficial
- Protective
- Rhetoric
- Erased
- Fatigued

- Exhaustion
- Boring
- Congested
- Uncaring
- Unsafe
- Lacking the original essence

#### How do we get there? Tactics

- Healthy families
- The violence of a universal definition of culture
- Equity + visibility for multiple culture
- What is the model for the plan? Purpose? Process?
- More \$ for culture ✓ - expand the pool of funding - empowered cultural affairs dep't.
- facilities in parks + recs -->cultural affairs
- Cross-sectoral work within gov't- intersectional
- Cultural asset mapping
- Acknowledge displacement- make sure people can stay
- Leverage city owned parcels
- Take all cultures seriously- create visibility
- Long term investment
- Invest in communities of color
- Push against "quality" + "excellence"
- Prioritize native Oaklanders
- Artists of marginalized backgrounds-->recognition- reduce barriers to funding
- Shorten timeline for funding
- Decriminalizing cultural activities
- Funding longtime cultural centers
- Cultural equity ordinance with teeth
- Culture central to non-arts funding considerations--> truth + reconciliation
- "Justice" as driving force- reparations- acknowledge harm done

#### Culture: Mind think. Heart want, Soul need

- People-group
- Humanity
- Gifts
- The arts
- Music
- Politics
- Theater
- Goods + services
- Stores
- Values ✓
- Legacy

- Dance
- Tradition
- Generations
- Religion
- Spirituality
- Existence
- Identity
- Symbols
- Challenge ✓
- Transportation
- Communication
- Transformation ✓
- History
- Connectivity ✓
- Inclusion/exclusion
- A way to live
- Architecture
- Reflection/mirrors
- Movement
- Places
- Community
- Belonging ✓
- Unity
- Inclusion ✓
- Emancipation
- Space
- Equity ✓
- Sustainability
- Inspiration
- Beauty
- Respect
- Sense of place
- Stories
- Visibility
- Performance
- Humor
- Peace
- Funding ✓
- Room to grow
- Sharing
- Respite

- Roots
- Familiarity ✓
- Exploration
- Excitement
- Discovery
- Joy
- Freedom
- Healing ✓
- Feeling
- Nourishment
- Expression
- Hope
- Survival
- Safety ✓
- Inspiration
- Love
- Acceptance
- Vision
- Growth
- Sex
- Connection
- Drum beats
- Nurturing
- Recognition
- Song
- Affirmation
- Understanding
- Appreciation
- Creativity

**Community Dialogue**  
**Dimond Library**  
**September 23, 2017**

Group 1:

Q1: Three things you like about Oakland?

- Centrally located/public transp
- Grassroots participation
- Lake Merritt
- Diversity
- Cultures
- Neighborhood night outs
- fairyland/green spaces
- People, Oakland pride
- 1:1 relationships/equality, eye to eye conversations

On sticky notes

- Centrally located, AC transit, people
- Languages spoken, living culture
- Lake Merritt renovation, street fair, Jack london- farmer's market
- Historic Legacy,
- The people, the lake, diversity
- N/N put, historic library, AAMCO, K-1st day school
- Diversity, climate, we all get along
- Public green spaces, fairyland
- Beautiful environment, the weather, the diverse population
- There is every kind of person here, it is beautiful, there are so many cultures
- History and current resistance movements rooted in love
- Grassroots participation, progressive value

Q2: What do you think of as your cultural identity?

- With cultural organizations
- Ethnic clubs/social clubs
- Groups (i.e. computers, music, bowling...)
- Identity is tied to spaces/expectations/race
- Community organizations
- Performing arts
- Everywhere
- JL
- Lakeside park
- 'Inside' deeply rooted cultural inst.
- Places w/ history
- Red ay

- @night Lake Merritt
- Lake
- Uptown
- Churches
- (Vibrant neighborhoods)
- Downtown YMCA

On sticky notes:

- Different ethnic restaurants, EB regional parks
- Deep Rooted Neighborhoods, cultural: Most welcome, inside, flight deck, eastside arts alliance, korean plaza, at night 6 JLS/Lake Merritt
- Red Bay
- Peralta Hacienda
- Latinx, queer, culture bearers, working class/poor folks, immigrant history
- LGBTQ community, performing arts
- My friends, my neighborhood
- The lake, uptown
- Planning needs to reach out to church groups, Christ our light, 1st Unitarian
- Planning needs to include social clubs, including outlaw groups like Hell's Angels
- Artist community
- My community is the people I engage with regularly. Most welcome? My singing class, the Oakland Y.
- Church Base, friends of golden gate library, areas of oak
- Oakland symphony, Oakland ballet, woodminster summer musicals
- I think I am a catalyst. Fratellanza club
- My cultural identity is not as free to be because of so many cultures and expectation of different communities

Q3: In what ways could we help make our communities be better places to live?

- Activism, voices/aware
- Know your history
- Support groups that focus on neighborhood
- Outreach in community/people stepping up/people participating
- Community connections
- Supporting organizations w/ time, \$\$
- Teaching values to children
- Information sharing w/ community: rental rights, homeownership, cultural history

On sticky notes:

- Activism and community participation in the face of huge economic/development forces trying to drown us out
- Support friends of groups, learn the history under foot
- Share info about owner buy ins by the fruitvale, renters right, organic cultural arts districts

- Cultural policy, people's history, to connect organized, I want to get outside to leave to prime conversations
- OSD should be involved in planning
- Teach these values to our children
- I work with many organizations, so I try to support the, so they will support what I am doing. (Back scratching!)
- More outreach in community. Help clean city up, city repairs, safety, "seniors", neighborhood watch, getting to know police officers

Q4: How can the city help residents to "thrive in place"- make the places you live and work have a strong sense of community?

- Performance venues (small & accessible (\$). One (1) 300 people w/ space w/ perd. One (1) database w/ info on space and details
- Marketing about local activities
- Free multicultural events or low cost for everyone
- City can educate/advocate developers to see/know oakland is a privilege
- "Can the city love us as much as we love the city"
- Homelessness issue, partner w/ county
- More participatory process  
Efforts to get citizens on boards, commissions
- Educate ♂♀ how to advocate, how city budget works, "citizen consultants", work in neighborhoods to solve problems.
- Support quality of life thru existing councils/entities (eg NCPS) move beyond crime --> safety, belonging
- Police host comm events esp connecting youth
- Leverage work already happening
- (organizing for activism hosted by Asian pacific Environment network)

On sticky notes:

- The city can work to bridge the gap between our communities and development to create thoughtful development.
- Create cultural arts districts all through the city. Oakland has so many culture oases that are vulnerable economically
- The city can be very transparent about potential developments so the community has time to respond.
- Free events/multicultural, youth spoken word, history-jazz, blues adult venue poetry.
- Help us advertise, outdoors literary events, create legacy arts group
- I want our city leaders to love us the way we love our city
- Neighborhood heritage preservation- cultural impact
- Planning commission
- Budget forums in neighborhoods
- Priority participate budgetary
- Holloway construction, re:16th street station
- Need of cultural assets, organizations, cultural clearing for information
- Convene, street closure, divest in current public safety, public safety in different ways

- Don't sell our secret sauce to Monsanto!

## Group 2:

### Question 1: Three things you like about Oakland?

- Majority people of color- rare
- History suggests potential to be a just city
- Opportunity to hear and be heard, especially for youth in arts
- Unfiltered art
- Variety of scenes that are all Oakland
- Lab for the meeting of arts and politics- Tupac/Huey Newton
- Growth of: Art murmur/ pop up scene
- Physical culture- being outside and active
- Weather & climate
- Food & produce quality and variety
- Reputation- place for creative people not afraid to go against grain- Mavericks and underdogs
- Graffiti as indicator
- Space for underground or transgressive culture
- Civil rights, Black history have set the tone- shapes the way we think and act

### Identity and belonging

- Oakland in danger of losing culture & identity to gentrification
- Native American history and culture are largely absent- even though native peoples are still here
- Don't want to recreate colonization and erasure
- Historical context of movement for liberation
- Culture lives in the people
- Expressing identity is empowering whether it is accepted or not
- The importance of taking charge of own story
- And... going beyond preaching to the choir
- Sometimes the art is rejected- at the time
- Identity is layered, art moves through the labels
- Cultural consumer and creator
- Oakland is a home space because of the strong black culture and history- in danger of losing it because of marginalization- economic and political- of black people
- 4th generation refugee
- Use art to create a space of belonging
- Create a space where we can see each other and build real community through art
- Engaging in art removes some of the filter
- Emancipatory story sharing: How can we tell our story so others can relate
- "When my art is accepted then I am accepted"
- But also need to check that assumption



### Improving communities:

- Centering equity and the cultures we belong to- for instance lifting voices of latino artists and other no-anglo cultures- i.e. poetry in transit in kings county --> 130 artists got grants
- Help new underhoused communities in Oakland. Can do small things but demands a larger response- can't ignore --> these are citizens who deserve services and opportunity
- Create forums for intentional families through singing
- Critical reflection. Look at our own inclusionary practices
- Listen and step back from positions of privilege
- Support and commit to cross cultural fertilization, which requires diversity
- We are not separate even if we have different "spheres of keeping"
- Strengthen, create and learn our own culture and history, live "perform" our culture out loud (specifically for LGBTQ community)
- Diversity goes beyond coexistence to sharing and learning from one another (getting together was 1st step, now that we're getting together can work together for justice. Oakland is ahead and arts and culture aids the process of connection)
- Also need to be willing to be messy and uncomfortable and be resilient.

### City role

- Need to guarantee living wage
- Socialize housing, current system is built on privatization, which requires profit
- Take interim land use steps: Land banking, use the land we have to maximum public benefit, change definition of "highest & best use" for city land use
- Get creative about space got living, crafting, performing, rehearsing, cooperative spaces are being squashed
- This displacement is by design, people need to come together by design to advocate
- Talk about it as a structural issue, not an individual issue. Problem-solving one person at a time will not address the issues. "Mature the conversation": What s the City's plan. If it was designed, it can be redesigned.
- City needs to show visible signs of compassion. Don't want own compassion. Have to be unintended consequences.
- Tent city residents are coming from somewhere
- Teachers, singers, community members are one rent hike away from leaving. A doctorate won't protect you
- Coordinate with other cities. South bay not pulling weight and their policies affect us
- State growth management policies need to be strengthened
- Affordable commercial space so people can keep business here
- Provide affordable performance and rehearsal; spaces. "Where are we going to dp the art?"
- Properly staff these spaces
  - can't rent
  - churches aren't safe spaces for everyone

- If performance space is too expensive, the tickets will be too expensive
- Organizations are not set up to be property managers
- Acknowledge diversity of what people do

#### City Thriving in Place:

- Affordable housing- can't represent culture without basic needs met and if cultures can't stay
- Can't make culture without space for creating and expressing;
  - if you're living in a tent
  - if you're losing your home
  - if you're losing your studio space
- Artists need space for messy noisy things- city zoning and regs needs to hold space for art. It is the duty of city government to protect land use for art and for people to live
  - see west berkeley example
  - long term housing security
  - space for children
  - opportunity for community

#### Question 1: Three things you like about Oakland?

- People walking, running going outdoors
- Quality of produce, diversity of food
- Love its reputation
- Creative
- Maverick, underdog culture. Fight for justice
- Graffiti art
- Sideshow culture, spontaneous motorcycle
- Space for underground and transgressive culture
- Majority people of color, history shows potential to be just
- Opportunity to hear and be heard
- Variety of seeds that are still all Oakland
- Diversity of culture

#### Question 2: What do you think of as your cultural identity?

- Lots of different place
- Emancipatory storytelling. Liberating
- "When my art is accepted, I am accepted"
- Challenging previous quote...
- Whether I'm accepted or not, it's empowering
- You can control how your identity is expressed
- Very important to not preach to the choir
- "Latina" "queer" "immigrant"
- When they find out about all layers, doesn't matter b/c connected...
- Not uncommon for an artist to not be accepted

- As an artist you have to have confidence
- Cultural consumer and cultural making, love to consume
- Activist
- Seattle, Washington
- Black people are still so marginalized
- Losing our homes
- Our cultures live in the people
- How do you keep something when everything is changing?
- Stories that we hold

Q3: In what ways could we help make our communities be better places to live?

- Driving around Oakland, you see tents
- Creative opportunities to get to people services they need
- Critical reflection
- Work in our own organizations to foster inclusion
- First job is to listen, as a white person give space so others can speak
- “I can stand with”
- It takes diversity to keep it
- Allyship. All kinds of ways to keep it
- If you’re not from that experience then you can’t keep it

Q4: How can the city help residents to “thrive in place”- make the places you live and work have a strong sense of community?

- Affordable housing basic needs they’re leaving
- They make Oakland Oakland
- There can't be culture without a space to exist
- Living in a rent under an overpass... not possible
- Needs to be space for culture to take place
- Tragedy of the ghost ship
- Help people who are losing their homes
- Help people come into compliance with the code
- For children, for artists, low-income housing
- Long term housing security. All different kinds of artists
- Coordinating with neighboring cities
- Needs to be more collaboration
- South bay being incredibly irresponsible
- No rehearsal spaces
- Not enough funding because they’re understaffed
- Cannot afford to rent. City stopping from renting

Resources/Bike Rack

- Oakland parks coalition
- Gay ♂ chorus
- OUSD

- Branding for Oakland
- Legacy group w/older historical organizations
- East Oakland Collective
- Asian Environment Network
- Get NCP's involved in these talks
- Clubs: Sons of Norway, German Tourist Club, Fratellanza Club, Ligure Club, Colombo Club, Italian American Federation, Montclair Women's Club, Lake Merritt Breakfast Club, Hells Angels, East Bay Rats?

**Community Dialogue**  
**Heartlands Merchant Assoc.**  
**October 12, 2017**

Questions 1:

On sticky notes:

- Diversity
- Soul and spirit
- History
- Rich history and legacy of activism
- Intersection of so many cultures
- Lake Merritt, as community gathering place
- The depth of creativity, unique approach to culture and art. The original flavors
- The weather
- The resilient and continuous struggle for equity, recognition and joy against all odds.
- I love the hustler's spirit of Oakland. People, despite their circumstances, make things happen! Everyone I knew growing up had some kind of side hustle and entrepreneurial spirit.
- Musical and cultural history
- I appreciate the culture of love in Oakland. We take of each other
- Urban/suburban/rural (mix of amazing, rich resources and nature and quietness)
- Diversity of people in all aspects
- Down to earth/grounded
- Cultural gems (art landmarks, Lake Merritt) Murals, architecture, jazz
- Resilient/creativity. Make the most when things are its worst
- That we used to have 3 National sports teams
- Pioneering spirit, resilience, political advocacy
- Ethnic cultural and artistic diversity demonstrated in languages, foods, music, festivals that enrich citizens, visitors, others
- The honesty of people
- The diversity within the diversity
- The way the hill meet the streets to the water
- Its soul
- Diversity
- Its attitude: independence, hustlers, pioneers
- Climate- warmer, brighter than San Francisco
- Accessible in a lot of ways- public transit, theater, art, museums, outdoors, exercise
- Home of the Black Panther Party
- The people I have met have been authentic, supportive, willing to open up their hearts and minds to me
- The rich history that I learn on walking tours and from the everyday people that I speak to
- All the different styles of vegan and vegetarian food

- Diversity within the city
- Cultural pride
- History of activism

Question 2:

- Cultural sensitivity. People who come here have a sense of arrogance. Music at the Lake was there before. If you're bothered by the music, "move".

On sticky notes:

- I am a mixed black woman. My concerns are of the black community. I was accepted by la raza and still have friends and enjoy the latin culture
- Cultural competency
- Mixed Black woman, a woman from the future
- Human: Multicultural, 1/4 hispanic, 1/4 white, 1/2 other
- Progressive South Asian American
- Asian American
- Advocate for social justice
- Daughter of immigrants
- Person of color
- Spiritual
- World traveller, so cultural sensitivity
- African American artist (multi creative)
- Down with connected to other people of color who have the same or similar issues; economic, social education

Question 3:

- Intentions and action. LA. Intention, action actually displaced. All they needed to do was ask the people
- People want to have conversations about us but do not engage us
- Stop trying to come here and be "gentle". Oakland's not about being gentle. "This is how we get down"
- Feelings of entitlement. You want to make it better but better for who?!
- Not seeing people such as yourself in your own neighborhood is psychological warfare
- "You have to listen" to the people who are here
- Have young people to capture the stories ex: students, great migration, being able to be educated
- Oral history, theater. To understand different perspectives. Histories being taught are not their own
- Interviewing elders in community
- Things taking place without a conversation
- Maps about redlining. Psychologically things are still the same despite being able to move
- Side talk... "generational wealth"
- Oakland used to be 50% Black.
- "There are not accidents"

- Importance of young people knowing. They used to be told they were being “paranoid”
- Homelessness issue. City owns property that is vacant. They dump their stuff. Land donated to make houses. Vacant buildings. Build rooms. House them!
- Laney College making tiny houses. 9th graders building places
- Transparency of where funding goes right now
- OCO meeting for illegal dumping

Question 4:

- “We want the noise”
- Advertise good things (Ms. Beckford. Boogaloo)
- Showcase on a citywide platform the old attractions and make them viable in this new market
- Invest in them. Give disproportionately and give a stage to Oakland
- Affordable living and exhibition spaces. Maintain.
- Requiring developers space for artists
- Baseline community benefits. New minimum wage law
- Extra for community benefits
- Where’s the money going. How does SF invest in arts program?
- Having more value --> preservation
- Coliseum should be a cultural center (not amazon)
- Spaces in neighborhoods to be accessible. Physical place
- Council on board a bit more
- No murals have been supported by the council
- Districts 6 and 7, art done by schools programs but there hasn’t been that kind of support
- Definition of art needs to be expanded. Visual arts is doing well... But not others, vocalists are marginalized, dancers, etc. (performing arts)
- No space for us. Different places not just West Oakland
- East Oakland not even a consideration
- Kids don’t have any money, nothing for them to do
- Music was my refuge
- Give options so crime isn’t what they go to
- Festivals at the lake. Very popular. Historical
- PE, music, drama, metal, auto shop, homemaking. At least you could develop a skill if you didn’t go to college (graduated from Castlemont)
- OUSD needs to step up
- Money to build it. Investors to build it
- How do we bring /build generational wealth
- Matter of priorities of the city’s nudger and mayor
- People make noise but it isn’t reflected by decision-makers.
- They need to hear and embrace it

Closing words:

- Inspired to create an Oakland owned business that creates generational wealth for Oakland.
- Appreciation for the opportunity to have our voices heard, to have this flourish.



**Community Dialogue**  
**East Oakland Boxing Association**  
**October 14, 2017**

Question 1:

- The redwood, the lake, people + the arts
- The diversity, relaxing + exciting, weather
- Personality, passion, history
- World class education, opportunities in arts + business
- Resiliency, people, openness
- Memories, revolutionary aspects of Oakland ideology
- Resistance, arts + town feeling
- Feels like home, culture, community, unity
- Adaptability in all situations
- Innovation Pride

Question 2:

- Diversity
- An American mutt
- Oaklander! ✓✓✓✓✓✓✓✓
- Eritrean woman
- Black African Diaspora
- Californian
- Northern Californian
- Haitian African Goddess
- AINU
- Displaced Black African in America ✓✓✓
- Barbadian

Question 3:

- Housing for the homeless
- Affordable housing
- Affordable spaces for artists
- Serving the underserved
- Community education + encouraging involvement + participation
- Diversifying opportunities for youths
- Improving our public schools especially low income areas
- Preserving + expanding community spaces + programs
- Improving public transportation + making it affordable
- Cultural preservation
- Increasing spaces for public/community art
- Funding to support the arts + in schools
- Using art to address trauma + promote healing

- Mental health services + the stigma around it
- Free schooling, medical + social help
- Job training + opportunities
- All resources being created downtown be available to all residents
- Equity
- Feeling safe in our neighborhoods
- Removing infrastructure that divides neighborhoods
- People centered instead of car centered
- Learning from other cities that are getting right
- More accountability from politicians
- Electing public officials that are for positive changes in our city
- Unity around accountability + consistent pressure to make sure it's done
- Building a people's agenda
- Get people to vote locally
- Local grassroot people to run for office!!!
- Protecting small businesses due to high rent
- Community bank
- Clean streets + parks + green spaces + clean water
- Protect what we have- stop gentrification
- Prioritize residents over visitors
- Non profit accountability

Question 4:

- Access to resources + opportunities
- More local businesses instead of franchises
- Building sustainable local economy
- Making communities disabilities accessible
- Creating local businesses to employ local residents
- Co-op, collectives, worker own + community owned
- Short termed housing
- All unused land- converted to useful businesses
- Changing the zoning laws: A. Affordable housing- ↓ city fees to build- reduce red tape to build. B. mixed use spaces
- Define affordable- as in not current market rate
- Food access + food justice
- Multi generation support
- Single payer health care

Group 2:

Question 1:

- Pride- love/being seen
- People
- Diversity

- Build space (manmade)
- Nature ✓
- Lake Merritt
- Activists
- History ✓
- Weather
- Underdog
- Spirit
- Creative/unique (authentic)
- Dynamic
- Culture ✓✓✓ → culinary/sideshow/bikes/music
- Community
- Movements
- Enterprise (small biz)
- Tolerance
- Blackness/afrocentricity

On sticky notes:

- Magic
- Being seen
- Dynamic energy

Question 2:

- Multicultural ✓ /Leadership/Pride/Muslim
- Connecting politics + spirituality ✓✓
- Multi-dimensionality
- Inclusivity

On sticky notes:

- I am community
- I love my community

Question 3:

- Educating new residents about Oakland culture (101) culture guide
- Redirecting funds/resources to underserved areas (D6, D7)
- Safer place to live/less crime
- Accountability of elected officials + city staff
- Better community outreach/accessibility ✓
- Real community conversations about real solutions
- Addressing homelessness/affordable housing
- Revitalize policies to address systemic/racial/environmental injustices
- Increase/create more activities/parks/arts
- Culture specific programs

Question 4:

- New policies
- Accessibility to business/technical
- Honoring/protecting the “inner child”/places for youth
- Provide more jobs/programs
- Accountability of elected officials ✓
- Honor the existing culture “feed the roots”
- Universal/free pre-school!
- Disperse public lands
- Citywide free wifi
- City help with holding businesses accountable for providing equitable services
- “Good neighbor ordinance”
- Galvanizing the youth movement to promote change (policy change)
- Review SF model for youth employment