

Belonging in Oakland



A CULTURAL DEVELOPMENT PLAN

Spring 2018



CITY OF
OAKLAND

Cultural Affairs Division | Economic & Workforce Development Department

Prepared by the Cultural Affairs Division

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A MESSAGE FROM THE MAYOR



Dear Oaklanders,

It is my great pleasure to present to you Belonging In Oakland: A Cultural Development Plan. This is the first cultural plan Oakland has created in 30 years. It illustrates the vibrant and diverse ways our city understands itself as a community of creativity and care—and how we envision the path forward to maintain our unique identity. It gives voice to the idea that we all belong to each other as Oaklanders and affirms that our civic well-being is deeply rooted in Oakland's long-term artistic and cultural health.

I often refer to our city's cultural vibrancy as being part of the secret sauce that Oaklanders embody in their daily lives. It's in our dance moves, our lyrics, our murals, our paintings; the notes of our musicians, the wisdom of our cultural bearers, the voices on the stage and in the streets, and in the words of our writers and poets. These creative expressions ensure that we live, work, and play in a city where we all feel a sense of belonging—a sense of Oakland. Thus the guiding vision of the plan: Equity is the driving force. Culture is the frame. Belonging is the goal.

As part of the process to create the Cultural Plan, we heard from Oaklanders loud and clear that our best self is our rich history, our spunk, and our imagination. Those qualities show up in the ways we invigorate our social relationships, our surroundings, and our manifestation of beauty. The Cultural Plan is intended as a living document grounded in the ethos of stewardship of our creativity and our diversity. Its goal is to ensure that the people of Oakland not only feel a sense of belonging in the city and to each other, but know that the city belongs to them. Onward!

Sincerely,

A handwritten signature in black ink, appearing to read "Libby Schaaf". The signature is fluid and cursive, with varying line thicknesses.

Mayor Libby Schaaf

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PREFACE

Cultural Affairs Manager - Roberto Bedoya

In the spring of 2017, the Cultural Affairs Division embarked on the development of a cultural plan for the city. It has been a journey of celebration and reflection as we identified our assets and shortfalls. It has been an undertaking that has been both telescopic and microscopic in its process: we hosted community meetings, met with civic leaders, conducted research into the economic and social impact of the arts, surveyed the public, and met with our grantees. We listened, looked, and learned about the many ways Oaklanders express themselves.

The “we” I am referring to, in addition to Cultural Affairs staff, is Vanessa Whang, the lead consultant and researcher for the Cultural Plan; Susana Morales and Heather Imboden of Communities in Collaboration|Comunidades en Colaboración who facilitated the community meetings for the planning process; and Alex Werth, the research analyst who produced a new picture of the economic impact and assets of Oakland’s arts and culture sector. These individuals brought their passion, professional skills, and commitment to developing the plan with an equitable eye and intelligence that honors Oakland’s past and present. And most importantly their labors prompt a future for Oakland that strengthens how one can belong to a community of care, creativity, and can-do.

The tagline for the plan “Equity is the Driving Force, Culture is the Frame, and Belonging is the Goal” operates as a guide to how we developed the plan. We focused on how Oaklanders realize their expressive life, a term coined by Bill Ivey the former Chair of the National Endowment for the Arts, who states, “Expressive Life is composed of elements—relationship, memory, aspiration, belief”—which enliven community and creativity. Oakland’s expressive life is remarkable and vigorous. It is where aesthetic voices, community visions, and the social imaginary of how we live together inform the value and belief in our public good and a robust democracy.

The following plan provides an overview of today’s Oakland and the planning process, offers us a vision of culture for the City, and suggests pathways to lift up the role of culture in building a just and equitable city. It is not a document that operates as a typical strategic plan or SWOT analysis that cages itself in a technocratic assessment of the Cultural Affairs Division. It is a narrative that offers up a different lens and a different approach to understanding our city and how an alignment of culture and equity is required for Oaklanders to realize their potential.

We’ve listened to many stories of experience and looked at how Oaklanders communicate their knowledge, assess problems, offer remedies, and move through the messiness inherent in group processes. We’ve engaged in research and discovery into the conditions that shape Oakland’s expressive life—e.g., governmental leadership, philanthropy, financial investments, social capital, the space crisis, equity issues, cultural districts, organizational capacity, affordability, opportunity, and a desire for connections. These multiple concerns animate Oakland’s civic narrative

that is best characterized by the lyric of Oakland's The Pointer Sisters in their song "Yes, we can, can."

I often think about how imagination and policy influence each other—whether it's cultural or public policy or the imagination of an individual or group. As the Cultural Affairs Manager, my work with artists, community leaders, and elected officials engages me with the entanglements of will at play in civil society—public will, political will, and poetic will, which function as a wind behind the actions of policymaking and imagination. Given that policy aims to fix via management guidelines and rules and culture is fluid as it develops new knowledge and brings to life our possibilities—how to do work with these forces in the development of Oakland's Cultural Plan has kept us on our toes. We know that policy should follow meaning, and what the plan has revealed is that Oaklanders find deep meaning in being able to live in an equitable society. Living in an ethically just and aesthetically diverse and rich city is the democratic charge we must address. To that end, the plan's orientation to equity and culture feeds an action agenda that entails a behavior shift: one that sees Cultural Affairs' embrace of connectedness and intersectionality as key to realizing belonging. The future work of Cultural Affairs, as presented in the following pages, is to serve the civic narrative of belonging in all its beauty, temperaments, and complexities.



Vanessa Whang was given the charge do this: to listen deeply to the stories of Oaklanders and to assert a strong analytic perspective, not an anemic exercise that avoids difficulties, but instead offers up a voice that is about the social rigors and concerns that affect Oakland's daily life. She has written a plan that is a recalibration; less about a government agency, and more about governance and the ways Oaklanders enact meaning in their lives. I deeply appreciate Vanessa's stewardship, grace, and tenacity in writing this report—she has reflected the reciprocity, relationships, and learning that we in Cultural Affairs experienced from Oaklanders, both during the planning process and each day as we do our work to support belonging and well-being in the city.

Heartfelt thanks go to the many community members, leadership, and colleagues of the City, and partners in the field who committed time, intelligence, and passion to this endeavor to advance the cause of cultural equity in Oakland and, hopefully, beyond. In particular, I want to acknowledge the camaraderie, support, and advice of fellow funders on this journey who deeply understand the value of Oakland's cultural community—they include the Akonadi Foundation, the Community Arts Stabilization Trust, the East Bay Community Foundation, the William and Flora Hewlett Foundation, the National Endowment for the Arts, the San Francisco Arts Commission, and last—just to be able to say that they were a first responder to the rapid changes Oakland has been facing and have continued their invaluable and unwavering support—the Kenneth Rainin Foundation.

Executive Summary



INTRODUCTION

Oakland has the opportunity now to adopt a new civic narrative about the importance of recognizing and engaging its full array of people and cultures. Everything that happens in the city is infused with culture—in its broadest sense, that is, the multiple ways of being that define the character of Oakland. This concept of culture can be understood as the frame through which diverse practices, expression, and creativity are seen, respected, and supported throughout the city. With this plan, Cultural Affairs embraces a mandate to work for equity, using this broad notion of culture and employing strategies that ensure the people of Oakland not only feel a sense of belonging in the city and to each other, but know that the city belongs to them—with the rights and responsibilities that entails.

Thirty years have passed since Oakland last worked on a cultural plan. Both because much has changed and yet some things have stubbornly stayed the same, this new plan seeks to reimagine the purpose of Cultural Affairs for the city, to redefine the domain of its work so that it is more relevant to the Oakland of today, and to enhance its approach to help catalyze the City's¹ efforts to establish equity and well-being for all.

¹ Throughout this document “City” will be used to refer to Oakland’s city government and “city” will be used to refer Oakland as an urban entity.

Image: First Fridays Festival

THE PLANNING PROCESS

The cultural planning process began in April 2017 with a research and discovery phase that included individual interviews and small group meetings with over 70 people, and an extensive field literature and City document review. From late August through early November, fourteen community meetings were held throughout the city in every council district. Seven meetings were targeted to the cultural community; seven were marketed to the general public. An online survey was offered as an additional vehicle for community input. Approximately 300 community members attended the in-person meetings and about 450 surveys were received.

Members of the cultural community voiced concerns about **shrinking investments in the cultural sector**, both by the City and in the field generally; **retention of cultural spaces in an over-heated real estate market** and the **lack of adequate performance and exhibition venues**; and the need for more **equitable funding for disinvested communities**. Other frequently mentioned issues included bureaucratic barriers to accessing funding and finding solutions, establishing cultural districts to promote and protect creatives and tangible and intangible cultural legacies, and community benefits agreements as features of new developments.

Members of the general public were asked about what they liked best about Oakland. Qualities mentioned most often were: **diversity** of all kinds—cultural, ethnic, and racial; **the beautiful environment** of Oakland; and **the character of the city's people**—that of unpretentious local pride, resilience, and being progressive, open, and mutually supportive. When asked about their ideas of how to strengthen community in Oakland, people's comments revealed a **desire to build more community cohesion** to create unity and understanding; the importance of **orienting newcomers** to the history and culture of Oakland; equitable **cultural funding for communities of color** and other marginalized communities; **diverse cultural education for young people; gathering spaces and other resources** for all neighborhoods; and being able to **take greater ownership of their communities**.

A draft of the plan was released in March 2018 for public comment. Over 50 people attended meetings and/or submitted written comments about the plan. Feedback was overwhelmingly supportive, deeply thoughtful, and provided many specific insights and suggestions to strengthen the plan's implementation.

A NEW CULTURAL VISION FOR OAKLAND

The guiding vision of this plan is:

Equity is the driving force. Culture is the frame. Belonging is the goal.

Equity is the Driving Force: In 2015, the City of Oakland adopted a bold ordinance that states explicitly the government's will to integrate "the principle of 'fair and just' in all the City does in order to achieve equitable opportunities for all people and communities" on a Citywide basis. The goals of this ordinance form the foundation for this new cultural plan.

There are disparities among people, neighborhoods, and institutions that keep Oakland from being a fully fair and just city—particularly those underlain by race. To achieve equity, not only must disparities in access to and allocation of resources be addressed, but also the barriers built into both the physical and policy landscapes of Oakland. *A new understanding of culture in the context of equity building can create powerful tools for surfacing the "habits of mind" and practices that keep disparities in place, and for finding creative strategies to remove them.*

Culture is the Frame: Reaching well beyond the confines of the arts and artmaking, culture is the embodiment of forms of knowledge and wisdom people have gained through their different lived experiences of how to survive and thrive. The interwoven population of Oakland with its expansive range and mix of cultures is the city's greatest gift and what makes it resilient, inventive, and endlessly resourceful. The key to unlocking more of its potential is in the pursuit of cultural equity—creating a city where space and resources are allocated to allow diverse expression and ideas to flourish.

Because all aspects of civic life are infused with culture, having a shared understanding of it throughout the halls of the City is necessary for achieving equitable well-being. Cultural Affairs' new role will be to promote that shared understanding and to help inform departmental strategies with principles of cultural equity. This role goes hand-in-hand with its ongoing work to strengthen the ability of diverse communities to express themselves and build their sense of belonging.

Belonging is the Goal: People's sense of belonging is tied to their ability to lead meaningful lives, to be connected to the place they live in and the people they live among, and to feel a part of something larger than themselves. To cultivate belonging, there must be more equitable racial and socioeconomic conditions for self-expression, mutual respect, empathy, and acceptance. These conditions cannot be fulfilled without an understanding of the breadth of cultural diversity in Oakland and how different forms of expression have different needs. *Fostering belonging in a diverse civic realm is complicated and often contentious, but this is what needs to be done to make the city both equitable and whole.*

The charge of working to ensure there are culturally equitable spaces—both physical and attitudinal—in which people can develop their sense of belonging is one that Cultural Affairs seeks to undertake in concert with its colleagues across the City.

FULFILLING THE VISION

In order to fulfill the promise of this new vision, Cultural Affairs must redefine the domain of its work—moving from a myopic focus on the non-profit arts sector to a purview that more accurately reflects the reality of where cultural life takes place.

Part of the redefinition of Cultural Affairs' role entails:

- A recognition that Oakland's **cultural vibrancy exists in all sectors, in all neighborhoods, and in all communities**;
- An understanding that the health of cultural life is inextricably tied to the existence and quality of **cultural spaces** (spaces intended for production, enactment, and/or sharing of culture, whether non-profit, for-profit, or something in between), **neighborhood places** (places people find to exercise their cultural expression and build identity), and **the civic cultural commons** (public areas and structures where people gather, connect, celebrate, learn, and build community); and
- The necessity to **work across government** and collaborate with City colleagues to effectively promote cultural equity.

Phase One of implementing the cultural plan consists of:

- **Adopting the new cultural equity vision and domain of work for Cultural Affairs**; and
- **Taking the initial action steps** outlined below.

It is important to treat this plan as a living document that will be revised on an iterative basis as it is implemented—taking into account evolving community conditions as well as new and ongoing conversations with the community, advisory bodies, City and field partners, and colleagues informed by the cultural equity vision.

Phase Two will entail revising, developing, and prioritizing the recommendations in the Fulfilling the Vision section of the plan—but more importantly, they **will require added resources to execute**. Some of the recommendations may be pursued concurrently with Phase One actions, but for the most part, they will require a greater commitment by the City to invest in building Cultural Affairs' capacity and resources and therefore need to be considered for the longer term.

Phase One Actions

Cultural Spaces

Maintain the position of the Policy Director for Arts Spaces to facilitate cross-departmental and City-community relations that are relevant to the creation and retention of robust cultural spaces in Oakland (timeframe—ongoing; fiscal impact—seek revenues for this position)

Neighborhood Places

Expand grantmaking opportunities to promote neighborhood empowerment and cultural self-determination through neighborhood-based collaborations (timeframe—FY 2018-19; fiscal impact—staff time/possibly contractor, grantmaking revenue has been allocated)

Civic Cultural Commons

Strengthen the Public Art Program's capacity to responsibly manage/monitor ongoing and new public art projects and initiatives, and steward the City's collection of public art (timeframe—FY 2018-19; fiscal impact—seek revenues for an administrative position)

Review Cultural Affairs' support of community expression in the civic commons (festivals, walking tours, etc.) through a cultural equity lens (timeframe—FY 2018-19, fiscal impact—staff time, revenue neutral)

Expand support to individual artists and cultural practitioners through an opportunity to embed creative fellows into a variety of departments to foster cultural equity across the work of the City (timeframe—FY 2018-19; fiscal impact—staff time/possibly contractor, grantmaking revenue has been allocated)

Strengthening the Cultural Ecosystem

Perform a cultural and racial equity impact analysis of current programs, policies, and procedures and explore asset-based approaches (timeframe—ongoing; fiscal impact—staff time/possibly contractor)

Building Infrastructure for Cultural Equity

Finalize the hiring of the approved administrative position to support the reactivation of the Cultural Affairs Commission (timeframe—FY 2018-19; fiscal impact—staff time, revenue for position has been allocated)

Reanimate the Cultural Affairs Commission with a clear charge and work plan aligned with the new cultural equity vision and purview of Cultural Affairs (timeframe—FY 2018-19 once new hire is in place; fiscal impact—staff time, revenue neutral)

Explore steps to make Cultural Affairs an independent department in order to facilitate cross-departmental collaboration (timeframe—FY 2018-19; fiscal impact—staff time)

Research potential City revenue streams for strengthening Cultural Affairs' resource base and infrastructure to more effectively address cultural and racial equity and build community capacity for cultural expression (timeframe—FY 2018-19; fiscal impact—staff time/possibly contractor)

Introduction



This is both a critical and an opportune moment to be thinking anew about the cultural life of Oakland.

It is a critical moment because Oakland is teetering on a fulcrum of change: between fulfilling a long-awaited promise of economic prosperity on the one side and retaining the long-standing “minority-majority” ethos of DIY ingenuity, activism, and community solidarity on the other. Must Oakland lose one in order to have the other?

It is an opportune moment to look at how culture can help answer this question because fissures in social conditions are cracking open and creating space for a kind of discussion that has long been needed.

This plan is a call to the City to consider a new vision of culture—one that is broad and encompasses not only what is made by Oaklanders, but what makes Oaklanders who they are. It is a vision of culture that makes it the greatest strength and the greatest challenge that the City has in establishing equitable opportunities for all.

Image: Broadway Avenue in downtown Oakland

Cultural Affairs has a unique role to play in furthering equity—by promoting a new civic narrative about the importance of recognizing and engaging the city’s full array of people and cultures, and supporting as well as connecting the expressive lives of Oaklanders to deepen their understanding of themselves and each other. The diverse cultures that exist in Oakland, with their intermingled joys and tensions, must be distinguished and respected to be supported effectively, and understood holistically to be served justly.

A new cultural plan has the challenge and the duty to jump headlong into this complex and charged landscape—or risk irrelevance. Cultural Affairs seeks to ensure that the people of Oakland not only feel a sense of belonging in the city and to each other, but know that the city belongs to them—with the rights and responsibilities that entails. Creating spaces for authentic expression and contention is necessary for people to be heard and to listen, to be understood and foster respect, and to build agency for stewarding Oakland’s resources for everyone’s well-being.

WHAT IS A CULTURAL PLAN?

Purposes of a Cultural Plan: Municipal cultural plans can take various forms. In different cities, they can change in structure and focus as local conditions and priorities vary and national urban planning and cultural theories rise and fall. A cultural plan can be a multi-year, stand-alone planning tool for an office of cultural affairs that takes as given the value of arts and culture to the quality of community life. Such an office might typically address how to promote, support, develop, and sustain the work of artists and arts organizations—principally within the non-profit sector. A cultural plan can also be realized as part of a city’s comprehensive or general plan that incorporates a role of arts and culture in achieving a city’s overarching goals. It might suggest ways for arts and culture to be integrated into other departments’ strategies in order to meet needs—be they ones of economic and workforce development, community development and land use, education, housing, etc. A cultural plan can be used to revise arts and culture priorities when conditions have shifted in ways that warrant course corrections. *It can also present a new vision for the importance of cultural life in a city and the role it plays in making a city who and what it is. This last function of a cultural plan is the main focus of the present endeavor.*

Processes of Cultural Planning: There are typical processes to undertake to create a cultural plan— having meetings in the community to hear concerns and ideas; using surveys to cast the net wider and make a demographic sketch of respondents and quantify findings; doing research about historical and current conditions; and scanning the broader environment for field learning that can shed different lights on the local landscape.

Tools for Realizing a Cultural Plan: There are practical tools and methods for using them that ground the values and framing concepts of a plan. Some of these involve the allocation of funding to support the expressive life of the people of a city, such as festivals, murals, learning arts skills, going dancing, hearing music or poetry slams, and seeing performances, exhibitions, and films. Some of the tools are ones that concern the creation, retention, or management of spaces where cultural activities occur or the neighborhood places where people feel most at home to be who they are—to gather with their friends and family, eat the food they like, and find the culture they relate to or want to learn more about. Engaging in and advising on policy development that impacts the cultural life of communities is a vital role for a cultural affairs office. Strategies such as mapping where community strengths and resources are present and are not, and having systems to gather data to analyze racial and socioeconomic disparities are also necessary for assessing the progress of creating equitable opportunities for all people to realize their full selves.

The Work of Cultural Affairs: The current portfolio of work of the City of Oakland's Cultural Affairs Division is similar to many of their colleagues across the county. It includes supporting cultural and educational activities and the creation of art works throughout the city by:

- Providing grants and some technical assistance to artists and non-profit arts organizations;
- Administrating percent-for-art programs that shepherd the creation of permanent and ephemeral art (principally visual art) within public works and private development projects;
- Producing, supporting, and/or subsidizing cultural programming in public space (i.e., the Art + Soul Oakland festival, historical walking tours, neighborhood street fairs/parades/runs, and official City events); and
- Providing logistical support for film/video projects making Oakland their backdrop.

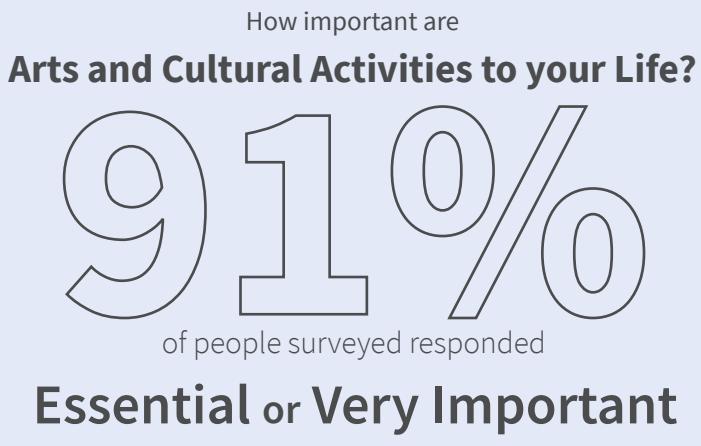
These are the tools Cultural Affairs currently has to do its work, in addition to advising on cultural policy. This plan seeks to bring a new lens to the work of Cultural Affairs, to redefine the domain in which it should operate, and to enhance its approach and update its toolkit to be more effective.

WHY OAKLAND NEEDS A NEW CULTURAL PLAN

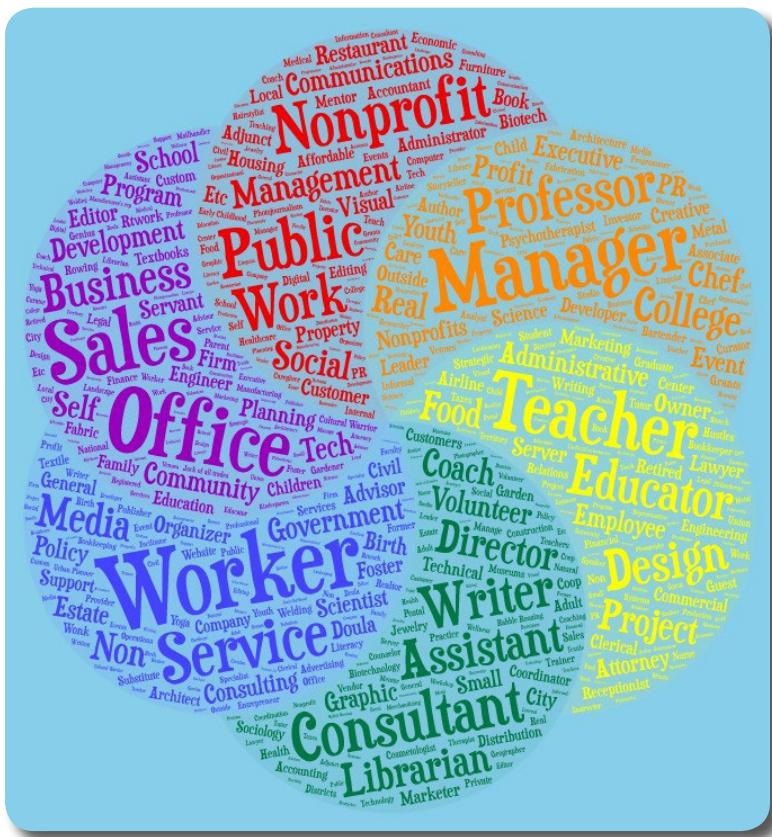
The last time the City of Oakland created a formal plan for cultural development was 30 years ago in 1988. On the face of it, that seems like reason enough to take a fresh look at what cultural life in Oakland is like now—who makes it, what it is, and what relationship the City should have to it. A lot has happened in Oakland and to Oakland since 1988—for better and for worse, much has changed while some things have stayed the same. One thing is clear: Oaklanders care about culture in their city—not just the people directly involved with the arts and culture scene—but those from every neighborhood and every walk of life

One would expect artists, makers, and arts professionals to be motivated to take an online survey about a new cultural development plan, so it's significant that 50% of respondents said they were not professionally involved in the arts. They were teachers, office workers, librarians, bartenders, non-profit administrators, nurses, personal chefs, lawyers, public servants, IT consultants, community organizers, sales managers, coaches, caregivers, restaurant owners, professors, youth developers, gardeners, hairstylists, and at least one self-described "jack of all trades"—though given the number of hyphenated career responses, that "jack" was in good company.

Oaklanders are full of pride for their city. They have a powerful counter-narrative to headlines, and many can recite chapter and verse of its social and political history, and its long-standing penchant for gritty innovation of all kinds—through blues, jazz, funk, and hip hop music, in breakdancing from roboting to bone breaking, turning food deserts to urban farms, and fighting for a new economy that has people's well-being as its bottom line. To dismiss or underestimate what's percolating in Oakland would be a mistake.



No one responded
Not at all Important



Job types of survey respondents not in the arts

In order to take a careful, wide-angle, contemporary look at the health of the city's cultural life—what is valuable about it, what drives it, what endangers it, and most crucially, what defines it—it is necessary to do some planning, and do it in a way that is in tune with this place at this time. The critical question is not whether to create a cultural plan that is relevant to today's Oakland, but how to create one—because for many Oaklanders, this question concerns the existence of the city's soul.

The 1988 Cultural Plan: Back in 1988 when Lionel J. Wilson was mayor (Oakland's first black mayor, elected in 1977), the "*Oakland Strategic Plan for Cultural Development*" had as its principal focus promoting a healthy arts and culture sector, seeing it as a general benefit for the city. The eight overarching goals to stimulate participation in the arts, in some ways, read like they could have been written yesterday: three goals addressed

developing space where art could be made and presented (including the west end of Lake Merritt as well as in neighborhoods); a fourth sought to establish a public art program to increase visual arts throughout the city; a fifth promoted establishing an information resource sharing system for the arts field; the sixth advocated sustainability for artmakers (including folk artists); the seventh sought to ensure arts learning for students (particularly in public schools); and the last called for implementing a marketing strategy to increase cultural event attendance by a multicultural public.

Some progress was made on these goals in the context of those times, but all of these aspirations remain relevant today. One could ascribe prescience to the then-planners, but the contemporary resonance of these goals may speak more to the stubbornness of the ongoing challenges to achieve them as well as the underlying history and systemic inequities that keep those challenges in place. So though it seems like the year on Mayor Wilson's plan could simply be updated to 2018, it would be a mistake to walk away from the chance to look at cultural life in Oakland through a new lens.

A DIFFERENT WORLD

Oaklanders don't live in the same world as they did in 1988. How much and how quickly things would change would have been difficult to fathom 30 years ago. Geopolitical and economic turbulence has affected the U.S. in countless ways—from the global migrations impacting our cities to the off-shoring of what used to be domestic jobs, and from the internal turmoil of growing income inequality to the seemingly endless wars in real and virtual space. Events closer to home turned many lives upside-down: the Loma Prieta earthquake, the Oakland Hills fire, the dot.com eras 1.0 and 2.0, the mortgage crisis and banking debacle, and climate change-triggered disasters. Political disruptions have shaken both the towers and the squares with our first Black president followed by the first private-sector president in the White House, and the grassroots activism fueling movements from the Tea Party to Occupy, marriage equality, Black Lives Matter, transgender, #MeToo, and #Never Again. Our new ways of being more connected, ironically, are also the causes of our being more divided. The 24-hour/1,440-minute news cycle and the ever-present influence of the Internet, wireless, and mobile technologies have captured us in their inexorable embrace—and will not be letting go.

Shifting Demographics: In 1988, the population was on the rise: then it was about 370,000, having risen from just under 340,000 in 1980; about the same growth from 2010's 391,000 to a 2016 estimate of 420,000. The gendered income gap persists, though is somewhat improved, with a woman making about 80 cents on a man's dollar—up from 66 cents in 1988. Then, the median age was about three years younger and a larger percentage of households were families, and more of them with children under 18. No one needs to look at census data, however, to see one thing that has gotten alarmingly worse: many more people are having to live on the streets. Instability ignited by subprime lending was exacerbated by the severe lack of affordable housing—in the decade from 2005 to 2015, jobs and the population in Oakland grew by the tens of thousands, but fewer than 1,000 housing units and effectively no commercial space was built.¹ Growing income insecurity and a host of other factors have driven people into tent camps across the flatlands of Oakland, with Blacks being significantly over-represented on the streets based on their proportion of the population. The

“...the homeless population in Oakland jumped by 25 percent to 2,761 between 2015 and 2017, according to a recent point-in-time count.”

The count also provided a distressing portrait of who's on the city's streets: Nearly 70 percent of homeless people are black, although African Americans made up 28 percent of the city's 2010 census population.

More than 60 percent of Oakland's homeless people lived in homes in Alameda County for more than 10 years before they landed on the streets. And nearly 60 percent said money problems, not addiction or mental health issues, were the primary cause of their homelessness.”

— “Homeless camps becoming entrenched in Oakland,” San Francisco Chronicle, June 28, 2017

¹ Source: Oakland Economic & Workforce Development Department, 2005-2015.

official percent of those living in poverty has risen to 20%—higher than recent rates in Alameda County generally (17%) or in California overall (14%)—a number which belies a much larger share of people struggling because of the extraordinarily high and oppressive cost of living in the Bay Area.²

Race and Ethnicity: One of the main shifts from the '80s that makes today's lived experience in Oakland different is the change in the city's racial/ethnic and therefore cultural makeup. The often-cited 1980 census statistic of the peak percentage of Oakland's Black population—that is, 47%—is a proxy for what is often thought of as its defining identity. Not only has the city been known nationally as a historic stronghold of radical Black culture,³ but for many Oaklanders, this is the essence of the city—this culture is what gives it its unique spirit of defiance mixed with a “we're in this together” solidarity.

It is likely impossible to measure accurately just how much the Black population in Oakland has decreased since that benchmark 1980 census because of significant

Population and Economic Shifts in Oakland

OAKLAND	1990	2000	2010	2015	Change from 2000 to 2015	% of Change
<i>Total Population</i>	373,242	399,484	390,724	408,073	8,589	2%
White	120,855	125,013	134,925	159,650	34,637	28%
Black	163,526	142,460	109,471	106,302	-36,158	-25%
Asian	54,012	60,851	65,811	65,696	4,845	8%
American Indian & Alaskan Native	2,325	2,655	3,040	3,150	495	19%
Native Hawaiian & Other Pacific Islander	1,320	2,002	2,222	2,401	399	20%
Other race	30,204	46,592	53,378	45,311	-1,281	-3%
Two or more races	not counted	19,911	21,877	25,563	5,652	28%
Hispanic/Latino (of any race)	49,267	87,467	99,068	106,643	19,176	22%
Foreign born	19.80%	26.60%	28.20%	27.30%	0.70%	3%
Living in poverty	18.50%	19.40%	18.70%	20%	0.60%	3%
Median value of owner-occupied unit	N/A	\$235,500	\$428,200	\$557,000	\$321,500	137%

Sources: 1990/2000/2010 Censuses, 2011-2015 American Community Survey 5-year Estimates of One Race populations; City of Oakland- Alameda County, Bay Area Census, MTC-ABAG. Note: Hispanic/Latino is an ethnicity that can be identified with any race and is not counted as part of the population totals.

2 Statistical sources: 2012-2016 ACS 5-year Estimates, US Census Bureau; City of Oakland-Alameda County, Bay Area Census, MTC-ABAG; Poverty in California, Public Policy Institute of CA.

3 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>

changes in the way the Census Bureau began to recategorize race and ethnicity starting with the 2000 census.⁴ But what can be said is that from 2000 to 2015 the population of people who identified as Black and not multiracial experienced a dramatic decline from over 142,000 to about 106,000—a net loss of over 36,000 people or a 25% drop. A substantial part of that drop happened from 2000 to 2010, partly driven by the mortgage crisis, which hit Black homeowners at a rate more than double any other racial or ethnic group.⁵ The precipitous decline of the Black population in Oakland is all the more stark because most other racial/ethnic groups counted by the Census have on balance grown.

Migration In and Out: Underlying some of the growth and shifting demographics of Oakland is the churn of in- and out-migration. For example in the five years from 2010 through 2014, about 104,000 people left and 108,000 people moved into Oakland.⁶ In those comings and goings are changes in the racial/ethnic and old-timer/newcomer make-up of residents—ebbs and flows keenly observed and felt by the community. First fueled by the attraction of affordability and job opportunities, the population changes were then pushed by the escalating real estate market brought on by the chronic space shortages for living and for working coupled with the state's prohibition on commercial and various forms of residential rent control,⁷ among other factors.

The percent of domestic renters in Oakland is high—about 60% compared to 36% nationally—so displacement due to rising rents have hit Oaklanders disproportionately, especially those with lower incomes.⁸ Stories of residents moving to the outer reaches of Contra Costa County and beyond but commuting back to Oakland to reconnect with what feels like home have become too familiar.⁹

4 Starting with the 2000 census, one could choose more than one racial identity and clarifications were made regarding choosing Hispanic/Latino as an ethnicity that crosses all races, not a race itself. All had to choose a single racial identity in 1980 and 1990, but now can choose two or more races, which makes comparisons of counts before and after the 2000 census particularly difficult.

5 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>

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

7 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-considering-repealing-rent-control-restrictions/>

8 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] the United States, Census Reporter, https://censusreporter.org/data/distribution/?table=B07410&geo_ids=16000US0653000,05000US06001,04000US06,01000US&primary_geo_id=16000US0653000

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

History Matters¹⁰: A planning process—particularly a cultural planning process—presents the opportunity to reflect on current conditions and recent context as well as the chance to reach further back to trace the steps of how we got where we are. This plan can't take the place of a history book (or several), but it can serve as a reminder that places have memories that do not disappear. There are traces of traditions and practices, of power and dominance, of erasures and of reclamation.

Cultural diversity in the place that is now Oakland was a reality long before this century or the one before that or the one before that. Before the Spanish arrived in California in the 1700s, there were hundreds of different tribes of Native Americans, perhaps mirroring the biotic diversity of the land they inhabited. The radical changes wrought by the invasion of the Spaniards and its consequences caused the near decimation of the population of indigenous people in California and beyond by the end of the 1800s. But what we find in places like the Intertribal Friendship House and the American Indian Child Resource Center is a tenacious grip on the maintenance of culture, identity, and systems of values that still have much to teach.

This is true of the many kinds of people who throughout history have wanted to find in Oakland just a place to be—to find work, start a business, make a home, build a community—and be treated fairly. They were Mexicans who “didn’t cross the border but had the border cross them,” Chinese who found Oakland through the pull of the Gold Rush and railroad building or the push of the San Francisco 1906 earthquake and fire, and African Americans who found a chance for change on the Central Pacific Railroad, and then in Oakland’s factories and shipyards. There have been countless waves of immigrants and migrants: some fleeing wars, some looking for better work, some joining family, some looking for a freedom they didn’t have before. They brought with them knowledge, skills, wisdom, ingenuity, entrepreneurship, perseverance—and captivating and sometimes bewildering creativity. Among them were people of color who came to Oakland and stayed—despite not being able to get a fair hearing in court, to own property, to become a citizen, to start a business, to access decent education, or to live where they chose—and then fought for change. People were removed from thriving enclaves in West Oakland by the building of freeways, the post office, and BART—but created new places in what is now Chinatown, Fruitvale, downtown, East Oakland, and other pockets of the city.

The cultural and infrastructural legacies of Oakland’s communities of color are everywhere—in the music we listen to (think: the Black Arts Movement), in the food we eat (think: the grocers of calle siete), in the water we drink (think: reservoirs built by Chinese labor), and the native terrain that survives (think: the Ohlone land steward-

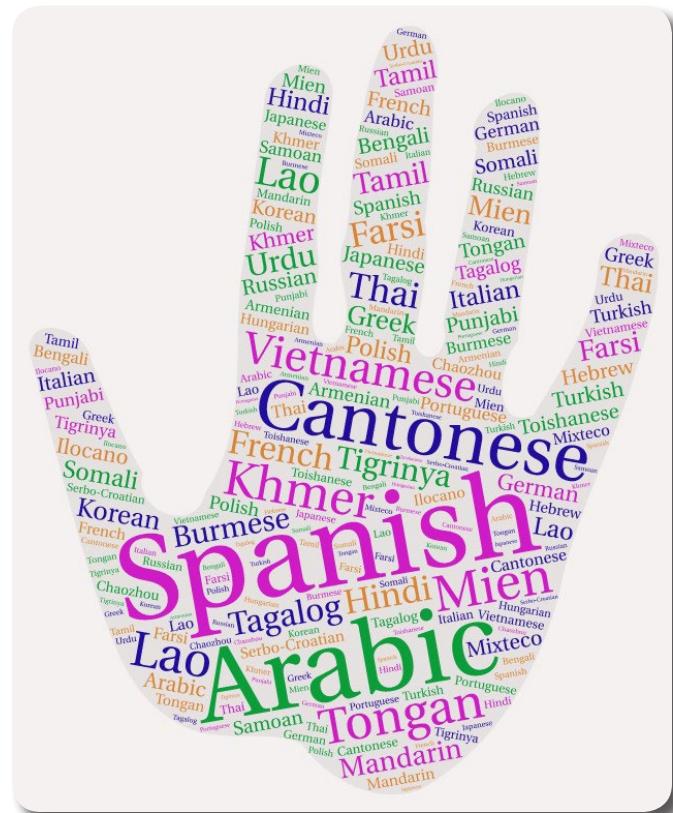
¹⁰ Many thanks to Jacque Larrainzar of Oakland’s Department of Race & Equity for this reminder and for sharing many resources that informed this brief walk through Oakland history: Native Americans in Oakland: <https://oaklandplanninghistory.weebly.com/early-history.html>; Chinese labor: <http://library.csueastbay.edu/ghosts-dam>, http://www.digitalhistory.uh.edu/disp_textbook.cfm?smID=2&psid=3147; African Americans in Oakland: <https://www.oaklandlibrary.org/blogs/from-main-library/african-americans-establish-growing-community-early-oakland>

ship of natural resources). Yet, the legacies of racialized public policies and institutional practices, both conscious and unconscious, continue to haunt us as well—all of us.

Today's Diversity: Today, a surprising 36% of Oaklanders speak a language other than English, more than 14 points above the national average. Though the majority of those are native Spanish speakers (the next largest group speaks Chinese), the breadth of linguistic variation is eye-opening.¹¹ Within the rising foreign-born population of Oakland is an intricate tangle of languages, customs, and belief systems that is difficult to grasp on paper, let alone on the ground. Oakland has long been a harbor for waves of immigrants who have given the city its global eclecticism—beyond Mexicans and Chinese, there are Vietnamese, East Africans, Filipinos, Central Americans, Koreans, Tongans, and so many more. Multiply that by the inter-cultural practices that are only superficially represented in the 63 possible census categories¹² of Oakland's multi-racial canvas and you get a rich, many-layered, interwoven picture. As Oakland grows, so does its population's complexity. "Two or more" is the order of the day regarding race, ethnicity, gender, marital status, religions, disabilities, and job holding.

But even as the multiplicity of cultures grows, the lessons of how to make space and provide equitable opportunities for that multiplicity of talent and knowledge still need to be learned. Disproportionate poverty rates, lower median income, school segregation, and educational achievement gaps based on race and ethnicity are all indicators of the potential that is being lost to the city and to society at large.

Like the multi-colored puzzle pieces of a video game, the people coming to Oakland keep tumbling into place—some fitting better than others, some landing wherever and however they can, some filling in top layers while others disappear at the bottom. The question we must answer is: how do we get all the pieces, existing and new, to fit together well while retaining the best of what Oakland is as well as strengthening its potential?



Languages Spoken in OUSD, 2013-14 (Source: OFCY, Oakland Youth Demographic Profile, Strategic Investment Plan 2016-2019 Appendix)

¹¹ Diversity: Non-English Speakers, 2015, DATA USA: Oakland, CA, https://datausa.io/profile/geo/oakland-ca/#-category_heritage

¹² “Questions and Answers for Census 2000 Data on Race,” US Census 2000, March 14, 2001, <https://www.census.gov/census2000/raceqandas.html>

The Planning Process



CONTEXT

This planning process was not one that could build on accomplishments of a recent cultural plan, but neither did it need to start from scratch.

Some targeted action planning by the City had already taken place to learn about the state of artists and cultural organizations and the factors influencing their displacement from Oakland. A significant piece of research was done by the Mayor's Artist Housing and Workspace Task Force in the form of the "Strategies for Protecting and Creating Arts & Culture Space in Oakland" White Paper (Spring 2016) and its extensive artist survey (with over 900 respondents). Also, the work of the Planning & Building Department in relation to its Social Equity Assessment of the Downtown Specific Plan was already underway and its scope included a look at the role of arts and cultural activity in the downtown area.

These were stepping stones on the path to assessing the current conditions in Oakland for the cultural sector and the openness and collegial attitude of those working on those internal efforts made the initial steps on the path smooth.

Image: Mural at Fruitvale BART

The planning was spurred on by the hiring of a new head of Cultural Affairs through a national search—after a number of years of interim leadership. His experience on the national scene as well as in the Bay Area brought both wide-angle and zoom lenses to the scope of the planning process.

RESEARCH & DISCOVERY

An initial research and discovery phase was conducted to assess how conditions might help or hinder the realization of the community's wants and needs with regard to the cultural life of the city. An aim of this process was to make best use of existing resources and learning—both in the City and in the field—and to try and avoid duplicating efforts as much as possible.

The early part of this research included a review of Cultural Affairs current and historical program and grantmaking reports, City documents from various departments, and relevant parts of the City Charter as well as a broad range of field literature regarding various aspects of cultural policy and placemaking. The literature review continued throughout the planning process as resources emerged.

Interviews were conducted with City personnel, community members, and field colleagues across the country involved with cultural policy and planning. Meetings of City citizen advisory bodies as well as community cultural meetings and cultural events were attended as part of the research process.

The scope of the research and discovery activities for the cultural planning process included:

- 70+ individuals interviewed individually or in group meetings, including the Mayor, all Cultural Affairs staff, City policy advisors, various department heads and staff, arts and community leaders, community/real estate developers and planners, cultural colleagues in other cities, and funders;
- Attendance at several City, community, and field meetings for information gathering and possible coordination with relevant City and community initiatives;
- Attendance at cultural events such as Art + Soul Oakland, various street festivals, walking tours, the Art Murmur, Fridays Nights @ OMCA, performances, and exhibitions;
- Document review of current and historical Cultural Affairs reports, publications, statistics, funding guidelines, past plans, Funding Advisory Committee and Public Art Advisory Committee minutes, relevant ordinances, and consultant reports;

- Document/website review of City governance structures, planning initiatives (e.g., area specific plans, departmental strategic plans, etc.), census data and demographic data analyses for the city and region, and comparative city demographic and economic data; and
- Field literature review of recent cultural planning documents of other cities; creative placemaking case studies and research; policy papers and studies on cultural space, cultural districts, percent-for-art ordinances, public artists-in-residence programs, community benefit agreements, race and equity policy, cultural equity policy, belonging, well-being, community development, and housing/displacement/rent control/gentrification; recent news stories; and histories of Oakland.

RESEARCH FINDINGS

Through the environmental scan of shifting social and economic conditions in the city and evolving practices in the broader arts and culture field described above, a number of culturally-related findings emerged from the research and discovery phase that informed the next steps of the planning process. They include:

- **Oakland's Cultural Ecosystem:** The non-profit cultural sector of Oakland defies typical narratives of who the institutional anchors are in a city. There are no granite-heavy behemoths that house the symphony, opera, ballet, and museums; and the reality of these organizations looks a lot different from what one might expect. Oakland's cultural stalwarts are an unexpected mix of community-grounded organizations usually with small- to medium-sized budgets; and though they have challenged infrastructures, there is no lack of ingenuity, integrity, passion, and commitment in their make-up.
- **Social Capital:** What Oakland lacks in historic, large-budget cultural institutions, it makes up for in small-but-resilient organizations and committed individuals—some native to the city with deep histories and some with deep loyalty to their adopted home. The organizational and disciplinary fluidity of Oakland's cultural scene is informed by its nimbleness, entrepreneurial spirit, and connectedness. The city's strong bonds of social capital are a significant part of its asset base and should be recognized as tangible strengths in assessments of capacity.
- **Creative Small Business Activity and Visibility:** The growth and vibrancy of local entrepreneurship is putting Oakland on regional and national cultural maps. The combination of features such as Oakland Art Murmur, the makers movement to promote industrial arts, leading-edge multidisciplinary environmental projects, and a burgeoning restaurant and food production scene makes the city unique, along with the Oakland Indie Awards that spotlight the many progressive local businesses and arts endeavors.

- **Ongoing Cultural Community Organizing:** Organizing and advocacy by the arts community (notably, the Oakland Creative Neighborhoods Coalition) helped to expedite the hiring of the Cultural Affairs Manager, supported the social equity assessment of the Downtown Oakland Specific Plan (DOSP), and spurred the increase of resources and staffing for Cultural Affairs.
- **Space Crisis Spawns Placekeeping Solutions:** Skyrocketing rents and real estate prices have spawned a variety of methods to address placekeeping in the cultural, maker, and small business communities—including proactive engagement in promoting historic cultural districts, “triage” efforts on the real estate battlefield to save live/work spaces after the Ghost Ship fire, experimentation with collective/community property ownership models, creative production zoning protections, and negotiating community benefits agreements with developers in changing neighborhoods.
- **Arts & Culture-Friendly Leadership in the City:** There is demonstrated concern and leadership from the Mayor and a number of City Councilmembers around issues impacting artists, makers, culture bearers, and the cultural community, which has attracted outside resources and led to culture-related policy development.
- **Key Allies and Funders:** The city’s cultural sector is receiving support and attention from local and external allies, for example, Bloomberg Associates has provided technical assistance to Cultural Affairs that helped to jump start and inform the cultural planning process; funding from the William and Flora Hewlett Foundation and the National Endowment for the Arts made the planning process possible; substantial support for the retention and development of cultural spaces has been given by the Kenneth Rainin Foundation in conjunction with the Community Arts Stabilization Trust; and a number of local, regional, and national funders have supported and/or have ongoing interest in the current community and cultural development in Oakland.
- **Cross-Cutting Initiatives:** New and established cross-cutting policy, initiatives, and plans provide Cultural Affairs with opportunities to advocate for a cross-sectoral, cultural equity agenda across the City and in the community—e.g., establishment of the Department of Race & Equity and Oakland’s membership in the Government Alliance on Race & Equity; alignment with the equity goals of the Economic Development Strategy 2018-2020; the new Department of Transportation and its culture-conscious strategic plan; the social equity assessment of the Downtown Specific Plan; Oakland’s inclusion in the 100 Resilient Cities cohort and PolicyLink’s All-In Cities initiative; the East Bay Asian Local Development Corporation’s new strategic plan with its Healthy Neighborhoods Approach and The California Endowment’s Building Healthy Communities initiative in East Oakland (both of which incorporate arts and culture dimensions); the S.H. Cowell Foundation’s place-based investments in East Oakland; Family Independence Initiative’s presence in Oakland; among many others.

- **Timely, Relevant Policy Research and Planning:** A great deal of recent research can usefully inform how cultural sector work in Oakland moves forward, including *The CAP Report: 30 Ideas for the Creation, Activation & Preservation of Cultural Space* by the City of Seattle (a valuable companion to the Task Force’s White Paper); the deep research of the Social Impact of the Arts/UPenn team on natural cultural districts; the assessment rubric “Aesthetic Perspectives: Attributes of Excellence in Arts for Change” released by Animating Democracy; the “Policy on Belonging Toolkit” from the U.S. Department of Arts and Culture; the *Not Just Money: Equity Issues in Cultural Philanthropy* report by Helicon Collaborative; along with numerous recent cultural plans from other cities that are focusing on cultural equity.



Community Dialogue at East Oakland Boxing Association (District 7)

COMMUNITY ENGAGEMENT: IN-PERSON

Once a deeper understanding of the current issues and conditions and the historical context for creating a cultural plan for Oakland was in place, a plan to engage with the community was designed and implemented. The Oakland-based Communities in Collaboration|Comunidades en Colaboración consultancy took the lead on organizing and facilitating all the community engagement meetings.

The following factors informed the design of the community engagement process:

- Finding a way to sound out both the cultural community (i.e., artists, arts educators, arts and culture organizations) as well as the general community about their needs and desires with respect to cultural life in Oakland;

- Supporting people from different parts of the city to give their opinions in accessible ways;
- Providing the new Cultural Affairs Manager a way to strengthen his relationship with the community and vice-versa; and
- Sharing some of the findings from the initial research and getting input on them.

The planning process was called “Belonging in Oakland” to signal that it embraced the broad sphere of changing dynamics and culture in Oakland’s communities. Two kinds of community meetings were designed: “Cultural Conversations,” which focused more on the cultural community (though anyone was welcome to come), were opportunities to interact directly with the Cultural Affairs Manager, and “Community Dialogues” were an open call to the general population to share their thoughts about cultural life in Oakland. Given the different target audiences, the two kinds of meetings had different formats and forms of facilitation. All meetings were located in neighborhoods to recognize that all areas of the city are valued parts of Oakland and to have people be able to speak from their home base.

By the Numbers: All of the community meetings took place in 2017 and were launched in late August and continued through early November. There were fourteen meetings in all: seven Cultural Conversations and seven Community Dialogues. The meetings were in thirteen different neighborhoods and took place in each of the seven council districts. At least 300 people attended, with a few people attending multiple meetings.

Short written surveys asking principally for demographic information were given to attendees of the community meetings. (The return rate was over 75%.) From this we know:

COMMUNITY MEETINGS

Cultural Conversations *with the Cultural Affairs Manager*

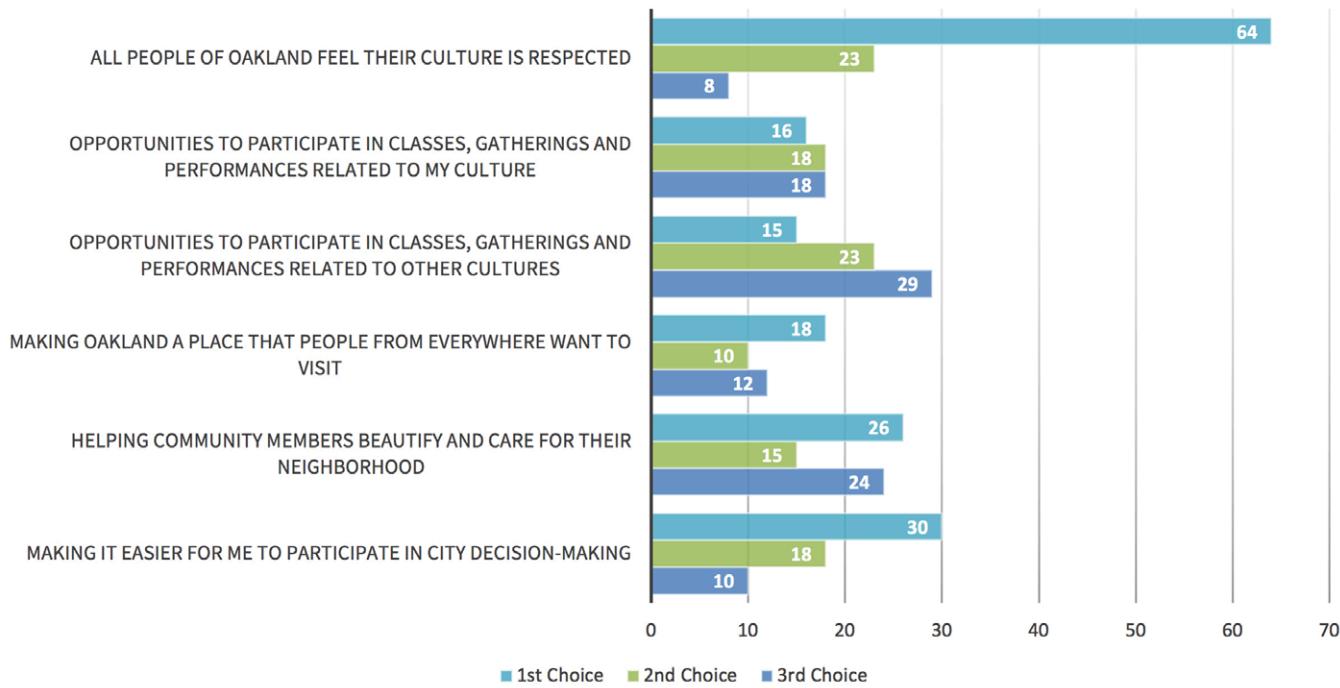
- E. M. Wolfman Bookstore (Downtown)
- Farley’s East (Uptown)
- Intertribal Friendship House (East Lake)
- Peralta Hacienda Historical Park (Peralta Hacienda)
- RBA Creative (Laurel)
- Red Bay Coffee (Fruitvale)
- Zoo Labs (West Oakland)

Community Dialogues

- Dimond Branch Library (Dimond)
- East Oakland Boxing Association (Deep East)
- Eastside Arts Alliance (San Antonio)
- Flight Deck (Downtown)
- Heartlands Merchant Association (Central East)
- Oakland Asian Cultural Center (Chinatown)
- Rockridge Branch Library (Rockridge)

- **Oaklanders:** 90% of respondents were Oakland residents, a few listed cities close by.
- **Age:** 66% were in their 40s-60s, 27% were under 40, and 7% were 70 or older—with the youngest participant being 14 years old and the oldest 93.
- **Gender:** 69% of attendees identified as female
- **Race/Ethnicity:** 61% were people of color (POC)/Multiracial—Blacks and Pacific Islanders were proportionally represented compared with Oakland's overall racial census data¹, Whites and Native Americans were over-represented, and Latinos and Asians were under-represented. 2% identified as Middle Eastern and 8% as multiracial.
- **Sexual Orientation:** 23% identified as LGBTQ+, 17 percentage points above the general population of the San Francisco /Oakland/Hayward area.
- **Disability:** 10% identified as having a disability.
- **Education:** 85% had college degrees, over double the percent in the general population of the San Francisco/Oakland/Hayward area.
- **Arts Professionals:** 40% identified as being in an arts-related profession.
- **Income:** 43% earned \$40K-\$99.9K, 39% earned \$100K or more, and 18% earned less than \$40K.

What Should the City Support to Make Cultural Life Better?



¹ 2012-2016 American Community Survey Estimates of races alone or in combination with one or more other races, US Census.

What is Valued: Included in the attendee survey was a poll in which people were asked to rank the importance of a number of things about cultural and civic life in Oakland. Below are the top three rankings of the 56% of attendees who participated in the poll:

Without using the term “cultural equity,” meeting attendees made it clear that was a value. They also demonstrated interest in participating in civic life—whether through governance or caring for neighborhoods—and had a healthy interest in participating in the cultures of others, not just their own.

Cultural Conversations

The Cultural Conversations were planned as informal discussions with the cultural community and were facilitated by the Cultural Affairs Manager. The meetings served both as a forum to hear from the community and as a vehicle for Cultural Affairs to share information about the planning process and to answer questions about its services. The meeting format was designed to be easily replicated in the future to help maintain good City-community communications beyond the planning process.

The conversations were wide-ranging. A number of areas of concern kept arising, though there was not necessarily consensus on what was at issue or what the solutions should be. The following points reflect some of the range of the cultural community’s comments.

- **Shrinking Investments in the Cultural Sector:** Arts and culture funding has been on an overall downward trend, not only in terms of the City’s history of investment, but in the philanthropic field more generally. There are rising costs of doing business without a rise in investment. Small organizations and emerging artists are abundant, but because funds are so limited, they are less able to compete with more established organizations and artists. The growing development and business interests in the city don’t seem to be translating into noticeably more resources for arts and culture even though that’s what makes the city attractive. Cultural vibrancy doesn’t just come from non-profits; small businesses and volunteers are critical too. Are there different kinds of investments for different types of organizations? Can small, community-conscious for-profits band together to attract social impact investments?
- **Space Needs:** There needs to be more space for cultural activity, not just downtown, but all over the city. How do we get developers to invest in cultural spaces? How can unused spaces be animated? Can Cultural Affairs be a stronger advocate for more and better cultural spaces? Can it help make spaces more affordable? Can something be done to make City-owned cultural spaces more accessible and other city spaces more available for cultural uses? Can the City provide benefits to commercial spaces that are willing to accommodate cultural uses?

- **Equity Issues:** How can there be more bottom-up decision-making about resource allocation? City contracting and permitting processes are very difficult to negotiate. How can barriers to access be reduced? Dividing resources by district is not necessarily equitable because people's work crosses borders, but resources need to be shifted to East Oakland—there is not enough cultural infrastructure there. We need to map the invisible assets across neighborhoods. Seniors are not considered in equity discussions. There are not enough resources for traditional cultures. Cultural equity is when people are able to be seen and heard by everyone else.
- **Cultural Districts, Community Benefits, and New Development:** How can city government connect better to community vitality? What resources and policies need to be included in cultural districts to help stem displacement? Can developers be required to meet with constituents in cultural districts? Cultural districts across the city need to band together to support placekeeping efforts.
- **Capacity Building:** Artists need to learn more about how to be small businesses. A local intermediary is needed for insurance and other needs of small cultural organizations—this is an equity issue for Oakland. Having artists in decision-making and problem-solving positions could be empowering for the City and the community.

Community Dialogues

While the Cultural Conversations tended to focus on issues directly related to cultural organizations and artists, the Community Dialogues were designed to elicit broader perspectives on the city's cultural life. The target audience was the general population and the meetings were facilitated by the community engagement consultant team along with different community-based facilitators. The same group of questions was posed at each of the meetings to stimulate dialogue. These were meant to get people thinking broadly and talking together about the quality of life in the city, their experience of it, and their agency in it.

- **Best Things About Oakland:** In almost all the Community Dialogues, attendees were broken up into small groups, and yet the answers to the question about the three best things about Oakland were in some aspects very consistent. **Diversity**—cultural, ethnic, racial—was the top attribute mentioned uniformly over all meetings. A consistent second was the **good weather and the beautiful environment** of Oakland—the sun and the warmth, Lake Merritt, the green spaces, the views, and the built environment. Third place was occupied by more of a variety of factors, but a cluster kept emerging related to a sense of unpretentious

local pride, of resilience, being progressive, open, and mutually supportive—that is, **the character of the city's people**. Some other often-mentioned features included the vibrant arts scene, good food, transportation and location, and youth culture.

- **Making the Community Better:** When asked about what would make the community a better place to live, ideas flowed from all directions. Some needed to name serious community troubles before moving to positive actions: displacement, affordable housing, and the homelessness crisis often headed the list. Chronic neighborhood disinvestment and the need for better mental healthcare, more equitable schools, healthy food, and clean and safe streets were not far behind. But it didn't take long before an abundance of positive ideas was shared. Many focused on **neighborhood-based resources**—meaningful, organic, and authentic activities in which people define what they want; settings that bring people together to get to know each other and problem-solve; and mechanisms for **people to take greater ownership of their communities**. Accessible neighborhood arts activities, street fairs and block parties, and community murals were named as ways people come together; public places like schools, parks, and libraries were named as **welcoming spaces and potential community hubs**.

Can the City love us as much as we love the city?

—Resident at a Community Dialogue meeting

hubs. There was concern about barriers to people's **ability to work together or contribute what they have to offer**—sometimes because of bureaucracy, sometimes because people don't know how to connect to each other, and sometimes because people don't know what resources are out there and how to tie them together.

- **How the City Can Help Residents Thrive in Place:** When asked what the City could do to help residents thrive in place, general suggestions ran the gamut from solving homelessness and assisting with home buying/keeping, livable wages and local business supports, improved schools and early childhood services, to free citywide Internet and training citizen consultants to work in neighborhoods to help solve problems. With respect to cultural life and community connection, the range of ideas was equally wide: better arts education and after-school **programs for youth**, more and different kinds of **public art**, consistent **support for long-standing cultural organizations and neighborhood heritage** resources, cultural programs to **integrate newcomers** (including developers), **art activities for marginalized populations**, producing Oakland Muse-

um-type **Friday Nights across the city**, night **farmers' markets with entertainment**, more **marketing support for cultural groups** and neighborhood events, facilitating **cross-neighborhood volunteerism** through a community involvement website, having a **City interdepartmental liaison** to help navigate things like event permitting, and **protecting cultural diversity** through City policy.

COMMUNITY ENGAGEMENT: ONLINE

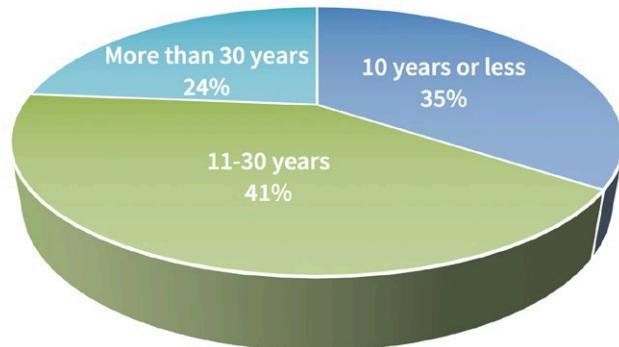
An online survey was offered to give the community an additional way to voice their opinions and ideas for the cultural plan. The survey format was mostly open ended to allow community members the opportunity to express themselves in their own words. To be sure, it's harder to analyze comments that are free-ranging, but it gave people the chance to be creative, expressive, specific, and more authentic.

Building on the format of the Community Dialogues, the survey sought to reveal what people like best about Oakland, whether they think Oakland is a welcoming place, where they feel most at home, how they celebrate or preserve their culture, how important arts and cultural activities are to their lives generally, what particular kinds of cultural activities are most important to them, and what they thought would make the community stronger and welcoming. Demographic information was also collected from respondents.

Who Responded

By the Numbers: There were 444 responses to the online survey. Respondents could choose to opt out of answering any of the opinion questions and still submit their survey. Between 90% and 99% of total respondents answered all, except one, of the opinion questions that had to do with what they like about Oakland and the importance of culture in their lives. The demographic questions had a more varied response rate depending on the question. In general, none of these questions received answers from less than 80% of respondents.

If You Live in Oakland, How Long Have You Been a Resident?

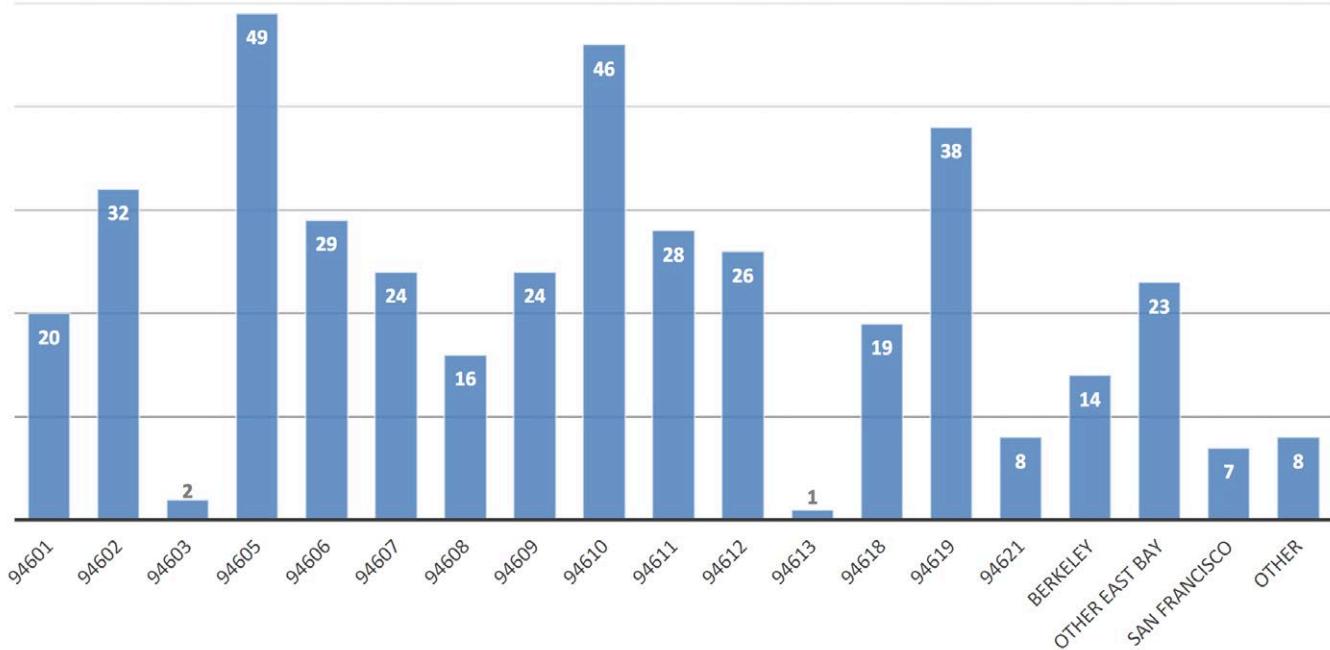


Oaklanders: As one would expect, the vast majority of respondents to the online survey were Oakland residents—87%. (A number of non-resident respondents indicated they worked in Oakland or used to live there.)

Length of Residence: Of the residents, 65% have been living in Oakland for more than ten years and 24% more than 30 years. Almost half of those very long-term residents were native Oaklanders.

- **Age: Almost half were 45-65 years old;** 35% were 25-44; 14% were 65+, and 3% were 24 or younger.
- **Gender: 71% of respondents identified as female,** 27% as male, and 2% preferred to self-describe.
- **Race/Ethnicity: 53% were POC/Multiracial**—that is three percentage points below what this population is compared with Oakland's overall racial data according to the census². This can mostly be accounted for by Whites being over-represented and Latinos under-represented in the respondent pool. 4% identified as Middle Eastern, and 16% as multiracial.

Zip Codes of Survey Respondents

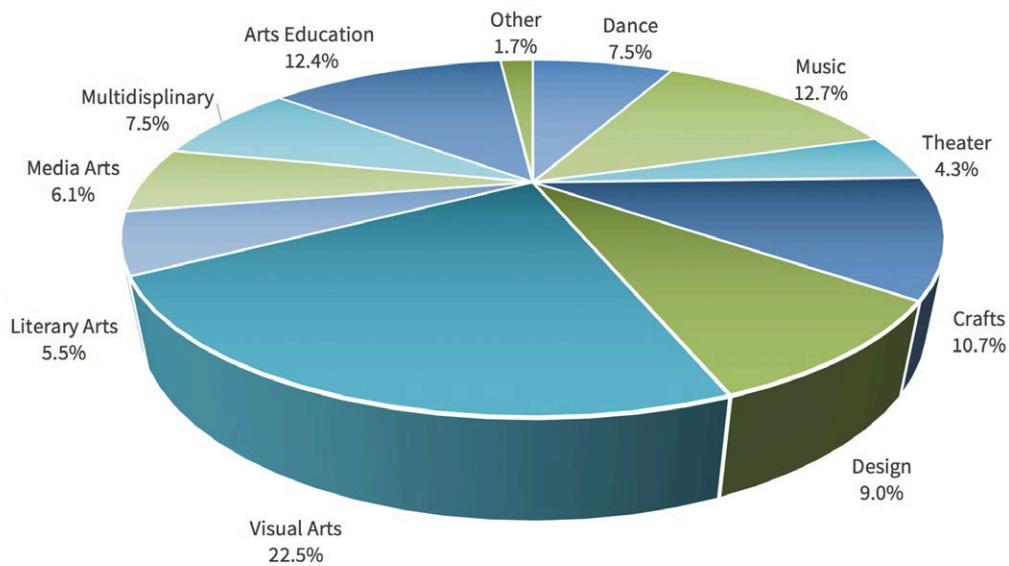


94601 & 94606: Fruitvale/Peralta/Fairfax, San Antonio/Clinton/Cleveland Heights • **94602 & 94611:** Dimond/Lincoln Heights, Piedmont Ave/Montclair/Skyline • **94603 & 94621:** Elmhurst/Stonehurst, Coliseum/Hegenberger • **94605 & 94613 & 94619:** Frick/Millsmont/Bancroft/Eastmont, Mills, Maxwell Pk/Laurel/Allendale/Merritt • **94607 & 94608:** Prescott/Lower Bottoms, Golden Gate/Santa Fe/Gaskill • **94609 & 94618:** Temescal/Bushrod/Pill Hill, Rockridge/Hiller Highlands • **94610 & 94612:** Lakeshore/ Grand Lake/ Crocker Highlands, Lakeside/Uptown/Downtown

2 2012-2016 American Community Survey 5-Yr Estimates of races alone or in combination with one or more other races, US Census Bureau

- **Native Language:** At least 14% had native languages other than, or in addition to, English or were multilingual.
- **Sexual Orientation:** 22% identified as LGBTQ+, 16 percentage points above the general population of the San Francisco/Oakland/Hayward area, and 3% preferred to self-describe.
- **Disability:** 12% identified as having a disability.
- **Family Status:** 51% were adults without children (29% married/partnered and 22% single); 40% had children (33% married/partnered or 7% single).
- **Neighborhoods:** 21% of respondents live in Central East Oakland; 17% in the Downtown/Uptown area; 15% in the Dimond/Piedmont Ave./Montclair area; 12% in the Fruitvale/San Antonio area; 10% in North Oakland; 10% in West Oakland; 2% in Deep East Oakland; and 13% outside of Oakland.
- **Education:** 85% had college degrees, over double the percent in the general population of the San Francisco/Oakland/Hayward area. Over half of those were advanced degrees.
- **Total Household Income:** Over half earned \$60K-\$149.9K, 27% earned \$150K or more, and 22% earned less than \$60K. (20% of respondents chose not to answer this question.)
- **Employment:** 66% of respondents worked in Oakland. Almost 60% were employees, 30% were self-employed, and 10% were retired.
- **Arts Enthusiasts:** About half of all respondents make art or participate in artistic activities as an amateur.

Disciplines of Artist Respondents



- **Professional Artists: 43% identified as being professional artists.** Of those respondents, 42% worked in visual arts/design/crafts; 25% in the performing arts; 19% in literary/media/multidisciplinary arts; and 12% in arts education.

Caveat: The demographic information about who responded to the survey gives us a lens with which to view what they had to say about the cultural life of Oakland. The survey respondents only represent a tiny fraction of the people in the city: it's important to remember that many others might have opinions that converge or diverge with what is expressed below. Planning and implementation efforts must always strive to keep bringing more voices to the table.

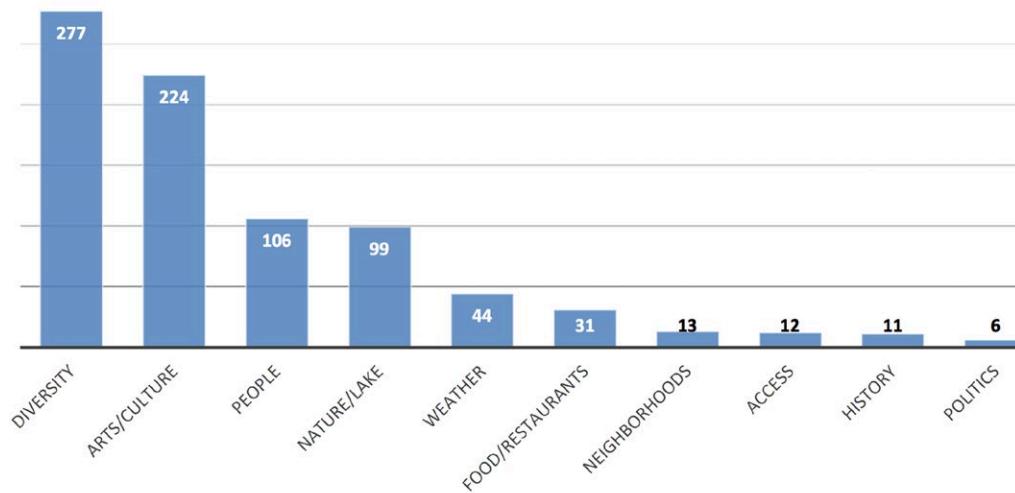
What They Had to Say

The rest of the survey mostly consisted of open-ended questions about how people feel about Oakland, their values, and what ideas they have about strengthening the community.

What are the three things you like best about Oakland?

It was hard for many respondents to just name three things, so they went above and beyond. But as with the comments from the Community Dialogues, the **diversity** of Oakland came up more than any other characteristic and was most often ranked first on the list: diversities of all kinds—of races and ethnicities, cultures, immigrants, cultural activities, food, beliefs, lifestyles, neighborhoods, and geographies. Many specifically named **arts and cultural activities** as being important: the music, street festivals, murals, the cultural vitality, “the cool arts scene,” and arts and activism. Also as in the Community Dialogues, various aspects of the **character of the city’s people** were frequently mentioned. In addition to what arose in the Dialogues, favorite things about Oakland included: generative energy; how communities stand together; the spirit of resistance and social justice; Black culture leading and creating; being gritty, hardworking, and caring—“the culture of TRUE Oakland.”

Best Things About Oakland



Just behind comments about Oakland's people were ones about **the environment**—particularly about Lake Merritt, the parks, the city's natural beauty, and the convenience of its location.

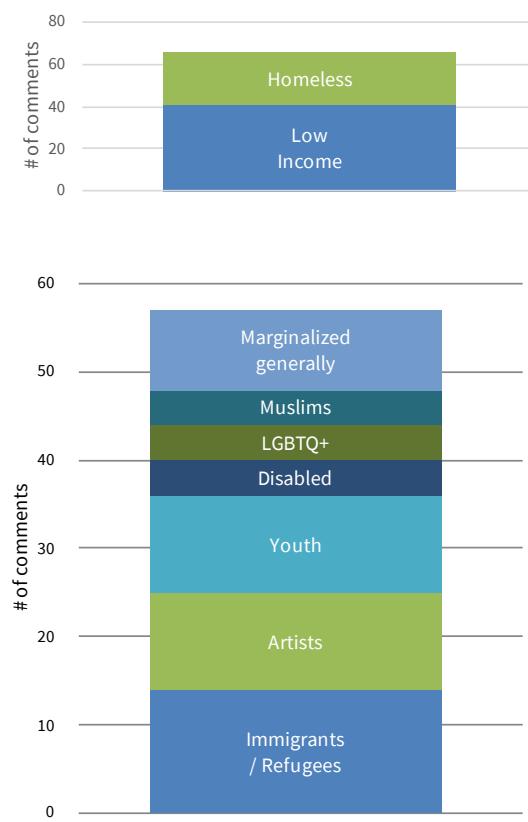
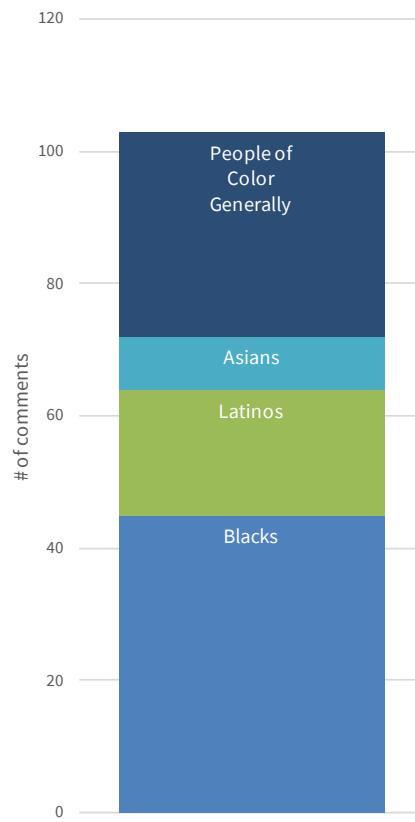
"I feel all cultures are welcome in Oakland."

Respondents were asked how much they agreed or disagreed with the statement that all cultures are welcome in Oakland. Though **87% agreed** with this statement (either strongly or somewhat), over two-thirds of respondents went on to describe who they felt was being left out (even if they strongly agreed that all were welcome).

If you don't feel all cultures are welcome, who is being left out?

Feelings about affordability in the city and its connection to race and class ran high in respondents' answers. The highest number of comments about who was being left out addressed race/ethnicity, with displacement as an indicator of not being welcome. Growing homelessness and low-income people being driven out of their homes or out of Oakland were other great causes of concern. A number of other populations were named as being marginalized—by lack of support, acceptance, and/or respect, or a negative policy environment.

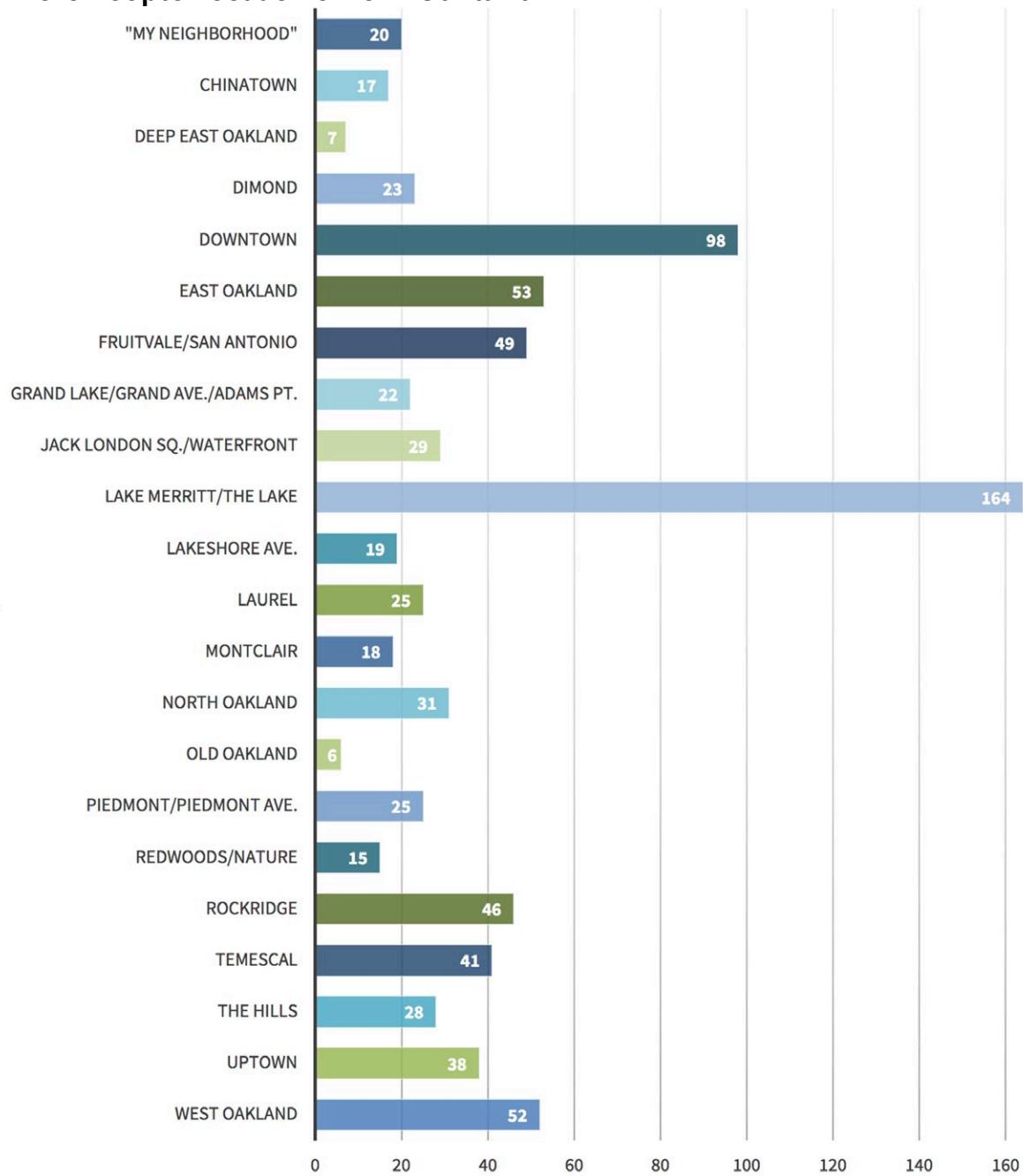
Who is Being Left Out?



In what parts of Oakland do you feel most at home, and why?

The 20+ places listed below were mentioned most frequently—the reasons why were many. Often it's the place where respondents live or work, but sometimes it's just a place that's easy to get to. People mentioned feeling at home where they visit friends or family and where they're used to shopping and socializing. Some are comfortable where people know them, where they have history, or where they feel their culture is respected and reflected. Feeling at home can also come from finding solitude or beauty, or being greeted with eye-contact and a smile on the street.

Where People Feel at Home in Oakland



I am a West Oakland resident, who grew up in the same neighborhood I live in, and the only place I feel “at home” is in East Oakland where the gentrification isn’t as rampant...yet. □ I feel most at home when I am at diverse events where there are a lot of Black people. East and West Oakland are the most comfortable for me. Fruitvale near MacArthur and the Laurel aren’t bad. Because deeper East Oakland is less well cared for it is less comfortable. □ My neighborhood, though it is rapidly changing and this feels disorienting, esp because of the amount of construction. □ east flats, Chinatown - no pretensions - folks just are. too much of the downtown uptown, jack london square areas are trying too hard to be something, chasing something, a yelp review? □ East Oakland areas like Dimond/Fruitvale areas, Temescal, West Oakland, Lakeshore, Laurel, East 14th/International streets. Each area offers something different, wonderful shopping, a variety of restaurant types, parks, walking areas, bike riding ease, people, people, people, varied and intriguing. It has gotten too focused on millennials mindset, leaving a lot of folks out of the mix. I love the beauty and quiet of my neighborhood. I enjoy seeing the businesses that have popped up on E. 10th, Red Bay Coffee, A&I Industries, the artist lofts, the Latino community businesses, the Indigenous gatherings, pow-wows, the festivals, like I listed above, the cultural centers, and events. □ North Oakland, around Lake Merritt, JLS, and in the regional parks. I guess I feel most at home in those locations because I am white. It is hard to feel at home in different cultural areas, since I am not of that culture. I don’t feel threatened nor unwelcome, I just wouldn’t use the words that I feel at home. □ Jingletown. I live here. It is inclusive, has been (past tense) filled with artists and creative, has a vibrant working class culture in the undeveloped parts, is a great balance of mixed/industrial use and residential. The neighbors have historically been heavily involved in connecting and keeping the neighborhood clean. Although we are getting taken over by market rate condos which is changing this environment rapidly. □ I feel most at home at home in the places of music because that is where I feel most creative and alive. □ East Oakland - my parents were both immigrants from different parts of the world who met parts where community leaders have fought Diamond Park, Temescal, Rockridge, Uptown, in those areas because I’m a middle class the people are scrappy, it’s not pretentious. Interesting hole- in-the-wall locations where create. □ East Lake: trees, families, small views, fun events, feels comfortable to out of diverse culture, creativity. □ All parts. I have quality time in W. Oakland, love the Lake and generally wander all over and love it. Like the warehousey areas of W. Oakland as they brim with creative potential. Love all the neighborhoods where regular folks are living life and doing what they do. Like, in parts of my neighborhood S. Asians have many particular ways they observe key life events and that is part of the richness of my ‘hood, or people in a wide range of cultural dress, or folks hanging outside working on cars, laughing and playing music... Love the cultural areas like Eastside Cultural Center. Fruitvale, and so much more. It is a truly wonderful. I was born in near downtown oakland, raised on the border of Berkeley and north oakland, and west oakland as a child and moved to east oakland as an adult. When i was younger i was afraid of east oakland because of the violence i had heard about. When i moved there i realized it wasn’t as bad as i had heard. I feel comfortable in any part of oakland. People smile and speak to you passing by. Most folks know each other and you can cross paths several times a day with friends in different parts of town. Lots of beautiful plants and fruit trees everywhere. If there is gonna be trouble most folks with warn you to leave the area. Serious Family vibration! □ I feel most at home in the Fruitvale because there is Authentic Food, Dia de Los Muertos Celebration... that celebrates life and culture. West Oakland is where my family is from but is now gentrified and property is being sold to the highest bidder... with no regard to residence and community atmosphere. □ Temescal. Downtown, West, North. I don’t go to East Oakland much nor the hills. I like where city streets have different things: shops, restaurants, services and residential all together. The streets feel alive. You pass people from different walks of life, different backgrounds. That’s what I love about Oakland. I like the diversity of Ethiopians, African Americans, Italians, Koreans, Caucasians, artists, etc. restaurants, close to green space, the bart stations nearby macarthur, & Rockridge, farmers market, east bay reuse. □ Feel most at home in cultural venues during cultural events, because that is where my people are, expressing themselves. Geographically, this might be downtown, uptown, Jingletown, Fruitvale, Laurel, or elsewhere. □ I like where city streets have different things: shops, restaurants, services and residential all together. The streets feel alive. You pass people from different walks of life, different backgrounds. That’s what I love about Oakland. □ Lake Merritt because it is safe and beautiful. Since its huge renovation it has grown in popularity. Oakland could beautify more districts to achieve the same results in popularity. □ All over, because I work with artists I am involved in the East, West and North. I think Chinatown and West Oakland are my primary zones of comfort as that is where I engage people the most. Fruitvale because it’s the part I’m most familiar with and where I can find three generations of a family walking together down the street on any given day, thriving community, La Clinica, lack of pretentiousness, not to mention the great food. I hope it doesn’t become gentrified. □ ALL the annual street fairs. Weekends at ANY of the farmer’s markets. □ Downtown, because it is the most diverse and active, and therefore less judgement or inquiry.

In what parts of Oakland do you feel most at home?

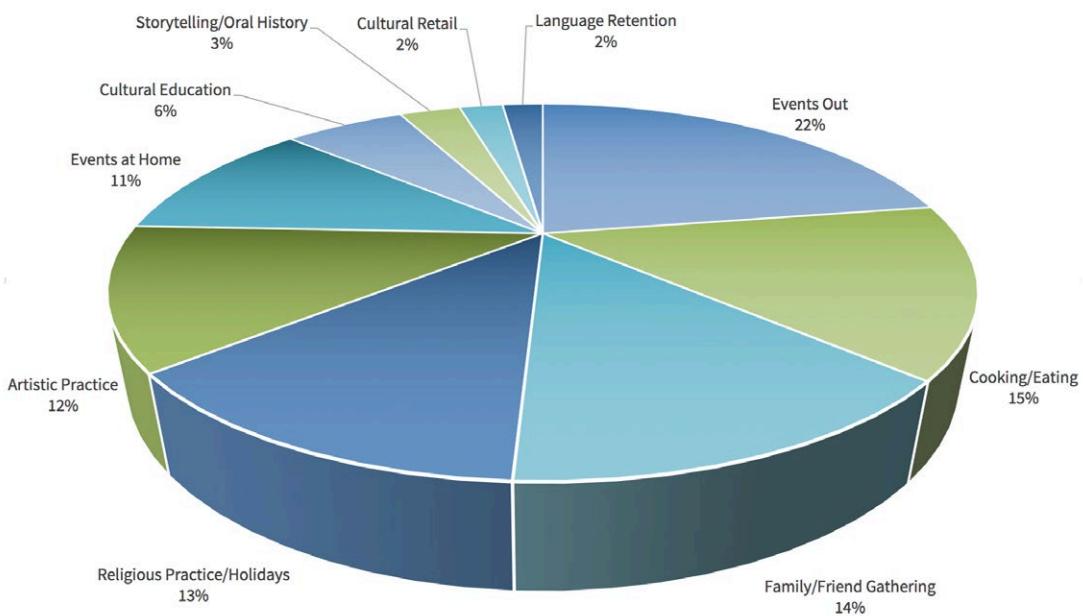
and married and lived in East Oakland. □ The to protect their cultural institutions. □ West, Grand Lake, Piedmont Ave. I’m most at home white male. □ East Oakland - it’s diverse, □ In artist studios and performance venues. people of all types can gather and share and businesses, lake access. Jack London: water town guests. West Oakland: full of friends, art, lived and socialized in E. Oakland, spent much

How do you celebrate or preserve your culture?

Of the 83% of respondents who answered this question, 60% mentioned multiple activities that they engaged in to celebrate and/or preserve their culture. Many of these blended into each other and often involved family, friends, and food—sometimes out, sometimes at home. Going out to events included going to places to hear music from one's background or to dance, going to culturally-specific festivals or venues, attending events to make things communally, and celebrating holidays publicly or privately.

Going to a place of worship or to practice a faith at home were also commonly mentioned as were engaging in specific artmaking practices. Other activities included getting together with elders, sharing stories, passing on cultural traditions or language to young people, and shopping for culturally-specific products. Many went on to describe their interests in learning about other cultures or that they came from culturally-blended families and so participated in a range of practices. (This question had the lowest response rate of any of the opinion questions. A notable 17% of respondents variously said that the question was not applicable to them, that they weren't sure how to answer it, that they didn't feel like they had a culture, or simply skipped the question.)

Celebrating and Preserving Culture



How important are the following things to cultural life in Oakland?

Respondents were asked to rank each of the following by their level of importance (“Essential” to “Not at all Important”) to them. The features of cultural life that received the highest number of “Essential” and “Very Important” rankings are in priority order below.

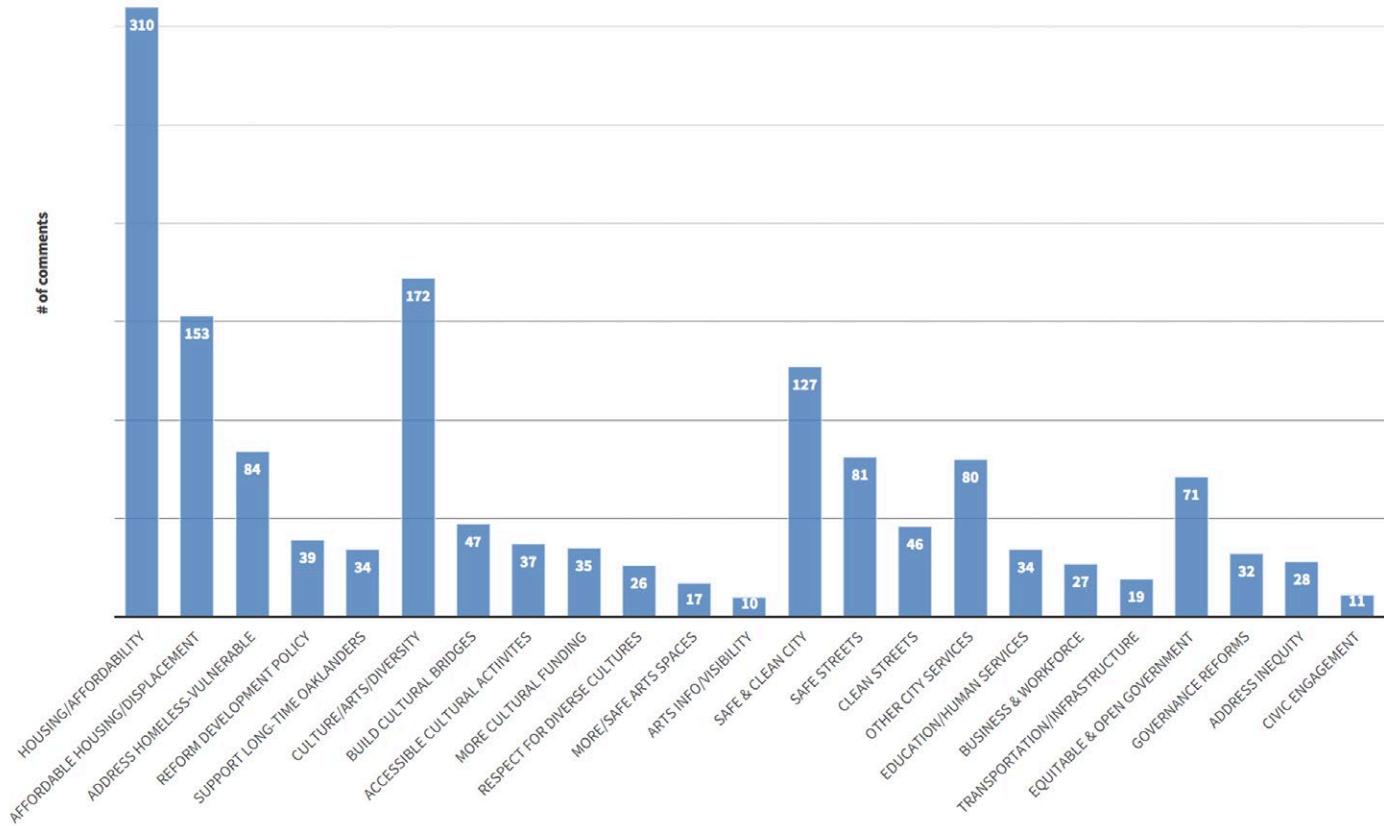
1. Arts education in schools for children & youth
2. Places to enjoy arts & culture
3. Support for local artists & arts projects
4. Community centers for neighborhood use
5. Community celebrations (street fairs, festivals)
6. Art in public places
7. Cultural classes in the community
8. Neighborhood beautification
9. Support for national/international artists & arts to come to Oakland
10. Making Oakland a top tourist destination

What would make Oakland a stronger community?

Given this last question was a general one, it prompted wide-ranging answers that addressed concerns at the top of people’s minds. As evidenced in the chart below, the inter-related issues of housing, affordability, development policy, displacement, homelessness, and support for long-standing Oaklanders who are losing their foothold in the city had an over-shadowing presence in the comments. Just beneath the surface of these practical worries is the **palpable fear of the irretrievable loss of the character of Oakland.**

But beyond the fear was a multitude of ideas about how to maintain and strengthen the cultural life of the city—both its character and the kind of activities that would sustain and build it. Many comments revealed people’s **desire for connection** with their neighbors and with other neighborhoods across the city to build unity and understanding. Others emphasized the importance of **orienting newcomers** to the history and culture of Oakland to facilitate entering into the community respectfully. Equity in terms of cultural **funding for communities of color** and other marginalized communities, **diverse cultural education for young people**, and **gathering spaces** for people in their own neighborhoods for self-determined purposes were all cited as important ways to strengthen Oakland.

What Would Make Oakland a Stronger Community?



Major thematic categories are in CAPS and represent the total number of comments about the themes; subthemes that make up the total follow each theme.

Chances to talk about the issues that seek to divide us, celebrations of the unique contributions made by Oakland's diverse communities. □ Bring in international artists from the myriad of countries that represent our immigrants' countries such as Ethiopia, Korea, etc. □ More collaborative experiences amongst community providers and more readily accessible information to arts resources in the community. □ How do we create a culture of accountability and community responsibility as well as a respect for and understanding of the history of the city and how do we communicate this to newcomers? □ Real arts funding for communities of color and arts organizations of color. □ That all children and youth have strong participation, through the schools, in building community through the arts. □ Places for everyone to celebrate what they consider important. □ 100% commitment to equitable government planning and legislation to ensure cultural retention and diversity; specific arts initiatives such as zoning for arts spaces, credits for cultural-oriented retail, and affordable housing and office/studio spaces for cultural practitioners. There needs to be a major push for acknowledging and preserving local history and culture in areas undergoing rapid change. And some sort of cultural education initiative to better inform new residents about what has come before them. Adhering to a minimum requirement of 25% affordable housing while also securing below market rents for cultural retail spaces in new developments would help keeps the arts thriving and sustainable. □ I would love to get to know my immediate neighbors better—public gardens, parks, and other community encourage arts participation and dialogue. □ to be visible in the community. Truly invest in work to make Oakland better. Divest in OPD and more resources to develop deep east Oakland moving into Oakland understand the history take part in building community TOGETHER. organizations and artists to connect - there's a which in a way is great, but if more people could come together and collaborate and share resources, maybe the impact would scale. □ Policies that enable generative gentrification, so new people or those who have access to capital are giving back To the community, either financially or Through regulations that don't let their \$ alone dictate their ability to come in and take over. □ A re-prioritization of resources in the City to ensure that the existing diversity of cultures isn't driven out or further silenced. □ I know a ton of refugees are resettled in Oakland, it would be wonderful if there were more one-on-one programs to help those families feel fully welcomed. I'm sure many more established Oaklanders would love the opportunity to help and to make friends. □ Arts education in public schools where the kids are exposed and learn about significance of culture, identity building, and community building through celebrating culture. □ Community building activities in neighborhoods that facilitate discussions between new and old neighbors. □ I think supporting local businesses and grassroots organizations as best as we can is a crucial strategy. The people that lead those entities represent the diverse cultural communities that reside here. As a result, these businesses and organizations have an innate understanding of what services to offer that are culturally valued, but they also provide spaces for those different cultural communities to feel grounded, safe and welcome. □ Open conversation between people who live in different neighborhoods, gatherings where people who live in different parts of the city have an ice-breaker dialogue with those whose lives are different from them. □ Community town halls, open houses, and inter-pollination between industries, people, neighborhoods, artists, kids and everyone in between. □ Support for cultural and artistic expression: addressing unequal access to resources; addressing gentrification and the cost to established communities; addressing racism and bias. □ Seeing people in city services throughout Oakland who represent our population. □ Easier access to renting city spaces i.e. parks and recreation facilities for artists and people from the community to rent. □ More significant funding for arts organizations/ artists that use public spaces for cultural place keeping. □ Make Oakland a community that celebrates the arts and "lifelong learning" with open community college courses, public arts events at the museum and the library, coordinate and connect institutions of learning and opportunities for community to listen to lectures, create and participate in making meaningful experiences in Oakland, and foster a degree of connectivity.

What would make Oakland a stronger community?

perhaps there are ways to unite us such as more events that are small-to-medium sized and Continue to support local artists and activist youth organizing to create leaders who will reallocate resources to the community. Invest and west Oakland. □ Ensuring that new people and different communities of the city, and □ I think cultural hubs and opportunities for lot of people struggling to do their own thing -

WHEN TALKING ABOUT CULTURE...

What does your mind think?

What does your heart need?

What does your soul want?



Questions and responses from the community meeting at the Flight Deck (District 3)

A New Cultural Vision



Oakland has an opportunity now to create a new civic narrative about the importance of recognizing and engaging the full array of people and cultures that make up the city.

The traditional purview of the Cultural Affairs Division has been to support what is thought of as the arts and culture sector. But what is needed now is a **holistic vision of culture** for the City of Oakland.

Everything the City does is infused with culture, in its broadest sense—that is, ways of being. The City’s responsibilities to support people’s ability to have shelter, work, and to care for their families; to ensure neighborhoods are healthy and safe; to promote responsible and productive business that is part of the community fabric; to create welcoming and accessible spaces for learning, expression, and recreation; to ensure mobility and connectivity; and to assist the most vulnerable among us—all of this is made difficult and beautiful by the complexity of culture. The inherent interconnection and interdependence of the work to achieve a sense of belonging and well-being for all Oaklanders calls for an intentional and shared understanding of the assets and challenges of cultural diversity.

Image: Dedication/Kiazi and Massengo

This new understanding of culture and its relationship to equity building can create powerful tools for surfacing the habits of mind and practices that keep disparities in place as well as for finding creative strategies to remove them. This vision is the strength that Cultural Affairs can bring to champion the establishment of equity and to build common cause with those who share that work. The following is the guiding vision of a new plan to lift up cultural equity.

EQUITY IS THE DRIVING FORCE.

CULTURE IS THE FRAME.

BELONGING IS THE GOAL.

EQUITY IS THE DRIVING FORCE

The City of Oakland, like a growing number of jurisdictions around the country, has adopted the long-term goal and operating principle of achieving racial and social equity¹. In 2015, the City adopted a bold ordinance that states explicitly its will to integrate “the principle of ‘fair and just’ in all the City does in order to achieve equitable opportunities for all people and communities.”² The vision of this ordinance forms a foundation for the new cultural plan for Oakland.

Determinants of Equity: The ordinance describes what conditions should obtain if equity were achieved in its list of “determinants of equity.” A clean environment; affordable and safe housing; and quality healthcare, food, education, transportation, and public spaces are among the characteristics addressed, as well as good jobs and fair possibilities for asset development. More intangible aspects of daily life are also described, such as having “neighborhoods that support all communities and individuals through strong social networks, trust among neighbors and the ability to work together to achieve common goals that improve the quality of life for everyone in the neighborhood.”

¹ Oakland is a part of the Government Alliance on Race & Equity’s network of 84 local and regional jurisdictions working on achieving racial equity for their communities. See <http://www.racialequityalliance.org/about/> for more information.

² Oakland, CA Code of Ordinances, 2.29.170: City Agencies, Departments and Offices/Department of Race & Equity. https://library.municode.com/ca/oakland/codes/code_of_ordinances?nodeId=TIT2ADPE_CH2.29CIAG-DEOF_2.29.170DERAEQ

The aspirations of the determinants of equity point the City to its north star. The ordinance also recognizes the critical importance of understanding the following points to fulfilling these aspirations:

1. having a “fair and just” city entails the elimination of inequities—“differences in well-being that disadvantage one individual or group in favor of another,”
2. existing inequities have as root causes certain “past and current decisions, systems of power and privilege, policies and the implementation of those policies,” and
3. to eliminate inequities these root causes must be addressed because they are “systematic, patterned and unfair and can be changed.”

Resource and Rectify: The three points above are at the heart of achieving equity, but as with other ethical mandates, are easier said than done. The historic, codified systems of advantage and disadvantage are so foundational to many policies and practices that they are hard to recognize and even harder to root out. The quickest way to start is by changing the allocation of resources and directing more toward disinvested communities. But inequity cannot be remedied *only* by adding more resources to chronically underserved areas if the playing field is not a level one to start with. **The necessary complement to more robust funding of under-resourced communities is to identify and rectify the underlying policies that established the disparities in the first place, along with the even harder work of eliminating the entrenched practices and habits of mind that maintain them.** These are long-term, challenging, and ambitious goals; and the work of the Department of Race & Equity is breaking a path to get there. Even with trainings to recognize implicit bias and privilege, program policy audits, and other accountability measures, it will take the vigilance of all the City’s workers to truly succeed in this effort.

Equity Goes Beyond Inclusion: In its deepest sense, achieving equity is not a matter of the assimilation or inclusion of those left out of the advantages our society currently has to offer. Those advantages were built on systemic racism, sexism, and other forms of inequality and exploitation, and do not reflect what societal benefits would be if they had been built on principles that recognized the value of everyone’s ability to realize their potential. It will take insight and imagination to discover and create the workable pathways to get to the truly equitable society that is desired. Exactly what that society looks like may still be obscure, but the determinants of equity provide a strong outline of the picture we have yet to fill in.

Culture and the Pursuit of Equity

So what does the pursuit of equity have to do with culture and what does culture have to do with achieving equity?

The question of what kind of city we want cannot be divorced from that of what kind of social ties, relationship to nature, lifestyles, technologies and aesthetic values we desire. The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.

—David Harvey, *The Right to the City*

As diverse peoples increasingly inhabit the shared space of cities, and different ways of living life intermingle and bump up against each other, we get the rich blendings and fields of contestation that constitute urban reality. This all happens within layers of social construction—many that were built on unlevel ground. Tensions can begin to be resolved by seeing that all cultures are complete systems unto themselves that need to be recognized, respected, and negotiated with as such.

“Fair and Just” in a Culturally-Diverse Landscape: When we look at equity through a multicultured lens, it is like light hitting a prism: it breaks up into a diverse array of realities that color all our social spaces. Equity must be pursued with a sensitivity to the fact that what we judge to be fair and just or the right way or wrong way to do something is conditioned by our specific cultures. If the goal is to work together to create fair and just communities, we cannot shrink from speaking plainly about the existence of dominant and marginalized cultures and the need to put the recognition of all cultures on an equal footing. To do this well, civic space is needed to debate and deliberate among them, knowing that extra care must be taken to find balance, in particular where the racial scales have been tipped; and to enact policies that gain the support and esteem of a range of people who represent the city’s true diversity.

Celebration and Contention: We also have to accept that some customs and value systems have significant points of incompatibility with others and therefore not everything about each culture can be a matter for mutual celebration. The reality of cultural contention is under-recognized in city narratives and in arts and culture philanthropy generally. But it needs to come out of the shadows in order to have negotiations and resolutions be transparent. If eating animals in one culture is forbidden and in another is permitted, who decides what’s allowed? If you think playing live music in your backyard is reasonable, but your neighbor doesn’t, who’s right? Is

an oil painting that hangs in a museum worth more than one spray-painted on the side of a building—and more to whom? Should a particular right be framed as positive (e.g., the right to participate in cultural life) or negative (e.g., prohibiting activities considered to be social nuisances)?

Shared Space is Ethical Space³: All shared space is ethical space—space to which we bring our respective values—and requires that we enter with mutual respect and a willingness to entertain ways of knowing that are different from our own. Reducing a way of life to a festival, food, and a flag makes for an easy entry point to cultural difference, but it can gloss over the underlying meanings and intents of a worldview and sidestep real engagement with deeper issues. So in addition to spaces of encounter that can be entered easily, we also need to create the ethical spaces where pluralism can be meaningfully deliberated, not just celebrated for a day.

When we talk about the ethical space, that is, the space where strangers can meet...we have to talk about a vision of how humans treat each other. That's what ethics is all about—how do we engage each other across cultures, across religions, across tribes. We cannot hide behind institutions. We cannot hide behind systems. We have to stand up as human beings and be counted as a human being who has children, who has ancestors, who has the right to walk this earth.

—Willie J. Ermine, elder and educator (Sturgeon Lake First Nation)

What is Cultural Equity?

What cultural equity ultimately looks like and how it is achieved needs to be negotiated in a society that aspires to be democratic. What is fluid and rigid about culture makes shared space also contested space that requires opportunities for interface, dialogue, and deliberation. Cities with a critical mass of demographic diversity and change, like Oakland, are of necessity the first responders and innovators for these endeavors. There are no formulas for how to create cultural equity, but there is growing recognition that it is needed.

A straight-to-the-heart-of-it question was asked by a community member at the first public engagement meeting of this planning process:

³ For more about this notion, see the video by Rose von Thater-Braan and Melissa K. Nelson “Grandfather, how do I learn? Exploring the Foundations of Diversity” for the Native American Academy 2012, <https://vimeo.com/71449994>. Thanks to the Thousand Currents Academy for the introduction to this video and Willie Ermine for his wisdom.

As a native Oaklander I'm trying to figure out what people's definitions are to move forward, so when you say "equity," what are you talking about? The City of Oakland is talking about equity, equity, equity, I'm like, what does that mean? Are we talking about cultural equity, are we talking about gender equity, what are we talking about?

—Community Member at Peralta Hacienda Historical Park's Center for History and Community (District 5)

Answers from the Field: The City of Oakland is not the only one talking about equity and its relationship to culture. There has been a lot of cultural planning going on in cities across the country in recent years that has directly addressed cultural equity. A few of these cities are: Boston, Chicago, Los Angeles, Nashville, New York, and, closer to home, Berkeley and San Francisco. The need to define and address cultural equity has been a recognized priority not just for city governments, but for national organizations whose core business is to support the flourishing of the arts and culture sector.

There has been a great deal of research, thought, and earnest debate over the ideas expressed in emerging definitions of cultural equity. But there remains a general need to broaden the scope of discussion beyond to the confines of the arts, artists, arts organizations, and arts policy to get at what is of critical importance about it.

The Need for Reframing and Behavioral Change: As will be seen in the “Culture is the Frame” section that follows, limiting the scope of cultural equity to the realm of the arts side-steps the power culture has to advance the cause of equity. The lack of progress made in the arts and culture field⁴ with respect to racial parity and cultural equity in leadership positions and curatorial/program staff, organizational capacity, and municipal and philanthropic investment is a stark testament to the reality that without a change of how we see and how we behave, we cannot expect the outcomes to change for the better.

Cultural Equity in Oakland: This plan proposes the following multi-part definition of cultural equity.

Cultural equity in a democratic and diverse society recognizes:

- *that all cultures have value,*
- *that a society is made more resilient by the collective knowledge of its diverse cultures, and*

4 Schonfeld, Roger C., Sweeney, Liam, Diversity in the New York City Department of Cultural Affairs Community, ITHAKA S+R, 2016. http://www.sr.ithaka.org/wp-content/uploads/2016/01/SR_Report_Diversity_New_York_City_DCLA_12716.pdf, How Boston and Other American Cities Support and Sustain the Arts, The Boston Foundation & TDC, 2015, https://www.tbf.org/~media/TBFOrg/Files/Reports/Arts%20Report_Jan%207%202016.pdf, and Helicon Collaborative's Not Just Money: Equity Issues in Cultural Philanthropy, 2017. http://heliconcollab.net/wp-content/uploads/2017/08/NotJustMoney_Full_Report_July2017.pdf

- *that all cultures should have equal access to opportunities to achieve social esteem and civic parity.*

This equity of opportunity entails:

- *self-determined cultural expression, affirmation, and learning,*
- *appropriate spaces and resources for cultural production and participation,*
- *creating connections and cross-cultural understanding, empathy, and engagement,*
- *stewardship of the places one lives, works, and plays, and*
- *access to knowledge and skills to effectively advocate for cultural policy development and resource allocation that benefits the community.⁵*

Achieving cultural equity requires fair and just distribution of resources and the identification and remedying of institutionalized norms that have systemically disadvantaged categories of people based on, e.g., race, ethnicity, customs, gender identity, sexual orientation, age, religion, disability, and socioeconomic or citizenship status.

Articulating a definition of cultural equity is just a first step, but a necessary one, for attaining it. Understanding the distinction between what the arts are and what culture is is key to reframing the strategies to effect real change in action and policy, and eventually results.

CULTURE IS THE FRAME

When cities look at arts and culture, more often than not, they first look at the arts—dance, design, literature, media, music, theater, and visual arts—and who makes them, who enjoys them, where they are experienced, and how they contribute to cities’ livability. On a second look, one might ask about how one learns about art and how to make it (particularly with respect to children and youth), where artmaking happens, and how it is supported. Looking out past artmaking proper can raise still other questions about how the arts can make cities attractive to visitors, how they contribute to the economy, and how can they creatively help problem-solve issues such as stimulating civic engagement, activating an abandoned park, attracting sustainable jobs, or incentivizing public transit.

⁵ The definition of these opportunities was informed by the work of Maria Rosario Jackson and Roberto Be-doya for the PLACE Initiative of the Tucson Pima Arts Council. See PLACE Report, p. 8. <https://artsfoundtucson.org/advocacy/dashboard/>

The Primacy of Culture

But when we consider what constitutes the cultural life of the city—its vitality, diversity, conflicts, and complexity—looking through a frame of artmaking is too limiting, quite literally, to do it justice. We need to step back and take a wide-angle view of what is at stake in serving a city that became “majority-minority” before most people knew what that meant, where over 40 different languages are spoken⁶, and where historic achievements have sometimes been tied to historic racial discrimination and disparities.

In removing the “and” that has so long conjoined culture to the arts and putting aside the connotation of the word “culture” that equates it with the arts collectively—what is left?

A Definition of Culture: What is left is much more comprehensive than what is typically considered to be the world of the arts—culture reaches beyond museums and cultural centers, street celebrations and sculptures in town squares, gallery walks, dance recitals, symphony concerts, and film openings. **A culture is nothing less than a system of knowledge, wisdom, and practices that a people have embodied and constructed through their lived experience of how to survive and thrive.**

The culture we grow up in makes us who we are—the language we speak, the food we eat, what we wear, the shelters we live in, how we rear children and how we treat elders, how we celebrate and how we mourn, what we believe is good or bad, right or wrong, and what gives our life shape and meaning. And at some points in our lives, our culture may also be something we question or rebel against.

Culture is what gets negotiated each time we encounter people who have different beliefs, values, and ways of being from our own. Culture is also what we have to negotiate inside of ourselves when we live in a multicultural society—particularly if we are part of a minority culture that is circumscribed by a dominant culture. Whether easy or difficult, simple or complex, all the activities of our lives take place in the realm of culture. The social milieu of Oakland is a dynamic organism of internal and external negotiation, translation, and inter-relation.

Each culture is made up of subsets of customs, practices, and bodies of knowledge that relate to the different interlocking systems we have for relating with other people and to the place where we live: systems of cosmology/worldview, ethics, politics and power, economics and the marketplace, aesthetics and artistry, and education and the transmission of knowledge as well as all the institutions and material cul-

⁶ 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>

ture in which these social constructs and related practices manifest themselves. And within each culture (in this sense, an ethnicity) are numerous subcultures that can be based on gender, age, ability, sexual orientation, social status, and many other features.

Aesthetics & Artistry as a Part of Culture: The aesthetic realm of culture conditions our judgments of what is beautiful or ugly, attractive or repellent, acceptable or not. It imbues objects, gestures, symbols, colors, sounds, and shapes with meaning. In one culture a white dress might signify purity, in another, death. A house that blends into the surrounding landscape could be considered elegant in one culture and unexceptional in another. A cricket might be captured for good luck, eaten as a delicacy, crushed as a pest, or left to fulfill its purpose in nature and be observed.

The aesthetic realm is where the arts commonly take their place within a culture. Some cultures may value the process of artmaking more than the thing made—considering “art” as the skill or practice that retains something essential about how life should be lived. Some value an artwork for its functionality and ability to infuse a refined awareness into everyday life; some think of arts experiences as exceptional, precisely the sort of thing that takes you outside the quotidian. In each case, the value of artistry must be assessed within its cultural context or risk being misunderstood.

The Arts as a Tool of the Status Quo: Thinking of the arts as a single unified body—such as “the fine arts”—without considering their specific cultural context, stifles the attainment of cultural equity. Whether intentionally or as a matter of unquestioned custom, arts gatekeepers can point to what is already in museums, theaters, and concert halls to set standards that ensure the perpetuation of more of the same. Establishing equity in a multicultural society requires acknowledging that “excellence,” “quality,” and “innovation” can only be meaningful within a specific cultural system. If one culture values the accidental or improvised in artmaking whereas another values pre-planned precision, what is considered high quality or innovative will necessarily be different. **Adhering to singular fixed standards without context reinforces the status quo; and inequities will continue to persist when positions of leadership and resource allocation are populated by like-minded people with a bias toward the dominant culture⁷. Centering attention on culture and equity is long overdue—not to diminish the deep value of the arts, but to greatly enlarge the understanding of their breadth and diversity.** Opening space to imagine standards differently, based on the diversity of cultural systems, will help to free the arts from being used as a tool for maintaining inequity.

⁷ Helicon Collaborative 2017, ibid., http://heliconcollab.net/wp-content/uploads/2017/08/NotJustMoney_Full_Report_July2017.pdf

The Arts Unbound: When the cultural aperture has been widened, the disciplines of dance, literature, media, music, theater, visual arts, and combinations of these not only take on many more forms, they also multiply in terms of purposes. Artistic endeavors can run the gamut from being a distillation of a culture's essence that serves to preserve traditions to a provocation from the margins that taunts the establishment and compels a questioning of what is "normal." They can inspire awe and wonder, surprise, or deep reflection. Some artists find their inspiration in creating astute ways of engaging other people to find and use their own voice; some have a highly cultivated practice that only those deeply in the know will understand. The arts can create bonds between people of the same culture through the power of shared sensibility and memory or to provide bridges between cultures through kindling the emotions that make us aware of our shared humanity. Recognizing the multiplicity of cultural systems in communities vastly enlarges the scope of the arts and opens the door to supporting the creative potential of all people—not just those who see their values reflected in the current cultural sphere.

Public arts and culture agencies have the inherent mandate to serve all their constituents and so are well positioned to lead efforts in the arts and culture field to move the needle on cultural and racial equity. In the case of Oakland, the diverse array of arts, artists, culturists, and artivists can serve as a gateway into the various worlds contained in the city's communities. Collectively, they hold a breadth of distinct understandings that can help align City policy with community practices better. Incorporating cultural practitioners into policy formation and practice could bring a creativity of mind that challenges and informs new ways of thinking and problem-solving in the City.

BELONGING IS THE GOAL

Belonging is about building the human capital of people as placemakers. Not only individuals, but also the collective "we." And not simply the collegial "we" of "me and my friends," but the "we" of those we don't know—which includes neighbors, passersby on the street, and fellow residents of our city. It is this democratic ideal of "We the people"—we who belong to a just and equal society.

—Roberto Bedoya, Cultural Affairs Manager, City of Oakland

Do you know your neighbors? Do you rely on them to keep an eye out when you're out of town or look out for your kids as they play in the street? Do you stop to chat with fellow residents in the lobby of your apartment building or pick up the trash left on the front steps? Do you volunteer at the local school or lend a pair of gloved hands to the community garden? Do you go to the local coffee house to see the reg-

ulars and hear the latest news? These are some of the ways we build social networks with the people we live among and connection to the place we live in. The more networked and connected we are, the greater sense of community we have and the better placed we are to face whatever the future brings because we are not facing it alone. The responsibility we feel toward one another is a part of what it means to belong.

What is Belonging?: Belonging is considered as basic a human need as food and shelter. It can give meaning to life through feeling a part of something greater than oneself—a family, a neighborhood, or a community. Belonging is related to the closeness to others one can experience—such as feeling understood, accepted, and respected. The proximity of people with whom one shares a faith, a home country, or language can contribute to a sense of belonging. Resiliency can be created through belonging and connection that are fueled by shared experiences, cultural understanding, history, and place, as well as being in a stable relationship to others.

Belonging in Policy: Belonging is a familiar concept in psychology, but it has been gaining traction in cultural policy discussions because of what it could mean for cities. There are calls to recognize belonging as an intrinsic feature of placemaking and placekeeping⁸ or as a cultural right to be included in policies of cultural agencies and organizations⁹. Some are analyzing how belonging and related concepts, such as social connectedness or a sense of community, can be broken down into their constituent parts so specific actions to promote them can be developed and measured¹⁰. Whether invoking its objective or subjective attributes, belonging has a fundamental importance to human development that gives it as-yet untapped reserves in the fields of urban planning and social policy. Belonging could play a role in initiatives for building community wellness (for example, those of The California Endowment and Cal Wellness), indices of well-being (in the City of Santa Monica, Canada, the United Kingdom, et al.), and how aesthetic experience can flow through and connect facets of each of these.

When we think about fostering belonging, community, and connectedness, the fine-grained details of what makes them possible arise. How long people have lived in their home, on their block, or in their part of town can make a difference to how comfortable they feel and how committed they are to the place they live. People's knowledge of their neighbors and neighborhood are often intangible assets to a

8 Bedoya, Roberto, "Placemaking and the Politics of Belonging and Dis-belonging," GIA 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>

9 Goldbard, Arlene, "The Policy of Belonging," excerpt from "Belonging as a Cultural Right," Othering and Belonging: Expanding the Circle of Human Concern, Issue Two, Spring 2017, online publication, The Haas Institute for a Fair and Inclusive Society, University of California, Berkeley <http://www.otheringandbelonging.org/belonging-cultural-right/> and Policy on Belonging Toolkit, U.S. Department of Arts and Culture, 2017. <http://www.emergingsf.org/wp-content/uploads/2017/09/Policy-on-Belonging-Toolkit.pdf>

10 See the City of Santa Monica's Wellbeing Project, <https://wellbeing.smgov.net/>

city's well-being. People's agency in determining the features of their community can strengthen their sense of commitment to place.

How people enter neighborhoods is also important to their building connectedness. Knowledge and understanding of local context and history not only contribute to people's ability to establish relationships, but also to their capacity for compassion as opposed to suspicion of new neighbors or unfamiliar ways of being¹¹. Suggestions arose across different planning meetings and in surveys that proposed having ways to orient actual and potential newcomers to Oakland neighborhoods. Mixed feelings around shifting neighborhood populations were evident.

Q: In what parts of Oakland do you feel most at home, and why?

- *I feel comfortable in any part of Oakland. People smile and speak to you passing by. Most folks know each other and you can cross paths several times a day with friends in different parts of town.*
- *Prescott neighborhood in West Oakland, because I have lived here for 30 years, though I feel less welcome now by unfriendly new neighbors.*
- *My immediate neighborhood—it's been diverse for a long time and has people who have lived there 50 years or more, but still welcomes newcomers.*
- *East Oakland because it is still socially and culturally diverse. We talk to our neighbors and do not call the police on each other's mentally ill family members.*

Source: Excerpts from online surveys

To say that belonging is a goal of this plan serves both as a powerful metaphor as well as a pragmatic commitment that entails the creation of strategies that:

- Value community, connection, and commitment to one another and the place one lives in and provide and promote opportunities for building them;
- Protect and enhance cultural diversity as an overarching asset to the life of the city; and
- Approach people of all cultures with the dignity and respect they deserve and promote reciprocity.

The ache for home lives in all of us, the safe place where we can go as we are and not be questioned.

—Maya Angelou, poet

¹¹ 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>

A strong sense of belonging is a necessary element in one's sense of well-being. "Belonging" and "well-being" may sound more poetic than concrete, but research, policy development, and governmental efforts to identify and track meaningful indicators for these do exist and can support the feasibility of embracing these outcomes for communities. Many efforts are nascent, but Oakland could be a part of the global efforts to make these a reality for communities.

Moving the needle forward on residents' sense of belonging and well-being will be an ongoing endeavor as the people and conditions in the city change. But creating ways of thinking, acting, and developing policy that focus on these long-term outcomes that put people and quality of life at the center of concern will clear the path to achieving them. Culture has an essential, yet under-recognized, role to play.

The central aim of this plan, as a first phase in a longer process, is to embrace and lift up culture with an equity orientation as a key to achieving a sense of belonging, and that, in tandem with efforts to strengthen well-being, are what will build community resilience and the capacity to realize its potential.

PLACE MATTERS

Essential to understanding a sense of belonging is an understanding of the importance of place.

We make places: from a path trod through a grassy field that arrives at a creek's edge to Haussmann's massive makeover of crooked medieval streets to the boulevards we know as Paris. The landscape is a palimpsest we write on over time. We inscribe and reinscribe on the land through our ceaseless comings and goings, our ways of making shelter and creating commerce, and the spaces we leave open to find each other or to find solitude. We tweak, renovate, abandon, or sometimes try to erase what was there to make something anew. But the traces of the past, like on a scraped parchment, never really quite disappear from the environment or the memories of inhabitants. These persistent inscriptions are exactly what we need to remember as we plan and alter the places we live in. **We have begun to learn that we need to look at the environmental impacts of what we do to places, but we have yet to fully acknowledge and understand the social and cultural impacts of what we do, and the fact that places make us as much as we make places.**

Place and Identity: Continuity with respect to the physical features of a landscape or neighborhood can contribute to a sense of belonging as can resident longevity in a place. Gathering spaces in the built environment have people's heritage, indelible memories, and shared feelings written on them—such as churches, barber shops, corner cafes, playgrounds, library reading rooms, and venerable trees with well-worn benches beneath them—these spaces have meaning and "deserve special attention in urban design decisions because they contribute to place identity and

ultimately to self identity, health, sense of community and sense of place.”¹² When we fill in, tear down, and generally redevelop, place identity is also being remade—hopefully for the better—though it can land well for some and not so well for others. A city that strives to be fair and just must recognize that such changes make a difference in different ways for different people and that buildings can capture a past that we want to bring forward into the future.

Almost 25% of the respondents to the online survey have lived in Oakland for over 30 years and an additional 32% for 20 to 30 years

Place and Equity: Place matters to equity as well as belonging. As social research increasingly trumpets: who we become, what we are able to learn and do, and how we can realize our potential all have much to do with where we grow up and live. Our Zip Code, more than genetic code, turns out to be a better predictor of life outcomes¹³—success in school, career opportunities and upward mobility, illnesses suffered, and longevity. Those fighting for social equity are increasingly seeing how socio-economics inhere in geography and how this conditions the maintenance of injustice or the fostering of well-being.

How do we create the quality places¹⁴ we want to live in when we are not starting from scratch? How do we take into account that layers of positive memory and stubborn inequity are mixed together and literally cemented into the landscape? Can we make room for new businesses and good jobs that can help build a more sustainable economy, strengthen infrastructure, and remedy chronic patterns of degradation, while keeping neighborhoods culturally-recognizable and robust, and retain the best of our diverse values and histories? Will we be able to avoid a 21st-century version of the mistakes perpetrated in the last century’s urban renewal? These are the quandaries of people involved with placemaking—city planners and community developers, socially-conscious architects and builders, and increasingly, collaborations of local government, philanthropy, community-based organizations, and artists. But most critically, it is the dilemma of the people who live in the places being made.

12 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>

13 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; 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>; Equitable Development Toolkit: Access to Healthy Food, PolicyLink, January 2010. http://www.policylink.org/sites/default/files/access-to-healthy-food_0.pdf

14 “Quality places” in placemaking are, for example, safe, clean, connected, accessible, welcoming, authentic, sociable, and human-centered and -scaled. See Mark Wyckoff’s “Definition of Placemaking: Four Different Types” and the work of The Project for Public Spaces. https://www.canr.msu.edu/uploads/375/65814/4types-placemaking_pzn_wyckoff_january2014.pdf

What is Placemaking?: People have been “making places” since we went from hunting and gathering to putting roots down in a place with the advent of agriculture. But the conceptual frame around placemaking has only been around for about 50 years, and entails more than just how to construct buildings, make roads, and design housing tracts. There is an implicit political stance in modern placemaking that makes community assets and aspirations central.

With community-based participation at its center, an effective placemaking process capitalizes on a local community’s assets, inspiration, and potential, and it results in the creation of quality public spaces that contribute to people’s health, happiness, and well-being.

—The Project for Public Spaces

Within a contemporary definition of placemaking are the following principles:

- A hierarchy of value: “first life, then spaces, then buildings”¹⁵;
- A recognition of the importance of “place identity,” which involves the meaning that places have for the people who live in them, their sense of self, and their ability to build community;
- The knowledge that places are social constructs that can mirror power relations in society; and therefore
- Bottom-up, community-centered processes should be at the heart of placemaking.

Eight years ago, a new dimension for placemaking was advanced: creative placemaking.

Creative Placemaking: In the 2010 white paper called Creative Placemaking, authors Ann Markusen and Anne Gadwa crafted a definition of the concept that has been used broadly since (though with some variation): “In creative placemaking, partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities. Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.”¹⁶

¹⁵ “First life, then spaces, then buildings—the other way around never works.” Jan Gehl, Danish architect and urban designer.

¹⁶ Markusen, Ann and Gadwa, Anne, Creative Placemaking, a white paper for The Mayors’ Institute for City Design, National Endowment for the Arts, 2010. <https://www.arts.gov/sites/default/files/CreativePlacemaking-Paper.pdf>

This is a capacious definition on the one hand, but limiting in another.

Naming arts and culture as key players on the placemaking field is an important addition to the earlier placemaking definition. Culture in all its manifestations—including arts—has been left on the conceptual sidelines for too long in community development and urban planning. Business, housing, health, education, transportation, and public infrastructure have always been in the main line-up without enough recognition of how culture influences the degree to which they can advance.

But limiting the shaping of places “around arts and cultural activities” can obscure the “first life” principle, and shift focus away from the well-being of the people who are most impacted by placemaking policies and decisions. Calling out “arts and cultural activities” without descriptors tying them to the specific residents of a community can give the impression that any such activities will do—opening the door to potential gentrification and displacement. This ambiguity, which glosses over community context and place identity, gives rise to the need to differentiate some types of creative placemaking from placekeeping.¹⁷

The trap of creative placemaking is it can't figure out whether it's a property rights movement or a human rights movement. It really is often dominated by it being a property rights movement, so that feeds gentrification. If you can create agency and try to talk about placemaking/placekeeping as a human rights movement, there's a difference in strategies that can come out of that frame, and that's really what we need to do.

—Roberto Bedoya, Cultural Affairs Manager, City of Oakland

Creative Placekeeping: What looks like a slight linguistic turn from “placemaking” to “placekeeping” actually points to a significant reorientation of meaning—placekeeping puts the people who live in a place at the center of the frame as well as their right to make and keep the places where they live. Inside this shift in perspective is the shadow of displacement—often exemplified in Oakland as the losing of one’s home or grassroots business to rising rents caused by seriously out-of-kilter space supply- and-demand and forms of gentrification. **The challenge in the question of “who has to leave and who gets to stay”¹⁸ must inform creative placemaking in Oakland for it to be a force for equity.**

17 Bedoya, Roberto, “Spatial Justice: Rasquachification, Race and the City,” *Creativetime Reports*, Sept. 15, 2014. <http://creativetimereports.org/2014/09/15/spatial-justice-rasquachification-race-and-the-city/>

18 Allen-Price, Olivia, *ibid.*, p. 6.

People's ability to stay in their community is linked to their ability to keep their culture and connectedness alive and retain the meaning that resides in place. Artmaking that is a part of creative placekeeping must take into account existing place identity—without that, it could act as an erasure, a disappearing of history and culture—even if an unwitting one.

Clearer distinctions between different types of creative placemaking and creative placekeeping, their respective approaches to the social construction of space, and how they are related to equity and justice need to be drawn to determine if human rights or property rights are at play.

THE CIVIC COMMONS

The Tangible and Intangible Commons: The space shared by people who live, work, and play in Oakland is the space in which community is created. It is where we encounter one another on our travels between private spaces, where we congregate with friends and family or interface with strangers, celebrate or shop, connect with nature or to the Internet, and engage in civic life as concerned community members. Much of that space is physical and in the public sphere: it is built—the plazas, recreational centers, libraries, City Hall and its offices, streets, and sidewalks; and it is natural—neighborhood parks, Lake Merritt, Lake Temescal, Sausal Creek, Joaquin Miller and Redwood Regional parks, among others. These are tangible spaces that make up part of what is known as “the civic commons”—that is, the public spaces made for people to interface and connect with each other.

There is also an intangible part of the civic commons.

The space—in-print and virtual, philosophical and statutory—created by society for public dialogue, deliberation, and negotiation; the elbow room made for various ways of life and expression; the acceptance there is for new ideas about business and livelihood, education and lifelong learning, and what constitutes safety and well-being—these are also part of the civic commons. It's the mental, emotional, and legal space people make for relating to each other.

Everyone brings their culture with them to all the tangible and intangible shared spaces of the civic commons—which is why culture is the primary frame for addressing diversity and equity in Oakland, and why that frame is relevant to all of the City’s many areas of responsibility. **It’s time to release culture from the side closet of civic endeavors and allow it to assume its rightful role as what clothes life, not something that merely accessorizes it.**

Building Connection in the Civic Realm: With this new narrative for culture, the purview of Cultural Affairs becomes conceptually broader and more inter-connected with all the work of the City. Its goal then is to answer the question of how best to infuse cultural knowledge into all aspects of City efforts and to strengthen community belonging, well-being, and resilience through increased sharing of cultural wisdom in its many forms.

Culture, understood as ways of being, is not something that is an add-on; it already exists in everything people do in the city. It doesn’t have the problem of being seen as “a frill”—something a myopic focus on the arts can suffer from. So, the work becomes how to consciously and equitably make space for and support the cultural assets that every community has to offer.

Cultural Affairs will explicitly embrace all the diverse forms of cultural knowledge—including history and customs as well as artmaking and creative expression—that positively contribute to the civic commons and common good. In this way, it will seek to lift up considerations of cultural diversity and equity in all areas of City responsibility: how it supports places and ways to live and work, to learn and play, to be mobile, and to feel safe, healthy, and connected. Having an integrated equity/culture/belonging-based vision for this work is essential because as many voices and perspectives as possible are needed at the table to grapple with the complex issues we face in fresh and fair ways. Cultural Affairs’ being better positioned to work across government will help to advance this vision holistically.

Fulfilling the Vision



In adopting this new vision, the City can more fully recognize, engage, and serve the rich diversity of people and cultures that make up Oakland—and Cultural Affairs can become a stronger asset for that work. **To fulfill its new vision effectively, Cultural Affairs needs to redefine its domain of work and recalibrate its approach.**

To summarize the conceptual foundations for Cultural Affairs' new vision:

Equity is the Driving Force: To more effectively move Oakland toward becoming the fair and just city it strives to be, Cultural Affairs' cultural equity work should be intentionally integrated with other City efforts to achieve equitable opportunities for all Oaklanders.

Culture is the Frame: The broad concept of cultures as ways of being is the frame through which diverse practices, expression, and creativity should be seen, respected, and supported throughout the city. The range of cultural diversity in Oakland needs to be better recognized and understood because equity can be seen through multiple perspectives that need to be reconciled. The arts can be an effective point of entry into the cross-talk of cultures. But to focus

Image: Oakland Ballet

on the arts without their cultural contextualization can serve to reinforce dominant cultural paradigms and detract from achieving cultural and racial equity.

Belonging is the Goal: People's sense of belonging informs their ability to lead meaningful lives, to be connected to the place they live in and the people they live among, and to feel a part of something greater than themselves. To cultivate belonging, there must be equitable opportunities (resources and spaces) for self-determined cultural expression and for building cross-cultural connections and mutual respect. Myriad cultural perspectives make fostering belonging in the civic realm complicated, but this is what is needed to make the city both equitable and whole.

Place Matters: Because culture and identity are created and enacted in spaces and places, the purview of Cultural Affairs must be redefined to embrace this reality. Placemaking and placekeeping should be people- and life-centered and driven, with an understanding that meaning and memory, and history and heritage are inscribed on places and affect people's ability to make and maintain community.

The Civic Commons: The shared space of the civic commons is the tremendous resource that people have to build community. Whether the built or natural environment that we hold in common or the philosophical space we make in a democracy, the realm of the civic commons is an important asset for Cultural Affairs to engage more intentionally.

Working Across Government and Sectors: The reorientation of Cultural Affairs' work toward equity, framed by culture, aimed at belonging, and sensitive to the power of place greatly expands the breadth of its work. Offering a new narrative about the importance of culture to establishing an equitable city, Cultural Affairs can work across government and sectors to foster greater understanding of this narrative and ground it in all the City does—whether it concerns human, community, or economic development; the built or natural environment; the non-profit realm, the for-profit one, or what is in between.

GUIDING PRINCIPLES

The following are guiding principles for Cultural Affairs to consider in how it does its work with the community and across the City.

Build Trust: Trust is an essential ingredient for achieving goals together—whether between the community and City, between leadership and rank and file, or between departments or colleagues. It is important to listen well, clearly communicate values and intentions through shared language, and build common cause. Integrity, transparency, accessibility, responsiveness, and accountability are the building blocks of trust.

Focus on Assets, Not Deficits: Taking an asset-based approach to community development honors the power and potential of the community to lead and make change. Oakland has a proud history of spawning “communities of implementers” who take the reins to help themselves. Its DIY and mutual support ethos is one of its greatest strengths and should be nurtured through promoting positive collaboration and collective action. Seek to meet the community where it is and lift up and resource what is working and who is doing the work.

Leverage Resources: Look to leverage and build on existing resources—whether they exist in different parts of government, in the private or nonprofit sectors, or in the community. To do that, keep abreast of relevant efforts and learn from and align with them when possible, build complementarity, and avoid needless duplication. Remain open and curious—good ideas can come from across the Bay or across the globe. But be sensitive to the fact that not all good ideas are good in every context and ensure that what is adopted is “Oakland appropriate.”

Work Collaboratively: The issues the City has to tackle—the affordable housing and homelessness crises, game-changing business development as well as business displacement, safety, infrastructure, and many others—are too big and complex not to be approached holistically. Sharing information and working collaboratively with colleagues in the City, in the community, and in relevant fields is an effective way to find stronger, more interwoven, and creative solutions.

Look for Intersectionality: It is impossible to establish a fair and just society without understanding and working together to end all forms of discrimination. Build common cause with those working for equity in all its forms—including race, ethnicity, gender, sexual orientation, age, disability, religion, income level, and citizenship status.

Build Capacity for Civic Engagement: Exercising one’s “right to the city” requires knowledge of the civic realm. For people to participate effectively to make the change they want, they must have meaningful opportunities to learn how the City works. Cultural Affairs can play a significant role in facilitating community participation in government that is culturally and racially equitable.

Continually Improve: Finding better ways to benefit the community is an ongoing process and responsibility. Continuous improvement is realized by encouraging meaningful input from those most affected by the City’s actions and policy, and by being able to measure and report on the progress of programs and strategies. This includes removing barriers to participation and streamlining processes, enhancing transparency, and promoting practices that increase equity and access.

TOOLS FOR FULFILLING THE VISION

Reorienting Cultural Affairs' work will not only require new "habits of mind," it will also need new tools to help design and target strategies, develop indicators for them, and measure progress toward equity. At least two things are needed for a better understanding of what success looks like: having a consistent way of defining the scope of the sector and analyzing the elements that compose it as well as ways to locate where the many different kinds of assets are on which to build.

Cultural Affairs recognized its need to have more powerful tools to advance its work for equity and to establish the baselines required for measuring success. So part of the planning process included a broad look at what truly constitutes the dynamics of Oakland's cultural sector—whether in the non-profit or small business realms. The work included an initial analysis of what the economics of Oakland's cultural sector looks like with a more comprehensive definition of culture and where it happens, and a snapshot (using mapping technology) of Oakland's cultural assets based on a related, holistic definition of what counts as a community cultural asset.

Below are summaries of the efforts carried out within the limits of this process. It is a substantial start, and it would be a good investment to deepen the information and analysis presented here and to keep it updated. The work has potential to benefit other parts of the City's efforts and serve as a valuable community resource and tool.

The Economics of Oakland's Cultural Sector¹

Oakland's Arts and Cultural Economy 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 highrises. 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.

—Alex Werth, Research Analyst

As observed above, Oakland's Arts and Cultural Economy (ACE), like the city itself, is diverse. It includes the established non-profit arts organizations that make and present artistic works as well as the non-profit community-based social service, social movement, and youth development organizations that employ cultural activities

¹ The full study, "Oakland's Arts and Cultural Economy," by Alex Werth can be found in the appendices of this plan.

as an integral part of their work. It's in the for-profit spaces where people listen to music, find dancing partners, watch films, take pictures, design apps, discover an emerging artist's work, look for an obscure chapbook, or enjoy a communal laugh in a comedy club. It includes hybrid spaces that are part experimental, part industrial, part artisanal; and the studios that make mass produced as well as one-of-a-kind objects. And, of course, it embraces the artists and performers who are employed or have gigs with non-profits, for-profits, and public entities (e.g., schools, libraries, and recreational centers).

One of the goals of this cultural plan is to draw attention to the fact that the vibrancy of cultural life in Oakland lives in all these different kinds of spaces—non-profit and for-profit ones as well as ones that don't think of themselves in those terms. This complex, inter-connected system should be looked at holistically by the City if the various pieces of it are to be understood and recognized for their respective economic impact in Oakland, and retained and supported for their collective contribution to the well-being of Oaklanders and the region.

Part of this planning effort includes a report by Alex Werth, "Oakland's Arts and Cultural Economy," which details the fresh take on how the City could consider an ongoing, integrated analysis of both the for-profit and non-profit branches of the arts and culture sector of Oakland. Some key findings based on the report are:

- **Existing Studies + New Research = A Truer Picture:** Americans for the Arts' (AFTA) Arts & Prosperity Project periodically conducts economic impact studies of the non-profit sector in cities and regions in all 50 states and the District of Columbia. These studies provide useful comparisons and methodological tools. However, in the case of Oakland, they are not comprehensive in their scope of assessing the city's non-profit cultural sector, nor do they include the for-profit one. An Oakland-specific approach that builds on this non-profit research to include a wider range of relevant non-profits as well as for-profits paints a truer picture of the breadth of Oakland's ACE. Tracking the dynamic flow between the for-profit and non-profit branches of the sector will reveal more accurately the vital impact they have on the economic health of the city.
- **More Economic Activity and Jobs:** AFTA's 2010 assessment of the non-profit ACE in Oakland found nearly \$54 million in expenditures, based on information from just 53 organizations. Through using different data sources to identify a more accurate representation of Oakland's arts and culture non-profits as well as recognizing gross sales in the for-profit part of the sector, the report finds \$83 million non-profit and \$390 million for-profit economic activity and recognizes 1,272 for-profit and non-profit ACE businesses creating over 5,500 jobs.

A Snapshot of Oakland's Arts and Culture Economy

ACE=arts and cultural economy • FPs=for-profits • NPs=non-profits

OAKLAND	# of ACE Corporations	Oakland ACE FPs as % of all Oakland FPs & Oakland ACE NPs as % of all Alameda Co. ACE NPs	# of Employees*	% of All Oakland FP Employees/ Alameda Co. ACE Employees	For-Profit Gross Sales/ Non-Profit Expenditures
ACE For-Profits	1,055	4.8%	4,065	2.0%	\$390,581,776
ACE Non-Profits I	82	60.3%	1,153	46.1%	\$ 54,457,494
ACE Non-Profits II	135	N/A	336	N/A	\$ 28,262,052
Non-Profits Subtotal	217		1,489		\$ 82,719,546
TOTAL	1,272		5,554		

Sources: ACE For-Profits data from EconoVue/Dun & Bradstreet, using a custom categorization of NAICS codes for Oakland; ACE Non-Profits I and Alameda Co. ACE Non-Profits data from 2014-16 DataArts profiles; ACE Non-Profits II data from Oakland's Cultural Funding Program and 2014-16 Form 990s in GuideStar. *Employee numbers are a mix of part-time & full-time, not FTEs.

- **Non-Profits More than Pay for Themselves:** AFTA developed a sophisticated online calculator to generate estimates of indirect economic impacts on communities based on analyses of direct ACE organizational expenditures; numbers of event attendees and their non-arts spending patterns including such things as eating out, paying baby-sitters, booking hotels, etc.; and then how these dollars continue to circulate and further impact the economy. Based on the AFTA calculator, just the ACE Non-Profits in group I (82 of them) and their event attendees generated City tax funds that are triple what Cultural Affairs invests in grantmaking (~\$1 million), and added substantially to state coffers as well.

Direct and Indirect Economic Activity

ACE=arts and cultural economy

OAKLAND	# of NPs/Attendees	Direct Expenditures	Indirect/Non-ACE Impacts	
			City Taxes	State Taxes
ACE Non-Profits I	82 NPs	\$54,457,494	\$2,052,503	\$3,001,697
ACE Non-Profits I Attendees	787,621	\$22,705,633	\$1,015,396	\$1,443,851
TOTAL		\$77,163,127	\$3,067,899	\$4,445,548

Sources: 2014-16 Cultural Data Profiles of DataArts and the AFTA indirect impacts calculator

The portrait of Oakland’s Arts and Cultural Economy is a first step in creating an ongoing economic impact analysis that more accurately captures the vitality of the arts and culture sector of Oakland—and there is much more that can be done. Broadening the analysis will yield results that can include the direct and indirect activity of ACE non-profits in group II, the indirect impact of some of the ACE for-profit activity, and the significant economic impacts of artists/entrepreneurs whose unincorporated independent work is not reflected here. There is also a portion of cultural activity by non-profits, whose main purpose is not as arts and culture organizations, but employ such activities as a vital part of achieving their mission—such as youth development, immigrant, homeless, and other types of social service and wellness-related organizations. Even though it may not be possible to formally incorporate this into the analysis, this activity is a critical part of the cultural picture in Oakland, particularly in neighborhoods that lack formal cultural institutions.

Mapping Cultural Assets

An important complement to an analysis of the economic impacts of the cultural sector is a kind of asset recognition that goes beyond dollars and cents. A cultural asset map can help to identify and make visible a wide variety of tangible community strengths.

A significant first step in mapping the cultural assets of Oakland was included as part of this planning process and it provides a snapshot of community cultural assets defined broadly². Like the economic impact analysis, it seeks to move beyond only mapping arts and culture non-profits and recognizes that Oakland’s cultural assets can be found in many additional places and function in many different ways. Here are some of the assets this mapping exercise sought to bring to light:

- Non-profit arts and culture organizations and spaces (e.g., performance spaces, exhibition spaces, studios/production space, arts training spaces, arts organization offices)
- Non-profit community-serving organizations with programs and spaces for community cultural participation (e.g., social service/faith-based/youth-serving organizations, senior centers, social halls, family associations)
- For-profit cultural venues (e.g., galleries, art studios, dance/movement studios, music recording/rehearsal spaces, theaters, ballrooms, clubs)
- For-profit spaces that allow for cultural activity (e.g., bars, some retail stores, farmers’ markets)

² Alex Werth, research analyst for the economic impact report and cultural asset mapping, did the data research and design that informs the cultural asset and radius view maps. The methodology for the data collection for the map can be found in the appendices of the plan. Many thanks to Julian Ware, Spatial Data Analyst at the City of Oakland, from whom we received extensive support and access to collateral mapping data.

- For-profit cultural retail (e.g., bookstores, music stores, art supply stores)
- Public cultural activity/gathering spaces (e.g., libraries, recreational centers, parks, plazas)
- Public and private education institutions (e.g., schools, colleges/universities, training centers)
- Public artworks

The map (<http://oakgis.maps.arcgis.com/apps/View/index.html?appid=d03eea33b-23c4e679466c52bf3b6844b>) provides an initial baseline of information that displays 13 layers of cultural assets. It shows where cultural “hot spots” are and where areas are lacking formal cultural infrastructure. It reveals where public assets are more present than private ones, and where social service organizations might be serving as cultural surrogates in certain neighborhoods. The online platform the map utilizes can layer in socio-economic, demographic, and transportation data that help to demonstrate where investment and disinvestment coincide with on-the-ground realities and can aid in the creation of strategies to target investment and address inequity. A second mapping feature provides a **radius view of cultural assets** (<http://oakgis.maps.arcgis.com/apps/LocalPerspective/index.html?appid=d8f3b7df419f-4910b5a4d947dde4d129>). Users can type in an address to see what cultural assets exist within a near-by radius.

The cultural assets that were possible to identify for the maps given the scope of the project were collected through online research, public records, and analysis of non-profit organization and funder datasets. **Engaging the public in a participatory process and doing street-level research to “ground truth” data remain as tasks to deepen the content of the maps in order to enhance policy and program design.**

Systems for Tracking Disparity Data

It will be necessary to have information systems that can help in defining a concrete path toward creating equity. Doing an equity analysis of current programs, establishing baselines for creating realistic strategies and goals, and tracking progress are all necessary for doing equity work—and for this, being able to gather and disaggregate data by race, culture, other socioeconomic characteristics, and geography will be critical. Rigorous and meaningful data collection will also aid in setting resource needs for capacity and equity building, and will facilitate casemaking as well as being accountable and transparent.

Navigating Context, Actions, and Recommendations

In what follows, there is:

- **A definition of a new domain of work** for Cultural Affairs that is place-based—it includes cultural spaces, neighborhood places, the civic cultural commons (these are new focus areas to facilitate lifting up and strengthening diverse and equitable forms of cultural expression);
- **A portrait of Oakland's cultural ecosystem** that suggests a fresh approach to resource provision; and
- **An outline of internal infrastructure areas that need building** to enable Cultural Affairs to more effectively promote cultural equity in the city.

Within each of these areas, there are:

- **Contextual descriptions** that lay the foundation for Cultural Affairs to build its work upon;
- **Phase One Actions** (the text of these is in red) to be taken in the near term as initial implementation steps once the new vision is adopted; and
- **Phase Two Recommendations** to revise, develop, and prioritize based on outcomes of Phase One Actions. Please note, some of the Phase Two Recommendations may be implemented concurrently with Phase One Actions, but for the most part, they will require a greater commitment by the City to invest in building Cultural Affairs' capacity and resources and so need to be considered for the longer term.

It is important to treat this plan as a living document to be revised on an iterative basis—taking into account ongoing conversations with the community, advisory bodies, City and field partners and colleagues, and evolving community conditions.

A NEW DOMAIN OF WORK

With its new vision, Cultural Affairs redefines the domain of its work to be more relevant, responsive, and focused on contemporary community concerns and potential. Given that the leading edge of change in Oakland involves spaces and places, place-oriented programs and strategies should be identified as a main work area and organized into three general categories³ (the first two could be either non-profit or for-profit):

Cultural Spaces: These spaces tend to have been created or adapted specifically for the purpose of cultural production, presentation, and other uses by creatives and are generally concentrated in commercial areas. They include non-profits and businesses; some are formal and some informal; some are permitted for their uses, some not. They include spaces used for:

- Diverse forms of cultural production
- Live/work space for artists/makers/culture bearers
- Sharing of cultural work through participation, presentation, and exhibition
- Education in hands-on skill-building
- Commercial entertainment on a small scale (e.g., night clubs, bars, dance halls)
- Community gatherings
- Cultural organizations' administrative offices

Neighborhood Places: These are places that exist in neighborhoods that generally have little in the way of formal cultural spaces or infrastructure, but where community-based non-arts organizations have filled cultural gaps and residents have created improvised cultural and gathering spaces, such as:

- Non-profit multifunctional (often social service) organizations that provide some cultural programming
- Churches and other faith-based organizations
- Small for-profit venues for food/entertainment (bars, restaurants, cafes)
- Small for-profit businesses that function informally as gathering spaces or create neighborhood identity through culturally-specific retail or other forms of small business clusters
- Empty lots/spaces that have been informally repurposed

³ These categories are meant to be generally indicative of distinct space/place dynamics in the cultural sector. There may be some overlap between them as these are not mutually-exclusive by function.

The Civic Cultural Commons: The physical civic cultural commons consist of spaces that belong to the public and where people can gather, connect, and learn; express and experience; have fairs and festivals; and build community. These include:

- natural open spaces, urban parks, plazas
- libraries and recreational center
- school and college campuses
- streets and sidewalks
- other public works/structures

Cultural Spaces

Context

The Crisis of Space: Oakland's recent economic growth, fueling high demand in a low-supply market of commercial space and housing stock, has resulted in an affordable space crisis in the city generally and for the non-profit and cultural sectors in particular because of their relative economic vulnerability in the business realm. The tragedy of the Ghost Ship warehouse fire then put the shortage of spaces for cultural production and expression under both a spotlight and a microscope.

The big picture concerns of where ongoing cultural activity takes place in the city—whether public, non-profit, or for-profit; owned or rented; compliant or non-compliant—have historically not fallen within the purview Cultural Affairs. These issues are usually intertwined with commercial space, schools, libraries, parks and open spaces, arts and community centers, and private venues (e.g., clubs, theaters, galleries, bars, restaurants, hotels)—and so fall within a variety of jurisdictions concerned with zoning, business development, tourism, school and park districts, library services, safety, and occasionally the area of “Nuisance Abatement”—whose very name opens a view onto contested space.

The Cultural Affairs Division does not manage any of the City-owned cultural spaces—such as the Malonga Casquelourd Center for the Arts, Studio One Art Center, and the Digital Arts & Culinary Academy (which are managed by the Department of Parks, Recreation and Youth Development)—nor has it traditionally been deeply involved with the creation or retention of artist production studios, live/work spaces, or spaces housing non-profit arts organizations.⁴

⁴ Under Mayor Jerry Brown, the then-Department of Craft & Cultural Arts had a Facility Access Program that offered facility rental subsidy for public events through a competitive grants process, but did not manage or subsidize any spaces of its own.

Protecting Oakland's Creativity: Recognizing the cultural sector's unique value to the vibrancy of the city, Mayor Schaaf convened a special task force in 2015 to examine and address the retention of the city's cultural assets, with a particular focus on its artists. The high level of input from the artist community to an online survey (over 900 responded) revealed the extent of their anxiety and timeliness of the research. The resulting report⁵ released in the spring of 2016 laid out a significant set of researched strategies to address the potential and real displacement of the city's creatives. The strategies were grouped in three broad areas of work:

- Real estate acquisition and leasing,
- Financial assistance, and
- Technical assistance.

The report resulted in a number of important advances toward the goal of stemming further cultural sector displacement including: the creation of a Policy Director of Arts Spaces (PDAS) position to ensure the implementation of the report's recommendations; securing the critical support of the Kenneth Rainin Foundation to underwrite that position and to invest in and facilitate space retention; a partnership with the San Francisco-based Community Arts Stabilization Trust (CAST) to provide financial resources, technical assistance, and an acquisition fund to secure permanently affordable cultural spaces; and active exploration of available space and new land use and zoning regulations to create and protect cultural spaces.

New and Improved Cultural Venues: In addition to the need to protect and strengthen Oakland's existing cultural assets, there are also long-standing needs and desires for creating new ones. During community meetings of the planning process, comments from the cultural community about the lack of affordable space to buy or rent were followed by calls for the development of more and better performance venues—particularly “mid-sized” ones. Though “mid-sized” was not clearly defined, the redevelopment of the Calvin Simmons Theatre, its auxiliary spaces, and the Henry J. Kaiser Convention Center presents a near-term opportunity to ensure careful planning of the kinds of cultural spaces that are needed to complement what is already in place. Other redevelopment plans (e.g., California College of the Arts) or explorations by out-of-town arts organizations to have second homes in Oakland could provide opportunities to match new resources with community interests and create win-win solutions.

Visual artists also find themselves facing shortages of affordable space to make work as well as show work. Often small businesses not meant for art shows end up doubling as exhibition space.

⁵ “Strategies for Protecting and Creating Arts & Culture Space in Oakland,” a 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>

Ghost Ship and its Aftermath: Just as new resources for developing cultural spaces were being put in place, disaster struck. The Ghost Ship warehouse fire, in December 2016, that resulted in the tragic loss of 36 lives (almost all in their 20s and 30s, with one 17- and one 61-year-old), forced a shift in the City's priorities with respect to cultural spaces. This heart-rending event, which resonated across the country and around the world, shone a light on a multiplicity of deeper, more pervasive difficulties in the landscape. The issues to tackle include:

- The ability of people in Oakland with limited incomes to find safe spaces to live;
- The added complication for those who hope to make their living as artists or small entrepreneurs to find authorized spaces to make work as well as live;
- The scarcity of low-priced, permitted spaces to gather, revel, and make and share creative work;
- The need of populations marginalized due to income, identity, interests, or life-style to find and build community;
- Bringing zoning and code regulations into alignment with shifting needs and uses in time to mitigate the current rate of displacement; and
- The challenge of holding the inherent tension between making long-term policy changes and dealing with immediate, life-changing situations with compassion.

Much good work—by the community and the City—has gone into trying to solve these complex problems. Notable grassroots efforts have sprung up to address gaps in the space crisis and placekeeping environment—taking deep dives into City policies and regulations to advocate for compassionate compliance, performing triage in the community to combat evictions, and even crowd-sourced real estate acquisition that pioneered a joint ownership model. Some of the groups who have stepped into the breach include Oakland Warehouse Coalition, SaferDIYSpaces, Vital Arts, and Liberate the 23rd Ave. Community Building coalition, supported by a number of non-profits with technical expertise and resources (e.g., the Bay Area Community Land Trust, CAST, Northern California Community Loan Fund (NCCLF), Oakland Community Land Trust, POC Sustainable Housing Network, and the Sustainable Economies Law Center). These efforts are emblematic of the kind of passion, ingenuity, and solidarity that is in the community. And without the work of the PDAS facilitating cross-departmental communications and new Cultural Affairs Manager being in place, the interface between the various City departments and the community would have been much more difficult and time consuming for all concerned.

The Enhanced Scope of Cultural Affairs: This is a new order of business for the City and the Cultural Affairs Division, but it is an important wedge that has opened up ways of working that are more collaborative, inter-sectoral, and better reflect the reality of the cultural community. The issues are complicated and agencies' priorities can pull in different directions. Some efforts could be accelerated with more

investment, coordination, and cooperation. But the work that has started needs to continue in order to bear fruit and have long-term impact. The best solutions will come with the collaboration of the community. Entrepreneurial local efforts need to be supported, and finding new ways to support them will take fresh thinking, leveraged resources, and the capacity to use them effectively.

Recognizing that where culture flourishes has no hard boundaries⁶—between non-profit and for-profit, experimental and traditional, or the cultural, social, and political—creates a fuller, truer picture of what makes Oakland the exciting, unorthodox, and inventive place that it is. Having public sector efforts more closely mirror the structure of on-the-ground reality will give a more accurate picture of where things are in order to clear the path to where the city wants to be.

An Advocate for Cultural Spaces: The PDAS has made significant headway in identifying and addressing many space and displacement issues of Oakland's cultural sector. Examples of accomplishments over the last year include:

- Being instrumental in securing more than \$3 million for the City's non-profit partners, CAST, and NCCLF, to support the space needs of Oakland's arts community, and helping launch the first round of the Keeping Space—Oakland grant and technical assistance program that provided direct financial assistance to Oakland-based arts organizations facing displacement, and training to help arts groups learn the real estate and technical skills needed to compete for space;
- Preparing specific zoning proposals to be piloted in the Downtown Specific Plan to require or incentivize arts uses in new development;
- Preparing and mediating below-market rate agreements for two arts tenants on City-owned spaces, and clarified the City's broader policy about providing affordable space to arts and culture organizations;
- Preparing and receiving City Council approval of amendments to the City's Municipal Code to protect artists living and working spaces at risk due to the growth of the City's cannabis industry;
- Providing direct one-on-one assistance to more than a dozen arts groups and artists struggling to remain in, or find, space in Oakland; and
- Coordinating future amendments to the City's Building Code to help ensure the compliance of art spaces with existing codes while mitigating displacement, as well as creating a loan fund to help pay for safety improvements in nonconforming arts and culture spaces throughout the city.

⁶ See The Economics of Oakland's Cultural Sector, p. 47-49 that aggregates data from the non-profit and for-profit cultural sectors to present a more holistic picture of Oakland's cultural economy. For the full report, "Oakland's Arts and Cultural Economy," see the appendices of the plan.

The work has been invaluable to:

- Bringing together stakeholders across the community and City to develop policy that supports the ongoing activities and sustainability of the cultural sector and its workers (both in the non-profit and for-profit sectors);
- Facilitating the identification and retention of spaces for cultural organizations/ collectives/ artists;
- Researching and securing resources and technical assistance for cultural space improvements, retention, and acquisition;
- Creating and leveraging resources and technical assistance for business development in the cultural sector; and
- Facilitating the amendment of City codes, policies, and regulations that can be barriers to the community's ability to engage in cultural activities.

The PDAS has a full agenda this calendar year to continue implementing the strategies put in place over the last two years. The position already is conceptually and practically aligned with the goals of this plan to redefine the domain Cultural Affairs and to move it toward being more place-based, cross-departmental, and cross-sectoral as well as building stronger City-community relations and accessibility.

Phase One Action

Maintain the position of the Policy Director for Arts Spaces (PDAS) to facilitate cross-departmental and City-community relations that are relevant to the creation and retention of robust cultural spaces in Oakland (timeframe – ongoing; fiscal impact – seek revenues for this position)

- Develop and share the dashboard of cultural space creation/retention outcomes internally and externally;
- Advocate for and secure City funding of this position.

The position is supported by outside funding until the end of 2018. It would be beneficial for the City to find the resources to continue support for this position—both to ensure the success of activities already in the pipeline and to strengthen Cultural Affairs' capacity for continued inter-departmental collaboration and City-community efforts to address issues that are arts and culture-related but not part of Cultural Affairs' grantmaking or typical technical assistance. Working with partners to implement the real estate acquisition strategy for permanently affordable arts spaces, supporting community communications with the Planning & Building Department, streamlining special event permit acquisition, and identifying available real estate for short-term cultural projects are examples of the work of the PDAS that needs to continue in order to create longer-term solutions.

Phase Two Recommendations

Work cross-departmentally and with community partners to develop policy changes to mitigate displacement and to enable local cultural assets to thrive

- Identify and develop equity-oriented policy changes (in concert with Department of Race & Equity) needed to support the retention and growth of the cultural/creative sector with relevant City colleagues (e.g., Economic & Workforce Development, Planning & Building);
- Act as a liaison, when needed, to connect community stakeholders with relevant City colleagues to facilitate productive joint problem-solving;
- Be in regular contact with community coalitions focused on cultural space retention and development to assess opportunities and crises;
- Support and help build learning communities to socialize information on effective City- community collaborations that advance cultural space retention and development.

There are ongoing grassroots efforts to shift the policy landscape through thoughtful collaboration with relevant City entities. These grounded efforts are necessary for addressing urgent community needs in flexible and timely ways and are an important complement to and impetus for longer-term government policy change and action. Cultural Affairs, with the PDAS, should continue to act as a liaison to facilitate City-community collaboration to support productive community engagement in the civic space.

Specific leveraging suggestion:

The coalitions such as Artists United, Arts + Garage District, Black Arts Movement Business District, East Oakland Black Cultural Zone, East Oakland Collective, Oakland Chinatown Coalition, Oakland Creative Neighborhoods Coalition, Oakland Culture Keepers, Oakland Warehouse Coalition, and the 23rd Avenue Cultural Plaza, and many others are demonstrations of active community commitment to work to save and develop cultural and creative spaces in various parts of the city. Cultural Affairs/PDAS should continue to be in conversation with and support these groups to effectively inform citywide strategies and learning.

Support naturally-occurring and Oakland-appropriate forms of technical assistance and convening that strengthen local capacity to productively address cultural space issues

- Facilitate opportunities or provide direct support for community-initiated technical assistance provision and convening;

- Identify/marshal/partner with relevant resources from inside the City to facilitate productive community
- Advocate/advise/partner to secure relevant external resources

As a funder, Cultural Affairs is positioned to see where strengths and weaknesses are in the local community as well as emerging ideas and activities in the broader field. This “bird’s eye view” could be used to 1) initiate conversations with the community to “ground truth” observations and program ideas, 2) as appropriate, support naturally-occurring local resources and activities that harness and build community-based knowledge and skills, and 3) leverage appropriate field/outside ideas and resources to enhance local efforts.

Specific implementation suggestions:

- Collaborate with and convene the arts community, developers, and relevant City colleagues to assess specific space needs relevant to current and potential development projects (e.g., Calvin Simmons/Kaiser Convention Center, capital improvements to the Malonga Casquelourd Center for the Arts, California College of the Arts, out-of-town arts organizations possibly developing performance space in Oakland)
- Build on internal (e.g., EWD) resources for capacity building and technical assistance for cultural non-profits and small businesses/entrepreneurs—e.g., Small Business Week and other kinds of workshops, real estate assistance, etc.
- Collect external resources and information (e.g., CAST, City of Seattle Arts & Culture, ArtSpace, etc.) to create an information clearinghouse and enhance local capacity building

Caveat: “Best practices” in technical assistance and capacity-building always need to be contextualized and appropriately fit to the situations at hand to be effective. Look for grassroots efforts to strengthen and match outside resources to self-identified local needs.

Neighborhood Places

Context

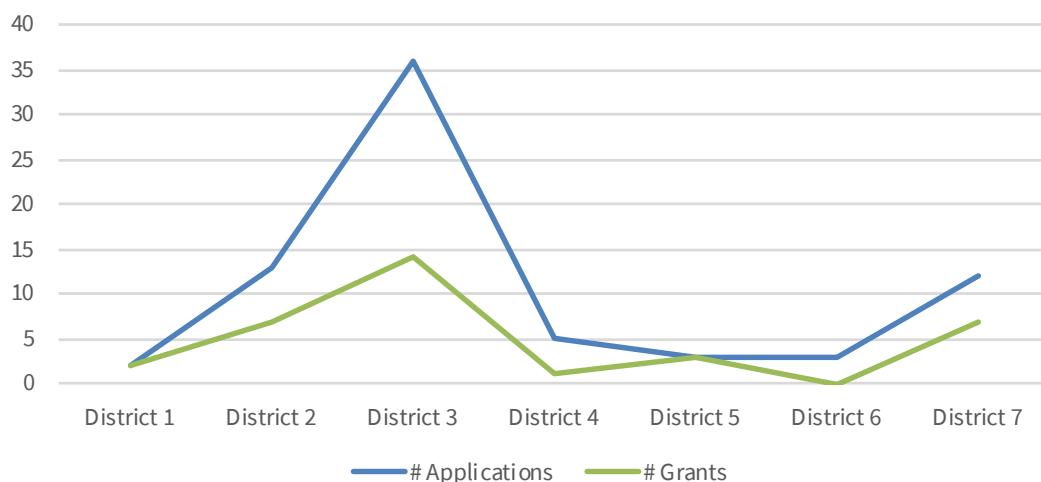
The Crisis of Place: Standing alongside the more visible crisis of the loss of cultural spaces and the creative people who work in them is the quieter and enduring crisis of disinvested neighborhoods.

Places to express one’s own culture and learn about those of others, to gather, and to connect in meaningful ways are necessary for building and reinforcing a sense of belonging. Non-profit cultural and community organizations, family and block associations, faith-based anchors, and after-school programs are some of the places

where these activities can take place and are the necessary assets neighborhoods need to thrive. But what if some areas of the city have many more of these kinds of assets to depend on than others?

Dismantling Disinvestment: When a neighborhood is thriving and has a lot of community-serving organizations, it's easier to build capacity than starting from scratch. For example, responsive grant programs are designed to find ways to support what comes in the door and are dependent on what resources are already in place. It's hard to give a grant to a neighborhood if no one there can apply.

Applications vs Grants in Council Districts for Organization Projects over a Two-Year Period (FY 2016-17 & 2017-18)



Source: Cultural Affairs application data and grantee recommendation memoranda.

The chart above is a snapshot of just one of Cultural Affairs' grant programs that supports non-profits to provide cultural services to Oaklanders. But it is illustrative of the imbalance of capacity and resources among the different council districts of the city. If the allocation of resources is solely based on the strongest existing capacity, it tends to mirror, if not magnify, the disparities that already exist.

It is a common grantmaking practice in the field to employ context-impervious due diligence requirements that, unintentionally, can result in further disadvantaging those who are already under-resourced. Typical requirements that are not in tune with local realities and community attempts to get a leg up can include: restricting request amounts based on organizational budget size; requiring full-time paid staff; only supporting artists and organizations that have been recognized by other funders; making non-501(c)(3)s ineligible to apply for grants; and not allowing in-kind contributions as funding matches.

Cultural Affairs, to its credit, looks beyond the surface and asks if organizations serve areas of Oakland other than where they are located, offer activities that are free to the public to make them more accessible, and hire Oakland-based artists to support the local economy. However, more can be done to analyze barriers and find creative solutions for strengthening and not disadvantaging those who have sweat more than capital as their equity base. Below are some suggestions for ways to start.

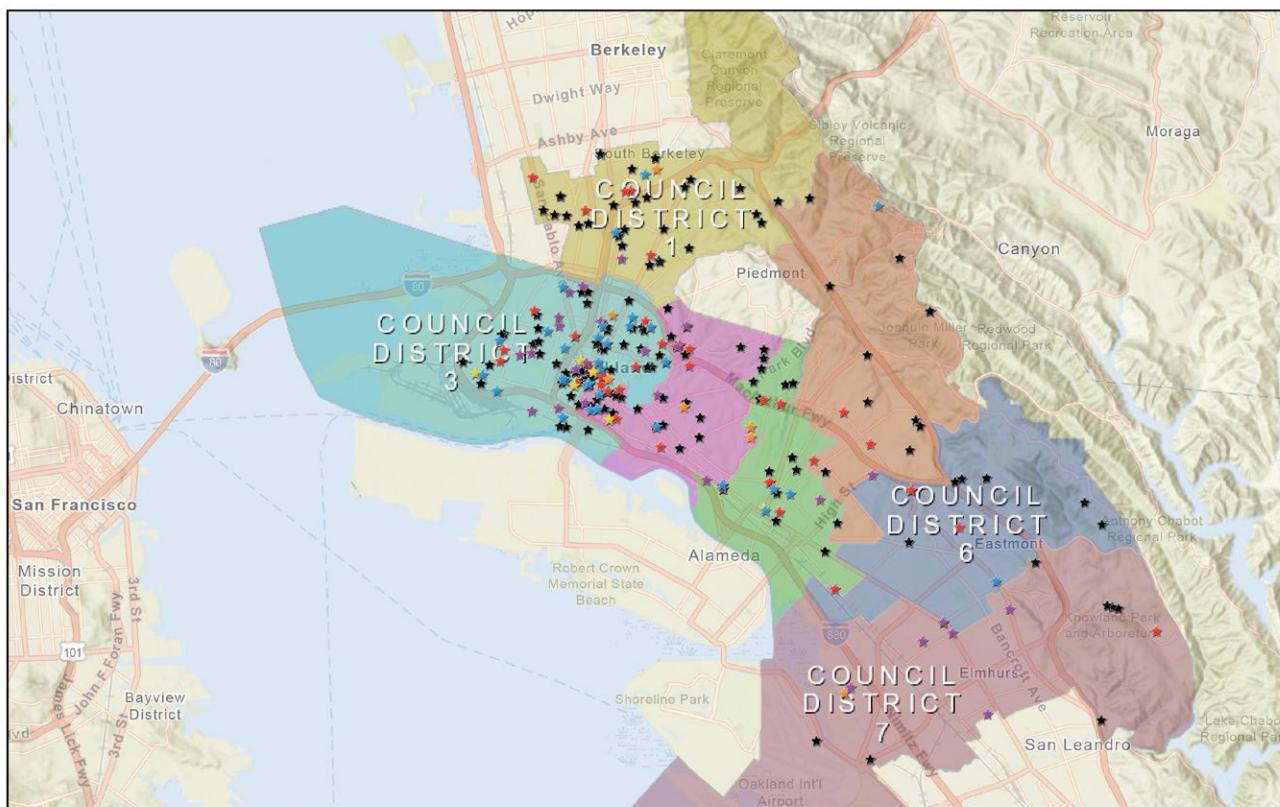
Supporting Existing Assets: People find ways to express themselves, share culture, and teach their children their customs and values—whether or not there is a formal or convenient place to do so.

Therefore, one strategy could be to look for existing assets and building capacity where it can be found in disinvested neighborhoods. Cultural Affairs could work with the community to nurture the flowers growing in the cracks and help break through old barriers.

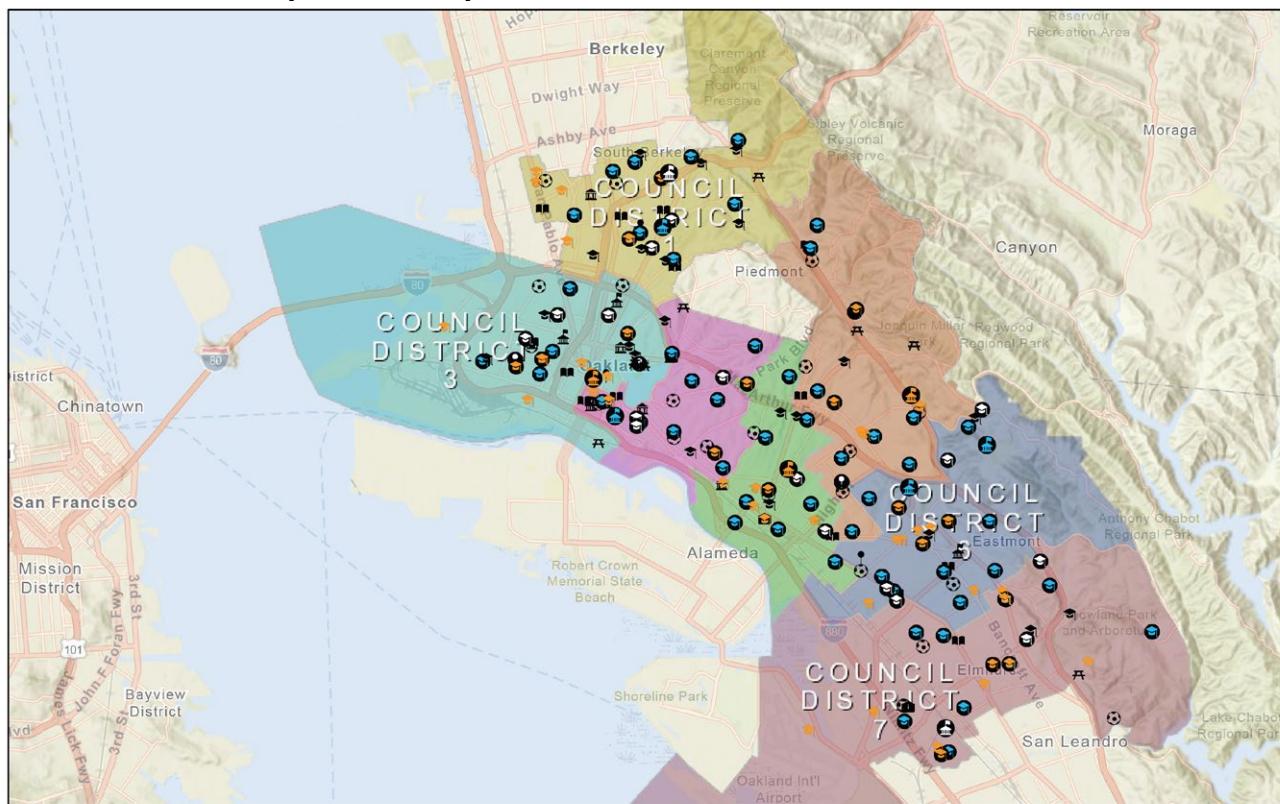
Multi-functional Community Organizations: Where non-profit organizations that are specifically dedicated to cultural activity may be lacking, there are often other kinds of organizations and entities that step into the void—such as health-focused, youth development, immigrant support, and other social service organizations—and provide cultural activities as a part of what they do. Asset-building strategies could include exploring new or deepened partnerships with community-serving organizations who are supporting neighborhood cultural activities as part of holistic approaches to foster well-being, and/or adjusting grantmaking to more proactively promote neighborhood-level, community-initiated, cultural programming or initiatives.

Naturally-occurring Cultural Districts: Clusters of culturally-specific neighborhood groups, non-profits, cultural organizations, retail businesses, and cafes and restaurants can naturally spring up in cultural enclaves and provide goods and services tailored to the needs and desires of that community. In looking to foster cultural equity, the City may need to adapt policies to activities and businesses that might not fit the typical mold in order to address under-resourced areas throughout the city or to remove barriers. Grant and loan programs, business and tax incentives, and zoning could be adapted to support the sometimes idiosyncratic ways businesses and organizations are actually thriving. Pilot programs could be delimited within an area to test policy potential before extending changes to other parts of the city or citywide, such as the use of community benefits districts. Experiments should be data-driven and targeted to underserved or vulnerable areas that have grassroots vibrancy and cultural asset strength, but may suffer from disinvestment or inhospitable regulation.

Cultural Asset Map - Non-Profit Organizations



Cultural Asset Map - Public Spaces & Schools



Source: Screen shots of early versions of the Cultural Asset Map for this plan

Public Assets as Equalizers: When there is an absence of private infrastructure in certain neighborhoods—such as non-profit community and cultural organizations—often civic spaces fill the void (See maps on the previous page). Parks, recreation centers, libraries, and schools exist as critical mechanisms of the public sector to distribute and equalize access to resources. These can be the places that neighborhoods turn to when there are no cultural centers or other kinds of organizations for building community. It's not a perfectly equitable system, but it is a foundation that stabilizes neighborhoods and helps them weather the vicissitudes of a skewed marketplace. In the spirit of collaboration and leveraging existing assets, Cultural Affairs could look to colleagues in Parks, Libraries, Human Services, OUSD, and other agencies to see if there are ways to activate and strengthen public space collaboratively where private resources may be lacking.

What is the Unit for Measuring Equity?: Because of the persistent existence of historically disinvested neighborhoods and cultural enclaves, it will be important for Cultural Affairs to determine with colleagues and community members what the right unit is for allocating resources and measuring equity change. How to define the appropriate scale for investment in neighborhoods (potentially using a “village model”) will be important for program design and assessing results.

Internal Capacity: To place a new focus on empowering neighborhoods to build on locally-initiated efforts and naturally-occurring assets will require a holistic review and retooling of the different mechanisms that Cultural Affairs has at its disposal in addition to new thinking about programs and partnerships. Cultural Affairs’ current capacity is already stretched to maintain existing activities, so it will be important to acknowledge that new approaches require more time and resources to implement.

Phase One Action

Expand grantmaking opportunities to promote neighborhood empowerment and cultural self-determination through neighborhood-based collaborations (timeframe – FY 2018-19; fiscal impact – staff time/possibly contractor; grantmaking revenue has been allocated)

- Research and define catchment areas for neighborhood-based grantmaking
- Draft amendment to Organizational Projects (OP) grant program to include investments in neighborhood-based and -initiated cultural activities; design formative evaluation of pilot
- Vet amendment and evaluation with community members, revise as needed
- Launch in conjunction with OP program
- Evaluate for continuation as part of OP or stand-alone

As a first step to support cultural activity in disinvested neighborhoods (e.g., neighborhoods that have historically not received support from Cultural Affairs and/or contain little or no arts and culture infrastructure), Cultural Affairs will pilot neighborhood-based investments through its Organizational Projects grant program. These grants will support community-initiated cultural activities with non-arts partners. New grantmaking revenues allocated in FY 2017-18 will be used to make awards in FY 2018-19.

Phase Two Recommendations

Strengthen community capacity for self-determined cultural expression

Leverage existing assets

- Analyze where and what kinds of disparities in cultural investment exist in different parts of the city through conferring with community organizations/coalitions and data analysis
- Look for existing assets in communities and what services are being provided (e.g., muralists, culture bearers, family associations, etc.)
- Do a gap analysis relevant to Cultural Affairs strengths and potential for complementing existing resources
- Make program adjustments based on new knowledge (see caveat below)
- Coordinate with community-based assets to maximize impact, as appropriate
- Facilitate connections to advance productive, community-initiated efforts to retain and/or strengthen existing cultural assets

Build partnerships

- Build relationships with entities (in and/or outside the City) that share goals and have complementary resources
 - Explore coordination or partnership with relevant City colleagues/ departments to leverage existing public resources to grow community capacity for self-determined expression and connection
 - Explore coordination or partnerships with community-based programs or initiatives in targeted areas that value self-determined cultural expression and/or foster asset-based approaches

Build new resources for equity allocations

- Research and secure new funding for building neighborhood cultural capacity
- Continue to develop research-informed strategies to pro-actively address disparities and build on community assets
- Vet strategies with partners and constituents to strengthen and increase buy-in

Strengthen Cultural Affairs capacity to reorient to asset-based approaches

- Ensure that the new administrative hire has the skill sets to help collect and analyze data, do community and field research, and to communicate effectively with stakeholders
- Increase capacity of Cultural Funding Program staff (through internal or external support) to review existing programs through an asset and cultural equity lens
- Work with community groups to identify neighborhood assets
- Coordinate with the PDAS and other staff on new neighborhood-oriented approaches

Specific implementation suggestions:

- Analyze existing data on current allocation of resources to determine resource disparities by using, for example, cultural asset mapping with geographic/socio-economic overlays
- Meet with relevant community members to further ground assumptions
- Explore leveraging opportunities with City colleagues, such as Oakland Fund for Children & Youth with respect to resources for after-school programs, and Parks and Libraries with respect to programs or priorities alignment (e.g., to activate under-utilized spaces or give additional support to highly-utilized, but under-resourced ones)
- Explore partnership opportunities with ongoing place-based initiatives, such as The California Endowment/East Oakland Building Healthy Communities, Family Independence Initiative, SH Cowell Foundation's East Oakland Highland initiative

Caveat: Changes in grantmaking or other kinds of resource allocation that have an established history of expectation within the community need to be considered carefully for the impact they may have on vulnerable organizations whose existence or programming hangs by a narrow thread. Changes in long-term practice should be telegraphed to the field with enough time for them to prepare for the shift (or to give input)—particularly if resources are being redirected as opposed to added.

The Civic Cultural Commons

Context

The civic cultural commons is where people can intentionally build a sense of community and belonging. It is where cities create their sense of identity through what is promoted, allowed, and prohibited in the shared environment.

A number of Cultural Affairs' programs are concerned with enabling a wide range of cultural expression—both permanent and ephemeral—with this part of civic commons:

- the percent-for-art program, established in 1989 through an ordinance that allocated 1.5% percent of public capital improvement projects for commissioning public art works and artist services as part of those projects;
- the public art in private development ordinance, passed in 2014, that requires .5% of residential or 1% of non-residential private development project costs to be dedicated to publicly accessible art (this ordinance went into effect February 2015);
- underwriting of the annual two-day Art + Soul Oakland festival that began in 2001 as part of downtown revitalization efforts and showcases local artists and entrepreneurs;
- fee offsets and logistical support for a variety of free annual community fairs, festivals, parades, and runs that take place in different neighborhoods of the city;
- logistical support for a growing number of film crews using Oakland as their backdrop; and
- production of free weekly walking tours from May through October that orient participants to a mix of historical and contemporary features of the downtown/uptown/waterfront areas of Oakland.

The Cultural Affairs Division was reorganized in 2015 when the new Division manager was hired. The Division currently includes the Cultural Funding and Public Art Programs along with the full-time Special Events Coordinator (festivals/fairs/runs/official City events, film office) and half-time Walking Tour Coordinator. The combination of all these disparate activities actually presents Cultural Affairs with the opportunity to see all of this work as interconnected and in support of the city's capacity to express itself in the shared, celebratory, and sometimes contested space of the civic cultural commons.

Using the frame of cultural equity and belonging around these place-based activities creates the opportunity to link them conceptually and deepen their potential impact.

Public Art

Public Art in Public Works: Aesthetic expression and values of the City find their way into the civic cultural commons through the Public Art Program related to public works. Pieces of public art in Oakland may be subtly or boldly incorporated into public spaces—through a window, in the walkway, on a bench, as an archway or entrance, or as a sculpture in a public lobby or plaza. Such projects contribute to the visual cultural dialogue between the different parts of the city where public spaces exist—not just where private development is concentrated.

The process for incorporating public art into public works projects is typically long and complex—sometimes involving multiple agencies and iterative cycles of approval—and in recent times, regulatory requirements have only increased. But given these interfaces with different parts of government, Public Art projects can be a valuable entry point into cultural equity discussions with partner agencies, and open new opportunities for enlarging and diversifying the pool of artists knowledgeable about the intricacies and timelines of incorporating creative elements into public works. The new infrastructure bond Measure KK should add resources to build equity of voice through the Public Art Program.

Public Art in Private Development: Having successfully emerged from litigation, the ordinance providing for public art in private development projects has the potential to substantially increase resources for the creation of visual art or arts space accessible to the public and to help employ Oakland artists (an encouragement, though not a requirement of the ordinance). Incorporating inviting artworks and cultural spaces at street level opens the possibility for visually relating to surrounding spaces, making reference to the history of the place, enlivening foot traffic, and giving passers-by a reason to interact.

The ordinance can act as an important reminder to private developers that even if a building is privately owned, it still exists in the interactive space of the public commons. The process for managing this new program is still in development with the Planning & Building Department. It is a welcome opportunity for more public access to culture and cross-department collaboration, but strains the Public Art Program's reduced capacity.

Internal Capacity: The Public Art Program is staffed by one full-time person. The program recently lost a full-time position though the workload has increased due to State and City regulations and is anticipated to grow as clarifications related to Measure KK and the private development ordinance are made. The program previously had a staff of 2.5 FTEs. There is neither program capacity to complete an up-to-date inventory and assessment of the public art collection nor the resources to maintain it. At present, there are about a dozen public art projects in process involving 10 different agencies, in addition to facilitating the meeting of private development requirements and handling new City agency and community-initiated projects on

public property. With ongoing project and collection management duties and the anticipated rise in activity, the capacity of the Public Art Program to steward City projects and assets responsibly is severely challenged, if not virtually impossible.

Phase One Action

Strengthen the Public Art Program's capacity to responsibly manage/monitor ongoing and new public art projects and initiatives, and steward the City's collection of public art (timeframe - FY 2018- 19; fiscal impact - seek revenue for administrative position)

- Reinstate qualified, adequate staffing to manage ongoing and anticipated new public art projects and program responsibilities
- Allocate resources necessary to responsibly steward the City's public art collection, including the implementation of policies and procedures for the inventorying and assessing the collection, and the maintenance, conservation, and deaccession of pieces, as needed

Specific short-term suggestions:

- Continue to advocate for the reinstatement of staff for the Public Art Program
- Hire an intern to assist with an inventory and documentation of the collection
- Research external funding for building the Public Art Program's capacity

Phase Two Recommendation

Strengthen the Public Art Program's ability to advocate for cultural equity

- Build a diverse, qualified pool of artists who are representative of Oakland's cultural breadth
- Increase awareness of cultural equity and place identity in the civic commons with public-sector and private development partners
- Review ordinance language for barriers to cultural equity

Part of strengthening cultural equity considerations in the public art program is to work on recruiting a broader and more diverse pool of artists who understand the complexity involved in creating a durable piece of art constructed within the public sphere, particularly where multiple agencies may be involved. Building the capacity of new public artists will require technical assistance, training, and/or peer mentoring for artists without public art experience.

There are timely opportunities to advance the City's goals to achieve cultural equity through new public art projects in public works and private development. Clear communications with partners about these goals will aid in strengthening equity outcomes.

The Public Art ordinances should be reviewed for any potential cultural equity barriers or cultural bias.

Specific short-term suggestions:

- *Issue a call for artists who are representative of Oakland's diverse population and are interested in learning how to participate in public art projects*
- *Offer workshops (or support a learning community) in what it takes to see a public art project through to completion*
- *Establish benchmarks for increasing the diversity of the qualified artists roster for public art*
- *Review ordinance language and public art program practices for equity considerations*
- *Develop a cultural/racial equity statement and procedural recommendations to share with public art project partners, as appropriate*
- *Encourage context-sensitive design of public art in private development*

Community Expression & Cross-Cultural Understanding

Festivals and Street Fairs: Oakland has a rich and vibrant festival culture that reflects a broad array of celebration and commemoration. The City, through Cultural Affairs, currently plays a supportive role in facilitating the ability of diverse communities to express themselves in the civic commons. Festivals, street fairs, and parades are important to both validating the variety of cultures in the city as well as providing inviting opportunities for community connection and bridge building.

The City provides in-kind support to a dozen neighborhood-based festivals (including Chinatown Lunar New Year, Malcolm X Jazz Festival, Oktoberfest, and Dia de los Muertos) that serve 350,000 people per year, and to the Art + Soul Oakland festival, that serves about 30,000 people annually.

Art + Soul originated as a downtown revitalization effort by the City in 2001 and was later spun off into its own non-profit. It features local talent and is the City's largest annual festival (taking place over two days and encompassing 10 downtown blocks); it is the only festival to be awarded cash support in addition to the subsidy of City services and fees. The 12 City-sponsored neighborhood festivals are a mixture of community-initiated events variously organized by business associations, non-pro-

its, and community groups. The City's investment in these festival activities through the Transient Occupancy Tax (TOT) is around \$250,000, a little more than half of which goes to underwriting such things as police, fire, and traffic control. Cultural Affairs' Special Event Coordinator provides support through his facilitation of community relations with the various City departments involved, management of the production of Art + Soul, and administration of the subsidies for the neighborhood festivals.

Over a dozen years ago, there was a competitive process to apply for the in-kind subsidies of neighborhood festivals that off-set City fees and services. However, the current group of festivals receiving City subsidy has been fixed for a number of years, providing the benefit of continuity with respect to community expectations, planning, and neighborhood capacity building. The downside is that other neighborhood-initiated activities don't currently have access to this support.

In the community, there is a desire to understand better what the City supports in this realm, what possibilities there are for new ideas to be considered, and how decisions are made to allocate resources. In the spirit of equity, it would be good to share information about event history and decision-making rationales, and to open a dialogue about the possibility for increased access and transparency.

Walking Tours: The City walking tours have been around for over 20 years and help people deepen their knowledge of specific places in Oakland (e.g., Old Oakland, Jack London Waterfront, Uptown/Lake Merritt, and the city's churches and temples). Having knowledge of place—the built and natural environment and place-based history—can build a sense of connection and commitment to the city. This program, offered from May through October, is run principally through volunteer initiative with coordination from a part-time Cultural Affairs staffer with a long history in Oakland. Tours are free to the public and were previously supported through redevelopment funds. This program is the only cultural product produced and presented by Cultural Affairs, and the lack of communications infrastructure within the Division makes marketing the walking tours a challenge. However, it has potential for growth, diversification, and updating. Increasing community involvement in curating themes, contributing content, and broadening the reach of the program to different parts of the city could deepen its impact. Bringing a cultural equity lens to the program could enhance community expression and connection, and diversify the histories and stories told.

At community planning meetings, we heard that with all the new development and shifting demographics in Oakland, it would be helpful to have ways for newcomers to better understand the culture and history of the city. The walking tours could be a tool for newcomer education as well as for visitors and residents. Adding virtual self-guided walking tours using mobile technology to augment the in-person tours could make content accessible year-round and increase capacity for content development.

Coordination with existing resources in the area (e.g., the Oakland Heritage Alliance produces many walking tours, the Oakland Museum hosts bike tours, and Walk Oakland Bike Oakland does both) along with community groups could help to fill geographic and historical gaps, facilitate joint marketing, and spark new ideas.

Phase One Action

Review Cultural Affairs' support of community expression in the civic commons (e.g., festivals, walking tours) through a cultural equity lens (timeframe – FY 2018-19, fiscal impact – staff time, revenue neutral)

- Review history, and clarify and evaluate procedures, curation, reach, and resource allocation of Art + Soul Oakland, neighborhood festivals/fairs/parades/runs, and walking tours using an equity lens
- Gauge community interest in existing activities and surface new ideas to support cultural equity and self-determined community expression
- Do a local scan to understand program market share and possibilities for coordination; and scan across sectors (nationally and internationally) for resonant and context-appropriate ideas to strengthen neighborhood expression and vibrancy
- Review programs for accessibility issues and for making “reasonable modifications” (e.g., disability, language)
- Confer with Visit Oakland on resource collaboration/division of labor

Phase Two Recommendation

Refresh Cultural Affairs' support of community expression in the civic commons (festivals, walking tours, etc.) through a cultural equity lens

- Revise, as appropriate, policies and procedures to strengthen community input and transparent, culturally-equitable decision-making and resource allocation
 - Research civic tools for equitable resource allocation that activates community engagement (e.g., participatory budgeting-like process, community-reviewed poster presentations, etc.)
 - Ensure policies are designed to promote a balance of continuity and change that enhances chances for success from both cultural and economic perspectives
 - Take steps to address accessibility issues (e.g., disability, language), as necessary
 - Coordinate with other city walk/bike tour resources and neighborhood groups to build out content of walking tours

Specific implementation suggestions:

- Consider the importance of building continuity for community events—it takes time to establish and grow participation and expectation
- Establish benchmarks for advancing cultural equity and strengthening capacity for community-initiated expression
- Consider a technical assistance workshop by the Special Events Coordinator for community groups who want advice on producing a festival/street fair
- Work closely with City departments impacted by festivals/street fairs to discuss equity issues and respective goals
- Give fresh thought to the purpose of the walking tours in order to recalibrate priorities and strategies. Are they principally a marketing tool or an educational one? Should they be seen as Oakland boosterism or self-determined community narrative or something in between?
- Think broadly across cultural practices and sectors when doing research for ideas and resources for the walking tour program (e.g., Could a technology partnership enable walking tours to be uploaded to an augmented-reality platform? Could a partnership with the library deepen historical content?)

Culture and The Interconnected City

With a new narrative about the importance of diverse cultural understanding in all of the City's efforts, Cultural Affairs has the opportunity to strengthen its cross-departmental relationships by creating incentives for colleagues to engage in new forms of design thinking and problem-solving.

Artist-in-residence programs housed at City agencies can be an effective way of reaching distinct communities and bringing new approaches to civic challenges and city service delivery.

—Bloomberg Associates

Multiple cities have been embedding artists into city agencies in a variety of ways. Boston, Detroit, Los Angeles, the Twin Cities, New York, and San Francisco are examples of municipalities that have instituted public artist-in-residence programs variously to experiment with new forms of community engagement, address blight, and inform planning studies, capital project designs, transportation initiatives, and policy improvements.

With a cultural equity focus, Oakland could enlist arts and cultural practitioners to be creative thought partners to bring insights into long-standing issues or new initiatives. Moving well beyond the idea of working with artists to create an artistic product or public event, agencies could examine new approaches and working assump-

tions that come from having creative thinkers with different cultural orientations and perspectives to help give context-sensitive ideas.

Embedded creative fellows could not only enhance the City's understanding of community perspectives, but also serve to enrich community understanding of City processes and promote better community- City communications and civic engagement. Cultural Affairs has already reached out to potential partnering agencies and received positive feedback on their willingness to participate in a creative fellows program. This idea is just one for Cultural Affairs to consider for building common cause with City colleagues once the vision is adopted.

Phase One Action

Expand support to individual artists and cultural practitioners through an opportunity to embed creative fellows into a variety of departments to foster cultural equity across the work of the City (timeframe – FY 2018-19; fiscal impact – staff time/possibly contractor; grantmaking revenue has been allocated)

- Gauge interest level of arts and cultural practitioners (with strong community/ socially- informed practices) to participate
- Solicit case statements of issues to address from interested City departments and develop and vet shared values, goals, and language for program guidelines
- Track related program developments in other cities
- Seek additional investment where possible
- Set desired outcomes, timeframe, and indicators of success

Specific implementation suggestions:

- *With initiatives like the BRT on International Blvd. or the development of bike paths throughout the city, there are opportunities to think together with local artists about creative solutions to community issues (e.g., small business displacement or designing “complete streets”) that conform to community needs.*
- *Ongoing development, with an equity lens, of the Downtown Specific Plan could be a good opportunity for embedding a creative fellow in Planning & Building.*
- *Existing public places—such as parks or libraries—that are underutilized could be animated in culturally-responsive ways through a collaboration with local culture bearers and/or creatives*
- *Creative fellows could assist in rethinking engagement protocols to reach communities whose voices are not typically heard in civic processes*

Engaging the public through the arts and culture helps produce better projects and is part of building better places that are loved and cared for by a wider community of people.

—Transportation for America

STRENGTHENING THE CULTURAL ECOSYSTEM

Cultural Affairs has long supported a diverse range of non-profit cultural organizations and individual artists to enhance cultural vibrancy across the city.

But like many municipalities its funding programs, guidelines, and requirements tend to mirror those of much larger cities and even those at the national level, since such places often set the standards for government practice. But the particular cultural realities in Oakland do not always conform to the one-size-fits-all circumstances that make such programming templates appropriate or feasible.

A focus on equity that is based on the specific conditions in Oakland can be the impetus to recalibrate programs and policy to be more context-specific and driven by local circumstances and data. Taking an asset-based approach will entail nurturing community-initiated efforts and on-the-ground realities that may or may not exist only in the non-profit ecology—particularly given trends to not adopt the 501(c)(3) business model.

How can Cultural Affairs better support emerging artists or immigrant artists and culture bearers who might find it challenging to access current programs? How can it encourage grassroots experimentation, particularly in underserved neighborhoods, and not raise unsurmountable bureaucratic barriers to the burgeoning efforts that make Oakland's cultural milieu rich? It should be acknowledged that finding cultural assets in under-resourced areas and creating strategies to support them appropriately is a more pro-active, and more labor intensive, endeavor than maintaining the status quo and will require added Division capacity to pursue. However, some adjustments may be able to be made sooner rather than later to better serve the community as it is. Lowering bureaucratic barriers where possible will be of benefit to the cultural community generally, not just to the most under-resourced.

Oakland's Cultural Ecology

Context

Not All Ecosystems are the Same: Underlying the waves of change washing over the socioeconomic landscape of Oakland is an enduring community substructure. This substructure has a different shape and history than the one of its neighbor to the west, though there is a tendency to look at San Francisco as a model to be emulated. Certainly, good policy ideas have sprung up across the bay, but with double the population and a lot more heft in terms of cultural institutions and funding, San Francisco is not always a good comparison for Oakland—particularly if taking a localized, asset-based approach to strengthening its cultural sector is desired.

To borrow lightly from a natural ecosystem metaphor⁷, San Francisco's non-profit cultural community has stands of redwoods—groups of large cultural institutions whose budgets range from around \$20M to over \$100M. There is a substantial substrate as well—like the firs, oaks, and bays of a forest—that is, multimillion-dollar organizations, but at the next tier down.

The San Francisco Arts Commission's \$4M in competitive and operating grants, combined with the \$12M of Grants for the Arts (hotel tax fund) monies and other local government supports make San Francisco's one of the highest per capita city arts investments in the nation.

A more illuminating comparison for Oakland is with Berkeley, with less than 30% of Oakland's population, but half the grantmaking budget for its Civic Arts Grants Program (i.e., \$500K compared to Oakland's ~\$1M for its Cultural Funding Program). Interestingly, Berkeley has at least five cultural organizations with budgets over \$4M, whereas Oakland has one. At the other end of the spectrum, the small arts non-profits (with budgets under \$250K) that typically show up on funders' grantee lists in Berkeley are 36% of the total, while Oakland's share is 60%. Quite a few of Oakland's organizations in this tier are not emerging, but rather, well-established groups that have found their path to economic growth strewn with stumbling blocks.⁸

Extending the ecosystem metaphor, Oakland cultural terrain has no redwood stands. The Oakland Museum of California is the only cultural non-profit with a multimillion dollar budget with eight digits (\$14,500,000 in 2015). There are a handful of cultural organizations that have budgets of about \$3M, with an additional small group hovering at about \$1-2M. So with a few oaks and bays, Oakland's non-profit cultural sector is populated by some tough manzanita bushes and then fields of wildflow-

⁷ The metaphor of ecosystems is often used in the non-profit cultural sector without a lot of discussion of how natural ecosystems actually function and compare to constructed cultural hierarchies. A deeper dive into the metaphor would be interesting but is beyond the scope of this plan.

⁸ Data sources: DataArts; City of Berkeley Arts & Cultural Plan Update 2017-2027, Economic Impact Report-Appendix; GuideStar; Oakland's Arts and Cultural Economy

ers—some with amazing staying power that make the landscape recognizable and some that brightly appear and quietly disappear in the forest floor. In the current overheated environment, the cultural floras are more vulnerable than ever.

Redefining Terms to Fit the Context: In some ways, the cultural reality in Oakland defies typical narratives of who the institutional anchors are. The Crucible and Destiny Arts have larger budgets than the Oakland Symphony; and Project Bandaloop and AXIS Dance have larger budgets than the Oakland Ballet.

To see Oakland as it is, and not through the lens of another city's reality, could give rise to a different kind of understanding of “institution” and “community anchor.” *Rather than simply looking at budget size and paid staff FTEs as indicators of capacity, one might look at indicators of stability and horizontal connectedness, such as how long an organization has been serving the community and what its network of relationships is to other organizations or across communities.*

What Oakland might lack in financial capital in its non-profit cultural sector, it often makes up for in social capital—a strong ethos of community and networks of relationships, and a willingness to show up for family, friends, and colleagues. Trying to support the sector by transplanting “non-native” assumptions and expectations into Oakland’s cultural environment could result in negative, unintended consequences that weaken the infrastructure that resources were meant to fortify.



EXAMPLES OF OAKLAND NON-PROFIT CULTURAL ORGANIZATIONS

Operating Budget Size

Above \$4M

Oakland Museum of California

\$1M-\$4M

Presentation: Paramount Theatre, Fox Oakland Theater, Eastside Arts Alliance

Arts Production: Oakland Symphony, Creative Growth, Project Bandaloop

Arts Education: The Crucible, Destiny Arts Center, Youth Radio

\$500K-999K

Exhibition: MOChA, Peralta Hacienda

Arts Production: AXIS Dance, Oakland Interfaith Gospel, Cantare Con Vivo

Arts Education: Living Jazz, Attitudinal Healing

\$250K-499K

Exhibition: Pro Arts

Arts Production: Oakland Ballet, Ragged Wing Ensemble, Stagebridge, California Revels, Dimensions Dance, Kitka

Arts Education: Oakland Youth Chorus, Prescott Circus Theatre, Beats Rhymes and Life

Under \$250K

Arts Production: Crosspulse, Diamano Coura West African Dance, Community Rejuvenation Project, Savage Jazz Dance

Arts Education: Purple Silk Music Education, Oaktown Jazz Workshops, Oakland Public Conservatory of Music

Media: Oakland Digital Arts and Literacy Center

Source: GuideStar – 2015/2016 990s

EXAMPLES OF SAN FRANCISCO NON-PROFIT CULTURAL ORGANIZATIONS

Operating Budget Size

\$20M-100M

Exhibition/Presentation: MOMA, Exploratorium, Asian Art Museum, Fine Arts Museums

Arts Production: SF Opera, SF Symphony, SF Ballet, ACT

Arts Education: SF Conservatory of Music

Media: KQED, ITVS

\$5M-19M

Presentation/Exhibition: SF Jazz, SF Film Society, Yerba Buena Ctr for the Arts

Arts Production: ODC, LINES Arts

Education: Community Music Center, 826 Valencia

\$1M-4M

Presentation/Exhibition: Intersection for the Arts, Stern Grove, SF Performances, MOAD, California Historical Society, Yerba Buena Gardens, Brava

Arts Production: Philharmonia Baroque, Chanticleer, Kronos

Arts Education: Youth Speaks, SF Girls Chorus, Performing Arts Wkshp Media: BAVC, New America Media, BAYCAT

Source: GuideStar – 2015/2016 990s

EXAMPLES OF BERKELEY NON-PROFIT CULTURAL ORGANIZATIONS

Operating Budget Size

\$5M-19M

Presentation/Exhibition: Cal Performances, BAM/PFA

Arts Production: Berkeley Repertory Theater, California Shakespeare

Literary: Soc. For the Study of Native Arts & Sciences

\$1M-4M

Presentation: Freight & Salvage, Julia Morgan Center

Arts Production: Aurora Theatre, Berkeley Symphony, Shotgun Players, Kala Art Institute

Arts Education: CA Jazz Conservatory, Crowden Music Center, Cazadero Camp

Literary: Heyday Books

\$500K-999K

Presentation: Ashkenaz Community Center

Arts Production: Berkeley Ballet Theater,

Arts Education: Shawl-Anderson Dance, Luna Dance, Young Musicians Choral Orchestra

Media: Center for Digital Storytelling

Literary: Small Press Distribution

Source: City of Berkeley Arts & Cultural Plan Update 2017-2027, Economic Impact Report- Appendix

Bureaucracy is an Equity Issue: There are always more small organizations in a city's cultural sector than large ones. But as observed above, many of Oakland's smaller organizations (with budgets under \$500K and even under \$250K) are also its stalwarts—core organizations that have been contributing to the community cultural scene for many years, sometimes decades. But despite their resilience, they still have infrastructure challenges—such as no designated fundraising or communications staff, no assistants under directors, and no working capital reserves to provide a periodic cash flow cushion. *When you have a sector that is characterized more by its sweat equity and social capital than its financial resources and infrastructure heft, complex guideline, contracting, permitting, and licensing requirements can prove to be insurmountable obstacles to making a simple project happen—and new organizations that are just starting to get their feet under them can struggle even more, particularly those from immigrant and low-income populations.*

In a recent round of Oakland's Cultural Funding Program grantmaking, two organizations decided to forfeit their grant because the contract requirements were too onerous to comply with given the award amount.

The community is vocal about its struggles: some with the front-end requirements of applying for a grant and some with the back-end contracting process that grantees must navigate in order to collect modest grant awards. The City's contracts are formidable even for grantees who are college-educated and native speakers of English. There is a high bar with respect to the City's (and state's) insurance mandates—needing to secure a new policy can cost thousands of dollars—and small-budget grantees often struggle to front money for project expenses when complicated contracting processes delay payments. Cultural Affairs staff is well aware of these barriers to accessing City resources and has struggled to reduce red tape, but it has been a Sisyphean battle.

In a city where over 27% of the population is foreign-born and the majority of organizations applying for funds have small budgets, bureaucratic requirements that may not be fairly calibrated to the activity at hand becomes an equity issue to be examined. This is also true of community groups who wish to navigate the City to obtain permits for street fairs and festivals—use of the civic commons.

Some creative thought into streamlining program design and guidelines, along with research into right-sizing contract requirements could help to restore some of the community's faith in the City's goodwill. These issues are not unique to Cultural Affairs and it could be helpful to build common cause with other departments who have similar challenges in contracting cultural organizations and artists, particularly for modest projects.

Oakland Cultural Funding Grant Awards by Program – FY 2016-17

	<i>Largest Award</i>	<i>Average Award</i>
Individual Artist Projects	\$4,999	\$4,799
Organization Projects	\$17,000	\$11,767
Art-in-the-Schools	\$17,000	\$16,053
Organizational Assistance (over 2 yrs)	\$37,500	\$20,711

Valuing Individual Artists and Culture Bearers: The heart of the cultural sector in Oakland, as in any city, is its community of artists and culture bearers. Oakland has been known for having a particularly large, diverse, and vibrant artist population—and one that likes to make the city its workshop as well as home. The survey done in 2015 by the Mayor’s Artist Housing and Workspace Task Force received over 900 responses from artists who work, live, or both work and live in Oakland. Over 80% of those surveyed lived in Oakland and 78% of those worked there as well.

How artists are working today has changed dramatically as technology, income inequality, and demographics have evolved.⁹ They have more control over the means of production than ever before, but that new power doesn’t always translate into sustainable ways to make a living. Artists are no strangers to the gig economy: they are more entrepreneurial than the typical worker (they are 3.5 times more likely to be self-employed), they are more educated (to be competitive in a discipline often takes many years of study), they are less likely to have full-time, full-year employment, but also tend to be paid far less than others who are considered professionals in their field.¹⁰

To value and support those who are essential to the creativity, vibrancy, and cultural identity of the city, the precarity of the working conditions for artists needs to be acknowledged and addressed. Not all cities offer grants to individual artists, but Oakland has for many years. However, the fact that artist grants have not increased in size since at least 2001, leaves artists in particularly vulnerable circumstances to complete their proposed projects given the skyrocketing cost of living and doing business in the Bay Area. The individual artist grants today would need to be at least \$7,000 just to be worth what they were in 2001, and contracting requirements make small grants barely viable.

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

10 “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>

Culture bearers may or may not make their living from their cultural work, but that makes their vocation no less valuable. The role of culture bearers in a community is integral to the retention of cultural memory and identity. Knowledge of cultural history, the practice of cultural activities, and the transmission of tangible and intangible cultural traditions are all a part of meaning making and sustaining community cohesion and belonging. This is not only important to culturally-specific communities, but to the city's ability to understand the parts that make the whole. Broadening the cultural equity lens will entail supports, such as grant and technical assistance programs, that can accommodate the particularity of cultural practices that may not fit typical artmaking categories.

Looking to the Future: The rights, needs, creativity, and ideas of children and youth need to be recognized and valued in developing the cultural life of the city. Coordination with the different assets in the city focused on young people is critical to building the city's overall well-being.

Supporting arts education for school-aged children and youth has long been a priority of Cultural Affairs. The efforts to rebuild the once-exemplary arts education system in California have been a challenge for decades, making funding support from outside school districts a critical complement to what is available inside the gates.

For the past couple of years, Cultural Affairs' investments through its Art-in-the-Schools grant program have been around \$200K or 20% of its grantmaking budget, with about \$200K-300K in unfunded requests. Cultural Affairs could determine how best to allocate its limited resources by scanning the environment for new educational policies and priorities, and changes in resource allocations and conditions for teaching artists in the community.

Aligning with the Arts Learning Environment: In light of the significant cuts to the Oakland Unified School District's budget, it is important for the City's resources for in-school arts education to be aligned with emerging needs and new plans, such as:

- OUSD and its VAPA program priorities
- Arts and Creativity: From the Margins to the Core (Alliance for Arts Learning Leadership in the Bay Area)
- A Blueprint for Creative Schools (Create California Coalition)
- Universal Design for Learning principles

It would also be advisable to compare notes with other arts education funding programs to see how to fill holes, strengthen or extend good existing practice, or simply avoid unneeded duplication.

For out-of-school youth arts, it's important to be aware of what assets exist in the different neighborhoods in order to support community-initiated efforts and equitable resource allocation. Aligning program design to researched practices in youth development can also be helpful to strengthening the arts learning field.

The ability of children and youth to have access to diverse forms of cultural education in multiple disciplines is critical to their developing creative skills, critical thinking and problem-solving, and gaining a deeper understanding of their community and how to navigate and translate between cultures.

Phase One Action

A number of these recommendations parallel those mentioned in the section on Neighborhood Places. The emphasis there was self-determined cultural expression. There is a pivot here to the related priority of taking equity-centered, asset-based approaches to resource allocation and technical assistance.

Perform a cultural and racial equity impact analysis of current programs, policies, and procedures and explore asset-based approaches (timeframe – ongoing; fiscal impact – staff time/possibly contractor)

- Examine current program, policies, and procedures for strengths and weaknesses in promoting cultural and racial equity, including program frames, eligibility and contracting requirements, applicant adjudication practices, outreach mechanisms, technical assistance content, etc.
- Examine current program, policies, and procedures for deficit- vs. asset-based approaches

Phase Two Recommendations

Explore asset-based program/strategy alternatives to provide support to chronically under- resourced neighborhoods/communities

- Do a gap analysis of grants-to-declinations, paying attention to geography and frequency of declined organizations to determine where chronically under-resourced areas appear
- Do an environmental scan to determine where the assets exist in or for under-resourced areas—e.g. research service organizations and public sector resources in culturally under- resourced areas; convene in targeted communities to discover off-the-radar assets and potential strategies for support; convene City colleagues and other Oakland funders to map out resources and promote holistic approaches

Amend, create, and vet strategies and programs for resource provision that build equity and strengthen local assets

- Leverage existing assets
- Amend programs to complement existing resources and test researched assumptions
- Create partnerships to support local assets and to build synergies
- Vet strategies with stakeholders, make corrections
- Create funding strategies and programs to increase equitable resource allocation and build local assets and strengths
 - Implement new strategies on a timeline that takes field adjustments into account
- Review and revise technical assistance and capacity building for equity, access, and asset-based approaches
 - Assess existing feedback on current efforts, such as grant application/contracting workshops, and small business training and services and continue to improve current activities
 - Use available/acquire affordable technology to enhance information access and reduce labor
 - Support naturally-occurring technical assistance efforts

Explore longer-term solutions to equitable cultural resource allocation

- new program strategies, continue to deepen programs to achieve cultural and racial equity
- Continue to build a learning community of practitioners and funders to develop stronger asset-based, equity strategies

The reorientation of Cultural Affairs' research, grantmaking, technical assistance, and other forms of field support will require a lot of time not only to rethink strategies, but to significantly redesign grantmaking and technical assistance. Standard practices in these areas are deficit-based and often emulate processes that have been designed for other contexts or to be generic. Efforts to take local context as the baseline for program design, to look for barriers to equity and remedy them, and to collaborate with City and field colleagues will be time-consuming and require a lot of reflection and new creative thought to be successful. Current staffing at fewer than 2 FTEs, though very hard-working, is minimally adequate for maintenance of the status quo.

Strengthen the Cultural Funding Program's capacity to reorient grantmaking and technical assistance support toward cultural equity and asset-based approaches

Once this plan is adopted, strategies for building the capacity of Cultural Affairs generally, and the Cultural Funding Program in particular, will need to be aligned. In the meantime, bringing the Cultural Funding Program Assistant from part-time to full-time could be a good start, as the Program is currently under-staffed in the face of growing demand. Engaging outside resources for research and analysis could be a short-term solution for advancing the work while seeking a more permanent support.

Specific implementation suggestions:

- *Interrogate eligibility requirements and other guideline strictures based on equity considerations and remove needless barriers to participation and access—e.g. examine Oakland-based fiscal agent requirement; unneeded federal language; funding hiatuses; funding requests limited by budget or staff size; one-size-fits-all contracting requirements for small grants; etc.*
- *Create guidelines that value the strengths of the cultural community—e.g., build limited capacity; reward social connection and responsibility as well as long-term commitment to community; use trust-based funding practices with proven grantees*
- *Use webinar technology to make grant application/contracting workshops more accessible and available on an ongoing basis (This could also reduce labor costs and meeting expenses.)*
- *Post program/application/contracting FAQs, sample applications, past and current grantee lists, and other forms of program information on Cultural Affairs website*
- *Plan to convene Oakland funders, as appropriate, to determine a holistic picture of supports—in the arts and/or arts education sector and other related sectors, such as community/youth development, wellness, etc., e.g., Oakland Fund for Children & Youth, Oakland Unified School District’s Visual Arts-Performing Arts regranting program, Akonadi Foundation, Walter & Elise Haas Fund, William & Flora Hewlett Foundation, etc.*
- *Support existing peer learning communities, e.g., the OUSD Arts Partners cohort, and other forms of productive professional development*
- *Leverage outside technical assistance, e.g., coordinate learning with New York Foundation for the Arts/World Arts West Immigrant Artist Mentoring Program*

BUILDING INTERNAL INFRASTRUCTURE FOR CULTURAL EQUITY

Context

The infrastructure of Cultural Affairs will need to be strengthened to align its work with the new vision. The reorientation of Cultural Affairs towards equity framed by culture is a fundamental shift that requires building new “habits of mind” and organizational culture as well as instituting behavioral changes that disrupt the status quo. Reviewing long-standing programs and practices through new eyes requires time to learn and reflect in order to make meaningful changes that are not pro forma. It will also take energy to build new relationships and trust across the City and in the community; capacity to collect data, create benchmarks, and measure and track change; and space to create strategies and programs that will promote sustainable capacity. The first steps will most likely be incremental, but having a clear vision of the goal will keep gradual progress on track.

Generally, recommendations will need to be prioritized by Cultural Affairs based on available resources, current constraints, evolving demands, and community conditions. So, these principally serve as suggestions for moving forward and signposts for operationalizing the vision in the next phase of work.

The Division has suffered from staff attrition and budget reductions or stagnation over a number of years. These are central challenges to Cultural Affairs’ capacity to make change.

Some Phase One Action Steps that aim to build Cultural Affairs' capacity to promote cultural equity have been mentioned earlier in the plan. Those are:

Policy Director of Arts Spaces (PDAS): As recommended above (see the Cultural Spaces section), making this position permanent in order to establish and sustain working relationships across City departments and with the community, particularly as regards facility/space issues, is a high priority.

Maintain the position of the Policy Director for Arts Spaces to facilitate cross-departmental and City-community relations that are relevant to the creation and retention of robust cultural spaces in Oakland (timeframe – ongoing; fiscal impact – seek revenues for this position)

Public Art Program: As recommended above (see the Civic Cultural Commons section), the capacity of the Public Art Program needs to be strengthened for it to responsibly manage ongoing and new public art projects and initiatives and steward the City's collection.

Strengthen the Public Art Program's capacity to responsibly manage/monitor ongoing and new public art projects and initiatives, and steward the City's collection of public art (timeframe – FY 2018- 19; fiscal impact – seek revenue for administrative position)

Staffing

Though some progress can be made with the personnel currently in place, the lion's share of the implementation of the enhanced equity orientation is not possible without more staffing and the time for staff to internalize the new vision and consider how their work should be reshaped.

Phase One Action

New Administrative Position: As a promising start, Mayor and Council, in response to strong community advocacy, approved a new position in Cultural Affairs to enable the reanimation and ongoing support of the Cultural Affairs Commission, which has been on hiatus for half a dozen years. Given Cultural Affairs' objective to work cross-departmentally and in new ways with the community, this position will be critical for keeping communications and community relations healthy.

Finalize the hiring of the approved administrative position to support the reactivation of the Cultural Affairs Commission (FY 2018-19; fiscal impact-staff time; revenue for position has been allocated)

- Ensure hire has a clear understanding of the new cultural equity vision of Cultural Affairs and excellent inter-personal skills. Suggested duties for this position include:
 - Supporting the Cultural Affairs Commission (i.e., meeting scheduling, memo and report generation, subcommittee management, etc.)
 - Supporting other citizen advisory bodies related to Cultural Affairs, i.e., the Funding Advisory Committee and the Public Art Advisory Committee
 - Collecting and analyzing data relevant to Cultural Affairs goals, programs, and partnerships to support research and case-making
 - Researching possible policy approaches for cross-departmental/partner/community collaboration to advance goals
 - Supporting cross-departmental and external relations (i.e., meeting scheduling, memo and report generation, etc.)
 - Supporting Cultural Affairs' communications (e.g., help maintain web and Facebook pages, liaise with City communications personnel, help produce press releases and marketing pieces for outreach/activities)

Phase Two Recommendation

Strengthen the Cultural Funding Program's capacity to reorient grantmaking and technical assistance support toward cultural equity and asset-based approaches

As mentioned in the Strengthening the Cultural Ecosystem section above, the Cultural Funding Program staff will need to grow to accommodate program review and revision, new program creation, research into neighborhood assets and asset-based approaches, and cultural equity concerns.

Citizen Advisory Bodies

Cultural Affairs Commission: During the 2017-19 budget cycle, there was a call from the community to strengthen City support for the cultural sector and to reactivate the Cultural Affairs Commission as a demonstration of commitment to community requests. As noted above, the Commission has been on hiatus for a number of years due to its inability to achieve a quorum on a regular basis and conduct business in a timely fashion. There appear to have been a number of reasons for the Commission's struggle to establish a well-functioning process. These include:

- There not being a clear focus to its purpose and scope of work;
- There not being adequate staff capacity to support the effective functioning of the Commission; and
- The size of the Commission not being suitable for conducting its work efficiently (currently the Commission membership is set at 15 with eight members constituting a quorum—Berkeley, Richmond, and Sacramento have commissions with fewer than 12 members).

The Commission has a broad charge with respect to cultural life in the city. Included in the Commission's duties (as stated in the 1991 **Ordinance No. 11323**) are to "advise the Mayor, City Council and City Manager on all matters affecting cultural development in the community" and to "render advice and assistance to other City boards and commissions, to City departments and to private agencies on matters related to cultural affairs in the community." In a 1995 update to the ordinance (see **Ordinance No. 11778**), a number of tasks were added regarding reporting requirements to the City Council and "to better integrate the activities of the Commission with the City's overall goals and objectives."

Commission members are appointed by the Mayor and approved by the City Council. It is critical that the Cultural Affairs Manager have a key role in advising Mayor and Council on the membership of the Commission to best advance the goals and work plan of the division and ensure its effectiveness. It is advisable to curate a slate of nominees holistically and not by district since the needs for broad cultural and sectoral expertise as well as knowledge of the cultural infrastructure disparities of the city cross its various geographies. The optimal size of the Commission should be determined once its charge and scope of work has been clarified. The Commission should not be reanimated until the new administrative support position has been filled.

Phase One Action

Reanimate the Cultural Affairs Commission with a clear charge and work plan aligned with the new cultural equity vision and purview of Cultural Affairs (FY 2018-19, once new administrative hire is in place; fiscal impact-staff time, revenue neutral)

- Align the Commission charge and work plan with the new vision and Cultural Affairs' priorities—having a cultural equity orientation with well-defined areas of focus (e.g., the civic cultural commons reviews, private development and place-keeping, cultural district policy, equity analysis, etc.) and regular check-ins to ensure progress on plan actions and recommendations (robust communications with the public on progress is advised)

- Ensure Commissioners have the knowledge base and skill sets to address the role of cultural equity in the areas of, e.g., diverse cultural practices, real estate development, urban planning, small business and workforce development, and human services/education
- Build the capacity of the Commission to work in integrative ways—e.g., by having ex officio participation in and from other departments or advisory bodies to facilitate communication, coordination, and collaboration with colleague/partners
- Make explicit the relationship between the Commission and the Cultural Affairs Manager in order to ensure alignment of purpose and effectiveness in achieving goals.

Phase Two Recommendations

Other Advisory Bodies: Cultural Affairs interfaces with two other volunteer advisory bodies that inform its work: the Funding Advisory Committee (FAC) and the Public Art Advisory Committee (PAAC). Both of these bodies are made up of professionals in fields relevant to their purview, including artists, for-profit and non-profit arts professionals, and funders. Both bodies are currently active and functioning.

The FAC advises Cultural Affairs staff and City Council in matters relating to Cultural Funding Program policies, procedures, and the award of grants to Oakland-based artists, cultural organizations, and schools to support arts and cultural activities that reflect the diversity of the city for citizens of and visitors to Oakland.

The PAAC works with the Public Art Program to develop program policies and procedures, and approves sites, budgets, selection methods, and proposals for public art in Oakland. The Committee advises the City Administrator, Mayor, and City Council on all matters pertaining to public art in Oakland. It is a subcommittee of the Cultural Affairs Commission. The Committee works closely with staff to develop public art projects and to keep them running smoothly.

Align Funding and Public Art Advisory Committees' charge, membership, and work plans with the new cultural equity vision, implementation strategies, and Cultural Affairs Commission's charge and scope of work

- Align Committee work plans and membership recruitment with the reorientation of Cultural Affairs to cultural equity and related implementation strategies
- Re-establish connections to the Cultural Affairs Commission when it is reanimated—e.g., having a representative from each committee on the Commission—in order to facilitate communications

A Note about the Grants Approvals Process

The reactivation of the Cultural Affairs Commission raises a critical issue for Cultural Affairs' grantmaking. The grant allocations and approvals process is burdensome and overly layered for efficient and timely grantmaking. These are the layers of review currently in place:

1. Cultural Affairs staff perform an eligibility and due diligence review of applications.
2. A panel of community peers adjudicates eligible applications in a public meeting where applicants may present their case in person in addition to submitted application materials.
3. The FAC reviews panel recommendations with funding scenarios prepared by staff and is charged with recommending a slate to the Life Enrichment Committee (LEC) of the City Council.
4. The LEC reviews the FAC recommendations and is charged with moving a slate forward to the City Council.
5. The full City Council reviews the Life Enrichment Committee's recommendations and is charged with approving a slate of grantees.

When the Cultural Arts Commission was active, it added another layer to the grant approvals process—making a total of **six** approval layers.

The grants in question range in size from about \$4,000 to \$40,000. Each level of approval requires a different memorandum with revised information to be prepared by staff. At each stage, the body in question has the power to send decisions back for reconsideration. There are no shared decision-makers from one approvals body to the next, except in the case of the Life Enrichment Committee (a subcommittee of the City Council) and the full City Council, so no direct experience of deliberations is carried forward from the previous decision-making body. The only levels of review with full knowledge of the details of the proposed projects are at the staff and peer panel levels. Peers review panelists donate days of their time reading applications and reviewing work samples of applicants. The power to overturn previous judgments undermines the integrity of the process, at the peer review level in particular.

The rationale for this structure bears examination and streamlining. Cultural Affairs might try eliminating a non-statutory review level above peer review, incorporating personnel from a higher body into a lower review level (e.g., have a commissioner serve on the peer review panel), and/or having higher consent levels only open to declinations as a final failsafe in order to facilitate moving decision-making forward in a more efficient way.

Other Infrastructure

IT Capacity: Cultural Affairs' technology infrastructure is weak and not adequate for its current level of operations. Without sufficient capacity to collect robust data on the cultural and racial diversity of grantees and projects, scale and type of investments across different areas of the city, etc., Cultural Affairs will not be able to do the reporting and casemaking necessary to fulfill its vision of promoting equity across the city.

Cultural Affairs' grantmaking platform functionality is very limited. The current database does not allow for efficient data-gathering and analysis on the front-end of the application process, automation of the back-end reporting process, and it doesn't support efficient and consistent data analysis and reporting by the grantmaking staff. Cultural Affairs could make better use of staff time with a platform with stronger database functionality.

Cultural Affairs doesn't currently subscribe to the DataArts' standardized financial and operations data platform. Arts and culture funders across California and the country employ DataArts in order to allow their constituents to submit data that have been categorically aligned and are therefore made comparable. However, DataArts is calibrated for organizations with a level of organizational capacity that cannot be met by a number of Oakland's cultural organizations. Oakland data could be acquired from DataArts directly or gleaned from colleague funders who share some of Cultural Affairs' applicants/grantees. Having a database that could be used to capture data of small budget organizations without imposing an undue burden on them would be preferable. At this time, DataArts' platform doesn't accommodate the collection of race/ethnicity data for grantee operations or program participation—which is required for equity analyses.

Though limited to just the non-profit arts and culture sector, the periodic Arts & Economic Prosperity studies conducted by Americans for the Arts is a worthwhile investment if Oakland wants to be able to do local, regional, or national comparisons of its non-profit market using this data analysis.

Phase Two Recommendations

Strengthen technology infrastructure to build efficiencies, establish baselines, and track progress of cultural equity goals

- Research and utilize a grantmaking platform that facilitates front-end application and back-end grant reporting data
- Create templates for an ongoing dashboard to track racial and cultural equity data
- Subscribe to data-collection/analysis services that benefit constituents' capacity building or resource access

Communications Capacity: Cultural Affairs' communications capacity is weak. There is no dedicated communications staff. Each program does their own outreach and communications. This is challenging for under-staffed programs and not an efficient use of their time.

The perennial issue of marketing Oakland's cultural assets arose at a number of the community engagement meetings held as part of the planning process. Cultural Affairs could investigate building a stronger relationship with Visit Oakland to create new ways to support marketing the cultural community and to avoid possible duplication of efforts. The work of the Film Office, which promotes Oakland to the film industry and provides logistical support to film crews, might also be a point of collaboration between Cultural Affairs' and Visit Oakland's work.

Strengthen communications capacity to support both internal and external relations

- Consolidate communications resources and duties through the new administrative position
- Explore collaboration with Visit Oakland to strengthen marketing of the cultural community

Placement in the City Structure: The placement of Cultural Affairs inside of the Economic & Workforce Development Department is a double-edged sword. On one side, being placed to leverage the assets of the department to strengthen the non-profit and for-profit arms of cultural sector in the city is a strength. On the other side, being embedded inside the department limits Cultural Affairs' ability to promote cultural equity across City government.

With the goal of working cross-sectorially and cross-departmentally, Cultural Affairs would be more advantageously placed at an administrative level that would enable easier dialogue and collaboration with other department heads. Cultural Affairs' goals to advocate for cultural equity across government and to be an effective liaison between the cultural community and the City could be accelerated by being able to work more directly with colleagues. This suggestion was heard both from City colleagues and from the community.

Phase One Action

Explore steps to make Cultural Affairs an independent department in order to facilitate cross- departmental collaboration (timeframe - FY 2018-19; fiscal impact - staff time)

- Research infrastructure, cost, and reporting implications of becoming a department

Grantmaking & Program Resources

In 2001, Oakland's grantmaking budget was \$1.3 million, or \$3.25 per capita. Seventeen years later, it is \$1 million, and with the city's population growth, that makes per capita spending only \$2.38. (The City of Berkeley spends \$4.12 per capita on arts grantmaking.) The City's investment in artists and non-profit cultural organizations has not only fallen in real terms, but also in terms of the spending power of today's dollars: that \$1.3 million in 2001 would be worth \$1.8 million now, or \$4.29 per capita.

Grant amounts have been stagnant over a number of years—which means they are actually going down in value. Application numbers are rising. From FY 2012-13 to FY 2016-17¹¹, the application load grew 74% overall from a total of 100 applications to 174, with Individual Artists applications more than doubling and Organization Projects almost tripling. FY 2016-17 saw an award rate of 52%, with 89 grants made from 171 eligible applications, but with funding levels only meeting 42% of total requests.

Cultural Affairs' current allotment from the **Transient Occupancy Tax (TOT)** does not match its responsibility to support cultural vibrancy throughout the city. The Chabot Space & Science Center, the Oakland Museum of California, and the Oakland Zoo receive allocations from the TOT equal to that of Cultural Affairs, and Visit Oakland receives quadruple of each of those. The funding principle and streams for Cultural Affairs' work should be reconsidered by the City. It is the only entity that has the mandate to serve all of the city's communities and build their capacity for equitable cultural expression in support of well-being, in addition to supporting the cultural sector's ability to make Oakland a destination.

Phase One Action

Research potential City revenue streams for strengthening Cultural Affairs' resource base and infrastructure to more effectively address cultural and racial equity and build community capacity for cultural expression (timeframe – FY 2018-19; fiscal impact – staff time/possibly contractor)

- Research funding sources within the city to increase grantmaking and program budgets
- Research programmatic partnerships with other City departments that leverage additional funding for cultural organizations, artists, culture bearers, etc.

¹¹ FY2016-17 was the last year in which the full complement of funding programs was offered, as Organizational Assistance is awarded on a two-year cycle.

- Research external funding sources for new practices (e.g., program audits, grant-making and capacity building pilot programs, etc.) related to establishing and measuring cultural equity indicators
- Secure, as possible, external funding partnerships while researching City revenue sources and community and political will for change

Phase Two Recommendations

External Relations

Oakland is rich with innovative programs and place-based initiatives that are focused on equity and the well-being of the city. With a goal of working cross-sectorally, Cultural Affairs has many opportunities to build common cause and learning communities with local colleagues and contribute cultural perspectives on equity issues. It will also be well placed to help enrich the knowledge base on the role of cultural equity and belonging as contributors to community well-being for cities across the nation and the globe.

Join learning communities and build common cause related to the value of cultural equity to achieving community well-being

- Research Oakland-based and external leading-edge equity initiatives and practices to build learning on incorporating cultural equity indicators into cross-sectoral practices related to, e.g., wellness, poverty reduction, education reform, and well-being

Future Research

There are several things that could be done with additional resources that would deepen the research and analysis offered in this plan in order to further ground implementation. Some of these include:

Rethinking Grantmaking Design: A big part of reorienting the tools of Cultural Affairs will involve doing an analysis of current grantmaking programs—i.e., who is being supported and who is not, how that is happening through the mechanisms that exist, and what creative ways can be developed to address those who have been historically left out of the support picture. This effort will also involve finding better data gathering tools to hone equity strategies.

Cultural Districts: There is a great deal of activity related to naturally-occurring cultural districts currently in progress. Timely research of policy alternatives for placekeeping and development of these areas would be extremely useful, such as community benefit districts, as would research on the role of culturally-specific retail in neighborhood development.

Ground-Truthing the Cultural Asset Map: The cultural asset map was populated through research based on Internet searches, public records, funder databases, etc., but not street-level research or community participation. Ground-truthing the map would greatly enrich its value.

Venue Research: An inventory of performance and exhibition venues (descriptions of location, size, capacity, equipment, permitted uses, special features, etc.) along with a survey of community needs for venues would be helpful before the designs of the Calvin Simmons/Henry J. Kaiser Convention Center are locked in and also to inform other potential venue investments (Malonga Casquelourd Center for the Arts, California College of the Arts, etc.)

Festival Culture: Research of community festivals—who initiates them and sustains them, what function they have for communities, what economic impact do they have and for whom, etc.—would be useful to inform the City’s subsidy policy for festivals/street fairs/parades/runs.

Economic Impact of the Arts & Culture Sector: The economic activity of a number of different kinds of groups was not able to be included in the study of the economic impact of Oakland’s arts and cultural sector—though it represents an important part of the cultural landscape. The groups that it would be beneficial to learn more about include: individual artists and makers; informal groups/collectives that float between being umbrellaed by a fiscal sponsor and working as a business (e.g., CultureStrike, Oakland Carnival, Rock Paper Scissors Collective, etc.); and folk artists and culture bearers. The indirect economic impacts of Arts & Culture Economy for-profit businesses (as opposed to non-profits) would be helpful to calculate. A variety of other characteristics of arts and culture entities would be interesting to do further research on, including: demographics by arts discipline; disciplines outside standard definitions; longevity as an asset; and relationship networks as an asset.

THE CONSULTING TEAM

Vanessa Whang, author, is a thought partner with civic actors, funders, and organizations engaged with culture and social change. Her inquiries increasingly grapple with how to achieve social justice in a diverse nation built on the legacies of codified inequality and how a deeper understanding of culture can be key to finding more sustainable paths to well-being for people and the planet. Previously, she served as Director of Programs for California Humanities, responsible for the strategic design, development, and evaluation of programs. In New York, Vanessa consulted on cultural equity and changing demographics, and program design and evaluation for the Doris Duke Charitable Foundation, Ford Foundation, Leveraging Investments in Creativity, and Rockefeller Philanthropy Advisors, among others. In Washington, D.C., she served as Director of Multidisciplinary Arts and Presenting at the National Endowment for the Arts. Vanessa started in the field as a community cultural activist, performing arts presenter, and recording/touring musician. She proudly serves on the boards of the East Bay Center for the Performing Arts, a cross-cultural, arts-driven youth development center, and The Whitman Institute, a trust-based funder for social good, and as an advisor to Active Voice Lab, a story-based strategist for social change. Vanessa is grateful to be living in Oakland, California.

Communities in Collaboration | Comunidades en Colaboración is a women- and minority-owned community engagement consultancy based in Oakland committed to co-creating equity and access to opportunity for all. Founded by Susana Morales and Heather Imboden, they apply their expertise and experience in equitable community economic development, community engagement, and communications to support diverse communities in designing, implementing, and evaluating programs and policies to achieve meaningful and sustainable impact. CIC|CEC has deep experience facilitating high-stakes and emotional public processes. They pride themselves in their ability to create safe spaces for conversation and collaborative processes. CIC|CEC team works frequently with Oakland Unified School District, Oakland's local business community, and social justice non-profits throughout the city.

Alex Werth is a geographer, curator, and DJ based in Oakland, California. He is currently a doctoral candidate in the Department of Geography at UC Berkeley, where he is writing his dissertation on issues of regulation and racial equity surrounding music, dance, and nightlife in Oakland. Prior to graduate school, he worked in affordable housing and urban planning at the Tenderloin Neighborhood Development Corporation and Bay Area Economics. He also works as the resident DJ and co-curator of Good Culture, a recurring performing-arts showcase and dance party. He has served as a member of the curatorial cohort of Oakland's Matatu Festival of Stories and is currently a Public Imagination Fellow at San Francisco's Yerba Buena Center for the Arts.

APPENDICES

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, *Oakland Museum of California*

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*

Margarettta 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 McC Casey, *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*

Tyease Wortham/Marlana Donehoo, *Community Arts Stabilization Trust (CAST)*

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

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

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