Statement of Methodology: Economic Impact Analysis and Cultural Asset Map
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The purpose of this document is to memorialize the methods used to create the Economic Impact Analysis (EIA) and Cultural Asset Map (CAM) for the Oakland Cultural Plan in 2017-2018 so that this work might be updated or replicated in the future, thus allowing for comparison across time. The method has been broken down into bullet points for ease and clarity.

<u>Economic Impact Analysis</u>

Step #1: Defining the Universe of the Arts & Cultural Economy (ACE)
- Our intention from the outset was to expand the universe of the Oakland ACE beyond the small range of well-established non-profits (NPs) that were featured in the last study conducted by Americans for the Arts (AFTA) in 2010. This meant reaching into the private sector and also using more rigorous methods to identify ACE NPs, and even difficult-to-classify ACE collectives, beyond those counted by AFTA. This resulted in four categories of ACE actors broken down by distinctions of type and data availability: businesses, DataArts (DA) NPs, other NPs, and informal groups.
- Businesses: In order to determine the range of relevant business activities, we consulted a set of well-regarded studies of urban cultural sectors and/or creative economies (see EIA, p. 5). We created a matrix to compare the set of NAICS codes used by each side-by-side. Our goal was to include the categories used by AFTA, which represent the national standard, but also to go further to capture less traditionally "artistic" activities that are relevant to Oakland. Table 1 (EIA, pp. 5-7) shows the set of NAICS codes that we decided to include in the universe of the Oakland ACE, organized into creative disciplines. As shown, our universe is by and large consistent with those used by other studies. However, we added two categories that didn't appear in other studies—drinking places (which includes cabarets) and agents/managers for artists, entertainers, etc.—in order to deepen our engagement with the entertainment sector as part of the Oakland ACE.
- DA & Other NPs: In order to identify as many ACE NPs as possible, we gathered information on recent grantees from the most prominent funders operating in the local ACE, including: the City of Oakland's Cultural Funding Program, California Arts Council, California Humanities, Community Arts Stabilization Trust, Rainin Foundation, Akonadi Foundation, and Hewlett Foundation. We then rounded out this aggregate list by adding all of the Oakland-based NPs listed by DA, AFTA, and GuideStar under Category A (Arts, Culture & Humanities).
- Informal: While most of the grantmakers limit their funding to NPs, the Akonadi and Rainin Foundations, in their efforts to expand the range of organizations that they support, do not. So their lists of grantees included collectives that don't operate under an NP model. We identified these other organizations by cross-

referencing the Akonadi and Rainin lists with GuideStar, and removing those that don't have NP status to their own category.

Step #2: Gathering the Data
- Businesses: In consultation with Marisa Raya in Economic and Workforce Development, we decided to collect private-sector data via EconoVue, a data source offered to workforce development boards across the State of California. EconoVue is built using Dun & Bradstreet (D&B) data. So using the EconoVue portal, we downloaded D&B data for all of the NAICS codes in our universe of ACE businesses and separated them out by discipline. We also got aggregate employment and sales figures for all businesses across the city, regardless of sector, listed in the D&B database via EconoVue. Note that, in the event of multi-sited businesses, D&B tags all employment and sales figures to the location where the business is headquartered. So this data is an imperfect representation of local business activity, whether in the ACE or beyond.
- DA NPs: Working with Nick Crosson at DA, we purchased Cultural Data Profiles (CDPs) for all of the NPs in Alameda County.
- Other NPs: We collected figures on expenditures and employment, as available, for the other NPs using figures provided by local funders (e.g. Cultural Funding Program, Rainin) as well as the Forms 990 provided by GuideStar. Data were often not available, however, making this analysis an underestimation of the impact of other NPs. Note that while data were available via GuideStar on the revenues of some NPs, which might've allowed for a bit more of a comparison across the private and not-for-profit sectors, we overlooked these data in favor of information on expenditures in order to set ourselves up to calculate indirect economic impacts via the AFTA calculator (discussed below). This analysis could thus be supplemented in the future by considering data on the revenues of other NPs.
- Informal: We didn't have access to consistent quantitative data on these groups, so we decided address them qualitatively and anecdotally within the EIA.

Step #3: Cleaning the Data
- Businesses: A review of the D&B data revealed that it was highly imperfect in many ways. In particular, there were many businesses that were placed in the wrong category (e.g. a "nail studio" might end up classified as a recording studio simply because of the word "studio"). Rather than build these imperfections into our analysis, we went through and tried to clean up the data as much as possible. This entailed Googling all of the listings in each category in order to determine if they were indeed (a) in operation, (b) in Oakland, (c) relevant to the ACE, and (d) in the right category to the best of our ability based on the information online. We then relocated any listings that were categorized in the wrong discipline to their correct location and removed any listings that were closed, not in Oakland, not in the ACE, etc. For reasons that were beyond our understanding, D&B also included many listings that were actually NPs or part of the public sector (e.g. public libraries). So we removed these from the list of businesses, too, to ensure that we wouldn't double count them in the other categories below. Finally,

Marisa Raya noted in reading a draft of the EIA that our analysis seemed to miss some "art-tech" firms like Bandcamp and Rockbot. This is likely due to the fact that these are hybrid businesses, and thus might be categorized under more tech-related NAICS codes that fall outside of the ACE universe. This oversight might be remedied in the future by recalibrating the NAICS codes used or conducting a target search of specific hybrid firms.

- DA NPs: DA provided data on the three most recent fiscal years (2014-2016). So, to start, we created a composite list that included all organizations once, using the data from the most recent FY for which it was available (titled "FY Adjusted" in the Excel workbook). In addition, as with the businesses, we combed through all of the listings and removed those that were closed, not in Oakland, or not relevant to the ACE. Finally, DA CDPs include an incredibly wide range of data about NPs. So we went through the dataset and distilled it down to only those columns of data that were relevant to our analysis. We determined which data we wanted to focus on by considering the recent "Economic Impact Report of the Arts in Berkeley" as a point of comparison.
- Other NPs: As with the previous categories, we Googled all of the listings and removed those that were closed, not in Oakland, or a poor fit for our conception of the ACE. In the event that this search process revealed that a given group was in fact not an NP, we removed it to the category of informal groups. Finally, we also used this search to separate those NPs that focus primarily on arts and cultural activities vs. those that focus on other issue areas (e.g. youth services, social justice) but use arts and culture as a component of their work. We removed the latter from this category for the purposes of the EIA, but made sure to include them as community organizations in the CAM (see p. 7 below).
- Informal: As described above, we generated these listings as we combed through and cleaned up the listings from the previous three categories.

Step #4: Analyzing the Data
- Businesses: After cleaning the data, we ran analyses of the total number of firms, employees, gross sales, and productivity (sales per employee) by discipline. Note that, after some confusion, D&B confirmed that their employment figures include both full-time and part-time employees. This makes it impossible to conduct an analysis of FTEs as a more nuanced indicator of economic impact. In addition, though we didn't include it in a table in the EIA, we made some remarks on the ethnic/racial breakdown of business ownership in the ACE vs. other industry sectors. These were based on an in-house analysis provided by Marisa Raya derived from a 2012 Census survey of business owners. This report can be retrieved from EWD. But the analysis can only be updated pending additional research by the Census Bureau. Finally, Marisa recommended that we mimic the AFTA analysis of indirect economic impacts among NPs for ACE businesses by using IMPLAN modeling. This could be done through EWD's agreement with the East Bay Economic Development Alliance using the same set of NAICS codes. However, we determined that this was outside the scope of this report.
- DA NPs: We separated the data for Oakland-based organizations out from those based in Berkeley and other Alameda County cities. This allowed for comparison

across three geographies. We then ran analyses of budget size, revenue (earned vs. contributed), expenditures (personnel vs. non-personnel), staff (paid vs. unpaid), audience attendance (paid vs. free), and workshop/class attendance (paid vs. free vs. in-school). Then, using our figures on organizational expenditures and audience attendance, we used AFTA's calculator to figure the indirect economic impact of DA NPs.

- Other NPs: Since we had far less data for this group of NPs, we only ran analyses of budget size, direct expenditures, and employees (full- and part-time combined). These figures should be seen as an incomplete composite. First, the data available via funders and Forms 990 tended to be very spotty. Second, when they were available, they tended to be from a range of different, albeit recent, fiscal years. So it's impossible to represent these aggregate figures as a point-in-time. Rather, they represent a composite of organization activities in recent years, and likely an underestimation at that. Finally, we used the AFTA calculator to identify indirect impacts. But since we didn't have any audience figures for the other NPs, these indirect impacts were limited to those based on direct organizational expenditures alone, making the tabulation of indirect economic impacts for all NPs incomplete (see footnotes for Table 16, EIA, p. 27).
- Informal: We simply addressed these organizations anecdotally on p. 28.

Cultural Asset Map

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

Art Galleries & Studios consist of spaces in which visual artists create, exhibit, and sell their work. It's broken down into art galleries, where work is mainly exhibited and sold,

and art studios, which, while used primarily for production, are used at times as galleries as well. Finally, this category includes live/work spaces, which serve as both residences and studios for artists. The data on art galleries and studios were derived from the list of spaces participating in Oakland Art Murmur and ProArts's annual Open Studios event. The data on live/work spaces were based on data from the City of Oakland's Building Permit database. The latter were provided by Laura Kaminski in Planning and Building. However, the City doesn't track live/work spaces as a specific use code, let alone those that are actually occupied by artists. So, as a proxy, Laura collected data on all of the listings in the Building Permit Database that contained the word "live." This turned up multiple listings for individual addresses (e.g. different renovation permits for different points in time) as well as many addresses that simply weren't artist live/work spaces. So we cleaned the data by Googling and removing listings if they were (a) primarily used as residences, (b) new buildings with live/work designations, but primarily used as market-rate residents, or (c) used for commercial, but non-art, purposes (e.g. small law firms).

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

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

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

Theaters consist of spaces for the presentation of live theatrical performances and films. The former are broken down into three categories—small, medium, and large—based on their approximate seating capacity. Small theaters, such as the Flight Deck and Temescal Arts Center, can seat fewer than 100 people; medium theaters, such as the Odell Johnson Performing Arts Center at Laney College, can seat between 100 and 600; and large theaters, such as the Paramount Theater and the Scottish Rite Center, can seat over 600. Most of these data were provided by Kelley Kahn in the Mayor's Office, who has been maintaining an internal database of performing arts spaces. In addition, we added movie theaters, as listed on Yelp.

Nightlife Spaces consist of places that hold events at night, including, but not limited to, live concerts, fundraisers, and dancing. Some of these venues are dedicated to social and cultural experiences, while others, such as bars, tend to feature the arts and dancing as a complement to entertainment activities and alcohol sales. This category is broken down into small licensed cabarets or nightclubs, where the capacity is under 49, and large ones, where the capacity is 50 or above. This division is a reflection of the definitions used by the City to distinguish between two types of cabaret permits. These data were provided by Nancy Marcus in the City Administrator's Office. This category also includes bars, breweries, and wineries, each of which receives a specific license type from the State Department of Alcoholic Beverage Control (ABC), which provided the data. Specifically, we searched the ABC's database for all "on-sale" licenses in Oakland (this means venues that sell alcohol for consumption on-site, versus "off-sale" outlets like supermarkets and liquor stores). We then removed a number of venues in order to identify bars where arts and cultural activities may take place. In particular, we removed hotels; vendors at the airport, Coliseum, and Convention Center; farmers markets (License Type 79); transit-related bars (Types 53 & 54); bottle shops that do tastings only (Type 42); and cabarets that were duplicative with the data from the City Administrator (Types 47 & 48). Finally, this category includes other atypical event spaces, such as Red Bay Coffee and Oakstop, which hold special events even though they're not primarily designed for that purpose. The data for the latter were sourced based on personal knowledge within the CPT. This final category could like be expanded with additional surveying in the future. However, it's important to note that not all venues that list special events on social media and sites like Eventbrite have the proper authorization to hold such events. So there are issues of legal vulnerability that should be considered here.

Educational Spaces consist of non-arts schools of various sorts across all age levels and administrative types. While schools are cultural institutions unto themselves, they often have large lecture halls, auditoriums, and other collective spaces in which cultural events can be held as well. This category is broken down into public elementary, middle, and high schools as well as charter and private schools. It also incorporates post-secondary schools, including colleges and universities, seminaries, and other educational spaces, such as adult and language schools. The data on public and charter schools came from the Oakland Unified School District via the City of Oakland's Open Data Portal (ODP). The data on all other facilities came from the Alameda County Assessor's Office, which categorizes parcels for educational use (Use Code 6400). Specifically, these data were provided by Laura Kaminski. However, as with the D&B data, the AC Assessor's data tended to involve a lot of miscategorized listings. So we had to comb through the data and remove listings that were either misclassified or, while a school of some sort, still a poor fit for the CAM.

Religious Spaces, like schools, are both a crucial aspect of the social and cultural fabric of Oakland and built with theater-like qualities that make them ideal spaces for cultural activities. This category is broken down into churches, mosques, synagogues, temples (mostly Buddhist), and other non-denominational facilities such as the Humanist Hall. These data came from the Assessor's Office, which categorizes parcels for religious use

(Code 6600). Again, these data were provided by Laura Kaminski and required a survey for inaccurate listings.

Community Spaces consist of spaces that are designed with express purpose of holding community or cultural events, but without a specifically artistic, educational, or religious function. This category is broken down between community spaces, such as the East Bay Community Space and the Intertribal Friendship House, and social halls, such as the Colombo Club and the Moose Lodge. Most of these data came from the Assessor's Office, which categorizes parcels for these public uses (Codes 6700 & 6800). Some additional data were derived from the ABC, which issues a special license type (Type 50 & 51) for social halls. Again, the AC Assessor's data were provided by Laura Kaminski and required a survey for inaccurate listings.

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

Public Art consist of the City-owned public art installations created through the Public Art Program under Cultural Affairs. It includes works that are located outside in public spaces and either on or inside of public buildings. All of the data were provided by Cultural Affairs via the ODP. Note that we removed temporary installations from this dataset in favor of those that have a permanent place on the landscape.

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

Community Organizations is the only category that isn't based on a kind of physical space. While some of these organizations own or rent their own space, where cultural programming or events may take place, many other do not. The latter tend to work out of small offices, storefronts, or homes and apartments. Still, by conducting arts and cultural work in and often for the Oakland community, these organizations undeniably contribute to a sense of cultural belonging among the city's diverse residential groups. These data were derived from a number of sources as discussed on p. 1 above (see "DA and Other NPs").

Given the range of work conducted by such groups, however, we broke them down into several subcategories. The difference between ACE NPs and collectives are discussed

above. Further, as mentioned, while we removed many community-serving cultural organizations from the EIA because the arts are secondary to their programming, we included those organizations in the CAM. These groups have been broken down into those that focus on the healing arts, health services, child and youth services, and social justice.

Some final notes: First, we removed all those groups from the master list that were (a) duplicative with another category already mentioned, (b) misaligned with our conception of the ACE, and/or (c) inaccurate, inactive, or not in Oakland. Next, many of the groups that appear in the database ("Database of Cultural Spaces 1-10-18") don't actually appear on the CAM because they are listed with either a PO Box or no known address. Beyond that, many of the listings are actually private residences from which individuals run their organizations. Finally, we added a column to the database that identified, to the best of our knowledge, whether the location of a given NP could also serve as a venue where public cultural activities, programming, or services could occur, including an office, in the hopes that this might contribute to some sort of practical inventory of spaces in the future.

The *CAM* itself was constructed using the City's organizational license for ArcGIS Online, under the generous guidance of Julian Ware in the Information Technology Department. The picture that it presents is a static point-in-time characterization of Oakland's landscape of cultural assets. It also contains a number of layers of socio-economic data. We created the shapefiles on race/ethnicity using the most recent ACS 5-Year Estimates (Julian built the actual shapefiles), while the shapefiles on household income, home value, and unemployment were provided by Esri through the ArcGIS Online platform.

The abovementioned categories of cultural assets are separated into distinct layers, each with a number of sub-categories as follows:

- Art Galleries & Studios
    - Art Gallery
    - Art Studio
    - Live/Work Space
- Dance & Movement Studios
    - Dance Studio
    - Movement Studio
    - Mixed Movement Studio
    - Yoga Studio
    - Martial Arts Studio
    - Boxing Gym
- Music Studios
    - Recording Studio
    - Rehearsal Studio
- Art & Book Stores
    - Book Store

- General Art Store
  - General Art Store
  - Specialized Art Store
  - Craft Store
- Theaters
  - Small Theater
  - Medium Theater
  - Large Theater
  - Movie Theater
- Nightlife Spaces
  - Small Cabaret
  - Large Cabaret
  - Other Event Space
  - Bar
  - Brewery
  - Winery
- Educational Spaces
  - Elementary School
  - Middle School
  - High School
  - Charter School
  - Private School
  - College
  - University Seminary
  - Other
- Religious Spaces
  - Church
  - Temple
  - Mosque
  - Synagogue
  - Other
- Community Spaces
  - Community Space
  - Social Hall
- Public Facilities
  - Library
  - Recreation Center
  - Public Rental Space
  - Senior Center
  - Arts Centers
  - Other
- Public Art
- Open Spaces
  - Plaza
  - Mini Park
  - Small Park
  - Large Park

- - Regional Park
  - Farmer's Market
- Community Organizations
  - Arts & Culture Non-Profits
  - Arts & Cultural Collectives/Businesses
  - Healing Arts
  - Health Services
  - Child/Youth Services
  - Social Justice