



Civic Arts Commission  
Office of Economic Development

## **Civic Arts Commission Meeting** **Wednesday, May 25, 2022** **6:00 PM**

### **PUBLIC ADVISORY: THIS MEETING WILL BE CONDUCTED EXCLUSIVELY THROUGH VIDEOCONFERENCE AND TELECONFERENCE**

Pursuant to Government Code Section 54953(e) and the state declared emergency, this meeting of the Civic Arts Commission will be conducted exclusively through teleconference and Zoom videoconference. The COVID-19 state of emergency continues to directly impact the ability of the members to meet safely in person and presents imminent risks to the health of attendees. Therefore, no physical meeting location will be available.

To access the meeting remotely: Join from a PC, Mac, iPad, iPhone, or Android device: Please use this URL <https://us02web.zoom.us/j/86147520326>. If you do not wish for your name to appear on the screen, then use the drop-down menu and click on "rename" to rename yourself to be anonymous. To request to speak, use the "raise hand" icon by rolling over the bottom of the screen. To join by phone: Dial **1-669-900-9128** and enter Meeting ID: **861 4752 0326**. If you wish to comment during the public comment portion of the agenda, Press \*9 and wait to be recognized by the Chair. To submit an e-mail comment during the meeting to be read aloud during public comment, email [civicarts@cityofberkeley.info](mailto:civicarts@cityofberkeley.info) with the Subject Line in this format: "PUBLIC COMMENT ITEM ##." Please observe a 150-word limit. Time limits on public comments will apply.

## **Agenda**

- 1. CALL TO ORDER**
- 2. ROLL CALL**
- 3. PUBLIC COMMENT (for items not on the agenda)**
- 4. APPROVAL OF MINUTES**
  - a) April 27, 2022 Draft Minutes (Attachment 1)
- 5. CHAIR'S REPORT**

- a) Public Art Funding Ordinance – First Reading of Ordinance Approved by Council on May 10, 2022.

**6. PRESENTATIONS, DISCUSSION & ACTION ITEMS** (All items for presentation, discussion and possible action)

- a) Presentation on Vision 2050 and revenue measures, by Liam Garland, Public Works Director
- b) FY23 Public Art Budgets (Attachment 2)
- c) Civic Arts Commission Work Plan for FY23 (Attachment 3)
- d) Development of Artist Certification for Affordable Housing for Artists (Attachment 4 **and Attachment 5, added 5/25/22**)

**7. STAFF REPORT**

- a) Civic Arts Program Updates, Jennifer Lovvorn
- b) Grants Program Updates, Hilary Amnah
- c) Public Art Program Updates, Zoe Taleporos

**8. COMMITTEE REPORTS**

- a) Grants
  - Dana Blecher, Chair
  - Liz Ozol
  - Cameron Woo
- b) Policy
  - Kim Anno, Chair
  - Lisa Bullwinkel
  - Modesto Covarrubias
- c) Public Art
  - Matt Passmore, Chair
  - Kim Anno
  - Dana Blecher
  - Riti Dhesi
- d) Representative on Berkeley Cultural Trust
  - Lisa Bullwinkel
- e) Representatives on Berkeley Arts Education Steering Committee Representative
  - Liz Ozol

- Riti Dhesi
- f) Representative on Design Review Committee
- Cameron Woo
- g) Representative on Ad-Hoc Artists Affordable Housing Committee
- Kim Anno

**9. COMMUNICATION**

- a) None

**10. ADJOURNMENT**

**Attachments:**

1. April 27, 2022 Draft Minutes
2. FY23 Public Art Budgets
3. Civic Arts Commission Work Plan for FY23
4. Development of Artist Certification for Affordable Housing for Artists
5. **Artist Certification - Commission Consent or Action Report (added 5/25/22)**

Staff Contact:

Jennifer Lovvorn  
 Secretary to the Civic Arts Commission  
 Berkeley, CA 94704  
 (510) 981-7533  
[jlovvorn@cityofberkeley.info](mailto:jlovvorn@cityofberkeley.info)

Communications to Berkeley boards, commissions or committees are public record and will become part of the City’s electronic records, which are accessible through the City’s website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

**ADA Disclaimer**  
**To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.**



Civic Arts Commission  
Office of Economic Development

**DRAFT MINUTES**  
**Civic Arts Commission Meeting**  
**Wednesday, April 27, 2022**  
**6:00 PM**

**No physical location; meeting held exclusively through videoconference and teleconference.**

**1. CALL TO ORDER 6:03 PM**

**2. ROLL CALL**

**Commissioners Present:** Blecher, Bullwinkel, Covarrubias, Dhesi, La, Ozol, Passmore, Woo. Anno arrived at 6:16pm.

**Commissioners Absent:** None

**Staff Present:** Hilary Amnah, Grants Program Lead; Jennifer Lovvorn, Commission Secretary/Chief Cultural Affairs Officer; Zoë Taleporos, Public Art Program Lead.

**Members of the public in attendance:** 2

**3. PUBLIC COMMENT (for items not on the agenda)**

None.

**APPROVAL OF MINUTES**

a) **March 23, 2022 Draft Minutes**

**Action:** M/S/C (Bullwinkel/Blecher) to approve the March 23, 2022 Minutes.

**Vote:** Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, Ozol, Passmore, Woo; Nays — None; Abstain — La; Absent — None.

**4. CHAIR'S REPORT**

a) The Chair welcomed new Civic Arts staff.

b) The Chair announced that Commissioners may change their subcommittee assignments. Covarrubias stepped down from the Public Art Subcommittee. Bullwinkel stepped down from the Grants Subcommittee. Blecher joined the

Grants Subcommittee as the new Chair. Dhesi joined the Public Art Subcommittee.

## 5. PRESENTATIONS, DISCUSSION & ACTION ITEMS

- a) **Health Housing Community Services presentation on Berkeley's affordable housing programs and information on preference policy, Jenny Wyant, Community Development Project Coordinator** — No action taken.

- b) **Request additional Civic Arts Commission meeting for a retreat (Attachment 2)**

**Action:** M/S/C (Bullwinkel/Anno) to approve the request for an additional Civic Arts Commission meeting for a retreat.

**Vote:** Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, La, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

- c) **Budget Referral Request to Council for additional funding for the annual festival grants (Attachment 3)**

**Action:** M/S/C (Anno/Blecher) to approve the Budget Referral Request to Council for additional funding for the annual festival grants.

**Vote:** Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, La, Ozol, Passmore, Woo; Nays — None; Abstain — None; Absent — None.

- d) **Discuss Draft FY23 Public Art Budgets (Attachment 4)** — No action taken.

- e) **Discussion of capital improvement funding for Berkeley arts organizations** — No action taken.

## 6. STAFF REPORT

- a) Staff provided an update on Civic Center.
- b) Staff discussed communication with Civic Arts Staff.

## 7. COMMITTEE REPORTS

- a) Grants — Committee met on March 10, 2022 to discuss FY23 Civic Arts Commission Work Plan.
- Lisa Bullwinkel, Chair
  - Liz Ozol
  - Cameron Woo

- b) Policy — Committee met on March 7, 2022 to discuss FY23 Civic Arts Commission Work Plan.
  - Kim Anno, Chair
  - Lisa Bullwinkel
  - Modesto Covarrubias
  
- c) Public Art — Committee met on March 16, 2022 to discuss FY23 Civic Arts Commission Work Plan
  - Matt Passmore, Chair
  - Kim Anno
  - Dana Blecher
  - Modesto Covarrubias
  
- d) Representative on Berkeley Cultural Trust — The next meeting will be held on May 11, 2022.
  - Lisa Bullwinkel
  
- e) Representatives on Berkeley Arts Education Steering Committee (BAESC) — No Report.
  - Liz Ozol
  - Riti Dhesi
  
- Representative on Design Review Committee — The next meeting will be held on May 19, 2022.
  - Cameron Woo
  
- Representative on Ad-Hoc Artists Affordable Housing Committee — Commissioner Anno reported that she and other committee members wish to include affordable housing for artists in the upcoming Housing Element.
  - Kim Anno


**8. COMMUNICATION**

- a) None

**9. ADJOURNMENT Adjourn 8:13 PM**

**Action:** M/S/C (Anno/Woo) to adjourn commission meeting.

**Vote:** Ayes — Anno, Blecher, Bullwinkel, Covarrubias, Dhesi, La, Ozol, Passmore, Woo;  
 Nays — None; Abstain — None; Absent — None.

Staff Contact:   
 Jennifer Lovvorn  
 Secretary to the Civic Arts Commission

Berkeley, CA 94704

(510) 981-7533

[jlovvorn@cityofberkeley.info](mailto:jlovvorn@cityofberkeley.info)

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. **Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission or committee, will become part of the public record.** If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission or committee for further information.

**ADA Disclaimer**

**To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date.**

<b>PUBLIC ART FUND BUDGET - FY23</b>		<b>Budget</b>
<b>Fund 150</b>		
<b>Date: 5/17/2022</b>		
<b>FY23 FUNDING</b>	<b>Description</b>	<b>Amount</b>
Estimated Carryforward balance from FY22		\$ 159,408.02
Minus FY22 Administration Portion Carried Forward (.5% per Resolution)		\$ (45,008.02)
FY23 Total 1.5% Allocation		\$ 64,367.00
Minus Administration Portion (.5% per Resolution)		\$ (21,241.11)
<b>TOTAL FUNDS AVAILABLE FOR FY23</b>		<b>\$ 157,525.89</b>
<b>FY23 PUBLIC ART FUND ADMINISTRATION FUNDING</b>		
Carryforward of balance from FY22		\$ 45,008.02
Administration Portion of FY22 Allocation (.5% per Resolution)		\$ 21,241.11
Projected Admin Costs FY23		\$ (66,249.13)
<b>Subtotal (Carryforward to future fiscal years)</b>		<b>\$ -</b>
<b>PROJECT ALLOCATIONS CARRIED FORWARD TO FY23</b>		
Civic Center Artwork Purchases		\$ 30,000.00
Council Referral for City Flag	Rough order of magnitude estimate	\$ 25,000.00
Conservation of Turtles & Medallions	Rough order of magnitude estimate	\$ 21,000.00
BART Plaza Ambient Sound Installation Commission	1 Artist @ \$4K ea. (Already Selected-Spiritual Technology)	\$ 4,000.00
BART Plaza Artwork Plaques	2 signs at \$200 ea.	\$ 400.00
BART Plaza Sound Installations Curator/Sound Technician	Curation/Tech of 4 Sound Installations	\$ 10,000.00
BART Plaza Sound Compositions	4 sound installations at \$5,000/each - Contract for 1 in FY22	\$ 5,000.00
James Kenney Community Center Mural	Rough order of magnitude estimate	\$15,000
<b>FY22 NEW PROJECTS</b>		
BART Plaza Sound Compositions	Contract for remaining 3 in FY23 = 15,000	\$ 15,000.00
Installation of Turtles & Medallions at Turtle Island Monument	Rough order of magnitude estimate	\$ 12,500.00
Scott Parsons Contract - Artwork Integration		\$ 19,500.00
Contingency		\$ 125.89
<b>Subtotal</b>		<b>\$ 157,525.89</b>
<b>Remaining Balance</b>		<b>\$ -</b>



PRIVATE PERCENT FOR ART FUND BUDGET - FY23		Budget
<b>FUND 148</b>		
Date: 5/17/2022		
<b>FY23 FUNDING</b>		
ESTIMATED "ART" CARRY FORWARD BALANCE FROM PRIOR YEARS		\$ 612,408.89
ESTIMATED "ADMIN" CARRY FORWARD BALANCE FROM PRIOR YEARS		\$ 149,110.35
ESTIMATED "CONSERVATION" CARRY FORWARD BALANCE FROM PRIOR YEARS		\$ 2,474.49
IN-LIEU PAYMENTS FOR FY23		\$ 2,000,074.13
ON-SITE ART ADMIN FEES IN FY21		\$ -
BAYER COMMUNITY BENEFIT ANNUAL CONTRIBUTION		\$ 60,000.00
<b>TOTAL FUNDS AVAILABLE FOR FY22</b>		<b>\$ 2,824,067.86</b>
<b>FY23 PRIVATE PERCENT FOR ART ADMINISTRATION FUNDING</b>		
Carryforward of balance from FY21		\$ 149,110.35
In-Lieu Fee Administration Set Aside FY23 (20% per guidelines)		\$ 400,014.83
Bayer Community Benefit Administration Set Aside FY 23(20% per guidelines)		\$ 12,000.00
<b>Subtotal (Carryforward to future fiscal year)</b>		<b>\$ 561,125.17</b>
<b>FY22 BUDGET PROJECTS</b>		
<b>CONSERVATION PROJECTS</b>		
Carry forward balance prior Conservation Set Aside		\$ 2,474.49
Conservation Set Aside (10%) FY23		\$ 200,007.41
Bayer Community Benefit Conservation Set Aside (10%) FY23		\$ 6,000.00
Various Conservation Projects from Collection Assessment		\$ (15,000.00)
Wehrle Mural conservation	Exact costs TBD	
Peace Wall conservation	Exact costs TBD	
<b>Subtotal for use on general conservation and maintenance in FY22</b>		<b>\$ 208,481.90</b>
<b>PUBLIC ART PROJECTS APPROVED AND COMMITTED - Prior Fiscal Years</b>		
Contract with Wang Po Shu - Earthsong Bell Sign	Rough Order of Magnitude Estimate	\$ 20,000.00
Mildred Howard Sculpture - Under Contract	For installation in triangle at MLK and Adeline	\$ 210,000.00
Homeless Social Practice Project	Multiple Projects	\$ 45,000.00
Covid-19 Recovery Temporary Art Projects	Projects in Process -- this amount is committed	\$ 99,100.00
Jean LaMarr Design Contract for Ohlone Mural Project Additions	Design, Fabrication, Installation Carved Seating, Grinding Rock	\$ 34,000.00
Installation of Queen Sculpture	Rough Order of Magnitude Estimate	\$ 20,000.00
Aquatic Park Tile Placemaking Project	Allocated in FY21 (Matching funds from Parks ~\$25K)	\$ 35,000.00

<b>CUBE SPACE</b>		
Cube Space Curator	Leila Weefur -- Additional 4 Exhibitions + Supplies Allocation	\$ 11,200.00
Cube Space Artist Fees	4 Exhibitions @ \$1,000 each	\$ 4,000.00
Vinyl Signage (4 Exhibitions)	4 Exhibitions @ \$200 each + 500 extra for flexibility	\$ 1,700.00
Cube Space contingency	For supplies & equipment	\$ 4,000.00
Photography of public art projects		\$ 8,000.00
Graphic Design (Exhibition Announcements + Signage)		\$ 4,000.00
Artwork Preparator to Install Purchased Works		\$ 3,000.00
Telegraph Ave crosswalk/street murals		\$ 25,000.00
Public Art Archive Database (Cloud-Based)	Annual cost	\$ 348.00
<b>Subtotal of Committed Projects Carried Forward into FY22</b>		
<b>New FY23 Projects</b>		
Aquatic Park Public Art		\$ 400,000.00
Marina - Circle at Spinnaker Way		\$ 185,000.00
Santa Fe Railroad Right of Way		\$ 150,000.00
Harrison Street Artwork		\$ 75,000.00
Berkeley Art Works Projects Round 2	Funded with Balance of ARPA funds (~\$100,000)	
Berkeley Food Network Mural by Eduardo Pineda		\$ 25,000.00
Bearden Mural Installed at Main Library		\$ 95,000.00
Utility Box Murals		\$ 50,000.00
Hidden Gems (Berkeley pathways and stairs)		\$ 150,000.00
BLM Mural on Gilman on BART column		\$ 80,000.00
Telegraph Ave Art Plan		\$ 50,000.00
West Service Center Photo Project by Lara Kaur		\$ 55,000.00
Mental Health Facilities Artwork by Christine Wong Yap		\$ 35,000.00
Municipal Artist in Residence		\$ 40,000.00
Additional allocation for Mildred Howard Project		\$ 100,000.00
Design consultation by Lee Sprague and Marlene Watson for Turtle Island Monument		\$ 39,000.00
FY23 Contingency + Unallocated Balance	If not needed, will roll over to next year's budget process	\$ 1,112.78
<b>Subtotal New FY23 Projects</b>		
<b>TOTALS All FY23 Art Projects</b>		<b>\$ 2,054,460.78</b>



Civic Arts Commission

## **Civic Arts Commission FY23 Work Plan**

Approved by Civic Arts Commission: xxx

### **Policy Subcommittee**

1. (With Grants Subcommittee) Advocate to Council for the restoration of the Festival Grant funding level back up to \$200,000.
2. Develop a program and process for certifying Artists and Cultural Workers for eligibility for affordable artist housing culminating in a referral to City Council.
3. Develop a program and process for the City to incentivize the creation of artist affordable (middle, low and very low income) live work housing in existing vacant storefronts culminating in a referral to City Council.
4. Develop a program and process for the City to incentivize the creation of artist affordable (middle, low and very low income) live work housing in ground floor in new development culminating in a referral to City Council.
5. (With Grants Subcommittee) Review and approve Civic Art Grants Guideline Revisions for FY24 for Arts Organizations, Individual Artists and Festivals.
6. Analyze demographics of grants and public art commissions.
7. (With Grants Subcommittee and Berkeley Arts Education Steering Subcommittee "BAESC") Analyze existing Arts Organization grants to determine current arts education grantees and develop guidelines for an Arts Education Grant.
8. (With Public Art Subcommittee) Review and approve revised Public Art Guidelines updated to reflect best practices and recommend corresponding updates to the Municipal Code where relevant.
9. (With Grants Subcommittee) In response to Council Referral, develop guidelines for a Creative Spaces Capital Grant Program for Berkeley-based arts and cultural organizations that will help support their ability to stay in Berkeley. And (With Grants Subcommittee) Advocate to Council to provide funding for a **Creative Spaces Capital Grant Program** on an ongoing basis to help stem displacement of Berkeley-based arts and culture nonprofits. Explore permit fee waivers for grant funded capital improvements.

10. Create Guidelines for the selection of the City of Berkeley Poet Laureate.
11. Support the creation of the Arts Hub community arts center for performances, classes, art exhibitions and other activities at the Veterans Building.
12. Work with BCT to create an arts administrators of color fellowship in Berkeley with participation of multiple organizations and the Civic Arts Program.

### **Grants Subcommittee**

1. (With Policy Subcommittee) Advocate to Council for the restoration of the Festival Grant funding level back up to \$200,000.
2. (With Policy Subcommittee) In response to Council Referral, develop guidelines for a **Creative Spaces Capital Grant Program** for Berkeley-based arts and cultural organizations that will help support their ability to stay in Berkeley. And (With Policy Subcommittee) Advocate to Council to provide funding for a Creative Spaces Capital Grant Program on an ongoing basis to help stem displacement of Berkeley-based arts and culture nonprofits.
3. Select Grant Review Panelists for FY24 cycle.
4. Review Grant Panel Scores and determine Civic Art Grant award amounts for FY23.
5. (With Policy Subcommittee) Review and approve Civic Art Grants Guideline Revisions for FY24 for Arts Organizations, Individual Artists, and Festivals.
6. Review analysis prepared by staff of geographic spread of FY23 grants funds throughout City of Berkeley.
7. (With Policy Subcommittee and Berkeley Arts Education Steering Subcommittee “BAESC”) Analyze existing Arts Organization grants to determine current arts education grantees and develop guidelines for an Arts Education Grant.

### **Public Art Subcommittee**

1. (With Policy Subcommittee) Advocate to Council that the Public Art Funding ordinance be adopted to replace the current “1.5% for Public Art” resolution.
2. (With Policy Subcommittee) Review and approve revised Public Art Guidelines updated to reflect best practices and recommend corresponding updates to the Municipal Code where relevant.
3. Review and approve Private Percent for Art Plans at the following phases: Conceptual,

Preliminary, and Final.

4. Review and approve curator and artists selected for the Downtown Berkeley BART Plaza Sound Installation.
5. Review and approve Cube Space exhibition artists and proposals.
6. Review and approve final design and budget for an artwork by Mildred Howard for Adeline Street and Martin Luther King Jr. Way.
7. In response to Council Referral, review and approve project plan for a crosswalk mural program on Telegraph Avenue.
8. Review and approve project plan for public art at Aquatic Park.
9. Review and approve project plan for public art at Santa Fe Railroad Right of Way.
10. Review and approve project plan for Measure T1 public art projects: Martin Luther King Junior Youth Services Center; South Berkeley Senior Center; Willard Park Clubhouse; and African American Holistic Resource Center.
11. Commissioner representative to participate in selection of artists for the Municipal Artist-in-Residence Program.
12. Review and approve the design for Turtle Island Monument at Martin Luther King Junior Civic Center Park.
13. Review and approve final design of a mural by Eduardo Pineda for Berkeley Food Network.
14. Review and approve Phases I and II of temporary public art proposals funded through the Berkeley Art Works Project grants.
15. Review and approve purchase of two-dimensional artwork for Civic Center buildings.
16. Review and approve artwork design by Laura Kaur for the West Service Center Photo Project.
17. Review and approve artwork design by Christine Wong Yap for the Mental Health Facilities.
18. Review and approve the plan to reinstall artwork by Romare Bearden at the Berkeley Public Library, Central Library location.

19. Review and approve project plan for a mural commemorating the Black Lives Matter movement.
20. Review and approve the project plan for artwork on utility boxes.
21. Review and approve the project plan for the Homelessness Social Practice Public Art Project.
22. Review and approve final artwork design for James Kenney Community Center Mural.
23. Review and approve final artwork design by Jean LaMarr for additions to the Ohlone Mural Project.
24. Review and approve specific installation site for the donated Assyrian Queen sculpture.
25. Draft response to Council Referral for family friendly art.
26. Review and approve bell and signage design for Wang Po Shu's artwork *Earthsong*.
27. In response to Council Referral, review and approve project plan for a replacement mural for the Center for Independent Living.
28. Review and approve project plan for artwork along Harrison Street.
29. Review and approve project plan for public art at Berkeley Marina's Circle at Spinnaker Way.
30. Review and approve project plan for public art along Telegraph Avenue.
31. Review and approve project plan for artwork along paths and stairways in the Berkeley Hills.
32. In response to Council Referral, develop project plan for a City of Berkeley flag.

#### **Commission Representative to the Berkeley Arts Education Steering Committee**

1. Discuss and draft advocacy plan to bring to BUSD PTAs, PTA Council, English Learner Council, other parent groups (TBD), Berkeley Unified School District Board Members (office hours) and BUSD School Board to increase access to theater, dance, and visual arts education in Berkeley schools.
2. Monitor implementation of BUSD BEARS 2022 Summer Arts Immersion Program and develop plan for a sustained program funded by BUSD
3. Support utilization of high school and/or college students as BEARS 2023 summer arts

instructors in collaboration with arts organizations, funded through Youth Works workforce development funding.

4. Encourage BUSD to develop partnerships with colleges and universities to offer unit credit for teaching in BUSD afterschool and summer arts programs, and teaching assistants during the school day and summer program.
5. (With Policy & Grants Subcommittees) Develop guidelines for an Arts Education Grant Program and advocate to Council for funding for this program.
6. Partner with BUSD and community arts organizations to engage Berkeley families and community to celebrate current arts education programming.
7. Produce a professional development event for arts educators.

**Commission Representative to the Design Review Subcommittee**

1. Ensure proposed building projects reviewed by DRC comply with the Private Percent for Art Ordinance.

*Whereas:*

*“Artists (are individuals who) play a critical role in the well-being of our communities and in the economic, social, and cultural fabric of our cities. Artists bring unique talent and skill to fostering cohesion and belonging, building trust, activating civic engagement, addressing mental health, cultivating collective safety, and celebrating community identity.”*

Artists Definition and Certification process for the City of Berkeley

The purpose of the following is to identify artists who are eligible for specifically designated artist’s affordable live/work housing in the City of Berkeley. This pool of individuals will mirror the current demographics of those who reside in the city of Berkeley. All artists must also qualify as low income as set by the state of California.

The affordable live/work housing units available to this list of artists will be identified by the City of Berkeley. The Civic Arts Department will solicit applicants from a the greater Bay Area.

A rotating jury of arts professionals and artists will convene to review the following materials submitted by each applicant:

- A. Artist statement
- B. Submitted samples of artwork (online or PDF formats)
- C. Letter of interest and commitment to producing arts
- D. Short interviews with questions about types of spaces
- E. Certification as low income from the State/City

After review, a pool of applicants will be created using the lottery system to determine first eligibility. This pool will be renewed as needed.

Production policy:

All artists occupying artists affordable housing must maintain arts production in these spaces on an annual basis. The intent of the program is to maintain in these spaces producing artists with public presentation. If an artist ceases to produce work for two years then the artist will be notified of non-compliance and asked to move. Low income artists will be qualified to move to general low income housing as the units become available (or expedited process).



Artists shall be determined using one or more of the following:

1. An individual (or team member of an arts group) who is regularly engaged in the arts on a professional basis. These include but are not limited to those who practice:
  - A. Fine Arts such as painting, mixed media works, sculpture, photography, papermaking, printmaking, film making or videography, or interdisciplinary art practices.
  - B. Performing Arts such as dance, dance theatre, acting, directing, set design, or members of theatre troupes
  - C. Musical Arts such instrumentalists, composers, singers, choir members, band members, or ensemble members
  - D. Literary Arts such as writers of prose, poetry, or essayists
  - E. Social Practice Arts including interdisciplinary modes of creative production with methods of public engagement
  - F. Craft Artisans who create such as woodworking, ceramics, glass blowing, textiles, jewelry, stained glass, metal works, fashion, blacksmithing, etc.
  - G. Artists who self-identify as indigenous artists
  - H. Self-taught folk artists.
  
2. Creative production may be documented in one or more of the following ways:
  - A. History of creating a body of public or publicly-displayed artwork, including public performances
  - B. Record of exhibitions and/or artwork sales or performances
  - C. History of temporary or permanent public art works.
  - D. Education, apprenticeships or study

This definition does not include architectural and landscape services, industrial or graphic design services, computer systems design services and other commercial activities normally conducted in an office environment.

Art studios shall be defined as:

**Art/Craft Studio:**

1. A live and work establishment in which the creation of art or crafts as defined above takes place. Such an establishment may be used to host periodic open studios, but otherwise is subject to the applicable district's requirements for incidental sales of goods made on site.
2. Art/Craft Studios may also include rehearsal spaces, small gathering places designed to include possible classes, readings, micro performances, exhibitions, or presentations. These are not required but available.
3. Art/Craft studios typically have larger spaces where the artist is in production. The living portion of the spaces must include kitchen, bathroom, and sleeping area. All construction is subject to building code that requires two entrances to the units. All spaces must include at least one operable window.

**Street Activation**

Street presence is of value to the life and sustainability of the city of Berkeley, towards this end, recipients of artists affordable housing also make a commitment to participating in a visual display in street facing windows. The display is a visual phenomena occupying the windows in relationship to artists' creative practice.

1. Artists have the routine responsibility to maintain a current lively rotating street presence in the windows of their spaces that face the street where they reside.

The form for this is determined by the artist and the medium they are working in. The window displays can be two or three dimensional, in a tandem relationship to their art(s) practice. The scale of the visual presence will be conceived to respect the scale of the windows. Media can be presented with compliance with sound and light regulations in the city.

2. Windows facing the interior yards, or back yards do not need to be activated.

### **Artists Affordable Housing List**

1. The city of Berkeley will maintain a list of qualified artists who are interested in obtaining Artists Affordable housing in a lottery, biannually? Individuals move up the list as units become available. This list is kept in two locations on the City of Berkeley Data collection site. Two locations will be identified as being independent of any city wide technical catastrophe.
2. Unit opportunities will be annually added to the Civic arts webpage to provide public access.
3. Annually Civic Arts will post an invitation to encourage building owners and developers to list unit opportunities with the process.
4. Recommend: City of Berkeley adopt a fees waiver policy to encourage qualified building owners to list unit opportunities.

Menu



Search

- Advisory Commission
- Artist Certification
- History
- Meet the Commissioner
- News and Press Releases
- Employment Opportunities
- Annual Reports
- Request Agency Logo
- Accessibility
- FOIL Requests
- Rule Making
- Contact Us

## Artist Certification

Under applicable state legislation and the City's Zoning Resolution, certification as a working artist is necessary in order for an individual to qualify for joint living-working space in the M1-MA and M1-MB zoning districts (SoHo NoHo). This permits fine artists working on a professional level who demonstrate a need for a live/work loft to reside in specific lofts zoned for manufacturing. Pursuant to the City's Zoning Resolution, the Department of Cultural Affairs has been designated as the certifying agency. Please click here for an application and additional information.

Get the application and additional information about the program.

**NOTICE TO APPLICANTS  
RE: ARTIST CERTIFICATION**

The following information may be of help to you in understanding the procedures to be followed in obtaining artist certification and in preparing your application.

Under applicable state legislation and the City's Zoning Resolution, certification as a working artist is necessary in order for an individual to qualify for joint living-working space in the M1-MA and M1-MB zoning districts (SoHo NoHo). Under Sections 276 of Article 7-B of the Multiple Dwelling Law, an "artist" is defined--for the purpose of qualifying for joint living-working quarters in cities with populations of over one million--as "a person who is regularly engaged in the fine arts, such as painting and sculpture, or in the performing or creative arts, including choreography and filmmaking, or in the composition of music, on a professional basis and is so certified by the city department of cultural affairs and/or state council on the arts."

Pursuant to the City's Zoning Resolution, this Department has been designated as the certifying agency for purposes of the foregoing statute. The procedure followed by the Department in determining applications for artist certification is as follows: Applications for certification by this Department are reviewed by an advisory committee of professional artists, art educators, and administrators representing a variety of fine arts disciplines, who then make a recommendation to the Commissioner of Cultural Affairs. Based on Section 276 of Article 7-B of the Multiple Dwelling Law and the Rules of the City of New York, each applicant must demonstrate that he or she meets the following criteria to be granted certification:

1. *Regularly engaged.* The individual is currently engaged in and demonstrates a serious, consistent commitment to his or her art form or art occupation;
2. *Fine arts.* The individual is engaged in an art form or art occupation that can be considered and is pursued by the individual as a "fine art", evidenced by a substantial element of independent aesthetic judgment and self-directed work. The production of work solely on a commercial, industrial or work-for-hire basis without evidence of the foregoing elements is not sufficient to demonstrate pursuit as a "fine art";
3. *Professional basis.* The individual is committed to the art form or art occupation as his/her primary vocation and others in the field recognize the individual as a professional with regard to the art form or occupation; and
4. *Intent to use joint living-work quarters.* The individual demonstrates the intent to use joint living-work quarters for the purpose of carrying out his/her art form or art form or occupation.

It should be noted that the word "professional" refers to the nature of the commitment of the artist to his or her art form as his or her primary vocation rather than the amount of financial remuneration earned from his or her creative endeavor.



## ANSWERS TO COMMONLY ASKED QUESTIONS ABOUT ARTIST CERTIFICATION

### **What is Artist Certification?**

The SoHo Zoning Resolution permits fine artists working on a professional level who demonstrate a need for a live/work loft to reside in specific lofts zoned for manufacturing. Artist certification provides the document that equates the person named therein with a light manufacturer.

### **Who is eligible for Artist Certification?**

Any person who is regularly engaged in the fine arts, such as painting and sculpture, or in the performing or creative arts, including choreography and filmmaking, or in the composition of music, evidenced by a substantial element of independent aesthetic judgment and self-directed work, on a professional basis is eligible for certification. Students and others who do not yet have a professional body of work covering five years prior to their application are generally ineligible. Commercial artists, hobbyists, and others for whom fine arts are not a primary vocation are generally ineligible.

### **Do I have to make my living as an artist?**

The Department recognizes that the majority of artists do not earn their living through sales of their artwork. "Professional" refers to the nature of the artist's commitment to his or her vocation.

### **Isn't artist Certification a pro-forma process?**

Artist Certification exists to protect the artist community. The Artist Certification Committee, who is arts professionals representing a variety of fine arts disciplines, carefully considers applications.

### **Can I move in and then apply for Artist Certification?**

Any person who rents, subleases, or purchases a loft in SoHo, NoHo, and/or AIR space elsewhere should be certified by the Department of Cultural Affairs PRIOR TO OCCUPANCY. The Department of Cultural Affairs cannot be responsible for any costs incurred if an applicant moves in before certification is granted.

### **How often does the Artist Certification Committee meet?**

The Committee meets once each month from September through June. Over the summer months, emergency requests may occasionally be considered.

### **Is there a fee for Artist Certification?**

There is no fee for Artist Certification.

### **Can an outside agent present my application?**

The Department prefers to be in contact solely with the applicant.

### **Will the Department return my support material?**

The Department returns support material provided the application includes a self-addressed return mailer with correct postage.

**APPLICATION FOR ARTIST CERTIFICATION**

NAME \_\_\_\_\_ HOME PHONE (\_\_\_\_) \_\_\_\_\_

ADDRESS \_\_\_\_\_ APT./FL. \_\_\_\_\_ ZIP \_\_\_\_\_

ADDRESS ON CERTIFICATE \_\_\_\_\_

BUS. PHONE (\_\_\_\_) \_\_\_\_\_

PROFESSIONAL NAME (if different) \_\_\_\_\_

FINE ARTSDISCIPLINE \_\_\_\_\_

1. Do you now reside in a (check one) Loft? \* \_\_\_\_\_ Apartment with Workspace? \_\_\_\_\_ Apartment with separate Workspace? \_\_\_\_\_ Other (please specify) \_\_\_\_\_  
\*attach copy of lease.

2. What is your present amount of LIVING space in sq. ft.? \_\_\_\_\_. What is your present amount of WORK space in sq. ft.? \_\_\_\_\_.

3. Are you planning to move into a loft? \* \_\_\_\_\_ If located, what is the address? \_\_\_\_\_  
What is the total sq. ft. of the loft? \_\_\_\_\_  
How much WORK space will you need in sq. ft. of the loft? \_\_\_\_\_  
\*attach copy of lease. Full address to appear on certificate.

4. Have you been certified before? \_\_\_\_\_ If YES, at what date and for what address?  
DATE: \_\_\_\_\_ ADDRESS: \_\_\_\_\_

**ON A SEPARATE SHEET, PLEASE PROVIDE THE FOLLOWING INFORMATION:**

5. Describe your particular art form and explain why a large space is imperative for its creation.

6. Include a professional fine arts resume pertinent to your work. Include educational background, professional training, public exhibitions and/or performances, critical reviews, grants, awards or fellowships. Be sure to include dates.

7. Submit documentation appropriate to your particular art form. Your documentation should reflect a body of work over the last 5 years, up to and including recent work. Student work, in and of itself, will not meet the criteria for certification. Below is a general guideline for some fine arts fields, and the kinds of support materials that should accompany your application:



- **Visual artists:** 15-20 labeled slides and/or photographs of work, exhibition announcements, catalogues, reviews, etc.
- **Music composition:** scores, tapes (including works-in-progress), reviews, performance announcements, etc.
- **Choreography:** videos, written notations, reviews, performance announcements, etc.
- **Fiction/Poetry:** published and unpublished works and drafts, reviews, announcements of readings/staging, etc.
- **Film/Video/Performance Art:** examples of work, reviews, and announcements

All documentation should include, where appropriate, the date of creation, medium, size, and title of the work. All support materials must be submitted in an envelope or folder not larger than 9" X 12". Do not submit original work. PLEASE INCLUDE A STAMPED, SELF-ADDRESSED ENVELOPE, IF YOU WISH MATERIALS TO BE RETURNED FOLLOWING THE CERTIFICATION COMMITTEE MEETING. \*

8. If you are already residing in a loft, include a scale drawing or photographs showing your living and working space. If you are planning to move into a loft, provide a scale drawing showing your intended living and working space.

9. Submit letters of recommendation on letterhead from two people, known in your field, regarding your professional involvement as an artist and your need for live/workspace.

The undersigned hereby certifies that the statements and information set forth above and/or annexed to this application are true to the best of his or her knowledge and that the materials submitted in support of this application represent the applicant's own work. It is understood and agreed to by the undersigned that the Department of Cultural Affairs may rely thereon in determining this application for certification, and that the making of any knowingly false statement or fraudulent submission in connection with this application will result, in either the denial thereof or in the revocation of any artist's certification based on such application.

\_\_\_\_\_  
Notarized Signature

\_\_\_\_\_  
Date

**STATE**  
**ss.: COUNTY OF NEW YORK)**

**On this    day of            , 20    , before me personally came            , to me known and known to me to be the person described in and which executed the foregoing instrument; and (s)he acknowledged to me that (s)he executed the foregoing instrument; and (s)he acknowledged to me that (s)he executed the same for the purposes therein mentioned**

NOTARY PUBLIC

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

**ARTICLE 7-B  
JOINT LIVING-WORK QUARTERS FOR ARTISTS, OR  
GENERAL RESIDENTIAL OCCUPANCY OF LOFT, COMMERCIAL OR  
MANUFACTURING BUILDINGS**

- Section 275. Legislative findings.  
276. Definition of an artist.  
277. Occupancy permitted.  
278. Application of other provisions.

§ 275. **Legislative findings.** It is hereby declared and found that in cities with a population in excess of one million, large numbers of loft, manufacturing, commercial, institutional, public and community facility buildings have lost, and continue to lose, their tenants to more modern premises; and that the untenanted portions of such buildings constitute a potential housing stock within such cities which is capable, when appropriately altered, of accommodating general residential use, thereby contributing to an alleviation of the housing shortage most severely affecting moderate and middle income families, and of accommodating joint living-work quarters for artists by making readily available space which is physically and economically suitable for use by persons regularly engaged in the arts.

There is a public purpose to be served by making accommodations readily available for joint living-work quarters for artists for the following reasons: persons regularly engaged in the arts require larger amounts of space for the pursuit of their artistic endeavors and for the storage of the materials therefor and of the products thereof than are regularly to be found in dwellings subject to this article; that the financial remunerations to be obtained from pursuit of a career in the arts are generally small; that as a result of such limited financial remuneration persons regularly engaged in the arts generally find it financially impossible to maintain quarters for the pursuit of their artistic endeavors separate and apart from their places of residence; that the cultural life of cities of more than one million persons within this state and of the state as a whole is enhanced by the residence in such cities of large numbers of persons regularly engaged in the arts; that the high cost of land within such cities makes it particularly difficult for persons regularly engaged in the arts to obtain the use of the amounts of space required for their work as aforesaid; and that the residential use of the space is secondary or accessory to the primary use as a place of work.

It is further declared that the legislation governing the alteration of such buildings to accommodate general residential use must of necessity be more restrictive than statutes heretofore in effect, which affected only joint living-work quarters for artists.

It is the intention of this legislation to promulgate statewide minimum standards for all alterations of non-residential buildings to residential use, but the legislature is cognizant that the use of such buildings for residential purposes must be consistent with local zoning ordinances. The legislature further recognizes that it is the role of localities to adopt regulations which will define in further detail the manner in which alterations should be carried out where building types and conditions are peculiar to their local environment.

§ 276. **Definition of an artist.** As used in this article, the word

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

"artist" means a person who is regularly engaged in the fine arts, such as painting and sculpture or in the performing or creative arts, including choreography and filmmaking, or in the composition of music on a professional basis, and is so certified by the city department of cultural affairs and/or state council on the arts.

§ 277. **Occupancy permitted.** Any building in any city of more than one million persons which at any time prior to January first, nineteen hundred seventy-seven was occupied for loft, commercial, institutional, public, community facility or manufacturing purposes, may, notwithstanding any other article of this chapter, or any provision of law covering the same subject matter (except as otherwise required by the local zoning law or resolution), be occupied in whole or in part for joint living-work quarters for artists or general residential purposes if such occupancy is in compliance with this article. Such occupancy shall be permitted only if the following conditions are met and complied with.

1. (a) The exterior walls of the building shall be non-combustible and have a fire-resistive rating of at least three hours unless the exterior wall or walls, measured on a horizontal plane perpendicular to said exterior wall or walls, is a minimum of thirty feet distant in a direct unobstructed line from another structure, except that a wet pipe sprinkler system, with maximum sprinkler spacing of four feet, must be provided along such wall or walls to protect exposed, unrated columns or beams at the interior of the wall in non-fireproof buildings.

(b) Window openings in exterior walls shall conform with the limitations of table 3-4 chapter twenty-six of the administrative code of the city of New York, unless such windows are fire protected and provided with either a minimum of one sprinkler head per window or window automatic closing devices, acceptable to the department of buildings.

2. The building (a) is of fireproof construction, as provided in section one hundred one of this chapter, or is of class two construction, as provided by the requirements of the building code and regulations of the city of New York in effect prior to December sixth, nineteen hundred sixty-eight; or

(b) if non-fireproof, does not exceed a height of six stories, and eighty-five feet measured to the ceiling of the highest floor in a depth of one hundred feet; or does not exceed a height of seven stories, and eighty-five feet and a depth of one hundred feet and is wet sprinklered throughout; and has a maximum floor area between the two hour rated partitions constructed in accordance with section C26-504.2 of the administrative code of the city of New York of:

(i) three thousand square feet; or

(ii) five thousand square feet if the building is six stories or less in height and is fully wet sprinklered; or

(iii) five thousand square feet if the building is seven stories in height and is fully wet sprinklered and has a stand pipe system; or

(iv) ten thousand square feet if the building is fully wet sprinklered and has one hour rated ceilings.

(c) complies with the requirements of table 3-4 chapter twenty-six of the administrative code of the city of New York for J-2 occupancy.

3. Any part of the building may be occupied for manufacturing and commercial purposes (as permitted by local zoning law or resolution), provided, however, that only the second story and below may be occupied for uses listed as medium fire hazard in rules of the board of standards

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

and appeals implementing the labor law unless the entire building is wet sprinklered; in addition, high fire hazard occupancies shall not be permitted in any portion of the building.

4. All areas occupied for manufacturing or commercial purposes shall be protected by an approved wet-pipe automatic sprinkler system. Such wet-pipe automatic sprinkler system shall extend to and include public hallways and stairways coincidentally serving residential occupancies.

5. All occupancies or tenancies shall be separated by a vertical fire separation, extending to the underside of the floor above and having a minimum fire-resistance rating of at least one hour and conform in all respects with applicable zoning regulations. No separation shall be required between the working and living portions of a joint living-work quarters for artists.

6. The building (a) complies with all requirements imposed on old-law tenements by sections two hundred twelve and two hundred sixteen of this chapter and on converted dwellings by sections one hundred eighty-five, one hundred eighty-six, one hundred eighty-eight, one hundred eighty-nine, one hundred ninety, one hundred ninety-one and one hundred ninety-four of this chapter, in addition to those provided in section two hundred seventy-eight of this article and (b) complies with the standards of lighting, ventilation, size of rooms, alcoves and balconies contained in section C26-1205.0 through and including sections C26-1205.5 and C26-1205.7 of the administrative code of the city of New York, except as otherwise provided in paragraph (d) of subdivision seven of this section.

7. Minimum light and air standards for joint living-work quarters for artists or general residential portions of lofts or manufacturing and commercial buildings altered to residential use shall comply with the following:

(a) Portions of such buildings which are occupied exclusively as joint living-work quarters for artists as permitted by local law shall comply with the following:

(i) The minimum size of a joint living-work quarters for artists shall be twelve hundred square feet of interior space, except as otherwise authorized by the zoning resolution of the city of New York, for units occupied for residential purposes on or before January first, nineteen hundred eighty-five.

(ii) Joint living-work quarters for artists shall conform to the standards for light and ventilation of sections C26-1205.0 through and including section C26-1205.7 of the administrative code of the city of New York.

(b) Portions of such buildings which are occupied exclusively as residential units as permitted by local law shall comply with the following:

(i) Every dwelling unit shall have one or more windows:

A. which open onto a street, a court with a dimension of fifteen feet perpendicular to the windows and one hundred square feet minimum area above a setback or a thirty foot rear yard; or

B. for corner lots or lots within one hundred feet of a corner, where the minimum horizontal distance between such windows opening onto a rear yard and the rear lot line is at least twenty feet; or

C. for interior lots, where the minimum horizontal distance between such windows opening onto a rear yard and any wall opposite such windows on the same or another zoning lot is at least twenty feet and not less than a distance equal to one-third of the total height of such wall above the sill height of such windows; but need not exceed forty feet; or

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

D. for interior lots where the minimum horizontal distance between such windows opening onto a rear yard and any wall opposite such windows on the same or another zoning lot is at least fifteen feet and the minimum size of such dwelling unit is twelve hundred square feet; or

E. in no event shall the distance between such windows and the rear lot line be less than five feet; and

F. yards and courts may be existing or may be new in buildings seven stories or less in height.

(ii) The minimum required ratio of window area opening onto a street, rear yard, or court to the floor area of every living room shall:

A. be ten percent where the floor area of such living room is less than five hundred square feet; or

B. decrease, by one percent for every one hundred square feet greater than five hundred square feet of floor area of such living room, to a minimum of five percent; and

C. in no event shall the distance between such window area and the rear lot line be less than five feet; and

D. at least fifty percent of the required window area shall be openable.

(c) Ventilation of spaces other than living rooms, including enclosed work spaces for joint living-work quarters for artists shall be either in accordance with this section or in accordance with the administrative code of the city of New York.

(d) No building converted pursuant to this article shall be enlarged, except where the underlying zoning district permits residential use. Such an enlargement shall be in conformance with the bulk regulations for conforming residential use for new construction and shall be in conformance with the provisions of section twenty-six of this chapter. No interior floor area enlargement shall be permitted except that a mezzanine with a minimum headroom of seven feet shall be allowed within individual dwelling units, provided that the gross floor area of such mezzanine does not exceed one-third of the floor area contained within such dwelling unit. No mezzanine shall be included as floor area for the purpose of calculating the minimum required size of a living room or a dwelling unit or for calculating floor area devoted to dwellings. For the purpose of this article a mezzanine may be constructed above the level of the roof of a building as long as the aggregate area of roof structures does not exceed one-third of the total roof area and the roof structures conform with applicable building code requirements.

(e) The kitchen located within dwelling units and having a floor area of eighty square feet or more shall have natural ventilation as prescribed in sections 27-749 and 27-750 of chapter twenty-seven of the administrative code of the city of New York. Open kitchens shall be considered as part of the adjacent space where forty percent of the area of the separation between the spaces is open and without doors. If the floor area of the combined space exceeds seven hundred fifty square feet, a separate bedroom shall not be required. When the floor area is less than eighty square feet the kitchenette shall be ventilated by either of the following:

(i) Natural means complying with sections 27-749 and 27-750 of chapter twenty-seven of the administrative code of the city of New York and further that the windows shall have a minimum width of twelve inches, a minimum area of three square feet, or ten percent of the floor area of the space, whichever is greater and be so constructed that at least one-half of their required area may be opened. When the space is located at the top story, the window or windows may be replaced with a skylight whose minimum width shall be twelve inches, whose minimum area

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

shall be four square feet or one-eighth of the floor area of the space, whichever is greater and which shall have ventilation openings of at least one-half of the required area of the skylight.

(ii) Mechanical means exhausting at least two cubic feet per minute of air per square foot of floor area. Where doors are to be used to separate the space, the lower portion of each door shall have a metal grill containing at least forty-eight square inches of clean openings or in lieu of such grill, two clear opening spaces may be provided, each of at least twenty-four square inches, one between the bottom of each door and the floor and the other between the top of each door and the head jamb.

(f) When bathrooms and toilet rooms are ventilated by natural means, the natural ventilation sources shall comply with sub-article 1205.0 of chapter twenty-six of the administrative code of the city of New York and shall have an unobstructed free area of at least five percent of the floor area. In no case shall the net free area of the ventilation sources be less than one and one-half square feet. When bathrooms and toilet rooms are vented by mechanical means, individual vent shafts or ducts constructed of non-combustible materials with a minimum cross section area of one square foot shall be utilized, the exhaust system shall be capable of exhausting at least fifty cubic feet per minute of air. Means shall be provided for egress of air by louvers in doors, by undercutting the door, or by transfer ducts, grills or other openings. Toilet exhaust systems shall be arranged to expel air directly to the outdoors.

(g) A single station smoke detector shall be installed immediately outside each sleeping or bedroom area of each dwelling unit. Such device shall be designed and installed so as to detect smoke and activate an alarm, be reasonably free from false alarms and provide visible indication that the alarm is energized. Such device shall be directly connected to the lighting circuit of the dwelling or rooming unit with no intervening wall switch and shall provide a warning signal clearly audible in all sleeping quarters with intervening doors closed. Cord connected installations or smoke detectors which rely exclusively on batteries are not permissible. Such devices shall either be approved or listed by an acceptable testing service or laboratory.

8. All openings from apartments leading into a public hall or corridor shall be provided with fireproof doors and assemblies with the doors self-closing. Partitions between apartments on each floor shall be one hour fire rated partitions. All windows opening on fire escapes shall be provided with wire glass, unless such windows are protected by a wet pipe sprinkler head with a minimum of one head per window.

9. Such buildings, in regard to egress, shall comply with the following:

(a) In a non-fireproof building there shall be:

(i) one independently enclosed stairway and a fire escape from each dwelling unit; or

(ii) where the building is fully wet sprinklered and not in excess of seventy-five feet in height and not exceeding five thousand square feet in building area one independently enclosed stairway from each dwelling, and an independently enclosed hallway, of one hour fire rating where there are two or more tenants on a floor; or

(iii) a sprinklered enclosed hallway with access to two independently enclosed stairs.

(b) In a fireproof building, there shall be:

(i) an enclosed hallway and two independently enclosed stairs; or

(ii) an enclosed hallway and one independently enclosed stair and a

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

screened exterior stair in conformance with section two hundred sixty-eight of the labor law with all glazed openings thereon equipped with wire glass; or

(iii) for buildings not exceeding seven stories or seventy-five feet in height, egress conforming with the provisions of paragraph (a) of this subdivision; or

(iv) egress conforming with the provisions of section one hundred two of this chapter.

(c) No more than two dwelling units shall open directly to a stair without an intervening enclosed hallway.

(d) Enclosed hallways shall have a one hour fire rating.

(e) Enclosed stairways shall be:

(i) one hour fire rated in non-fireproof buildings four stories or less in height; or

(ii) one hour fire rated and sprinklered in non-fireproof buildings six stories or less in height; or

(iii) one hour fire rated in non-fireproof, fully sprinklered buildings seven stories in height; or

(iv) two hour fire rated in all other cases.

(f) The travel distance to the means of egress shall comply with the administrative code of the city of New York.

(g) Wooden stairs permitted by section one hundred eighty-nine of this chapter may be retained only if, in addition to meeting all of the requirements set forth therein, they are within a fully wet-sprinklered enclosure, and the stair and landing soffit are fire retarded, notwithstanding any other provisions.

(h) Every required stair shall extend through the roof by a bulkhead, except that a scuttle may be used if the dwelling does not exceed four stories and except that no bulkhead or scuttle is required where the roof is a peak roof with a pitch of more than fifteen degrees.

(i) Mezzanines shall be provided with a stair at least two feet six inches wide terminating not more than twenty feet from an exit door or fire escape, and all portions of such mezzanines shall be not more than fifty feet from such exit door or fire escape.

10. In buildings in excess of two stories in height, stairways shall be provided with skylights at least twenty square feet in area, glazed with plain glass with a wire screen over and under and provided with fixed or movable ventilators having a minimum open area of one hundred forty-four square inches. In lieu of the skylight and ventilators, a window of equal area may be provided with fixed louvers having a minimum open area of one hundred forty-four square inches installed in or immediately adjacent to the window.

11. Except as otherwise provided in this article, all shafts shall be enclosed with incombustible material of two hour fire rating and comply with the administrative code of the city of New York, provided, however, existing shaft enclosures constructed in part of combustible material may be retained if upgraded to obtain a two hour fire rating.

12. Every kitchen or kitchenette or cooking space in such building shall comply with the requirements imposed on multiple dwellings erected after April eighteenth, nineteen hundred twenty-nine by section thirty-three of this chapter.

13. Such building shall comply with all requirements imposed on multiple dwellings erected after April eighteenth, nineteen hundred twenty-nine by title three of article three of this chapter.

14. All interior iron columns in unsprinklered buildings shall be protected by materials or assemblies having a fire-resistive rating of at least three hours. Where sprinklers are provided for an exterior wall

**NEW YORK STATE  
MULTIPLE DWELLING LAW**

as provided in subdivision one of this section or in a fully wet sprinklered building such columns shall be protected by two sprinkler heads located eighteen inches or more away and each on opposite sides of such column but no further than four feet. Such sprinklers shall be provided at any interior column where fire protection is omitted in non-fireproof buildings.

15. The elevator shafts in such buildings shall be enclosed with incombustible material of two hour fire rating, except that existing elevator shaft enclosures constructed in part of combustible material may be retained if upgraded to obtain a two hour fire rating; and have fireproof doors and assemblies with (a) the doors self-closing; or (b) a vestibule the walls of which shall be of non-combustible material and have a minimum two hour fire resistive rating, with self-closing fireproof doors and be fire-stopped; or (c) where the elevator is manually operated in fully sprinklered buildings have fireproof doors, with approved interlock devices.

16. The requirements and standards prescribed in this section shall be subject to variation in specific cases by the commissioner of buildings, or the board of standards and appeals, of such city under and pursuant to the provisions of paragraph two of subdivision b of section six hundred forty-five and section six hundred sixty-six of the New York city charter.

§ 278. **Application of other provisions.** 1. The provisions of this article apply to buildings with residential, mixed or joint living-work quarters or artists' occupancy as herein provided and to such buildings only. In addition to the provisions of this article, the following enumerated articles and sections of this chapter shall, to the extent required therein, apply to such buildings:

- |         |     |   |
|---------|-----|---|
| Article | 1.  | Introductory provisions: definitions  |
|         | 2.  | Miscellaneous application provisions except subdivision two of section nine |
|         | 8.  | Requirements and remedies   |
|         | 9.  | Registry of names and service of papers                                     |
|         | 10. | Prostitution  |
|         | 11. | Laws repealed; saving clause; effect  |
| Section | 28. | Two or more buildings on same lot   |
|         | 29. | Painting of courts and shafts   |
|         | 31. | Size of rooms, subdivision six only   |
|         | 37. | Artificial hall lighting  |
|         | 53. | Fire-escapes  |
|         | 55. | Wainscoting, subdivision two only   |
|         | 56. | Frame buildings and extensions  |
|         | 57. | Bells; mail receptacles   |
|         | 58. | Incombustible materials   |
|         | 59. | Bakeries and fat boiling  |
|         | 60. | Motor vehicle storage   |
|         | 61. | Business uses (except paragraph c of subdivision one and subdivision three) |
|         | 62. | Parapets, guard railings and wires  |

2. Failure to comply with any provision of this chapter other than this article and the above enumerated articles and sections shall not be grounds for refusal of a certificate of occupancy or compliance.

**\* ARTICLE 7-C  
LEGALIZATION OF INTERIM MULTIPLE DWELLINGS**





[Commission Name]

[CONSENT OR ACTION]  
CALENDAR  
06/28/2022

To: Honorable Mayor and Members of the City Council  
From: Civic Arts Commission  
Submitted by: Modesto Covarrubias, Chair  
Subject: Artists Affordable Housing Certification Process

### RECOMMENDATION

Approve and direct Planning Commission to include the Artists Affordable Housing Certification Program (Attachment 1) to the Housing Element for the City of Berkeley.

### FISCAL IMPACTS OF RECOMMENDATION

The fiscal impact of an Artist Affordable Housing Certification Program consists of staff maintaining a small database of affordable artist live/work units located in Berkeley and of certified artists. Staff would also convene arts professionals and community members twice annually to conduct a panel for artist certification for low-income live/work housing. Staff would also conduct periodic public outreach workshops for artists interested in becoming certified that will be recorded and posted on the Civic Arts website. Staff would be available to answer inquiries from members of the public and will provide information to building owners and developers interested in listing unit opportunities with the program.

### CURRENT SITUATION AND ITS EFFECTS

Artists Affordable Housing Certification is a Strategic Plan Priority Project, advancing our goal to create affordable housing and housing support service for our most vulnerable community members.

The City of Berkeley's Arts & Culture Plan (Attachment 2) determined that affordable housing for artists was an urgent need. Additionally, there is an opportunity in the City of Berkeley to meet this need by utilizing vacant storefronts, as well as integrating artist housing into new housing developments. These strategies would help the City fulfil the goals for increased low-income housing in the Housing Element.

Artists affordable housing could play a positive role in supporting Berkeley's cultural resilience, fostering a healthy intergenerational environment in new housing projects, as well as activating existing vacant storefronts. Artists can provide a cultural environment that nurtures community in Berkeley's overall housing development plan. These

concepts are detailed in the attached report by the Yerba Buena Center for Arts (Attachment 3) and summarized by this graphic from page nine of the report:

### How Are Artists Essential Catalysts for Social Change?

Communities are the builders of the best models for themselves, and artists are central actors for this work. YBCA builds the capacity of artists in service of the community by creating, championing, and investing in artists. Over the past several years, we have been strengthening our understanding of the potential connection between artists' work and "upstream" health outcomes so greatly influenced by the social determinants of individual and community health. YBCA's work has become very focused on the ways in which artists create these four vital conditions of equity, health, and well-being of communities.

## THE VITAL CONDITIONS OF COMMUNITY HEALTH AND WELLBEING



### BACKGROUND

Increasing access to affordable housing and affordable spaces for artists and arts organizations was identified as the top goal in the City of Berkeley Arts & Culture Plan approved by City Council in 2018. Affordable living and workspace for artists is a pressing issue for our community, with artists increasingly priced out and unable to live and work in Berkeley.

In response the Civic Arts Commission generated a report entitled "Affordable Housing for Artists in Berkeley" (Attachment 4) that includes data about the unique housing and space needs of artists based on a survey and focus groups with diverse artists and

cultural workers. The report was presented at the December 8, 2021 Civic Arts Commission meeting and generated important discussions around housing and work-space affordability for artists and was further studied by an ad hoc Artists Affordable Housing Task Force which has been working concurrently throughout the time that the affordable housing for artists assessment was taking place.

In response to this affordable housing for artists assessment, Council approved a referral (Attachment 5) on January 25, 2022 requesting that the City Manager, Planning Commission, and Housing Advisory Commission “review, consider, and incorporate recommendations [from the assessment of affordable housing needs for artists in Berkeley] to the greatest extent possible, into the Housing Element update and related planning and zoning processes.” Planning consultants hired by the City to assist with the development of the Housing Element requested an artist certification process for affordable housing as a prerequisite for including affordable housing for artists into the upcoming Housing Element. Therefore, the ad hoc Artists Affordable Housing Task Force which grew out of the affordable housing for artists assessment process, convened to develop recommendations for an artist certification process, which was further developed by the Civic Arts Commission’s Policy Subcommittee and the Artist Certification Process was ultimately approved by the Civic Arts Commission at its May 24, 2022 meeting. **[insert vote]**

#### ENVIRONMENTAL SUSTAINABILITY AND CLIMATE IMPACTS

Artists units are subject to all the laws and regulations surrounding all city development.

#### RATIONALE FOR RECOMMENDATION

An artist certification process is needed in order to determine whether an individual is eligible for affordable housing specifically designated as live/work space. Planning consultants hired by the City to assist with the development of the Housing Element requested an artist certification process for affordable housing as a prerequisite for including affordable housing for artists into the upcoming Housing Element.

#### ALTERNATIVE ACTIONS CONSIDERED

The Civic Arts Commission considered all scenarios with a lens of equity and concrete methods of evaluation that will be succinct and clear.

#### CITY MANAGER

The City Manager [TYPE ONE] concurs with / takes no position on the content and recommendations of the Commission’s Report. [OR] Refer to the budget process.

**Note: If the City Manager does not (a) concur, (b) takes any other position, or (c) refer to the budget process, a council action report must be prepared. Indicate under the CITY MANAGER heading, “See companion report.”**

CONTACT PERSON

Jennifer Lovvorn, Secretary to the Civic Arts Commission, (510) 981-7533

Attachments:

- 1: Artists Affordable Housing Certification Program
- 2: City of Berkeley's Arts & Culture Plan
- 3: The SF Guaranteed Income Pilot for Artists, Powered by YBCA
- 4: Assessment of Affordable Housing for Artists in Berkeley
- 5: January 25 Council Referral: Affordable Housing for Artists Inclusion in Housing Element

DRAFT

## Artists Definition and Certification process for the City of Berkeley

Date: May 24, 2022

*Whereas: “Artists play a critical role in the well-being of our communities and in the economic, social, and cultural fabric of our cities. Artists bring unique talent and skill to fostering cohesion and belonging, building trust, activating civic engagement, addressing mental health, cultivating collective safety, and celebrating community identity.” From the City of San Francisco Guaranteed Income & Pilot, powered by Yerba Buena Center for the Arts: Learning and Insight from Design to Launch*

The purpose of the following process is to identify artists who are eligible for inclusion in a pool of applicants specifically qualified for artist’s affordable live/work housing in the City of Berkeley. All artists must also qualify as low-income as set by the State of California.

The affordable live/work housing units available to this list of artists will be identified by the City of Berkeley. The Civic Arts Program will solicit applications from artists who reside in Berkeley or those who have been displaced from Berkeley within five years prior to their application for the affordable live/work housing eligible list.

Step One: Artists must apply for verification of low-income status per State of California guidelines before being considered for City of Berkeley artist certification.

Step Two: A rotating jury of arts professionals and artists will convene to review the following materials submitted by each applicant to certify artists for this program:

- A. Artist statement
- B. Submitted samples of artwork (online or PDF formats)
- C. Letter of interest and commitment to producing art and having a creative practice

Step Three: When spaces become available, certified artists can apply to be in a lottery for spaces that may have specific space-use conditions (clean vs. messy, loud vs. quiet, need for ventilation, need for use of heavy equipment, etc.).

## **Artists Affordable Housing Eligible List of Certified Artists**

1. The City of Berkeley will maintain a list of eligible artists who are interested in obtaining Artists Affordable housing in a lottery as spaces become available. This list shall be kept in two locations within the City of Berkeley. Two locations will be identified as being independent of any city-wide technical catastrophe.
2. Civic Arts will advertise the twice annual artist certification process.
3. Available units will be advertised to certified artists.
4. Information about the program and types of housing will be available on the Civic Arts website.
5. Annually Civic Arts will post an invitation to encourage building owners and developers to list unit opportunities with the program.
6. City of Berkeley should adopt a policy to incentivize this program with a City tax/fees waiver to encourage qualified building owners to list unit opportunities.

Step Four: This pool will be renewed twice a year.

### **Requirement for Art Production:**

All artists occupying artists affordable live/work housing must maintain arts production with an active creative practice in these spaces. The intent of the program is to create and maintain spaces for producing artists with consistent public presentations. If an artist ceases to produce work for two-years then the artist will be notified of non-compliance and will be evicted.

### **Artists eligibility using one or more of the following criteria:**

1. An individual (or team member of an arts group) who is regularly engaged in the arts on a professional basis. These include but are not limited to those who practice:

- A. Fine Arts such as painting, mixed media works, sculpture, photography, papermaking, printmaking, filmmaking or videography, or interdisciplinary art practices
  - B. Performing Arts such as dance, dance theatre, acting, directing, set design, or members of theatre troupes
  - C. Musical Arts such as musicians, composers, singers, choir members, band members, or ensemble members
  - D. Literary Arts such as writers of prose, poetry, or plays
  - E. Social Practice Arts including interdisciplinary modes of creative production with methods of public engagement
  - F. Craft Artisans who create such as fine woodworking, ceramics, glass blowing, textiles, jewelry, stained glass, metal works, fashion, blacksmithing, basketry, etc.
  - G. Artists who have culturally specific creative practices
  - H. Self-taught folk artists
2. Creative production may be documented and renewed biennially on a CV or resume including one or more of the following:
- A. History of creating a body of public or publicly-displayed artwork, including public performances
  - B. Record of exhibitions and/or artwork sales or performances
  - C. History of temporary or permanent public art works
  - D. Education, apprenticeships or study

This definition does not include architectural and landscape services, industrial or graphic design services, computer systems design services, and other commercial activities normally conducted in an office environment.

**Art/Craft Studio shall be defined as:**

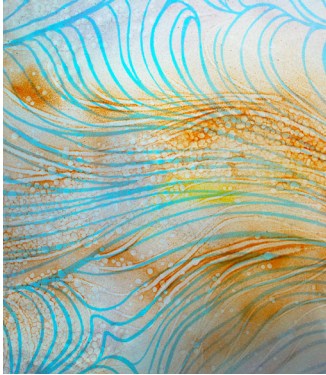
1. A live and work establishment in which the creation of art or crafts as defined above takes place. Such an establishment may be used to host periodic open studios, but otherwise is subject to the applicable district's requirements for incidental sales of goods made on site.
2. Art/Craft Studios may also include rehearsal spaces, small gathering places designed to include possible classes, readings, micro performances, exhibitions, or presentations. These are not required but available.
3. Art/Craft studios typically have larger spaces where the artist is in production. The living portion of the spaces must include kitchen, bathroom, and sleeping area. All construction is subject to building code that requires two entrances to the units. All spaces must include at least one operable window.

**Requirement for Street Activation:**

Street presence is of value to the life and sustainability of the City of Berkeley. Towards this end, recipients of artists affordable housing also make a commitment to participating in a visual display in street facing windows. The display is a visual phenomenon occupying the windows in relationship to artists' creative practice.

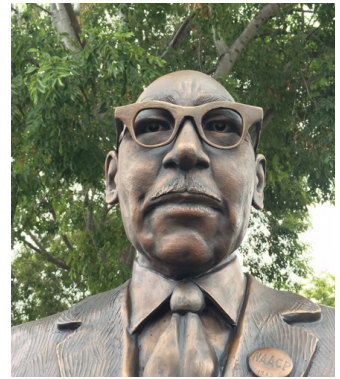
1. Artists have the routine responsibility to maintain a current lively rotating street presence in the windows of their spaces that face the street where they reside. The form for this is determined by the artist and the medium they are working in. The window displays can be two or three dimensional, in a tandem relationship to their art(s) practice. The scale of the visual presence will be conceived to respect the scale of the windows. Media may be presented in compliance with sound and light regulations in the City of Berkeley.
2. Windows facing the interior yards, or back yards do not need to be activated.





# City of Berkeley Arts & Culture Plan

2018-2027 Update



CIVIC ARTS PROGRAM  
CIVIC ARTS COMMISSION  
OFFICE OF ECONOMIC DEVELOPMENT

# Executive Summary

## THE ARTS IN BERKELEY

Berkeley is home to a vibrant and diverse community that strongly values its rich cultural fabric. Characterized by its collective nature, the city is famous for its distinguished university, beautiful natural setting, and its remarkable history as a home for progressive movements. Arts and culture permeate civic life in Berkeley through numerous acclaimed theaters, performing arts spaces, as well as the city’s many artists. Over 150 arts and culture nonprofits operate in Berkeley and together they contribute to a dynamic, continually evolving arts and culture community that interacts closely with other sectors of the city’s economy. The nonprofits that make up the arts community are particularly diverse in terms of their size and their creative disciplines.

Along with the cultural richness the arts infuse into the community, the arts sector is also a significant economic driver, generating an estimated \$165 million in total economic activity. In 2017, Berkeley Mayor Jesse Arreguin stated that “in addition to fostering civic pride, a flourishing arts scene [brings] new visitors to our city and more revenue to local businesses.”

Currently, as the San Francisco Bay Area is experiencing substantial economic growth, rising real estate and living costs have created an especially challenging environment for the arts community in Berkeley. Some artists and arts organizations are leaving the city because they can no longer afford to live and work here. *The Berkeley Arts and Culture Plan Update* provides a framework for supporting the arts within the context of economic growth, and for its inclusion in future City plans.



Portrait of Maudelle Shirek by Mildred Howard and Daniel Galvez. Photo courtesy of the City of Berkeley.

## UPDATING THE BERKELEY ARTS AND CULTURE PLAN

This 2018 Plan Update builds on the goals and objectives developed in the previous *2004 Berkeley Arts and Culture Plan*. The cultural landscape of Berkeley has changed since the 2004 plan was completed, including new funding streams and program initiatives. New legislation and policies have provided additional resources for arts-related organizations, public art, and collaborative partnerships. *The Arts and Culture Plan Update*



Scene from a performance at Shotgun Players. Photo courtesy of Shotgun Players.

(Plan Update or Plan) establishes citywide goals, policy improvements and actions to support and further develop local arts, culture and entertainment.

Characterized by a spirit of collaboration, the planning process reflects the cooperative nature of Berkeley's arts ecosystem. City staff, Civic Arts Commissioners, local consultants and a wide range of community partners worked together to develop the goals, policies and actions in the Plan Update.

This Plan Update, developed with extensive citizen participation, provides an essential tool for the design and implementation of public policies that promote arts and culture. Over 850 community members discussed art-related issues, opportunities and priorities in community meetings, interviews, an online survey, and via an interactive website. In addition, several studies, including an economic impact assessment, provided a detailed portrait of Berkeley's creative sector. Based on this new understanding, the Plan Update identifies strategies to ensure that the city's arts and culture sector will continue to flourish and enhance the quality of life for all residents and visitors.

This Plan Update focuses on three priority areas that align with the Civic Arts Commission's areas of focus: Civic Arts Grants, Public Art, and Arts Education. These three policy areas are key pillars of the local arts ecosystem, and as such require focused attention and targeted resources to successfully achieve the Plan's vision for a vibrant, equitable and creative city. The Plan Update lays out a responsive vision that can be achieved through a series of goals and strategies to be implemented over the next decade.

## VISION

- The City of Berkeley is a place where the arts are fully integrated into civic life and community identity.
- Our public spaces inspire, promote dialogue and serve to engage all who live and work in Berkeley, and all who visit our city.
- The city provides a supportive environment for artists and arts organizations to prosper and thrive. The arts are inclusive and empowering and serve to strengthen collaboration within our community.
- Quality arts education for all ages inspires creativity, builds community and facilitates cross-cultural understanding.
- The economic contributions of local artists and arts organizations of all sizes are valued, prioritized and supported.
- Berkeley is known regionally, nationally and internationally as a place where anyone can experience the transformative power of the arts in a variety of settings and locations.



"Peacewall" (Detail) at Civic Center Park.  
Photo courtesy of the City of Berkeley.

## GOALS

Five strategic goals have been identified to achieve the vision of *Berkeley's Arts and Culture Plan Update*. All five goals are interdependent and mutually reinforcing. Taken together, they have great potential to enhance the sustainability and vitality of arts and culture in Berkeley for the long-term.

### Goal 1

#### **Increase Access to Affordable Housing and Affordable Spaces for Artists and Arts Organizations**

Support the long-term sustainability of the arts and culture sector by expanding the availability of affordable housing and spaces for both artists and arts organizations.

### Goal 2

#### **Increase Investment in a Vibrant Arts Community**

Strengthen and support Berkeley's inclusive and culturally rich arts sector by expanding funding and marketing opportunities for a broader array of arts organizations.

### Goal 3

#### **Expand High Quality and Equitable Arts Education**

Support high quality arts education programs to provide all Berkeley students and lifelong learners with equitable access to an enriching and creative education.

### Goal 4

#### **Produce More Public Art Throughout Berkeley**

Enhance the city's visual environment by further infusing the arts into all aspects of civic life and building a rich public art collection.

### Goal 5

#### **Expand the City of Berkeley's Organizational Capacity to Better Serve the Arts Community**

Enhance the City's ability to respond to the evolving needs of the arts community and to ensure all Berkeley residents can participate in a variety of art experiences.

# Table Of Contents

Executive Summary i

Chapter 1: Creating the Arts and Culture Plan Update 6

PLAN PURPOSE AND DEVELOPMENT ..... 6

COMMITMENT TO CULTURAL EQUITY ..... 7

COMMUNITY PROCESS..... 8

Chapter 2: The Berkeley Arts Community Today 10

KEY COMMUNITY PARTNERS .....10

CIVIC ARTS WORK FLOW 2017 .....12

ECONOMIC IMPACT OF THE ARTS .....13

SNAPSHOT OF CURRENT CONDITIONS.....13

Chapter 3: Priority Planning Areas 16

CIVIC ARTS GRANTS .....16

ARTS EDUCATION .....20

PUBLIC ART .....24

Chapter 4: Policy Improvements and Action Steps 31

GOAL 1: INCREASE ACCESS TO AFFORDABLE HOUSING AND AFFORDABLE SPACES FOR ARTISTS AND ARTS ORGANIZATIONS .....32

GOAL 2: INCREASE INVESTMENT IN A VIBRANT ARTS COMMUNITY .....34

GOAL 3: EXPAND HIGH QUALITY AND EQUITABLE ARTS EDUCATION.....36

GOAL 4: PRODUCE MORE PUBLIC ART THROUGHOUT BERKELEY.....37

GOAL 5: EXPAND THE CITY OF BERKELEY’S ORGANIZATIONAL CAPACITY TO BETTER SERVE THE ARTS COMMUNITY.....39

Acknowledgments 41

## CHAPTER 1

# Creating the Arts and Culture Plan Update

### PLAN PURPOSE AND DEVELOPMENT

The City of Berkeley's Arts and Culture Plan aims to identify and articulate a common vision for the arts and establish shared goals that will guide the City over the next decade. The City of Berkeley seeks to make high quality arts and cultural experiences accessible to all members of the community by increasing resources for local artists and arts organizations, integrating public art across the city, and expanding access to quality arts education. The purpose of the *Berkeley Arts and Culture Plan Update* is to guide the efforts of the City – including the City's Civic Arts Program and staff, the Civic Arts Commission, and other Berkeley arts stakeholders – to achieve the community's cultural vision over the next ten years.



Performance at the Freight and Salvage. Photo by Irene Young.

The arts encourage civic participation, give voice to diverse perspectives, promote intercultural communication and enhance Berkeley's economy and physical environment. Currently, the city is experiencing a real estate boom and substantial economic growth. As Berkeley prospers, the City finds itself at a critical juncture where it must ensure that the arts community not only benefits from this growth, but is also able to sustain itself and thrive despite the rising cost of living. The Plan Update provides a framework for supporting the arts within the context of this new development, and for its inclusion in future City plans.

This planning process is sponsored by a grant from the William and Flora Hewlett Foundation, with additional grant funding from the UC Berkeley Chancellor's Community Partnership Fund and matching funds from the City of Berkeley.

To critically examine how the City of Berkeley serves the local arts community, this year-long planning process involved a thorough assessment of current conditions and trends, and included robust community engagement. Key planning activities included:

- Conducting an in-depth economic impact analysis of the local arts and culture sector.
- Conducting a thorough review of past plans, studies and reports.
- Assessing the current conditions of the local arts community.
- Soliciting in-depth input from local stakeholders, including Civic Arts grantees, nonprofit leaders, artists, arts educators, City staff and Civic Arts Commissioners.
- Engaging the public through a wide range of activities including a community workshop and an online survey in order to provide multiple opportunities for the community to share their ideas and concerns.

The active collaboration between the Civic Arts staff, the Civic Arts Commission and the arts community throughout the process helped identify priorities and the direction for the Plan Update, and helped create a common vision for the arts in Berkeley and build community support around this shared vision.

Three policy areas were identified as priorities for the City as it strives to enhance Berkeley as an arts and cultural destination for all: Civic Arts Grants, Public Art, and Arts Education. Innovative policies to guide the programs in these three priority areas have the potential to advance the arts and culture sector toward greater cultural equity. The noteworthy progress that the City has demonstrated in these priority areas has helped lay the foundations for the Plan Update.



Artist John Wehrle's mural "Mak Roote" at the West Berkeley Rail Stop and Transit Plaza.  
Photo courtesy of the City of Berkeley.

## COMMITMENT TO CULTURAL EQUITY

The City of Berkeley commits to supporting equity within the arts and culture sector, and to consistently evaluating its programs and practices. The City recognizes the multiple benefits the arts provide to Berkeley residents at all stages of human development, regardless of race, color, religion, age, disability, national origin, sex, sexual orientation and gender identity/expression.

All members of the community should have equitable access to a rich, rewarding, and inspiring cultural life. Beyond ensuring access to the arts, the City envisions an arts and culture sector that empowers all members of the community to become leaders and to help steer the arts toward a more equitable future that reflects Berkeley's diverse communities.

The City of Berkeley commits to the support of artists and arts organizations that represent diverse cultures, life experiences and socio-economic backgrounds. The City supports the empowerment and equal representation of cultural perspectives that have been traditionally and historically underrepresented.



## COMMUNITY PROCESS

Developed through a dynamic and community-engaged process, the Plan Update reflects the needs, interests and priorities of a diverse cross-section of Berkeley community members and arts stakeholders. The Civic Arts Commission initiated the planning process by writing a grant through the City of Berkeley to the William and Flora Hewlett Foundation. This Plan Update will help the City and the arts community build on recent successes and navigate current issues, such as affordability challenges caused by the economic boom and rising cost of living.

In the past year, the arts and culture planning team conducted extensive public engagement. Over 850 community members and local stakeholders representing the diverse arts community participated in the planning process. The Plan Update was informed by the rich input received from community members who participated in a wide range of outreach activities, including but not limited to an online survey, stakeholder interviews and policy working groups.

### Visioning Work Session

The City hosted a visioning work session in February 2017 with Civic Arts Commissioners and local arts stakeholders about the arts and culture plan update process in order to generate ideas for a vision and initiatives to strengthen Berkeley's arts and culture ecosystem. Several key themes emerged from the visioning activity, including the need for centralized communications, affordable art spaces, and further development of the new Public Art on Private Development Program.

### Community Survey

To collect community input on arts and culture needs, priorities and opportunities, the planning team conducted an online questionnaire. Between April and June 2017, a total of 702 surveys were collected. The planning team conducted a robust outreach effort to publicize the survey including e-blasts, targeted flyer distribution, social media posts and outreach to key partners. The survey results were instrumental in developing an actionable plan update that reflects the needs and concerns of the community.

### Community Workshop

The planning team hosted a community workshop at the Kala Art Institute with the purpose of informing the public about the arts and culture plan update process and soliciting further input on ways to strengthen Berkeley's arts and culture community. Over 40 participants attended the workshop and key findings that emerged from participants' responses and comments included the need to prioritize the creation of affordable artist housing and art spaces, as well as a desire to see more public performances across the city.



Participants at the Community Workshop held at the Kala Art Institute. Photo courtesy of the City of Berkeley.



Community members participating in the Visioning Work Session at the Kala Art Institute. Photo courtesy of the City of Berkeley.

### **Policy Working Group Meetings**

Leaders in the local arts sector were invited to participate in three thematic policy working group meetings and one policy review session. The goal of these policy working groups was to identify potential policy improvements and action steps related to Civic Arts Grants, Public Art, and Arts Education. The participants were then invited to a final review session to review the statements that were developed at these sessions in advance of them being incorporated into the Plan.

### **Civic Arts Commission**

The Civic Arts Commission was the catalyst for the *Arts and Culture Plan Update* and provided leadership throughout the process. The Commission met regularly to receive updates on the planning process and provide direction. Commissioners helped shape and conduct the community outreach program, and provided key insights into the Plan Update framework.

## CHAPTER 2

# The Berkeley Arts Community Today

### KEY COMMUNITY PARTNERS

Berkeley's nationally recognized arts scene is home to over 150 active arts and culture nonprofits as well as many local artists. The city is also home to a wide range of artists known regionally, nationally and internationally. These artists and organizations sustain our cultural ecosystem through their contributions of talent, resources and leadership.

The City of Berkeley has long recognized the importance of the arts to the economic health and livability of our city. This understanding is reflected by the financial investments and programmatic commitments the City has undertaken over the years to nurture the growth of arts and culture as a core aspect of life in Berkeley for both residents and visitors.

Founded in 1980, the Civic Arts Commission advises the City Council and is charged with promoting the arts and urban beautification in Berkeley. The nine-member Commission has four subcommittees that address public art, grants, policy, and arts education. Through their work, the Commission has spearheaded changes to the Civic Arts Grant Program, initiated the public art on private development ordinance, and partnered with UC Berkeley to study equitable access to art enrichment in afterschool programs. The Berkeley Civic Arts Commission continues to be a driving force for change and forward-thinking progress for arts and culture in Berkeley.



Statue of Byron Rumford by Dana King, located on Sacramento Avenue in South Berkeley. Photo courtesy of the City of Berkeley.

The Civic Arts Program is housed within the City’s Office of Economic Development and implemented by the City’s Civic Arts staff. The organizational structure and work flow of the Civic Arts Program is included in Figure 1 to illustrate the interrelationship between elected officials, City staff, Civic Arts Commissioners and the various arts programs, activities and policies.



Berkeley Repertory Theatre’s production of “Ain’t Too Proud—The Life and Times of The Temptations.” Photo courtesy of Kevin Berne/Berkeley Repertory Theatre.

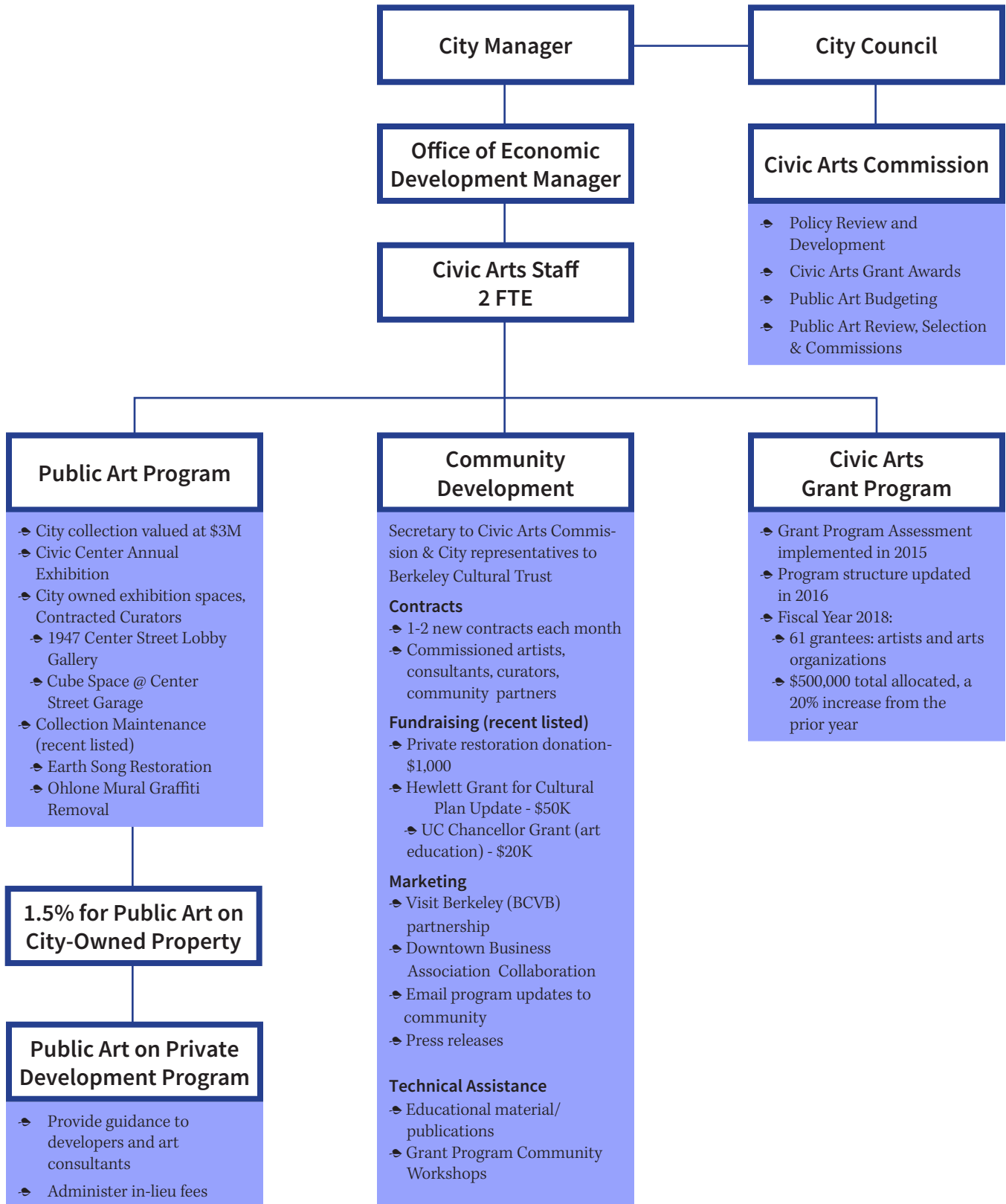
The Berkeley Cultural Trust (BCT), another key player in the local arts community, is a free membership-based organization that represents cultural organizations throughout Berkeley. BCT has helped create a strong, unified voice for artists and cultural organizations to advocate for policies, actions and resources that enhance the well-being of local artists and cultural organizations. The BCT operates in close cooperation with the Civic Arts Commission, demonstrating the collaborative nature of Berkeley’s art community.

Additionally, the University of California, Berkeley is home to several key arts and cultural venues and features world-renown arts programming. For instance, as one of the largest, university-based performing arts presenters in the United States, Cal Performances offers a unique array of world-class cultural experiences to Berkeley residents and visitors from across the Bay Area. Many other campus departments and centers offer regular arts and culture programming, often free or at low cost to students and members of the community.

The expansion of new arts and cultural venues amplifies the richness and diversity of the arts landscape in Berkeley. For example, the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) moved into its new home in downtown Berkeley, offering 25,000 square feet of exhibition space and two theaters. In 2016, Berkeley Repertory Theatre re-opened its signature, 400-seat theatre space after nine months of renovation. In addition, the UC Theatre was refurbished and re-opened in April 2016, offering a large (1,400 capacity), state-of- the-art live music venue in the City of Berkeley.

Local arts events and festivals across the city offer a window into the vibrant style and diverse cultures of Berkeley. Berkeley is host to several annual events and festivals including Solano Stroll, the Cinco de Mayo Festival, and the Bay Area Book Festival.

# CIVIC ARTS WORK FLOW 2018



## ECONOMIC IMPACT OF THE ARTS

### Economic Impact of the Arts **BY THE NUMBERS**

**\$165 MILLION**

in economic activity generated in Berkeley in 2016 by the arts industry

**2.6 MILLION**

people attended cultural events in Berkeley in 2016

**\$500,000**

from the City of Berkeley allocated to artists and organizations in 2016

**6,783**

jobs provided in Berkeley by the arts sector in 2016

**152**

arts and culture nonprofits exist in Berkeley in 2016

For a city of 118,000, Berkeley offers a remarkably diverse array of arts and cultural opportunities. These cultural assets enrich the lives of individuals, help to build community, and create a positive identity and image for the city as a whole. Along with these social benefits, the arts and cultural assets in Berkeley also spur significant economic growth. As part of the *2018 Arts and Culture Plan Update*, an economic impact report was developed to document the significance of the arts and culture industry to Berkeley's local economy.

Overall, the arts and culture industry in Berkeley generates nearly \$165 million in total economic activity, including both direct and indirect impact of the arts and culture industry. Arts and cultural organizations have a significant direct economic impact on the community. In particular, salaries and benefits, which go to local residents, and physical venue costs which typically go to local businesses, are direct expenditures that benefit the local economy. In Berkeley, total direct expenditures by nonprofit organizations come to nearly \$98 million and the arts industry provides over 6,000 paid positions.

Arts and culture venues and events are popular in Berkeley, attracting a total audience of over 2.6 million in 2016. Audiences, which include both local residents and visitors from neighboring cities and beyond, significantly expand the economic impact of arts organizations through their spending at nearby restaurants, stores and hotels. This off-site spending may even exceed the direct expenditures of the arts organizations themselves. In particular, cultural events can attract new dollars by drawing visitors to the city who may spend more on average than local residents by paying for lodging and other related services.

## SNAPSHOT OF CURRENT CONDITIONS

Through stakeholder interviews and focus groups, the planning team identified key issues influencing the arts in Berkeley. This assessment explores the current conditions and trends impacting the city's arts and culture sector, focusing on what has changed since the last Arts and Culture Plan in 2004. The key findings and issues that emerged from this assessment are described below.

### Arts Funding and Investment

Art continues to play a critical role in Berkeley's economy, with strong performing and visual arts and new venues attracting visitors from outside the city and region. Even with the increased funding offered through the Civic Arts Grant Program, community arts leaders emphasized the need for additional funding to support the arts across the city.

## Affordability

The issues of housing affordability and artist space affordability in Berkeley and the Bay Area are central concerns for artists and arts organizations in Berkeley. With rising real estate costs, many artists, even teaching artists, can no longer afford to live or rent artist spaces within Berkeley city limits. Artists living outside of Berkeley are struggling with the region's soaring cost of living and the cost of transportation to Berkeley. Local arts leaders noted that young artists are moving to Oakland and other cities where they can live more affordably. The interviews surfaced the need for an ongoing discussion on the role of the City and other large institutions in supporting the development of affordable housing and work spaces for artists and arts organizations.

## Geography

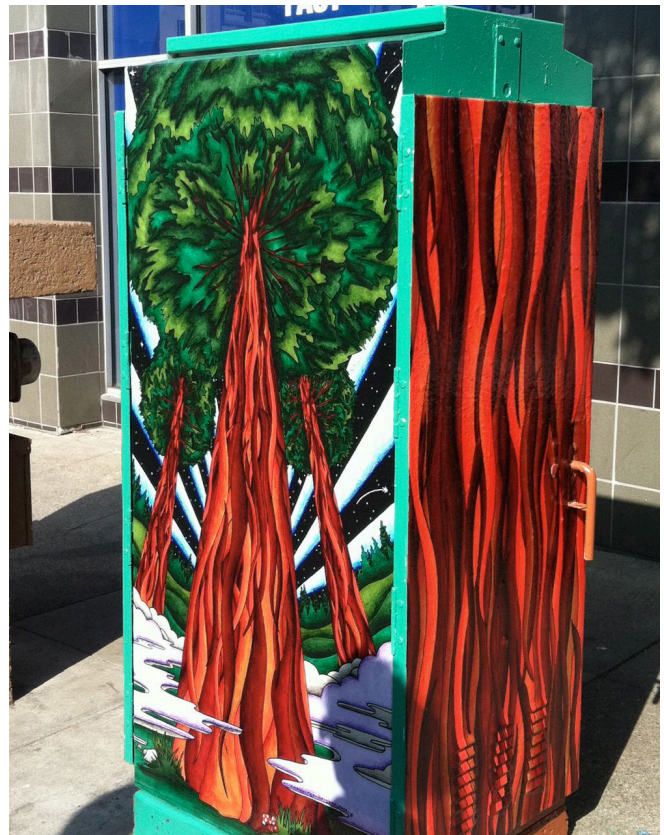
Downtown Berkeley's successful "Addison Street Arts District" is well-established as a popular hub of arts and cultural activities. A key theme emerging from discussions with arts and cultural leaders is a desire to identify and establish art districts beyond the Downtown, in, for example, West and South Berkeley. The "Arts and Artisans District" in West Berkeley and the "Ashby Arts District" in South Berkeley are prime candidates for additional, neighborhood-specific City investment.

## Partnerships

Many arts and cultural leaders and organizations highlighted the desire to create more partnership opportunities with lynchpin institutions to leverage funding and increase operational capacity. While there are several strong connections existing between the City, UC Berkeley and arts organizations, leaders in the arts community expressed the need for more information-sharing and formalized structures to forge new relationships across sectors.

## Arts in Education

Berkeley is working to address the role of schools and nonprofits in providing students with a high quality, equitable arts education. While BUSD has an exemplary music program district-wide, visual arts and other performing arts such as dance and theatre are not as consistently taught or widely available to all students. Some interviewees expressed that students who attend public school have less exposure to the arts, which makes them less familiar and invested in the arts as adults. Research by UC Berkeley through the Chancellor's Community Partnership funded study indicated that disparities in arts programming exist within the Berkeley Unified School District (BUSD) K-8 afterschool programs. Based on this understanding, the community dialogue on the role of public institutions and arts organizations in providing and supplementing arts education is a key issue in the Berkeley arts community.



Utility box mural on Shattuck Avenue. Photo courtesy of the City of Berkeley.

## Marketing and Promotion

Many arts institutions host shows, events and programs in Berkeley, however, stakeholders expressed a need to better market and promote their work and related activities. Since the 2004 Plan, the City has initiated a partnership with Visit Berkeley, which serves as a consolidated, online resource to promote upcoming arts and cultural events. Some interviewees suggested that the City and its arts partners work together to better leverage Visit Berkeley and expand marketing efforts.

### Recent Arts Awards for Berkeley

In 2016, the *Diablo Magazine* named Berkeley's Arts District the "Best Renovated Arts District in the East Bay" citing the new UC Berkeley Art Museum, the new UC Theatre, Taube Family Music Hall, and the Berkeley Repertory Theatre.

The City of Berkeley hosted the "Meeting of Mayors" event as part of the Mayors Innovation Project in 2016. The arts sector's contributions to the city's economy were highlighted in a presentation to mayors from over twenty cities from across the country.



## CHAPTER 3

# Priority Planning Areas

Since the adoption of the last Arts and Culture Plan in 2004, the City and the Civic Arts Commission have prioritized three policy areas: Civic Arts Grants, Public Art, and Arts Education. This Plan Update takes an in-depth look at the development of each area in recent years, evaluating the City’s investment of resources and making recommendations for further policy improvements in alignment with the vision articulated in this Plan.

The City’s commitment to these three priority areas is exemplified by initiatives led by the City in recent years, which include the UC Chancellor’s grant-funded initiatives to enhance arts education, the development and implementation of the Public Art on Private Development ordinance, and revisions to the Civic Arts Grants guidelines for increased efficiency and equity. The progress that the City has demonstrated in these priority areas has helped lay the foundations for the Arts and Culture Plan Update and has equipped the City with the tools necessary to further strengthen its programs and address new challenges.



Alicia Little Tree Bales and Ed Berkeley in “When Briseis Met Chryseis” at the Metal Shop Theater in Berkeley. Photo by W. Newton.

## CIVIC ARTS GRANTS

### Background and Current Conditions

The City of Berkeley provides financial support to the local arts community through the Civic Arts Grant program. The Berkeley Civic Arts Commission utilizes its grant-making to strengthen Berkeley’s arts landscape in order to enrich the city as a whole. Grant funds are strategically targeted to continue building a vibrant arts ecosystem. The Civic Arts Commission makes funding recommendations to the City Council after a review panel evaluates the proposals and gives recommendations to the Commission.

The Civic Arts Grant Program is unlike other funding streams in that it allows organizations to utilize the funds for core operational activities rather than restricting expenditures to programming and projects. Over the last 15 years, the Civic Arts Grant Program has pursued a consistent grant-making approach, providing general operating support to arts groups, service organizations, and arts programs within larger institutions, and project support to individual artists. The amount of funding available for arts grants varies each fiscal year depending on the allocation from the City’s General Fund approved by the City Council. The Civic Arts Commission and its Grants Subcommittee disburse the yearly allocation to a broad and diverse range of applicants, serving the widest audience possible.

**Recent Developments and Accomplishments**

In 2015, the City of Berkeley engaged an independent consultant to evaluate the Civic Arts Grant Program and identify strategies to improve the program. One of the key findings from the assessment was that the “formula-based approach and lack of grantee categories resulted in low grant amounts and was perceived as fostering inequitable distribution of resources that put small arts groups at a disadvantage.”<sup>1</sup> The assessment also revealed the need to promote art nodes in neighborhoods throughout the city, as opposed to concentrating funding in established districts (such as the Downtown Berkeley Arts District).

Subsequently, the City changed its grants guidelines and discontinued the use of the formula in grant allocations. In place of the formula-based approach, the City created three separate competitive grant pools for a) large and mid-size arts organizations, b) small arts organizations, and c) individual artists. In addition, the City simplified the application guidelines, form, and process, with separate application processes for organizations and individual artists.

The City Council also adopted the following changes to improve the Civic Arts Grant Program and ensure it is accessible to a wider diversity of local artists and arts organizations:

- Increased annual allocation to the Civic Arts Grants Program to a total budget of \$500,000 for Fiscal Year 2018. (Table 1)
- Shifted from a two-year grant cycle to an annual cycle to allow arts organizations and artists an annual opportunity to apply for funding rather than having to wait every other year to apply.

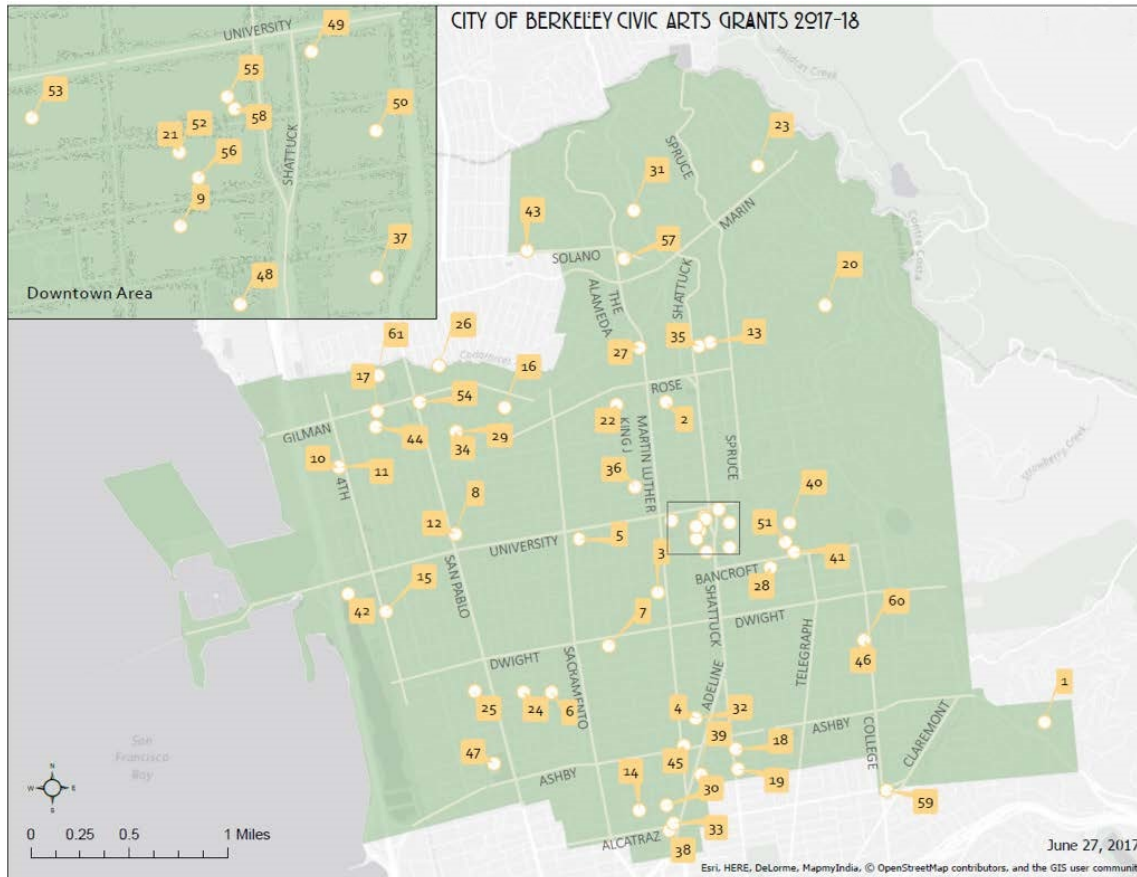
**Table 1: Civic Arts Grant Program Funding (2015 — 2018)**

	2015-16	2016-17	2017-18
Civic Arts Grant Funding Allocation	\$229,100	\$378,850	\$497,510

A map of the 2017-2018 grant recipients (see Figure 2) demonstrates that grantees are spread across the city, creating art and programming in every district. Using an equity lens, the Civic Arts Grant Program is continually analyzing its practices and operations to ensure it reflects the cultural and racial diversity of Berkeley, the array of artistic disciplines practiced, geographic reach, and the current needs of the arts sector in Berkeley.

<sup>1</sup> City of Berkeley Office of Economic Development, Civic Arts Grants Program. “Grants Program Assessment and Recommendations.” October 2015.

Figure 2: Map of Civic Arts Grants



## 2017-18 CIVIC ARTS GRANT AWARD RECIPIENTS

### Individual Artists

- 1 Christy Chan
- 2 Christopher (Kit) Young
- 3 Richard Silberg
- 4 Bruce Coughran
- 5 Todd Gilens

*Funding dependent on increase in Civic Arts Program funds*

- 6 Sheila MetcalfTobin
- 7 Ben Goldberg

### Small and Mid-Size Organizations

- 8 BrasArte The Damasceno Brazilian Cultural Exchange
- 9 Berkeley City College - Milvia Street Art and Literary Journal
- 10 Watershed Environmental Poetry Festival
- 11 Poetry Flash
- 12 Capoeira Arts Foundation
- 13 Berkeley Art Center
- 14 Actors Ensemble
- 15 CODEX Foundation
- 16 Berkeley Juneteenth Association, Inc.
- 17 Alternative Music Foundation
- 18 Gamelan Sekar Jaya
- 19 La Peña Cultural Center
- 20 Berkeley Community Chorus & Orchestra

- 21 Berkeley Old Time Music Convention
- 22 Junior Bach Festival Association, Inc.
- 23 Chora Nova
- 24 Pacific Edge Voices
- 25 Berkeley FILM Foundation
- 26 Sacred and Profane: A Chamber Chorus
- 27 Veretski Pass
- 28 Central Works
- 29 Play Cafe, Inc.
- 30 Creative Wellness Center/Bonita House, Inc.
- 31 Youth Musical Theater Company
- 32 Indra's Net Theater
- 33 PlayGround
- 34 Inferno Theatre
- 35 TheatreFIRST
- 36 Those Women Productions
- 37 David Brower Center
- 38 Youth Spirit Artworks
- 39 New Space Studio

*Funding dependent on increase*

- 40 UC Jazz
- 41 Creative Residencies for Emerging Artists Teaching Empowerment

### Large Organizations

- 42 Luna Dance Institute
- 43 Foundation for the Future of Literature and Literacy, dba the Bay Area Book Festival
- 44 Small Press Distribution
- 45 Shotgun Players
- 46 Berkeley Ballet Theater
- 47 Kala Art Institute
- 48 Habitot Children's Museum
- 49 Heyday
- 50 UC Berkeley Art Museum and Pacific Film Archive (BAMPFA)
- 51 Regents of the University of California/Cal Performances
- 52 Berkeley Society for the Preservation of Traditional Music, dba: Freight & Salvage
- 53 Berkeley Symphony
- 54 Ashkenaz Music & Dance Community Center
- 55 Aurora Theatre Company
- 56 Bay Area Children's Theatre
- 57 Cazadero Performing Arts Camp
- 58 California Jazz Conservatory
- 59 Shawl-Anderson Dance Center
- 60 Julia Morgan Center for the Arts, Inc. DBA: Berkeley Playhouse
- 61 Berkeley Repertory Theatre

Another recent development is the establishment of a festivals grant program. Historically, Berkeley's grants to cultural festivals and special events have been allocated to specific recipients via the City's annual budget process, rather than through a competitive application process. In 2017, the Civic Arts Commission partnered with members of the Berkeley Cultural Trust, including a producer of many of Berkeley's most successful arts and culture festivals, to advocate and develop a framework for a transparent, competitive, public process for the allocation of those funds, so that more organizations would have the opportunity to benefit from that financial support. In early 2018, the Berkeley City Council adopted a resolution committing the City to proceed with that policy. City staff plans to work with the Civic Arts Commission to establish the program for implementation early 2019, in advance of the 2019-2020 grant cycle.

## **Recommended Improvements**

The Civic Arts Grant Program is a clear articulation of the City's commitment to sustaining and celebrating the arts and creative expression within its borders. Arts stakeholders and community members that participated in this planning process identified a number of strategies for building on existing assets to increase investment in a vibrant arts community (with additional detail in Chapter 4):

### **Policy 2.1**

#### **Expand the Civic Arts Grants Program by increasing funding and technical assistance for grantees.**

Arts advocates seek an ongoing commitment from local government to fund grants programs, and to explore funding increases that can be sustained by new revenue streams. Beyond funding, the City can increase the impact of the program by bolstering technical assistance for artists and arts organizations, particularly in regards to fiscal sponsorship and management, and organizational development.

### **Policy 2.2**

#### **Promote an equitable grant-making process and reduce application barriers.**

The Civic Arts Commission and other arts stakeholders commit to pursuing additional enhancements to the City's arts funding programs to expand access for individuals and organizations from cultural communities and geographical areas that have been historically underrepresented and underfunded.

### **Policy 2.3**

#### **Promote the Civic Arts Grants Program to offer funding opportunities to a wider array of arts organizations and artists.**

The City, the Commission and arts partners can expand the network of funding recipients by enhancing communications, establishing an organizational mentorship program, and pursuing other creative strategies to increase inclusiveness and build capacity.

### **Policy 2.4**

#### **Increase marketing of the arts among Berkeley residents, regional audiences and tourists.**

There's a clear need and opportunity to leverage the community's investments in the arts by increasing marketing activities and strengthening connections between organizations and their audiences.



Berkeley Repertory Theatre production of "Ain't Too Proud - The Life and Times of The Temptations." Photo by Kevin Berne.

## ARTS EDUCATION

### Background and Current Conditions

Art practice and creative expression are crucial to the education and development of young people and people of all ages. Arts education provides opportunities for participants to build skills, solve problems, express themselves, and create something new. The City of Berkeley and its partners offer a wide range of high quality arts education experiences, available to an intergenerational Berkeley community in a variety of settings. The Berkeley arts and culture education system consists of a network of organizations including departments of the City of Berkeley, the Berkeley Unified School District, arts programs within higher education institutions, and educational programs within non-profit and community-based organizations.



Crowden Music School Students at Civic Center Exhibition Opening. Photo courtesy of the City of Berkeley.

### Berkeley Unified School District programming

Berkeley Unified School District (BUSD or the District) consists of 11 public elementary schools, 3 middle schools, a high school, and an alternative school serving over 9,400 students in the BUSD. In addition, the District has 3 preschool facilities and an Adult School serving several thousand students each year. Programming in the curricular day includes:

- Music at all levels: BUSD's exemplary music program, funded by a recently renewed parcel tax, begins with recorder lessons for third grade classes, instrumental music for upper elementary, and then band, jazz band and orchestra at every middle school and Berkeley High (BHS). Alumni of BHS's award winning jazz ensembles have achieved recognition and awards in the national and international jazz scene.
- Other arts at all elementary and middle schools: Offerings of dance, theater and visual arts classes vary from site to site at elementary and middle school level. In elementary school, each principal works with stakeholders at their site to decide what kind of arts education is offered during the school day and how much.
- Arts at the high school level: The quantity and quality of arts programming at Berkeley High is superior by national standards for high schools of its size. All disciplines are represented, and performances and exhibitions are of very high quality. Serious artist students graduating from BHS are accepted at conservatories and professional arts preparation programs and go on to professional arts careers. That said, the resources offered in each field vary from year to year depending upon county/state support, philanthropic and PTA support, and BHS leadership.

### Afterschool programming

Afterschool programming provides arts learning opportunities and enrichment for students at all levels. These opportunities are programmed as outreach opportunities within arts non-profit organizations, by the schools, and by school PTAs. As a result, the overall landscape for afterschool arts programs varies in both quality and access from school to school. Within the BUSD elementary school program, the complex afterschool ecosystem involves two different afterschool programs: LEARNS, a program that charges a sliding scale according to family income and BEARS, a subsidized program offering low or no-cost care to low-income families. The two programs offer markedly different levels of access to the arts and vary widely in quality and innovation from site to site. Each school's PTA offers a unique menu of programming that overlaps with both programs somewhat, but also serves students who participate in

neither afterschool program. The PTA classes typically charge a fixed amount per class, with limited scholarships, thereby offering high quality arts access to the children of better-resourced families. The dependence on differentiated models of funding – parental and governmental – can create inequity in access to arts programming.

### **City of Berkeley Programming**

The City of Berkeley offers arts education classes through the Parks, Recreation and Waterfront Department that complement the Berkeley Unified School District’s afterschool arts and culture activities and summer activities. Summer offerings include Cazadero Music Camp, which serves 1,400 students age 10 through 18 each summer; JumpStart in Music; Echo Lake Camp’s artist-in-residence program; and Arts Discovery Camp serving children ages 5-12. Many classes are available at subsidized prices for Berkeley residents. Scholarships are sometimes available for low-income individuals and families. Afterschool classes take place at three park campuses.



“All The Right Moves” students with teacher Yukie Fujimoto performing at Luna Dance Institute’s 20 Points of View open studio showing. Photo courtesy of Luna Dance Institute

### **Non-Profit and Community-based Providers**

Many of the 150+ arts organizations in Berkeley are fully dedicated to arts education, or have educational components integrated into their core programming. Berkeley enjoys high-caliber arts education providers in visual art, theater, dance, music, film, and other forms of fine art and creative expression. Many of these organizations partner with BUSD. While such partnerships increase students’ access to arts education, the quality, accessibility, consistency, depth, and breadth of such partnerships vary, creating inequity in access.

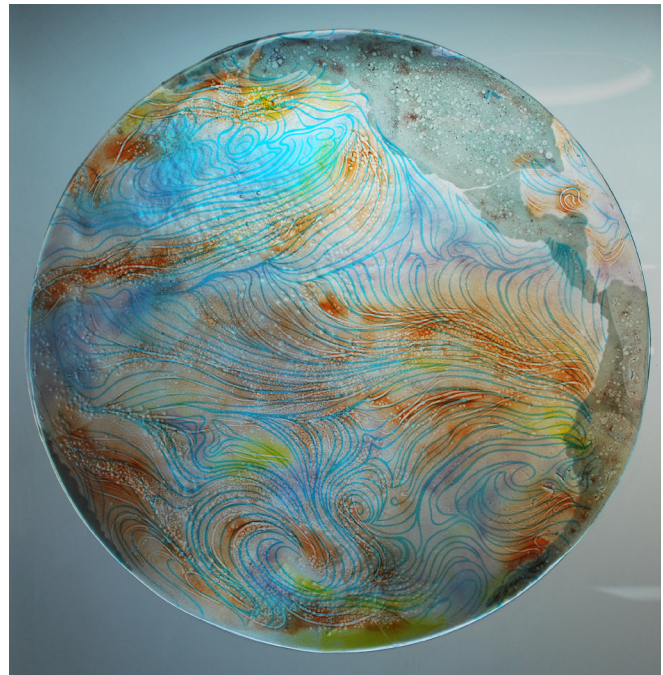
### **Higher Education and the Arts**

Berkeley’s institutions of higher education feature robust offerings in the arts, design, culture and creativity. At Berkeley City College, the Visual Art Department features studio classes, art history classes, certificates of achievement in Public Art, Figure Drawing and Art History, and AA Transfer Degree in Studio Art. The University of California at Berkeley houses a range of educational departments, student groups, and presenting organizations that teach the arts to college students, life-long learners, and youth across all disciplines in the visual arts, the performing arts, film and media, literary arts, and all design fields.

Educational offerings include free and accessible public programming, courses and degrees for UC Berkeley students, courses and certificates for concurrent enrollment students and life-long learners, educational programming from museums and presenting organizations, internships in arts administration, and student clubs devoted to community arts. The recent creation of the Office for Berkeley Arts + Design seeks to aggregate this rich and varied landscape across the campus, collaboratively fundraise, and strengthen community partnership in all creative fields. While the impulse to institutional and individual collaboration runs deep, the ongoing state and federal cuts to public higher education imperil the capacity to leverage and expand higher education programs on behalf of arts education in the city of Berkeley.

### **Advocacy organizations**

The City of Berkeley, Civic Arts Commission, Berkeley Cultural Trust, and arts nonprofits in Berkeley are engaged in efforts to improve the access and quality of arts education opportunities for students. Drawing from each of these entities, the Berkeley Arts Education Steering Committee (BAESC) is a collaborative group dedicated to promoting and enhancing arts education in Berkeley. BAESC was founded in 1998 as a collaboration between local arts organizations, parents, teachers and administrators. BAESC is a committee of Berkeley Cultural Trust and over the past 19 years has been led by local leaders in partnership with BUSD. The goal of BAESC has consistently been to bring a variety of strong arts programming to students in the Berkeley schools.



"Spectrascape" by Wowhaus at Berkeley's West Branch Library. Photo courtesy of the City of Berkeley.

### **Recent Developments and Accomplishments**

Despite the challenges of an under-resourced and under-coordinated arts education environment in the City of Berkeley, there has been continuous improvement as well as promising pilot projects that test new partnerships and create coalitions for advocacy. Most of the pilots described below depend entirely on volunteer labor and need stable funding and staffing to continue implementation.

### **UC Berkeley Arts Administration Internship Program**

Funded for two years by a Chancellor's grant from UC Berkeley, the Arts Research Center (ARC) at UC Berkeley collaborated with the Berkeley Cultural Trust to establish internships programs for Cal students within ten to twelve arts organizations. Students received Independent Study or Field Study credit with then ARC Director (now Associate Vice Chancellor) Shannon Jackson while volunteering in the administrative offices of BCT member institutions. BCT staff received modest stipends in exchange for mentorship and a modest fund supported programming and teaching in the field of arts administration. This model was a win-win for Berkeley students and the Berkeley Cultural Trust, but it requires sustained funding to continue.

### **Equity in Access to Afterschool Arts Program Study**

Funded for two years by another Chancellor's grant from UC Berkeley, the City of Berkeley and the Berkeley Civic Arts Commission partnered in 2017 with the Principal Leadership Institute in the Education Department at the University of California at Berkeley to study arts education at BUSD afterschool programs. The study identified issues of unequal access to arts education at various afterschool

program sites–sited above–and made recommendations to address these equity issues. The project also resulted in the creation of a draft *Art Education Handbook* for after school programming at BUSD. The project sponsors and partners hope to build on this progress by enhancing partnerships between arts nonprofits and BUSD afterschool programming.

### **Creative Residencies for Artists Teaching Empowerment (CREATE)**

Amongst the many arts providers identified in the Afterschool Program Study, UC Berkeley’s network of student volunteers are a key source of supplemental arts education at BUSD and other schools. The C.R.E.A.T.E. program within the Public Service Center (PSC) places around 40 students in local schools as volunteer arts teachers, though PSC cannot afford to hire staff dedicated to coordination and mentorship. With their own initiative, Berkeley students applied for and received a one-time Civic Arts grant to hire experienced teaching artists to train them as assistant arts teachers. Once again, this was a win-win for many schools, Berkeley students, and Berkeley-based teaching artists, but it requires sustained staffing and funding to continue.

### **The Berkeley Arts Education Steering Committee (BAESC)**

The Berkeley Arts Education Steering Committee (BAESC) is comprised of staff from local arts organizations, parents, teachers and administrators. Coming out of an effort to apply for a Kennedy Center grant for arts education, BAESC’s goal is to bring a variety of strong arts programming to students in Berkeley’s schools. While they did not receive the grant, the coalition remained. BAESC was inspired by the arts education meeting held in the fall of 2015 at the William and Flora Hewlett Foundation to continue working for quality arts education in both the school day offerings and in afterschool programs. BAESC has identified two near-term goals:

1. Enriching afterschool programs with the arts using the afterschool arts assessment conducted by the Berkeley Civic Arts Commission and the UC Berkeley’s Principal’s Leadership Institute under the sponsorship of the UC Berkeley Chancellor’s grants.
2. Exploring what resources are available outside the district to facilitate an arts education strategic plan.

### **Recommended Improvements**

Arts education advocates and service providers should build on these recent accomplishments and strengthen partnerships with BUSD and other educational institutions to expand high quality and equitable arts education in Berkeley. This community planning process identified the following policy goals and actions steps to pursue this goal (with additional detail in Chapter 4):

#### **Policy 3.1**

**Advocate on local, state and national levels to further incorporate arts education into the curricular day and enhance equitable access to arts in extended learning programs.**

Berkeley’s community leaders in the arts have established clear advocacy goals related to addressing inequities in access to arts education, increasing the offerings of stand-alone arts instruction, and better integrating the visual and performing arts in other curricular areas such as math, language arts, science and social studies. Advocates are committed to organizing persistent efforts in pursuit of those goals.

#### **Policy 3.2**

**Create innovative learning opportunities that connect students and young adults with career pathways in the arts.**

Berkeley can build upon the pilot projects described above to create and fund innovative learning opportunities that connect college students and young adults with career pathways in the arts—whether as



community arts practitioners, as arts teachers, or as arts administration internships. Such win-win partnerships create a virtuous circle that fortifies the public schools and arts organizations of the city while providing career-building opportunities for students and young adults with a passion for the arts, community, and cultural leadership.

### Policy 3.3

#### **Bolster arts education programming that complements the public school (K-12) context and lifelong learners.**

BAESC and the Civic Arts Commission are committed to planning and implementing a key recommendation of the recently completed research on afterschool programming: a summer arts enrichment pilot to BEARS students. Working with the BEARS administrator, this coalition is developing a series of field trips to Berkeley arts providers to provide students with several hand-on arts experiences in the visual and performing arts. Input will be sought from both students and staff after each arts field trip to inform next steps, and possible areas of arts focus for the subsequent school year.

## PUBLIC ART

### Background and Existing Conditions



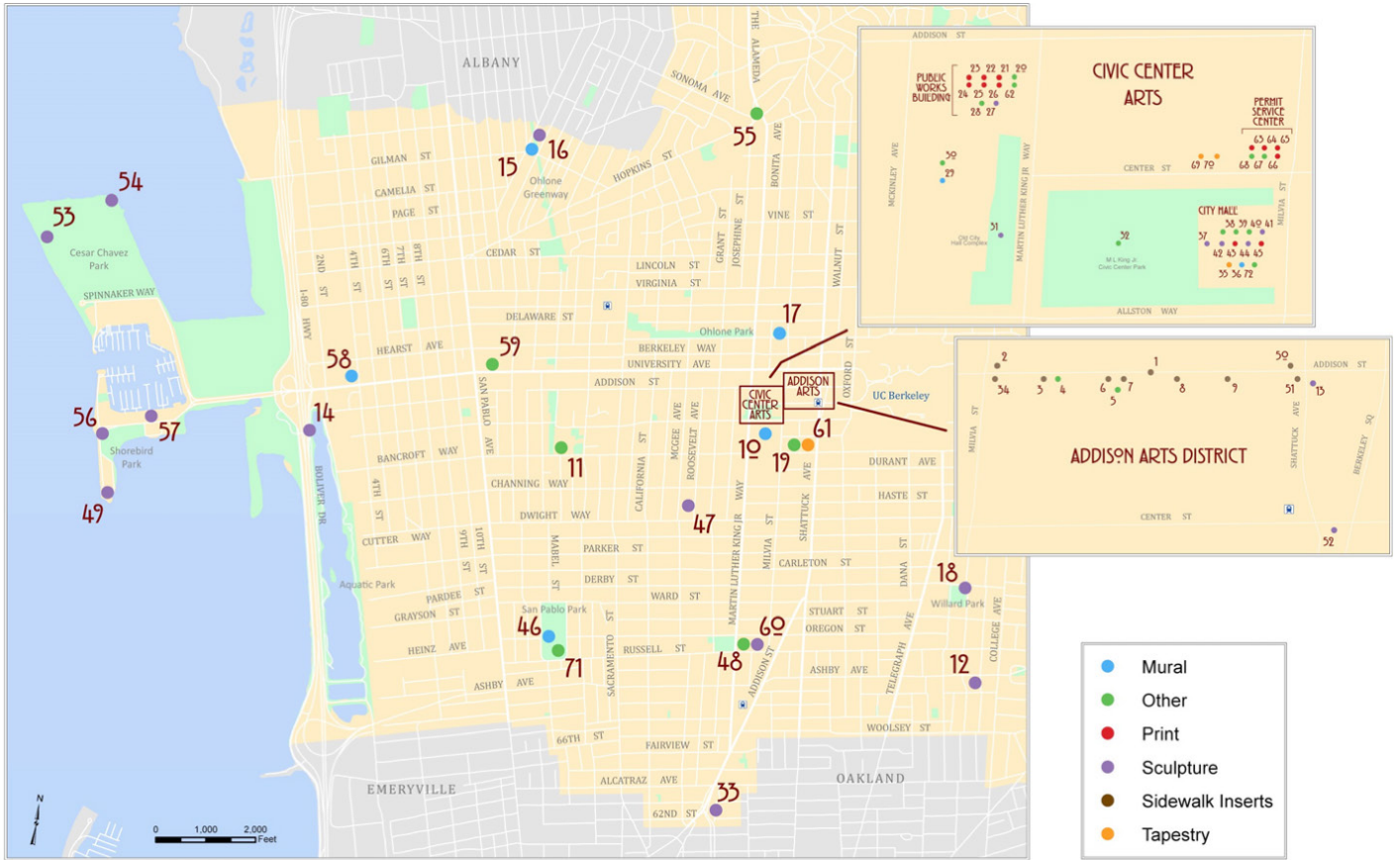
"Calliope" by Joseph Slusky, located in the Berkeley Marina.  
Photo courtesy of the City of Berkeley.

Across the City of Berkeley, creative and unique works of public art enhance the quality of life for residents and visitors alike. Public art breathes life into the built environment and open spaces by engaging artists to create works that reflect the unique character of our city. According to a 2015 study conducted by Americans for the Arts, titled "Americans Speak Out about the Arts," approximately 78% of Americans experienced the arts at a "non-arts" venue, such as a park, airport, shopping mall or civic building. This finding indicates that efforts of local arts organizations and arts agencies to "integrate the arts deeper into the fabric of their communities are having measurable impacts."<sup>1</sup>

Public art is integrated in a number of Berkeley's parks, civic buildings, private developments, streetscapes, and other public spaces (see Figure 3 Map of Berkeley's Public Art). The City's longstanding Public Art Program includes a City collection valued at \$3 million dollars, numerous public artworks installed throughout the city, and three City-owned galleries which house a series of rotating exhibitions. The City has completed 82 public art projects since its inception in 1967, with many of the early works commissioned through the City's own voluntary contributions, philanthropic donations and grant funding.

1 Americans Speak Out about the Arts, [https://www.americansforthearts.org/sites/default/files/POP\\_FullReport\\_July11-1.pdf](https://www.americansforthearts.org/sites/default/files/POP_FullReport_July11-1.pdf)

Figure 3: Map of City of Berkeley's Public Art



**CITY OF BERKELEY**  
Office of Economic Development  
210 Main Street  
Berkeley CA 94704

## PUBLIC ART PROGRAM

This map is for reference purposes only. Care was taken in the creation of this map, but it is provided "AS IS". Please contact the City of Berkeley to verify map information or to report any errors.  
May 8, 2013

In 1999 the City of Berkeley adopted the Percent for Art Ordinance, requiring all public improvements and bond measures to allocate 1.5% of the capital budget for public art. This ordinance established a program to fund the development of visual art in public places, including art developed in conjunction with municipal construction projects.

In 2001, the City of Berkeley developed “Guidelines for Public Art” designed to support legislation and staff responsibilities. As part of these guidelines, the following mission statement was articulated for the Public Art Program:

*The City of Berkeley’s Public Art Program will enliven and beautify the City’s environment. The program will encourage and promote awareness of the City’s rich ethnic, social, and cultural diversity as expressed through visual and design arts. The Public Art Program will enhance the visual environment for the citizens of Berkeley, integrate the design work of artists into the development of City public works projects, and promote tourism and economic vitality of the City through the enhancement of public spaces.<sup>1</sup>*



“Expanse” by Carolyn Hayduk at the Center Street Garage. Photo courtesy of the City of Berkeley.

The City of Berkeley has also programmed various publicly accessible exhibition spaces providing local and regional artists the opportunity to show their work in highly visible locations. These include:

1. The Civic Center Art Exhibition, located in the public spaces of the Martin Luther King Civic Center (2180 Milvia Street), provides artists who either live or work in Berkeley with a way to share their art with City staff and the public.
2. The Lobby Gallery at 1947 Center Street serves as a curated gallery that provides visitors and staff an opportunity to see art produced locally in the Bay Area region.
3. Addison Street Windows Gallery, at the Center Street Garage, for decades incorporated a visual artwork into Downtown Berkeley’s award-winning Addison Street Arts District. As of publication, the garage is currently being reconstructed; the new garage will include an exhibition space called “Cube Space” that hosts audio-visual art installations.

<sup>1</sup> City of Berkeley. Public Art for the City of Berkeley: A Guide to the Public Art Process. (2001)

## Romare Bearden's Mural: "Berkeley - The City and Its People" (1973)

"The City and Its People" was one of the first public art commissions of the renowned African-American artist, the late Romare Bearden. The Civic Arts Commission of the City of Berkeley commissioned this mural to be placed in the City Council Chambers as an active and accessible part of the city and its civic life.

The National Gallery of Art in Washington, D.C. presented a retrospective of Romare Bearden's life work and borrowed this piece for their national exhibition of his work in 2003. The exhibition toured around the country, including stops at the San Francisco Museum of Modern Art, Dallas Museum of Art and the Whitney Museum of American Art.



Photo courtesy of the City of Berkeley.

In accordance with the placement of the mural in an open and well-used civic area, the logo of the City of Berkeley contains a multicultural design derived from a segment of this mural's imagery. Until 2003, the mural hung in the City Council area of Berkeley's previous City Hall building where public meetings were held. However, as public meetings were moved to other civic buildings, the mural was placed in storage for safe-keeping until a new location is identified to display this beautiful work of art.

## Recent Developments and Accomplishments



Main Library Gates by Miles Karpilow. Photo courtesy of the City of Berkeley.

Significant policy achievements in recent years have advanced public art on a number of fronts within the City of Berkeley. Some of the policy improvements will generate new sources of funding for public art, making this an ideal time to conduct a citywide community-engaged planning process to inform how these resources will be allocated, ensuring that new public art opportunities are aligned with Berkeley's values and vision.

### Public Art in Private Development

After years of community deliberation, City Council adopted the Public Art on Private Development Ordinance in July 2016 to support publicly accessible on-site artwork valued at 1% of the cost of construction of new commercial, industrial, and multi-unit residential buildings. As an alternative to commissioning on-site artwork, the Ordinance allows the developer to pay an in-lieu fee of 0.8% of the cost of construction to support publicly accessible arts and cultural

programming anywhere within Berkeley. In October 2017, City Council revised the Public Art on Private Development Ordinance, expanding the applicability and increasing the budget requirement for on-site artwork to 1.75% of construction costs. The Public Art on Private Development Program Guidelines call for an annual budgeting process to allocate any funds accrued in the "in-lieu" fund, referred to in the

Guidelines as “The Private Percent Art Fund.” The purpose of this fund is “to provide arts and cultural services to the community at large by funding implementation of the Arts and Cultural Plan.” Pursuant to the Guidelines, the Civic Arts Commission will develop specific protocols for funding arts and culture programming, public art commissions, and other arts and cultural initiatives.

### Telegraph District Public Art Plan

The Telegraph District Public Art Plan was developed through a series of meetings and conversations with the local community, UC Berkeley, the Telegraph Business Improvement District (TBID), the City of Berkeley, the Civic Art Commission, the Berkeley Police and Fire Departments, AC Transit and other stakeholders. The Plan, completed in 2015, developed a unifying vision for how a range of temporary installations, permanent public art, and a variety of other contemporary forms of cultural programming could be integrated more substantially into any future construction along the Avenue. The plan highlights potential locations for public art in the Telegraph District to “strengthen the sense of community (and connections between various communities), enliven the streetscape and improve the character and quality of the public realm along this unique and important cultural corridor.”<sup>2</sup> This district-specific art plan was a model for how the Civic Art Program could plan for public art within the other “nodes” of the city.

Figure 4. Types of Art as Highlighted in the Telegraph District Public Art Plan (2015)



Photo courtesy of the City of Berkeley.

### Significant Community Benefits

Through the advocacy efforts of the Civic Arts Commission, City Council approved a significant community benefits package for the Harold Way development which included \$750,000 for the arts. The policy for how those funds are to be allocated will be determined by the Civic Arts Commission in alignment with the vision, values and goals articulated in this Cultural Plan.

2 Passmore, M. The Telegraph District Public Art Plan, 2015. [https://www.cityofberkeley.info/uploadedFiles/City\\_Manager/Level\\_3\\_-\\_Civic\\_Arts/Telegraph%20Public%20Art%20Plan-small.pdf](https://www.cityofberkeley.info/uploadedFiles/City_Manager/Level_3_-_Civic_Arts/Telegraph%20Public%20Art%20Plan-small.pdf)

## South Berkeley Artwork Commission Honoring William Byron Rumford

Taking an initial step to address the geographic disparity in public art investments in Berkeley, the Civic Arts Commission worked with community members from South Berkeley to commission an artwork honoring the contributions of Assemblyman William Byron Rumford who authored the California Fair Housing Act of 1963. The artwork was installed on the grassy median on Sacramento Street at Julia Street in 2016.

## Measure T1 Funding for Public Art

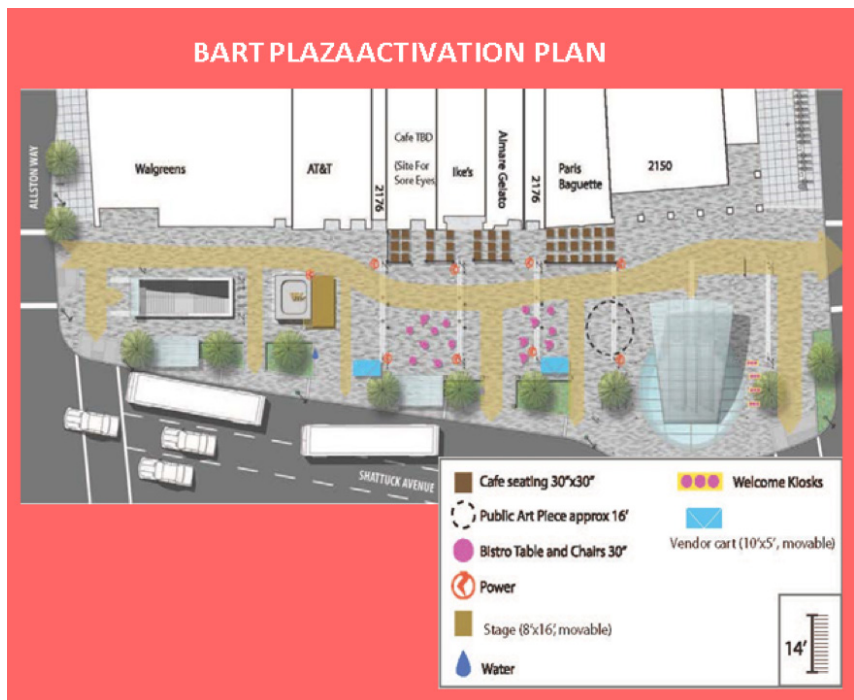
In November 2016, City of Berkeley residents voted to approve Measure T1, which “authorizes the City to sell \$100 million of General Obligation Bonds (GO Bonds) to repair, renovate, replace, or reconstruct the City’s aging infrastructure and facilities, including sidewalks, storm drains, parks, streets, senior and recreation centers, and other important City facilities and buildings.” One percent was set aside for functional public art. The Civic Arts Commission will designate sites for functional public art in three phases for a total of one million dollars.

## Center Street Garage Public Art

The Civic Arts Commission dedicated a large portion of the public art funds generated by the Center Street Garage construction project to create an exhibition space called the “Cube Gallery.” This display space located at the ground level of the new garage structure in the heart of the Downtown Arts District, with an expected opening in mid-2018, will provide a venue to showcase new media and film and video 24/7 facing the street and sidewalk.

## Downtown Berkeley BART Plaza

Downtown Berkeley BART Plaza serves dual civic purposes as the City’s most critical transportation hub and also its central community plaza. In 2017, the Civic Arts Commission partnered with the Downtown Berkeley Association (DBA) to develop a plan to activate the plaza with art, performances, community activities, and other cultural programming. This plan envisions the plaza as the heart of Berkeley, where residents and visitors will be invited to linger, listen to music, read a paper or be inspired by art and creativity. The newly renovated plaza will feature a programmable sound and lighting system to facilitate ambient sound installations and public performance.



Downtown Berkeley BART Plaza Plan. Drawing Courtesy of City of Berkeley.

The plaza will also host a temporary, large-scale sculpture for approximately one year; as funding allows, this large-scale sculpture will change annually, providing a unique, highly-visible and ongoing opportunity for sculptors from the Bay Area and beyond to display their work.

## **Recommended Improvements**

The civic, social and economic value of Berkeley's public art is difficult to overstate. The City of Berkeley and its partners aim to produce more public art throughout Berkeley by pursuing the following policies and actions (with additional detail in Chapter 4):

### **Policy 4.1**

#### **Enhance Berkeley's environment by placing temporary and permanent public art in public spaces throughout the City.**

In the near-term, staff and community partners will assess the conservation needs of the existing public art collection, implement a suite of arts and cultural programming in Downtown Berkeley BART Plaza and other locations, and conduct technical assistance and fundraising activities to facilitate more new community-led and City-commissioned public art installations.

### **Policy 4.2**

#### **Allocate City funds for public art citywide to ensure equity and access.**

Respondents to the survey conducted for this plan update (see Appendix B) identified numerous potential locations for public art. Survey participants indicated a desire for more public art on major corridors, parks, BART stations, the marina and traffic circles on residential streets. Civic Arts staff and the Commission will identify segments of the community that currently have limited access to public art, in order to identify priority locations for future commissions.

### **Policy 4.3**

#### **Implement the recently established the Public Art on Private Development Ordinance and program.**

A number of on-site public art projects in private buildings are currently in development. In the near-term, the Commission will implement a transparent public process to allocate in-lieu funds in pursuit of the goals and values articulated in this plan.

### **Policy 4.4**

#### **Promote the City's public art collection.**

Stakeholders identified opportunities to leverage the City's existing collection via marketing and digital media to increase artwork exposure.

## CHAPTER 4

# Policy Improvements and Action Steps

This chapter outlines specific policy improvements and action steps for the City of Berkeley, the Civic Arts Commission, Berkeley Cultural Trust, other arts partners and the broader community to implement over the next ten years.

One of the most persistent themes of this cultural planning process is the pressure that artists and arts organizations are feeling as a result of increasing costs—of housing, performance and workspaces, and living—in the Bay Area. Goal 1 of this plan outlines a series of policies and actions designed to counter this trend by increasing stability and sustainability for Berkeley’s arts community.

Goals 2 through 4 relate to the three priority planning areas considered in the previous chapter: Civic Arts Grants, Arts Education, and Public Art.

It should also be noted that current staff capacity and administrative resources are limited, making it challenging to accomplish the numerous actions identified through this planning process. Currently, the City of Berkeley and its partners lack resources to implement many of the specific action steps identified through this community planning process. There is a clear need for additional staff capacity and continued collaboration among arts partners to support and implement the growing number of art-related programs, policies and desired actions in the City of Berkeley. Goal 5 of this Plan identifies strategies and specific action items to help expand the capacity of the Civic Arts Program staff.

The policies and action items laid out on the following pages represent an ambitious effort to build on and expand the existing work of the Civic Arts Program. For each action item, the matrix indicates whether funding or staffing resources are currently available to support implementation.



In addition, the matrix indicates the proposed lead and support roles, and lays out general timeframes for implementation. The timeframes include short-term (1-3 years), mid-term (3-6 years) and long-term (6-10 years). These timeframes should be re-evaluated as new funding streams and priorities emerge.

- Goal 1: Increase Access to Affordable Housing and Affordable Spaces for Artists and Arts Organizations
- Goal 2: Increase Investment in a Vibrant Arts Community
- Goal 3: Expand High Quality and Equitable Arts Education
- Goal 4: Produce More Public Art Throughout Berkeley
- Goal 5: Expand the City of Berkeley’s Organizational Capacity to Better Serve the Arts Community

### GOAL 1: INCREASE ACCESS TO AFFORDABLE HOUSING AND AFFORDABLE SPACES FOR ARTISTS AND ARTS ORGANIZATIONS

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 1.1</b> Increase the availability of affordable performance and exhibition venues and studio spaces.	a. Facilitate partnerships and space sharing agreements among arts organizations and others.	Existing	Lead: Civic Arts staff Support: Berkeley Cultural Trust, Arts Organizations	Mid-term
	b. Support the creation of a centralized community arts center for performances, classes, art exhibitions and other activities.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff, Berkeley Cultural Trust, Public Works Department	Mid-term
	c. Facilitate the creation of artist workspaces through land use policy changes, such as encouraging use of ground-floor commercial spaces by individual artists and arts non-profits.	Not Identified	Lead: Berkeley City Council Support: Planning & Development Department, Planning Commission, Civic Arts Commission, Civic Arts Staff	Mid-term
<b>Policy 1.2</b> Increase and protect permanently affordable housing for artists.	a. Conduct an inventory of existing housing for artists.	Not Identified	Lead: Not Identified Support: Civic Arts Staff, Civic Arts Commission, Housing Advisory Commission	Mid-term
	b. Identify vacant and underutilized buildings that could be converted for use as artist housing and workspaces.	Not Identified	Lead: Not Identified Support: Office of Economic Development, Planning & Development Department	Mid-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	c. Partner with housing advocates to explore and secure new funding sources for affordable artist housing.	Not Identified	Lead: Not Identified Support: Civic Arts Commission, Berkeley Cultural Trust, Housing Division, Affordable Housing Advocates, Rent Board	Mid-term
	d. Modify MULI, MUR Districts to incentivize development of affordable housing and live/work spaces for artists that are compatible with existing artisan and industrial uses.	Not Identified	Lead: Berkeley City Council Support: Planning & Development Department, Planning Commission, West Berkeley Artisans & Industrial Companies (WBAIC), Civic Arts Commission, Civic Arts Staff	Long-term
<b>Policy 1.3</b> Enhance and support equity among artists and arts organizations in Berkeley, with a focus on race, gender, and socioeconomic conditions.	a. Map the demographics of Berkeley’s arts ecosystem to provide a basis for economic support for culturally and racially diverse organizations and artists.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Cultural Trust	Short-term
	b. Identify and evaluate the barriers that limit the ability of culturally and racially diverse artists and arts organizations to sustain and grow their creative activities in Berkeley.	Existing	Lead: Civic Arts Staff Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	c. Invest in arts programming and public art in underserved areas of Berkeley.	Existing	Lead: Civic Arts Commission Support: Civic Arts staff, Berkeley Cultural Trust, Berkeley City Council	Mid-term
	d. Develop a new generation of culturally and racially diverse leaders in the arts community.	Not Identified	Lead: Civic Arts staff and Berkeley Cultural Trust Support: Civic Arts Commission, Bay Area Service Organizations on Non-Profit Development	Mid-term

## GOAL 2: INCREASE INVESTMENT IN A VIBRANT ARTS COMMUNITY

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 2.1</b> Expand the Civic Arts Grant program by increasing funding and technical assistance for grantees.	a. Evaluate and pursue new revenue streams, such as a Transient Occupancy Tax (TOT) increase, short-term rental tax, cannabis tax etc.	Existing	Lead: Civic Arts Commission Support: Berkeley City Council, Civic Arts staff, Berkeley Cultural Trust	Short-term
	b. Pursue corporate sponsorships and other fundraising strategies for community festivals and other arts and cultural programming and events.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Mid-term
	c. Explore the feasibility of a program that would allow residents to donate funds directly to the Civic Arts Program.	Existing	Lead: Civic Arts staff Support: Finance Department, Civic Arts Commission	Mid-term
	d. Identify and pursue local, state, and federal funds with projects aimed at promoting equitable access to the arts.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
<b>Policy 2.2</b> Promote an equitable grant-making process and reduce application barriers.	a. Create a streamlined portal for arts and cultural grants to improve the efficiency and effectiveness of the grant-making process and reduce application barriers.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	b. Review and evaluate the annual results of the Civic Arts Grant Program to ensure an equitable grant-making process.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff	Short-term
	c. Prioritize investments in arts organizations and artists outside of Berkeley's downtown to ensure broad, citywide participation in funding opportunities.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff, Arts Community	Short-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	d. Develop a festival grants policy to increase the transparency and equitable distribution of festival funding.	Existing	Lead: Civic Arts Commission Support: Civic Arts staff, Office of Neighborhood Services	Short-term
<b>Policy 2.3</b> Promote the Civic Arts Grant Program to offer funding opportunities to a wider array of arts organizations and artists.	a. Create a stand-alone Civic Arts webpage to increase the visibility of Civic Arts programs and to promote grant recipients.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission, IT Department	Mid-term
	b. Produce videos that promote the Grants Program, including examples of current projects.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission	Mid-term
	c. Create networking opportunities for grant awardees to market the Civic Arts Grants Program and provide additional incentives for artists to participate.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	d. Develop a mentorship program to support small arts organizations.	Not Identified	Lead: Berkeley Cultural Trust Support: Civic Arts Commission, Civic Arts Staff	Mid-term
<b>Policy 2.4</b> Increase marketing of the arts among Berkeley residents, regional audiences and tourists.	a. Evaluate how to improve marketing of Berkeley's cultural offerings to residents and audiences regionally.	Existing	Lead: Berkeley Cultural Trust Support: Civic Arts Staff, Visit Berkeley, Downtown Berkeley Association	Short-term
	b. Conduct marketing efforts Citywide to raise public awareness of the diverse art community in Berkeley.	Not Identified	Lead: Not Identified Support: Civic Arts staff, Civic Arts Commission, Berkeley Cultural Trust, Visit Berkeley	Mid-term
	c. Increase audience diversity through meaningful engagement with young people, seniors, people with disabilities, low-income people, and people of color.	Not Identified	Lead: Not Identified Support: Civic Arts Commission, Civic Arts Staff, Berkeley Cultural Trust	Mid-term

### GOAL 3: EXPAND HIGH QUALITY AND EQUITABLE ARTS EDUCATION

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 3.1</b> Advocate on local, state and national levels to further incorporate arts education into the curricular day and enhance equitable access to arts in extended learning programs.	a. Build coalition of stakeholders to advocate for change to California state law which dictates structural features in the BEARS program, creating barriers to integration with students in the LEARNS program.	Not Identified	Lead: BAESC Support: Civic Arts Commission	Long-term
	b. Support and strengthen the partnership between BAESC, BCAC, BUSD, and Berkeley Cultural Trust.	Not Identified	Lead: Civic Arts Commission Support: BAESC, Berkeley Cultural Trust, Berkeley Unified School District	Short-term
	c. Advocate to BUSD to provide theater, dance and visual arts education comparable to the district's successful music instruction program.	Existing	Lead: BAESC Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	d. Advocate for improved arts opportunities for populations such as low-income families, English learners, people with special needs/disabilities, disconnected transitional age youth, and early childhood (0-5) students.	Existing	Lead: Civic Arts Commission Support: Berkeley Cultural Trust, BAESC	Mid-term
<b>Policy 3.2</b> Create innovative learning opportunities that connect students and young adults with career pathways in the arts.	a. Develop and/or deepen existing partnerships for college students to receive training and supervision to mentor youth in the visual and performing arts during the curricular day and/or in extended learning settings.	Not Identified	Lead: BAESC Support: UC Berkeley, Berkeley City College, Other academic institutions, Civic Arts Staff, Civic Arts Commission	Mid-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	b. Create fellowships, internships, professional mentorships, or other programs to train the next generation of arts educators and arts professionals.	Not Identified	Lead: BAESC, Berkeley Cultural Trust Support: Civic Arts Commission	Mid-term
<b>Policy 3.3</b> Bolster arts education programming that complements the public school (K-12) context and lifelong education.	a. Raise funds to develop a pilot arts education program in the BEARS summer session.	Not Identified	Lead: Civic Arts Commission Support: BAESC, Berkeley Cultural Trust, Civic Arts Staff	Short-term
	b. Identify innovative strategies to improve outreach to special programming for teens and at-risk youth.	Not Identified	Lead: BAESC Support: Civic Arts staff, Civic Arts Commission, Berkeley Cultural Trust, Berkeley High	Long-term
	c. Explore changes to the Civic Arts Grants Program to increase grantee participation in afterschool arts programs.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff, Berkeley Cultural Trust	Short-term

#### GOAL 4: PRODUCE MORE PUBLIC ART THROUGHOUT BERKELEY

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 4.1</b> Enhance Berkeley's environment by placing temporary and permanent public art in public spaces throughout the city.	a. Conduct site/condition assessments of current public art collection	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	b. Activate the newly renovated Downtown Berkeley BART Plaza with public art in a variety of media and forms.	Existing	Lead: Downtown Berkeley Association, Civic Arts Commission Support: Civic Arts Staff	Short-term
	c. Dedicate funding for performing arts, interactive, and participatory public art installations.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff	Short-term
	d. Provide technical assistance for community-created art projects throughout the city.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	e. Fundraise for new public art throughout the city.	Existing	Lead: Civic Arts staff Support: Business Improvement Districts, Civic Arts Commission, City Council	Mid-term
<b>Policy 4.2</b> Allocate City funds for public art citywide to ensure equity and access.	a. Identify priority locations for public art in communities with limited access to public art.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	b. Develop program practices that will encourage participation by Berkeley artists.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	c. Dedicate 1.5 % of all future public construction bonds and capital projects to public art, in compliance with existing City policy	Existing	Lead: Berkeley City Council Support: City Manager's Office	Short-term
<b>Policy 4.3</b> Implement the recently established Public Art on Private Development Ordinance and program.	a. Develop tools and implement outreach activities to increase awareness of the program, and celebrate its successes.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Planning & Development Department	Short-term
	b. Implement a transparent and regular public process (annually or as-needed) for allocating in-lieu funds.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff	Short-term
<b>Policy 4.4</b> Promote the City's public art collection.	a. Showcase the existing collection of public art and identify public art pieces that need targeted promotion.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Historical Society	Long-term
	b. Utilize social media to promote the City's public art.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission, Visit Berkeley	Long-term

**GOAL 5: EXPAND THE CITY OF BERKELEY’S ORGANIZATIONAL CAPACITY TO BETTER SERVE THE ARTS COMMUNITY**

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 5.1</b> Increase the capacity of Civic Arts staff.	a. Identify resources to increase staff capacity to administer, publicize and provide accountability for the increased arts investments being made in the city.	Not Identified	Lead: Berkeley City Council Support: Civic Arts Staff and Civic Arts Commission	Mid-term
	b. Dedicate 20% of all new funding for the arts towards administrative needs for these programs.	Existing	Lead: Berkeley City Council Support: Office of Economic Development, Civic Arts Commission	Short-term
	c. Expand staff and data systems capacity support and analyze the Grants Program with on-the-ground technical assistance, data collection, and more robust administrative and logistical support.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission	Mid-term
<b>Policy 5.2</b> Evaluate the reach and impact of each Civic Arts Program.	a. Establish performance measures and a systematic data collection process.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	b. Conduct an annual evaluation of progress of implementation of the Arts & Culture Plan.	Existing	Lead: Civic Arts staff Support: Office of Economic Development, Civic Arts Commission, Berkeley Cultural Trust	Short-term
<b>Policy 5.3</b> Use data to inform policy and raise public awareness of the economic benefit of the arts sector.	a. Update the Economic Impact Report every 5 years to regularly evaluate the economic stimulus that the arts industry provides to Berkeley’s economy.	Not Identified	Lead: Civic Arts staff Support: Office of Economic Development	Mid-term
	b. Educate decision-makers on the art sector’s contribution to Berkeley’s economy.	Existing	Lead: Berkeley Cultural Trust, Civic Arts Commission Support: Civic Arts Staff	Short-term



Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	c. Create an annual arts dashboard to educate and engage business owners and the general public about the benefits of having a thriving local art scene.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
<b>Policy 5.4</b> Promote collaboration among City Departments to better integrate arts into the City's operations.	a. Coordinate communication about City art programs across departments.	Existing	Lead: Civic Arts staff	Mid-term
	b. Integrate culture and the arts into Berkeley's citywide economic development strategies.	Existing	Lead: Office of Economic Development, Civic Arts staff	Mid-term

# Acknowledgments

We would like to thank the many arts leaders, artists, organizational partners, and community members who contributed so much of their valuable insight and energy to this planning process.

## CIVIC ARTS COMMISSIONERS, 2016-2018

*\*former Commissioners not currently serving*

Kim Anno, Chair	Robbin Henderson*	Elizabeth Ozol, Vice-Chair	Miriam Klein Stahl*
Dana Brooke Blecher	Dr. Shannon Jackson	Matthew Passmore	Hiroko Tamano
Lisa Bullwinkel	Kevan Jenson*	Julia Robertson*	Terry Taplin*
Aida Gamez	Jennifer Lovvorn*	John Slattery	Weston Teruya*

## CITY OF BERKELEY

Dee Williams-Ridley, City Manager  
Jordan Klein, Economic Development Manager  
Mary Ann Merker, Civic Arts Coordinator (Retired)  
Jennifer Lovvorn, Chief Cultural Affairs Officer  
Chrystal O'Malley, Civic Arts Analyst  
Jessica Moreno, Civic Arts Intern

## CONSULTANT TEAM

Joan Chaplick, MIG, Inc.  
Gabrielle Guidetti, MIG, Inc.  
Jamillah Jordan, MIG, Inc.  
Ted Russell, Ted Russell Consulting

## POLICY WORKING GROUP PARTICIPANTS

Stuart Baker	Pete Gidlund	Nancy Ng
Robin Bykofsky	Tom Green	Isaac Resendiz
John Caner	Araceli Hernandez	Shakeea Smith
Maleik Carter	Stephanie Johnson	David Snippen
Sharon Dolan	Aaron Jorgensen	Sarah Williams
Patrick Dooley	Ellen Lake	Andrea Wise
Jamila Dunn		

This Arts and Culture Plan Update was made possible through the generous financial support of the William and Flora Hewlett Foundation and the UC Berkeley Chancellor's Community Partnership Fund.



# SAN FRANCISCO GUARANTEED INCOME PILOT FOR ARTISTS, POWERED BY YBCA

LEARNING AND INSIGHT FROM DESIGN TO LAUNCH

YERBA BUENA  
CENTER FOR  
THE ARTS

701 Mission Street  
San Francisco  
CA 94103

Tel: 415 978 2878  
YBCA.org



# Learning and Insight from Design to Launch

## ABOUT YERBA BUENA CENTER FOR THE ARTS (YBCA)

Yerba Buena Center for the Arts (YBCA) is San Francisco's center for art and progress. Opened to the public in 1993, YBCA was founded as the cultural anchor of San Francisco's Yerba Buena Gardens neighborhood. Our work spans the realms of contemporary art, performance, film, civic engagement, and public life. By centering artists as essential to social and cultural movement, YBCA is reimagining the role an arts institution can play in the community it serves. Our mission is to generate culture that moves people.

## YERBA BUENA CENTER FOR THE ARTS

701 Mission Street  
San Francisco  
CA 94103

Tel: 415 978 2878  
pilot@ybca.org  
YBCA.org

Follow us:



@guaranteedinc

84 of 138

## EXECUTIVE SUMMARY

This field paper highlights preliminary lessons and insights gleaned from one of the nation's first guaranteed income (GI) pilots for artists, The SF Guaranteed Income Pilot for Artists, Powered by YBCA ("the SF-GIPA"). This paper is intended for arts and culture organizations, economic justice organizations and prospective implementers, and funders entering or deepening their involvement with guaranteed income models. It is a contribution to the growing knowledge base of recommendations, evolving practices, and new ideas for practitioners in the guaranteed income field.

YBCA is committed to exploring and testing economic models that address systemic racism, inequity, and economic insecurity in the arts and culture sector and in society. The first iteration of the SF Guaranteed Income Pilot for Artists (SF-GIPA), Powered by YBCA provides a direct, unconditional \$1,000 monthly cash payment for a total of 18 months to 130 artists who have been disproportionately impacted by the COVID-19 pandemic. YBCA aims to test and learn from this model to demonstrate its efficacy and advocate for systemic change in the arts and culture sector and in society at large.

When artists have access to adequate resources, they strengthen communities and improve health and well-being outcomes. Artists are an underutilized leadership asset and have struggled with financial precarity even before the onset of the pandemic. We believe that the SF-GIPA's experiment as a model that provides regular and unrestricted cash payments will demonstrate what artists are capable of when they can focus on their creative output without the pressure of not knowing from where their next paycheck will come.

This paper:

- Situates artists as central contributors to economic development investment strategies and new economic models.
- Shares recommendations for how to start a guaranteed income pilot design process, including what determinations might need to be made before you begin.
- Describes pathways and possibilities for artist-centered guaranteed income programs, including several case studies with potential solutions for how to design and implement with an artist-centered approach. Case studies include:
  - Developing a local community outreach strategy
  - Workshopping impact measurement with artists for artists
  - Establishing an Artist Advocates program
- Makes calls to action for guaranteed income advocacy.

We welcome comments and feedback.

Please reach out to us at [pilot@ybca.org](mailto:pilot@ybca.org).

# Learning and Insight from Design to Launch

## TABLE OF CONTENTS

---

### **4 INTRODUCTION**

- 4 How Did We Get Here?
  - 5 Who Are These Insights For?
- 

### **7 WHY GUARANTEED INCOME FOR ARTISTS?**

- 9 How Are Artists Essential for Social Change?
  - 10 A Targeted Approach
- 

### **11 GETTING STARTED**

- 11 Compliance
    - 11 SOURCE OF FUNDING | TAX STATUS | PUBLIC BENEFITS
  - 12 Operations and Engagement
    - 12 SETTING UP YOUR TEAM | STAKEHOLDER ENGAGEMENT
    - 13 ESTABLISHING TRANSPARENT TIMELINES | BUDGET CONSIDERATIONS | MAKING PAYMENTS | IRB RESEARCH APPROVAL
- 

### **14 PATHWAYS AND POSSIBILITIES FOR ARTIST-CENTERED PROGRAMS**

- 14 An Engaged and Multi-Stakeholder Outreach Approach
    - 15 CASE STUDY: Developing a Local Outreach Strategy
  - 16 Eligibility Criteria
  - 18 Co-Designing with Artists for Artists
    - 19 CASE STUDY: Workshopping Impact Measurement with Artists for Artists
  - 20 Building Community
    - 21 CASE STUDY: Establishing an Artist Advocates Program
  - 22 Measurement and Evaluation
- 

### **24 CALLS TO ACTION**

### **25 ACKNOWLEDGEMENTS**

## With Gratitude

We are deeply grateful to the artists participating in the SF-GIPA for your trust and willingness to engage in this exploration with us. To the artists, community members, organization leaders, movement activists, Mayor London Breed and the San Francisco city officials who walked beside us on this journey so far—thank you.

## INTRODUCTION

**“Once you’re full, you’re able to share with others, provide for others. We could live in a really beautiful world if people had the resources to live out what they love to do.”**

– CHRIS WATTS, Visual Artist, SF-GIPA Participant

In May 2021, 130 San Francisco artists received the first payment of an 18-month guaranteed income pilot as part of a landmark pilot initiated in partnership with the City of San Francisco. The SF Guaranteed Income Pilot for Artists, Powered by YBCA (“the SF-GIPA”) builds on the knowledge and experience gained from pilots that paved the way for other champions to enter the space and to show how unconditional cash can change lives—and can help us to rethink the ways we in society care and uphold one another’s dignity and livelihoods.

### How Did We Get Here?

In December 2020, YBCA was awarded a grant from the City of San Francisco to implement a six-month guaranteed income pilot, specifically designed for artists and culture-makers who faced loss of income due to the COVID-19 pandemic. With a May 2021 timeline to disburse the funds, the SF-GIPA design and development needed to occur fairly rapidly—over the course of about three months, with applications opening in March 2021. In the spring of 2021, YBCA received private funding to extend the publicly-funded six-month SF-GIPA into an 18-month program.

Now in October 2021, five months into the SF-GIPA, we share this paper to assess how we got here, what we’ve learned, what insights we have to share, and what could have been done differently. Over time, we will also uncover and share the impact of unconditional cash transfers on artists in San Francisco.

“I ask myself, ‘What can I do to be of the greatest benefit to community, to society, to myself? What is the greatest thing I can contribute?’ [It is] to be an artist, truly.”

- **CLARISSA DYAS**, Dancer,  
SF-GIPA Participant

At YBCA, we are committed to exploring and testing economic models that address systemic racism, inequity, and economic insecurity in the arts and culture sector and in society. Implementing the SF-GIPA is the latest and one of the most important steps to date in our trajectory of building investment structures for artists to do what they do best. We believe that guaranteed income has the potential to provide a path to building sustainable economic opportunities for artists in communities that have been historically underfunded, specifically in our Black/African American, American Indian, Alaska Native, Latinx, Asian, Native Hawaiian and Pacific Islander, LGBTQIA+, disabled, and immigrant communities. Our goal with the first phase of the SF Guaranteed Income Pilot for Artists (SF-GIPA), Powered by YBCA is to provide direct, unconditional support to artists who have been disproportionately impacted by the COVID-19 pandemic. Just as important, we aim to test and learn from this model so that we can demonstrate its efficacy and advocate for systemic change in the arts sector and in society at large. Presently, there is planning in the works for a next phase. We plan to share insight from that initiative, plus findings from this first phase, in the future.

Finally, this paper is a guide. Many other pilots are asking the same or similar questions we tackle here. If you determine that a guaranteed income model isn't your path, there is a much broader universe of economic justice exploration, research, and piloting that is also needed. Your process need not end in developing a guaranteed income pilot; however, the inquiry throughout this paper is an important piece of the economic justice movement that centers artists and may apply even beyond the field of guaranteed income.

### Who Are These Insights For?

This learning and insight paper documents preliminary insights from the SF-GIPA's design and launch phases. At the time of publishing, cash payments have just begun and we are beginning to gather indicators and insights about the impact of the SF-GIPA. The paper is not designed to be a straightforward roadmap for how to implement a program. In fact, a key observation when implementing a pilot alongside a large array of stakeholders and partners is that the design—across all aspects of the programs and its operations—must be highly contextualized to the communities the program serves. A blueprint can help with logistics and compliance, but ultimately, the pilot will be unique to its community. This may differ from a larger-scale means-tested program. Instead, this paper will highlight preliminary lessons learned and insights gleaned from developing the SF-GIPA in partnership with the City of San Francisco (which provided funding for the first six months of the SF-GIPA) and the Start Small Foundation (whose philanthropic contributions have funded the 12-month extension).

“The Pilot has changed my life, I now have the means to pursue my art, as well as make my bills.”

- GENIVER DELVOYE, Teaching and Visual Artist, SF-GIPA Participant

**Arts and culture organizations**—whether just starting to think about guaranteed income in your community, or on the path toward implementation. Regardless how far along you are, we hope the observations here will spark interest or ideas.

**Guaranteed income field**—whether you are an implementer, city or state agency, researcher, or advocate. We hope this helps with getting started and some of the details to consider; and we hope our recommendations make it both easier to implement in the future and bolster advocacy efforts for economic justice policies that truly make artists, and all peoples', lives better and easier, so that we can all thrive together.

**Funders**—you are critical to the growing guaranteed income movement. We hope to provide insight into what it takes to design and implement a guaranteed income program in partnership with communities directly impacted by these kinds of pilots.

**To all**—we welcome comments and feedback. We are on a learning journey in service of artists and communities we are in relationship with, and we thrive when in collaboration with allies. We want to hear from you: [pilot@ybca.org](mailto:pilot@ybca.org).

These insights build on the broader GI field, including literature from the Basic Income Lab, Economic Security Project, Guaranteed Income Community of Practice, Insight Center, and the Jain Family Institute.



“I relate to [young people] because the street is the competition, and without a foundation you fall into the system. You go through inner rebellion, and [you can] direct that rebellion into music.”

- REYNALDO TIMOSA  
NOVICIO, JR., DJ, Performing  
Artist, Creative Writer,  
SF-GIPA Participant

## WHY GUARANTEED INCOME FOR ARTISTS?

Artists play a critical role in the well-being of our communities and in the economic, social, and cultural fabric of our cities. At YBCA, we believe that communities are the best builders of their own futures and artists are central actors to this work of reimagining, reawakening, and rebuilding our country. Artists bring unique talent and skill to fostering cohesion and belonging, building trust, activating civic engagement, addressing mental health, cultivating collective safety, and celebrating community identity. Artists are doing and will continue to do the essential work of helping us to make meaning of these times. Not only that, but artists have a direct impact on the health and well-being of their communities, creating the conditions for healthy, cohesive, safe, and engaged communities.

According to the [National Endowment for the Arts' \(NEA\) 2019 statistical portrait](#) of artists and cultural workers, over five million workers are employed in arts and cultural industries in the United States, approximately half of whom are artists. These numbers are an undercount, as they grow when artists whose art is not their primary job are included, and we know there are countless uncounted, particularly culture-bearers and folk artists, those living on the margins, burgeoning online creators, and those who may not primarily identify as an artist yet engage in artistic practice. This same [portrait](#) reveals artists are 3.6 times as likely as other workers to be self-employed, and a [2011 NEA study](#) reported that median incomes for fine artists are below the median income of the US labor force overall. Income from self-employment can be unstable and unpredictable, and many artists face heightened economic insecurity due to the reliance on gig-based employment that excludes them from benefits, health insurance, and medical leave.

Inequities in the arts and culture sector mirror those in broader society: A [2014 BFAMFAPhD report](#) reveals more than 80% of working artists with an art school degree are white; and women artists only earn [79 cents for every dollar](#) earned by men. Due to structural racism in our policies and systems—from the art world to our workforce writ large—Black artists and artists of color in particular must contend with barriers to economic security and visibility not only in their practice and daily life, but in being fully seen by economic programs and data. Despite promising efforts and calls to action, such as the [Cultural New Deal](#), existing tools and capacity fail to accurately measure artists' economic health and needs. The recent cutting-edge resource [Solidarity Not Charity](#) notes, “Artists and culture-bearers mostly live on the margins of poverty or have precarious and unpredictable economic conditions. These conditions are magnified for culturally-grounded organizations and BI-POC, differently abled, low wealth, rural, and LGBTQIA+ artists and culture-bearers.”

Yet, though we know that artists are essential to a more just and equitable future, this past year has revealed the inadequacy of our existing social support systems, and in particular, the fragility of our arts and culture ecosystem. The economic disruption across our country in the past year has specifically devastated the creative, hospitality, and entertainment



CHRISTOPHER WILLIAMS, Visual Artist, SF-GIPA Participant

industries. Artist Relief's [COVID-19 Impact Survey](#) found that 62% of artists have become fully unemployed and 95% have experienced income loss because of shutdowns due to COVID-19. Two thirds of artists surveyed can't access supplies, resources, spaces, or people necessary for their creative work and 80% have no plan to recover from the crisis.

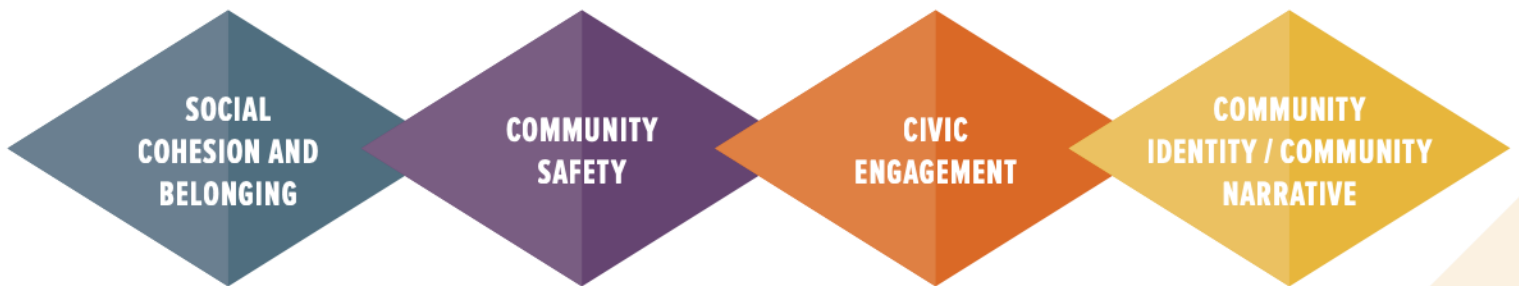
For those who rely on audiences, the outlook is grim without proper safety protocols, according to the [Audience Outlook Monitor](#). Americans for the Arts' July 2021 [pandemic impact update](#) reports that "BIPOC artists had even higher rates of unemployment than white artists in 2020 due to the pandemic... and lost a larger percentage of their creative income." Here in the Bay Area, the impacts too underscore racial disparities: the Community Arts Stabilization Trust's [Artist and Arts Group Impact Survey](#) found that "organizations that serve the African American and Latinx communities are the most financially impacted by the pandemic and at risk of displacement." The COVID-19 pandemic is causing many artists to rethink their careers or give up their art entirely.

Across the country, as pandemic relief and protections (eviction moratoriums, unemployment benefits) end, artists remain vulnerable. Our safety net is woefully inadequate in San Francisco as costs rise, and even full-time wages do not make up for the cost of living. The [Insight Center reports](#) that in the runup to the pandemic, Californian families were seeing significant cost increases for housing, childcare and healthcare, with the most drastic childcare cost hikes in the Bay Area. In families with one or more working adults, almost 1 in 5 households in San Francisco County cannot make ends meet. These indicators demonstrate the increasing need for bold economic action.

## How Are Artists Essential Catalysts for Social Change?

Communities are the builders of the best models for themselves, and artists are central actors for this work. YBCA builds the capacity of artists in service of the community by creating, championing, and investing in artists. Over the past several years, we have been strengthening our understanding of the potential connection between artists' work and "upstream" health outcomes so greatly influenced by the social determinants of individual and community health. YBCA's work has become very focused on the ways in which artists create these four vital conditions of equity, health, and well-being of communities.

### THE VITAL CONDITIONS OF COMMUNITY HEALTH AND WELLBEING



**SOCIAL COHESION AND BELONGING:** Having positive social relationships, experiencing the sense of interdependence among individuals in a community—the bond that ties people together.

**COMMUNITY SAFETY:** Collectively addressing broad issues that create risk and vulnerability, so that community members feel safe where they live, work, or spend their leisure time.

**CIVIC ENGAGEMENT:** Making a positive difference in the quality of life in a community through both political and non-political processes, recognizing yourself as a member of a larger social fabric.

**COMMUNITY IDENTITY/ COMMUNITY NARRATIVE:** Understanding the shared culture, belief systems, social norms, and practices of a community; ensuring the community is in charge of its own narrative; and protecting against harmful mainstream narratives that dehumanize and harm individuals and communities.

As an organization on a journey toward an aspiring shared future with artists—one that leaves behind transactional relationships that are destabilizing and creates transformational relationships that are ongoing—how can we reflect this ethos in society? We know we need new ways of understanding artistic return and value that go beyond a monetary exchange. How might we reshape our economy to provide for everyone, including our essential artists and culture makers?

“The Pilot makes me feel valued by the community and as an artist in a way I never had before in San Francisco... The fact that people were behind me, that appreciation [is] huge.”

-**MARIKA BRUSSEL**, Dancer,  
Teaching Artist,  
SF-GIPA Participant

## A Targeted Approach

Civil and human rights leaders paved the way for the contemporary idea of a guaranteed income—from Dr. Martin Luther King, Jr. and the Poor People’s Campaign to the Black Panther Party’s Ten-Point Platform to the National Welfare Rights Organization’s advocacy, as [Anne Price explains](#). We believe in the ultimate goal of economic security for all, meaning that all human beings have the right to access the income and assets they need to not only make ends meet but care for loved ones, plan for the future, and thrive as their fullest self. To reach this objective, we have intentionally deployed a targeted approach to meet the greatest need in San Francisco—what we believe is more equitable than a distribution of unconditional cash regardless of income, race, and other factors. A universal program could solve many of the problems in our paternalistic and punitive social safety net; but for now, we must direct resources toward people who’ve been excluded from or penalized by programs and our economy due to systemic oppression, discrimination, and structural racism. (To dive into the racial rules—laws, policies, institutions, regulations, and normative practices—underlying our economy and society, we recommend [The Hidden Rules of Race: Barriers to an Inclusive Economy](#).) Distributing resources to those in our community who need them most, at this time of deep economic and wealth inequality, is a moral imperative.

This Pilot’s approach is targeted—it is for artists with qualifying income, facing financial hardship due to the COVID-19 pandemic, whose artistic practice is rooted in a community that has been or is marginalized—while taking into account constraints related to the use of public funds. In partnership with San Francisco city stakeholders and community arts organizations, we built the outreach strategy and SF-GIPA specifically for artists who have low incomes and for Black/African American, American Indian, Alaska Native, Latinx, Asian, Native Hawaiian and Pacific Islander, LGBTQIA+, disabled, and immigrant artists. The SF-GIPA also targets those who have been negatively impacted by the COVID-19 pandemic and faced loss of income. None of these efforts were in any way perfect, and in this paper we will go into detail about what we’ve learned and how to continually improve.



**YARROW LAZZER-SMITH**, Visual Artist,  
SF-GIPA Participant

## GETTING STARTED

### Compliance

#### SOURCE OF FUNDING

Your program will need to be designed differently depending on the source of funding—whether those dollars are private or public. For instance, with public funding, you may need to assess what demographics you can target without running up against equal protection clause issues. Additionally, some public benefits waivers in California are not available for publicly-funded programs. As publicly-funded programs proliferate, the constraints and opportunities associated with public funds are changing. We recommend joining (or starting!) local communities of practice and working groups, which have been immensely helpful to navigate the dynamic funding landscape.

#### TAX STATUS

One of the first steps you'll take is to determine the tax status of the cash payments. Many nonprofit-led pilots, including ours, use the IRS' charitable gift status. Cash transfers, or gifts, should not be taxable if they are not offered in recognition of services rendered; and if they further the mission of the organization. Some pilots have applied the IRS' disaster relief status during the COVID-19 pandemic. Under the gift status, a 1099 form need not be issued to participants as there is no requirement to report the cash payments as income.

Funders partnering with implementing organizations should budget for legal compliance costs. Several community organizations, as well as city and state entities, are in the process of trying to streamline both the tax aspect and benefits protections (more below) for these kinds of programs, so that instead of making a per-pilot decision on a per-organization basis, there can be a blanket status for these smaller-scale guaranteed income pilots. To learn more about the tax status of gifts and how to categorize your program, check out shared learning from the [Guaranteed Income Community of Practice](#) (GICP).

#### PUBLIC BENEFITS

Much has been written on benefits and is forthcoming, as state and local agencies coordinate with implementers on waivers and exemptions. Specifically in California, be prepared to work with county and local human services agencies, knowing there may be limitations to the types of benefits protection you can access. For instance, some benefits administered by San Francisco County will only grant a waiver to those pilots with IRB approval.

Many programs, like ours, use a patchwork approach of securing waivers where possible, providing eligibility specialist referrals, and establishing a fund to compensate participants for any loss or decrease to their benefits as a last solution. Many participants choose to handle benefits issues themselves. When determining how to manage potential benefits loss,

“In San Francisco, this land of money, we pay a mental toll to survive. If there is so much abundance here, why is there so much scarcity?”

- **KEVIN DUBLIN**, Poet,  
Teaching Artist, Creative Writer,  
SF-GIPA Participant

work closely with the participants who want guidance and with other community and artists stakeholders involved in the design process. Because waivers are not available for all benefits programs, there will be some benefits—either amounts or eligibility—that could be at risk due to the cash payments. It is critical to get feedback from stakeholders on how to ask questions in a way that explains those risks, while allowing applicants/participants to decide for themselves what is best for them and their families. (It is worth noting as you begin that even though the cash payments are not taxable, they may still count as income for some benefits programs.) We are especially grateful to the Abundant Birth Project in San Francisco for modeling a client-centered approach to navigating benefits protections. The [GICP](#) is an excellent resource for federal and state benefits policy and the San Francisco Office of Financial Empowerment is the place to go for the Bay Area benefits protections landscape.

## Operations and Engagement

### SETTING UP YOUR TEAM

There are some basic “start up” requirements, almost regardless of the pilot size. At a minimum, consider team capacity for the following:

- Project management (program development, co-design/feedback processes, operations, logistics, outreach)
- Stakeholder engagement and management, especially when working with multiple city agencies and community partners
- Outreach/recruitment organizers
- Participant support (one-on-one communication; application support); operations (payments; vendor management)
- Research, measurement, and evaluation
- Communications and storytelling

When applications opened, we had a high volume of program inquiries and ultimately received over 2,500 applications. The application and onboarding processes required pulling in additional staff to field questions and follow up with artists about their applications.

### STAKEHOLDER ENGAGEMENT

Set up your recurring check-ins, meetings, and updates early on in the process with your many stakeholders, which for us included San Francisco artists, city and public agencies, arts and culture community and nonprofit leaders, outreach ambassadors, internal staff and teams, and funders. Several stakeholder collaborations helped us to launch with success: bi-weekly meetings with our partner and funder, the City of San Francisco—including multiple City departments; a series of meetings with San Francisco arts and culture community leaders who participated in feedback and input sessions; and working and planning sessions with guaranteed income, economic security, and racial justice experts at the



**BARRON SCOTT LEVKOFF**, Immersive Events, SF-GIPA Participant

local, regional, and national levels.

### **ESTABLISHING TRANSPARENT TIMELINES**

There may need to be a balance between timelines and stakeholder input, especially when working with multiple external stakeholders and public entities. Ensuring the timeline is clear to everyone and making known the limitations, if they exist, at the get-go is essential. We recommend reserving at minimum six months to start up, establish program design, and organize the resources required to engage in the design process. Most programs began a year or two before launch. You need ample time to engage in meaningful community consultation and to incorporate those recommendations into the program design. Although the need for a rapid launch—and to get money deployed as soon as possible—is strong, so too is the critical mandate to be thoughtful, inclusive, and responsive in both design and implementation.

### **BUDGET CONSIDERATIONS**

It was critical for us to budget for compensation for any kind of co-design, co-creation, feedback process, workshopping. Funders especially must recognize the resources needed for participatory design and build those costs into overall program funding.

### **MAKING PAYMENTS**

Our first priority was to provide options for participants to suit their needs and wants—with the critical goal to accommodate both those with bank accounts (via direct deposit) and those who may not use or frequent a bank (via a no-fee prepaid/reloadable debit card). Our second priority was to engage with an aligned vendor for the debit card. We selected [MoCaFi](#) as our debit card vendor because of their mission to build wealth in Black and Latinx communities through non-predatory financial services. MoCaFi's purpose-driven partner bank is a [Certified B Corporation](#), an exception in the banking industry, which has a long and documented history of wealth extraction in communities of color (see Mehrsa Baradaran's *The Color of Money*). Certified B Corporations are legally required to consider the impacts of their business decisions on a range of stakeholders including workers, customers, suppliers, community, and the environment.

### **IRB (INSTITUTIONAL REVIEW BOARD) RESEARCH APPROVAL**

If you wish to publish your research findings, you will need IRB approval to do so. IRB mandates an ethics review, as well as certain kinds of disclosures and consent processes for those participating in the research. This can be an expensive process, but there are GI technical assistance organizations who can help seek IRB approval and you can run your own study internally. When seeking out and applying for public benefits waivers, agencies may require your pilot to have undergone IRB review. This is something to keep in mind when considering whether or not to go through the IRB process.

“The pilot allowed me to re-focus on making music instead of stressing about living/loving/leaving San Francisco.”

- **JAMES BUCKNER**, Musician,  
SF-GIPA Participant

## **PATHWAYS AND POSSIBILITIES FOR ARTIST-CENTERED PROGRAMS**

### **An Engaged and Multi-Stakeholder Outreach Approach**

Take your time and be mindful of moving at the speed of trust. One of the most critical and ongoing lessons we learned is the need to make time. Outreach was challenging given the time constraints and that this SF-GIPA targets a relatively broad and diverse group of people and communities whose needs and wants are not homogenous. Budget for plenty of time for planning the outreach strategy in collaboration with program stakeholders and for conducting the outreach itself. See the following case study for how to develop a community outreach strategy.



## CASE STUDY: Developing A Local Community Outreach Strategy

To meet the SF-GIPA goal to reach artists in their communities, focused on demographics and neighborhoods hardest hit by the COVID-19 pandemic in San Francisco, YBCA implemented an outreach program and hired Community Outreach Organizers to help spread the word. These critical ambassadors, who had experience working with artists of color, LGBTQIA+ artists, immigrant artists, and artists with disabilities, acted as a bridge between YBCA and prospective applicants.

**CHALLENGE:** To clarify any potential misinformation, confusion, or fear around the intention, purpose, and process of the SF-GIPA, we aimed to have trusted leaders sharing information. With a very short timeline to develop and launch the program (approximately three months), we needed to build an expansive outreach strategy that reached artists living on the margins.

**SOLUTION:** YBCA developed a Community Outreach Organizer role and hired a team to get the word out to impacted artist communities. Due to pandemic precautions, most of this outreach was remote, requiring Internet access. Although the online outreach strategy was successful (our applicant pool reflected the demographics we were focused on), we recognize this limitation, particularly to reach those without an Internet connection. All outreach organizers were paid hourly. Using email, social media, text messaging and group chats, virtual meetings, and phone, the organizers shared information with their networks and communities. The organizers also recruited artists well known in the Bay Area to spread the word as well as arts organizations to share out with their networks.

**MOVING FORWARD:** The Community Outreach Organizer is an essential role to build trust when embarking on a radical project like guaranteed income which requires nothing in return for regular cash payments—an unusual proposition in the nonprofit grantmaking world. Hiring artists within the communities that the SF-GIPA targeted was critical to the success of the outreach strategy, where we saw applicant demographic data which mirrored who we were trying to reach. GI funders must consider the true cost of a robust outreach strategy, which includes market-rate compensation for labor. Funders and all stakeholders must also consider timing. Theoretically, cash is delivered into recipients' hands as soon as possible. In reality, fast-moving timelines can lead to skipping steps or excluding voices. We heard feedback about the rushed process, and we know that to reach more communities, we needed more time. It is a challenge to balance urgency and immediate need with community input. Funders should be prepared for later disbursement timelines if it means implementers can gather more input and do more extensive and comprehensive outreach. Implementers should consistently share transparent timelines, especially at the start of the process, so that community stakeholders are informed early on about the timing. Finally, language access is critical and so consider budgeting for an outreach team that has fluency in the languages spoken by the communities targeted by the program.



**COREY PANG**, Teaching and Visual Artist, SF-GIPA Participant

## Eligibility Criteria

Because of the public nature of the funding for the SF-GIPA, we were not able to restrict funds by race or any group. This has been a frequent barrier in similar programs. To target artists in our focus populations, we used imperfect proxy indicators to be eligible for the program, such as an income qualifier (using Department of Housing and Urban Development guidelines) as well as zip codes. Zip codes were selected based on a combination of the areas of San Francisco hardest hit by the pandemic (as determined by COVID-19 case counts) and on community input. The data demonstrates a relationship between the areas of San Francisco most impacted by COVID-19 cases and areas with higher populations of people of color. Lastly, the application asked artists to respond to a question asking if their artistic practice is rooted in a historically marginalized community, mirroring language from the San Francisco Arts Commission's [Cultural Equity Initiatives](#).

Using a number of eligibility criteria had its advantages—prioritizing those who need it—as well as disadvantages: a more cumbersome application process. Although the intention of including eligible zip codes was to ensure that we reached artist populations in most need, many in our community saw them as restrictive or exclusive. Many artists are dealing with displacement and/or moving around, and may not be tied to a specific zip code. In hindsight, the zip codes might not have been necessary, and may only have added another level of administration.

In the end, the artist participants reflect the intended target groups. Ninety-five percent identify as at least one of the following demographics: Black/African American, American Indian, Alaska Native, Latinx, Asian, Native Hawaiian and Pacific Islander; LGBTQIA+; disabled; immigrant. Almost two thirds (64%) identify as Black/African American, American Indian, Alaska Native, Latinx, Asian, Native Hawaiian and Pacific Islander. Thirty-five percent identify as white and 2% wrote in their own race/ethnicity. Close to half (49%) identify as LGBTQIA+. Over half (52%) identify as disabled and almost a fifth (19%) identify as an immigrant.

Additional recommendations:

- Focus eligibility criteria on including those who have been and continue to be excluded.
- Citizenship status should not be a barrier to participation. Social security numbers were not required to participate in this SF-GIPA, nor was a bank account (often associated with either an SSN or Individual Taxpayer Identification Number).
- Account for unhoused residents. If residence verification is required, as it was for this SF-GIPA, consider what alternative form of verification to use for city residents who have impermanent housing or may be moving around. This might include self-attestation, information on a transitional or non-fixed address home, or an address where the applicant receives mail.

“YBCA’s Pilot has dynamized my artistic practice. I found purpose again in these difficult times because the Pilot made me feel heard and seen.”

- **MÉLANIE CLAPIÈS**, Musician,  
SF-GIPA Participant

### A NOTE ON RANDOMIZED SELECTION

Discovery in the GI field points to random selection as a predominant way to gather participants. Other demonstrations select participants from preexisting pools (for instance, people who have participated in another program or who have previously received a grant or stipend from the implementer). Our process for selecting the 130 SF-GIPA participants was designed based on significant input from community members, research across the growing field of guaranteed income experiments, and best practices from existing programs in the field, including [The Stockton Economic Empowerment Demonstration \(SEED\)](#). To ensure a selection process that eliminated bias, we compared several methods including weighting tools/lotteries. Based on strong feedback from our community advisors and regarded practice in research trials, we determined that randomization prevents selection bias and eliminates accidental bias. What’s more, it was the preferred way to handle an oversubscribed applicant pool without having applicants compete with one another for worthiness of cash payments.

We did receive feedback from some expressing the desire for a merit-based selection process. Consistent with research, expertise, best practices, and community advisors in the guaranteed income field, we chose not to take this path from the start because we did not want to put artists in competition with one another. One’s economic security deservedness is not contingent on any kind of merit (for instance, quality or quantity of artwork). In fact, this SF-GIPA seeks to highlight the inherent deservedness of all people (or artists). We are grateful to the work of Anne Price, Jhumpa Bhattachayara, and Alicia Walters at the [Insight Center](#) who underscore that we need a major societal narrative shift in the way we talk about who is deserving—and who is not, because much of what we believe about who is deserving is rooted in anti-Blackness, and because merit-based measures can worsen disparities rather than promote equity. As Aisha Nyandoro, Executive Director of [Springboard to Opportunities and the Magnolia Mother’s Trust](#), says, [“You don’t have to prove that you deserve this. You simply deserve it because you are.”](#)



**ELLEREE FLETCHER**, Visual and Performing Artist, SF-GIPA Participant

## Co-Designing with Artists for Artists

We engaged stakeholders in many steps along the way. Still, we could have done more and provided more time for input. Generally, when co-designing with artists (or your target group):

- Share known timelines and roadmap early on in the process so all stakeholders are aware of the process and timing.
- Actively seek input and engage in exchange of ideas for measurement and evaluation with community organizations and people reflected in the pilot. See the following case study for how to design an impact measurement framework with artists.

On the design of the application in particular, we share several recommendations:

- Allow ample time to design the fields and questions for the application process. There are numerous best practices already in the field about how to ask for certain information, such as benefits. When developing the application with community input, we learned that there were strong preferences for the ways to word specific fields, such as those relating to demographics and income. We understand the application to be highly contextual to the target population and to its local geography and identity.
- Collect demographic data. Collaborate with stakeholders and community partners on the exact language for these fields, which may also be unique to the targeted group and/or to the local context.
- Consider multiple methods to apply, in addition to an online application, for those who don't have internet access or who trust other forms (such as in-person, by mail, or by phone). Given our timeline (under three months) to launch and the ongoing pandemic making face-to-face encounters a challenge, we only offered an online application.
- Provide translation options.

## CASE STUDY: Workshopping Impact Measurement with Artists for Artists

The SF Guaranteed Income Pilot for Artists (SF-GIPA), Powered by YBCA aims to gather evidence across a range of indicators including financial security, health and quality of life, and experience as an artist. Pilots over the past few years have demonstrated evidence-based research across the first two categories, yet the latter—experience as an artist—remains uncharted. We knew we wanted to learn as much as possible about how a guaranteed income supports artists in San Francisco, and so we would need to devise metrics to understand these impacts over time. Our SF-GIPA received IRB-approval through the University of Florida Center for Arts in Medicine, where YBCA is in the process of developing a comprehensive outcomes framework that hypothesizes when we invest in artists and culture-makers, we achieve better, stronger societal outcomes across four critical conditions/aspects: social cohesion and belonging; community safety; civic engagement; community identity/community narrative. The ultimate goal is to understand from participants themselves how these programs can be fit into their lives. We know this is just a start and there is much more work to be done to continue to unpack power dynamics, understand and mitigate bias, and practice accountability in the field of measurement and evaluation.

**CHALLENGE:** How do we begin to measure the impact of guaranteed income on artists? How might we capture seemingly intangible changes over time in service of advocating for stronger social and economic policies that facilitate a system of care? We have to be mindful of historic trauma around experimentation, nonconsensual and/or invasive research, and the inherent power dynamics in researcher-subject positioning.

**SOLUTION:** First, we consult artists. By engaging artists in the creation process, we hope to distribute decision-making and creative analysis, rather than use a top-down approach. This is part of an overall process of transformation to reimagine the role of the arts institution in context with artists in community. We held a facilitated workshop to exchange ideas and determine the indicators for artist transformation. We explored a wealth of indicators to consider from the value of artistic production to the amount of energy and time to self-perceptions of worthiness and connectedness. The metrics used in our IRB study for artistic expression were entirely derived from this process.

**MOVING FORWARD:** As the SF-GIPA progresses, we know there is plenty more work to be done to assess the data collected. As Chicago Beyond's guidebook [\*Why Am I Always Being Researched?\*](#) reminds us: What inequities, historical or present, are built into the metrics? How will the data be contextualized? What are the dominant narratives that have previously described participants? How have these narratives served participants well? How have they harmed them, or reinforced inequities? What are the limitations of the data collected, and how are they communicated? As we move into analyzing and publishing impact data, these are crucial questions to answer.

“The extra money has shifted me out of survival mode and suddenly I have so much more capacity to show up for my own life, as well as for other people.”

- **EAMON MCGIVERN**, Visual Artist, SF-GIPA Participant

## Building Community

When designing programs, consider ways to build community within the participant group—or, assess to what extent this may be a desire from participants. We heard loud and clear, early on, that artist participants want to engage with and support one another. All group opportunities are entirely opt-in so those who wish to remain private and anonymous may do so.

Additional recommendations:

- Consider what kinds of support structures and opportunities you can integrate to build community among pilot participants. See the following case study for how to integrate an Artist Advocate program into your pilot.
- In the future, we hope to integrate trauma-informed financial coaching resources and/or peer learning and sharing, with a racial equity lens, artist-led and artist-centered resources, and other holistic supports.
  - Through disproportionately levying punitive overdraft fees on communities of color, aligning with oil and gas corporations that accelerate climate change and environmental racism, and perpetuating discriminatory lending practices, financial institutions have long profited from predatory practices and treatment of Black, Brown, and Indigenous people. To help artists navigate these extractive systems, offering GI participants a spectrum of financial supports—including, but not limited to, unconditional cash payments and trauma-informed financial coaching—can build a continuum of long-term, community-led knowledge and power.
  - We learned that many participants are interested in support in navigating daily stressors, as well as long term goal-setting and planning. Financial coaching could include those topics as well as navigating careers, pay, and personal finances, with a trauma-informed lens that takes into account the trauma behind systemic underfunding, poor pay, unequal pay for Black artists, artists of color, LGBTQ+ artists, and any artists who have been targets of oppression. We emphasize the opt-in/voluntary nature of accessing additional resources. We also can envision a collaborative project developing money planning and coaching content with artists/by artists.

## CASE STUDY: Establishing an Artist Advocates Program

As the SF-GIPA launched, we hired a group of Artist Advocates who were, on an opt-in basis, paired one-on-one with artists in the SF-GIPA. The Artist Advocates provided resource support and intimate point-of-contact for program participants. These Artist Advocates proved to be a welcome resource. They demonstrated the vast possibilities of additional community building efforts that implementers can integrate into GI programs, as well as revealing desires from artist participants to connect with one another and one another's artistic practices.

**CHALLENGE:** We wanted to ensure that participants had ample support when onboarding. We also wanted to provide resources and referrals, knowing from our rapid response pandemic efforts that many artists want to get connected to a variety of services and opportunities. In keeping with our commitments to redistribute power and let artists lead—as the best solutions-makers of their own experience—we wanted to ensure artists are in the driver's seat as much as possible.

**SOLUTION:** Participants were given the option to pair with an Artist Advocate. Each Advocate was then able to set up group sessions (for those participants who self-selected to not remain anonymous/private) and individual meetings with participants. Very quickly, we heard that participants wanted to be in creative spaces with one another, and that Advocates wanted to facilitate this. We also heard that artists wanted to share with one another and talk about their own career or practice development. One Artist Advocate held an Artist Salon for artists to present their work to one another. Another held a grant writing workshop, covering the fundamentals of preparing for artist grants and seeking project funding. Advocates spoke with participants about personal growth and career-building; how to identify their own strengths and rebalance time toward attainable goals. Participants were able to use these connections as spaces to not only access information about the SF-GIPA, but also to share experiences of pandemic sheltering-in-place and the transition into San Francisco's reopening. Participants were also able to network with one another.

**MOVING FORWARD:** Our biggest takeaway from this trial is that artists wanted to be in community with one another. A consistent point of direct feedback from participants has been the desire for more opportunities to connect with one another and to connect with an Artist Advocate. Whereas much of the thought around guaranteed income is to deliver cash payments, and stay hands-off—for a number of valid reasons including the paternalistic nature of our current social welfare system—we now know there is a hunger for connection to be established through this program. Artist Advocates expressed a desire to have more time to cover more topics with participants, throughout the duration of the SF-GIPA, such as sessions on mental health, time management, goal-setting, holistic wellness, and art therapy, as well as more technical sessions on building a portfolio, website, and social media presence. (Ideally, funding would be sufficient to allow for the Artist Advocates to support participants for the entire duration of the SF-GIPA.)

“This has given me such a blessing of peace of mind! Nothing kills creativity more than stress, and this has hugely helped with my creative process.”

- **ANASTASIA SAUVAGE**,  
Performing Artist, Teaching  
Artist, Dancer,  
SF-GIPA Participant

## Measurement and Evaluation

The SF-GIPA builds on YBCA’s existing expertise with its vital conditions of health and well-being framework (as introduced in the earlier section “[How Are Artists Essential Catalysts for Social Change?](#)”). By developing evidence-of-impact methodologies, we hope to not only be able to see progress/transformation in the communities in which we work—and where improvements can be made, but also will be able to apply evidence to a broader policy advocacy agenda that centers investing in artists as critical to economic and radical justice and economic development schemes. In this way, we are taking a rigorous approach that is “deeper” than one might imagine a traditional arts and culture institution can do.

We are taking two key routes of measurement: quantitative and qualitative. The quantitative effort is primarily acquired through voluntary surveys—a baseline survey at the start of the SF-GIPA followed by monthly surveys throughout the duration of the SF-GIPA. These surveys look at indicators in three broad categories:

- **Experience as an artist:** We hope to learn insights from artist participants about their ability, time, capacity, and energy to engage in their artistic practice.
- **Health and quality of life:** We hope to build on the research in the field to learn how guaranteed income at this level affects physical and mental health and stress.
- **Economic security:** We know from existing research that guaranteed income increases economic stability. Knowing that income will be coming in on a regular basis can smooth income volatility and help mitigate crisis when faced with a financial emergency. We hope to add to the field of research with an artist-centered lens. Many artists are gig workers—for a long time, they have freelanced, worked part-time or temporary jobs, and generated income on a per-project basis. These artists do not have the economic security that often comes along with full-time employment: benefits, health insurance, medical leave. Artists are the harbinger for the changing ways of work and increasing economic insecurity in our society.





**MARIKA BRUSSEL**, Dancer, Teaching Artist, SF-GIPA Participant

In our qualitative evaluation, we will capture participant’s stories in their own voices. How are lives impacted by regular installments of unconditional cash? Are participants able to pursue new opportunities that they wouldn’t have otherwise? Does this cash change the way artists plan their projects or accept or turn down gigs? How does guaranteed income affect employment? Stress? Community engagement? Overall well-being?

Additional recommendations:

- Engage with artists early on in the evaluation process (for details, refer to the [case study above on co-designing with artists](#)).
- Compensate participants for filling out surveys.
- We made the decision to not track purchases or expenditures. Instead, we will qualitatively gather stories from participants—completely optional—about how they were impacted by the cash payments. Coming from a place of trust and belief in self-determination, we did not want participants to feel like they were being surveilled or judged for purchases. We are more interested in changes over time (if any), how artists speak to their own experience of participating and the impact the SF-GIPA has had on their lives and artistic lives.

## CALLS TO ACTION

### A FEDERAL GUARANTEED INCOME

We advocate for a guaranteed income. For example, The New School's Institute on Race and Political Economy's [Guaranteed Income for the 21st Century Proposal](#) would eliminate wage earning requirements and expand the negative income tax feature of the Earned Income Tax Credit, including those earning zero income or who are ineligible for current refunds because their income is too low. Many are exploring existing tax credits and pandemic relief programs as a basis for a guaranteed income (see the [GICP's Public Funding fact sheet](#)).

Cash payments from guaranteed income must not interfere with or render people ineligible for existing social safety net programs.

Until a universal approach is achieved, guaranteed income demonstrations must be able to target by race without equal protection violations.

### PROTECT BENEFITS ALONGSIDE GI

In the short-term, we must ensure that income received from GI pilots is exempt from eligibility requirements for public benefits programs. In the long-term, we must advocate for GI that is built into the existing safety net, so that families are not penalized (by the loss or reduction of benefits) when participating in GI programs.

GI programs are not a replacement for the social safety net. As many grapple with economic and housing insecurity during the ongoing pandemic, we need a stronger safety net—and more protections, not fewer. We must avoid enacting austerity measures post-crisis that do more harm than good and only exacerbate existing inequalities.

### ADEQUATE AND PATIENT FUNDING FOR GI RESEARCH

Funders—both public and private—should be prepared to account for all the research associated costs (support staff, software, outreach, training, etc.) that come with running a research study, beyond the cost of the IRB approval process. Chicago Beyond's guidebook [Why Am I Always Being Researched?](#) reminds community organizations and funders to ask questions together: “Will the research generate new staff responsibilities? Will it generate communications, change management, or other costs to the organization?” Funders must also account for the vast research required to assess the benefits landscape and deliver benefits protections pathways to participants.

Funders must also be patient. Funders and implementers can work together to set reasonable timelines for research pilots, including the time it takes to understand the context of where a project is taking place. [Why Am I Always Being Researched?](#) urges us to ask: “Does the timeline support and create incentives for building relationships and trust? Developing data tools with community participation? Researchers and community organizations interpreting the data together?”

### DISAGGREGATE DATA, STARTING WITH RACE AND GENDER

With women artists of color disproportionately locked out of higher-paying jobs and other economic opportunities, we need data that accurately measures the economic health of artists: beginning with disaggregation by race and gender as a starting point. Without accurate data, we cannot address the deep inequities in our policies and the economy that widened during the COVID-19 pandemic and resulting economic downturn.



**EAMON MCGIVERN**, Visual Artist,  
SF-GIPA Participant

## ACKNOWLEDGEMENTS

Thank you to the Office of Mayor London Breed and San Francisco's Arts Commission, Office of Racial Equity, and Office of Financial Empowerment; the entire YBCA team and especially to Stephanie Imah, Emma Guttman-Slater, and Penelope Douglas; the SF-GIPA Artist Advocates and Community Outreach Organizers; San Francisco community arts leaders; Start Small Foundation; University of Florida Center for Arts in Medicine; Mayors for a Guaranteed Income; our peers in the Guaranteed Income Community of Practice, the California Guaranteed Income Community of Practice, and the Bay Area Guaranteed Income group; and Aisa Villarosa, Jasmine Rashid, and Hope Wollensack for your close read.

We welcome comments, feedback, and continued collaboration. Please reach out to us at [pilot@ybca.org](mailto:pilot@ybca.org).

[guaranteedinc.org](http://guaranteedinc.org)

OCTOBER 2021

# **affordable housing for artists in Berkeley**

## **a baseline survey**

Anh Thang Dao-Shah, ph.d.& Asif Majid, ph.d  
creative equity research partners  
December 2021

## **contents**

<b>2</b>		<b>executive summary</b>
<b>3</b>		<b>introduction</b>
<b>6</b>		<b>survey results</b>
<b>8</b>		<b>key findings</b>
<b>13</b>		<b>recommendations</b>
<b>15</b>		<b>further research</b>
<b>16</b>		<b>appendices</b>
		<b>a: community advisory group members</b>
		<b>b: survey questions</b>

## **executive summary**

This project aims to respond to concerns around housing and art space affordability among artists and arts organizations in Berkeley by answering two key questions:

- 1) What are the trends around local affordability issues that can be addressed through targeted resources and policy solutions?
- 2) What pre-existing housing disparities impact what artists seek in possible affordable housing solutions?

As in other parts of the Bay Area, narratives of concern around affordability in the arts ecosystem in the past decade are often anecdotal. The sector lacks comprehensive data that could inform system change solutions. To that end, this report is based on a survey and focus groups with a diverse group of artists and cultural workers in Berkeley to provide systematic data around the unique housing and space needs of artists. It seeks to better position Berkeley's arts community to participate in the City's current affordable housing efforts and help improve the safety of local arts spaces, without causing further artist displacement.

### ***key findings***

#### **Artists are highly educated, yet have low income**

Berkeley's artists and artists/cultural workers who responded to the survey are highly educated (88% have a Bachelor's degree or higher). Yet, 60% of that same group has lower, very low, or extremely low income.

#### **Artists and cultural workers have multiple forms of employment**

Only 32% of all respondents reported that they are employed full time. Others indicated that they cobble together different types of part-time and short-term contract work, as well as self-employment, in order to make ends meet.

#### **Artists are rent burdened**

Artists and artists/cultural workers disproportionately rent their living space (71%). Of those who rent, 77% are rent burdened or severely rent burdened, based on the California's Department of Housing and Community Development definitions.

#### **Artists have a unique need for flexible live/work spaces**

Responding artists and artists/cultural workers indicated, at a rate of 82%, that they do their creative work in their living space. Of those respondents, over half (56%) practice artistic disciplines that require extra ventilation.

### ***recommendations***

- **create policies that prioritize artists for new affordable housing**
- **designate some of Berkeley's upcoming affordable housing funding from measure O for units specific to artists**
- **consult artists when designing new policies for live/work spaces**
- **develop artist-specific resources and technical assistance to bring artists into the existing affordable housing pipeline**
- **pilot a guaranteed basic income program for qualifying artists**

## introduction

### *why this project?*

This project was initially conceptualized in 2019 in response to concerns around housing and art space affordability among artists and arts organizations in Berkeley. It was motivated by two events.

First, the [2018 Arts and Culture Plan Update for the City of Berkeley](#) identified -- as a primary goal -- the need to increase access to affordable housing and spaces for artists, cultural workers, and arts organizations. The cultural plan specified a number of action steps towards this goal, including undertaking a data-informed assessment of current art space affordability challenges and displacement risks in Berkeley, as well as the development of strategies to protect and create affordable spaces for Berkeley artists, cultural workers, and arts organizations based on the assessment's findings.

Second, in November 2018, the voters of Berkeley approved two bond measures totaling \$135 million to fund affordable housing in Berkeley. Berkeley City Council subsequently began the development of an affordable housing framework ([Housing for a Diverse, Equitable and Creative Berkeley](#)) to guide Berkeley's affordable housing policies, programs, and projects through 2030. This framework explored wide array of affordable housing for artists and other creative workers. In July 2019, the Council referred this policy document to various Commissions for further development. However, the pandemic caused this work to be temporarily put on hold.

As elsewhere in the Bay Area, concerns around the arts ecosystem's affordability over the past decade are mostly anecdotal, arising when a major artist or arts organization imminently faces the loss of their living and work space. These stories, while important, inadequately inform systems change solutions aimed at addressing structural concerns.

To that end, this project's goal is to develop an assessment that provides systematic data around the unique housing and space needs of artists and cultural workers. This will better position the arts community to participate in Berkeley's ongoing affordable housing efforts and help improve art space safety in Berkeley without causing further displacement of artists. Two key questions guided this project from the beginning:

- 1) What are the trends around local affordability issues that can be addressed through targeted resources and policy solutions?**
- 2) What pre-existing disparities could impact possible affordable housing solutions for artists?**

This second question is key to ensure the solutions we suggest do not unintentionally impact some groups more than others.

In April 2020, the COVID-19 pandemic brought a pause to the assessment project and

raised new affordability questions, as the arts community dealt with the consequences of regular lockdowns. While some local, state, and federal measures -- such as the eviction moratorium and extension of unemployment benefits to independent contractors -- helped prevent widespread displacement during the pandemic's height, the new normal brought new concerns as artists and cultural organizations continue to struggle with canceled events, lower venue capacity, and overall uncertainty.

These questions brought new urgency to the project, as well as the need to methodologically pivot and narrow the project's focus. Instead of focusing on both housing needs of artists and space needs of arts organizations as originally envisioned, this project focused on understanding the affordable housing and workspace needs of individual artists and cultural workers to ensure timely recommendations that would allow for participation in ongoing affordable housing efforts. This shift also allowed for the inclusion of additional questions that sought to understand both the short-term impact of the pandemic and the ongoing challenges that would inform long-term strategies to address affordability issues in Berkeley.

### *methodology and data limitations*

In order to collect data directly from artists and cultural workers during the ongoing pandemic, an online survey was issued in September 2021 through the Berkeley Civic Arts Program. The survey was open for four weeks and was accompanied by a robust outreach strategy, including outreach and reminder emails through the Civic Arts Program's and City of Berkeley's mailing lists and social media channels, the direct networks of a number of arts organizations represented by members of an ad-hoc advisory group, and posting on other community-serving digital platforms like Nextdoor. A list of all survey questions is found in Appendix B.

In addition to quantitative data, this project relies on the insights of artists, cultural leaders, and the City's affordable housing experts to provide context to the affordability crisis and housing needs. Research staff conducted three focus group meetings with 21 community stakeholders, who formed an ad-hoc community advisory group.

Members of the advisory group were selected to provide different perspectives on the historic and current landscape of arts and culture in Berkeley with a specific focus on housing needs for artists and cultural workers. With research staff, the advisory group helped design survey questions, reviewed preliminary findings, and brainstormed potential solutions. A list of the advisory group participants is provided in Appendix A.

Any survey of artists must contend with the fact that there is no baseline dataset regarding the number of artists in a given community, due to the various ways artists can be defined. The most common way to define a professional group is to use IRS data that classifies someone's profession based on the income they earn from their main profession. Artists' main sources of income, however, often do not come from artwork; income sources are diverse and cross-sectoral. The same can be said for cultural workers. Plus, an artist's level of engagement with an art practice is not limited to paid opportunities. Income is thus an inadequate defining criterion. Through this survey's

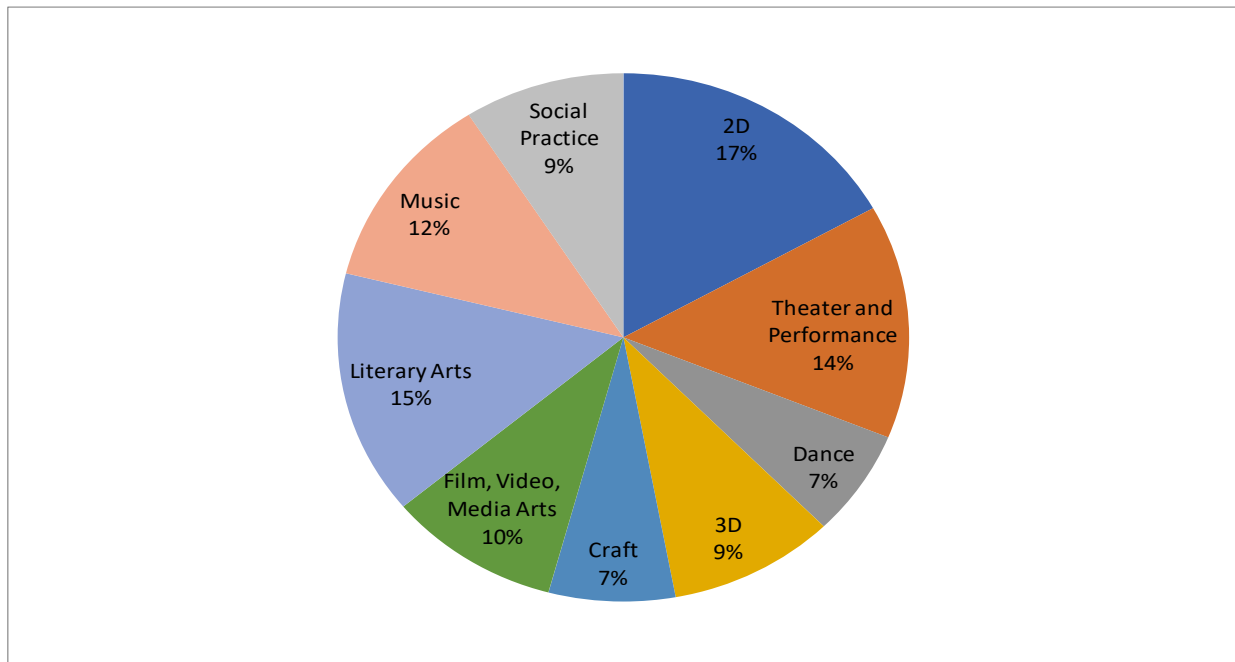


grassroots and community-centered approach, this project provides a snapshot of the needs of the arts and culture sector and should be understood as baseline data that should be supplemented with ongoing and long-term data collection and analysis.

## survey results

### who responded?

A total of 163 artists and cultural workers responded to the survey. This constitutes 0.14% of Berkeley's population, based on data from the 2020 census. For comparison, in a similar study in 2015 in San Francisco, which involved a six-week survey and multiple in-person outreach events, 560 artists and cultural workers responded to the survey. That constituted 0.07% of San Francisco's population, based on 2010 census data. In other words, the Berkeley survey had double the response rate.



Of the Berkeley survey respondents, **48% identified as artists, 15% identified as cultural workers, and 37% identified as both artists and cultural workers.** In total, 32% of respondents do not currently reside in Berkeley, while 39% have lived in Berkeley for more than 10 years.

**31%** of respondents identified as LGBTQIA+

**62%** of respondents identified as female

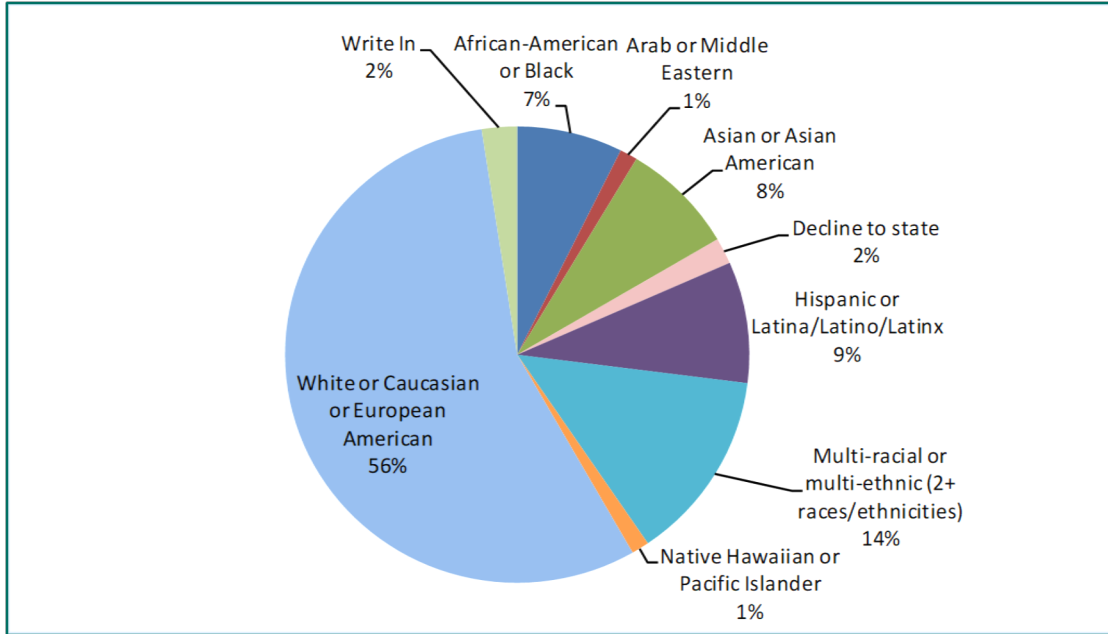


Figure 2: Race and ethnicity of survey respondents

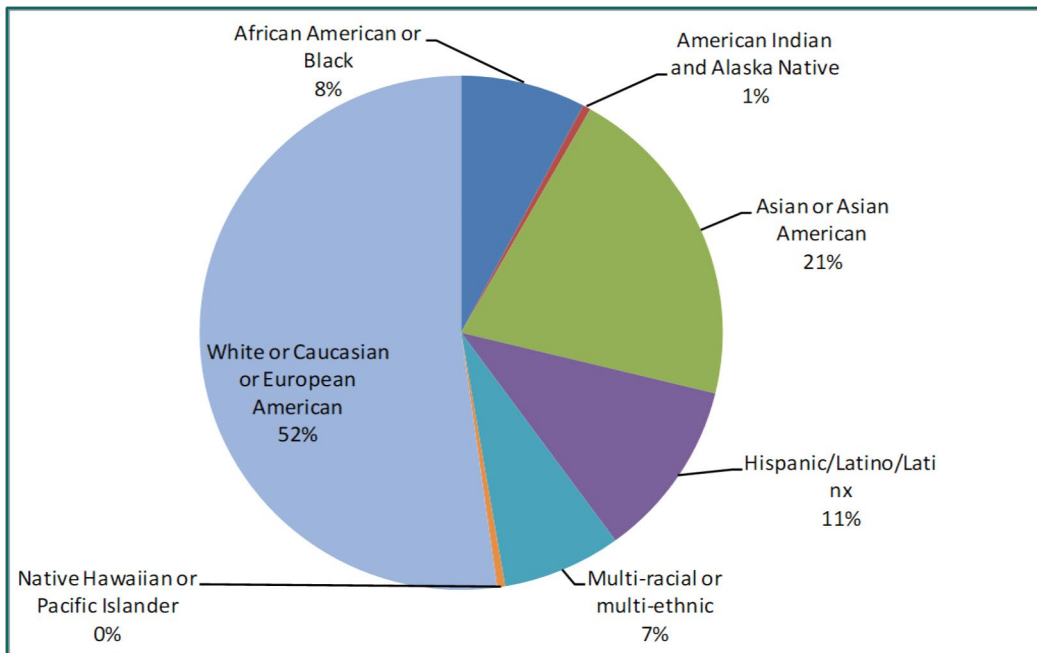


Figure 3: Race and ethnicity of City of Berkeley residents

## key findings

### *Artist respondents are highly educated, yet have low income*

Of those respondents who identified as artists or as both artists and cultural workers, 88% reported having a Bachelor’s degree or higher. Of that same group, 60% reported an annual household income of \$69,000 or less. According to the [California Department of Housing and Community Development, in Alameda County for a single individual in 2019](#) (when this project and survey were first developed), annual household income of \$26,050 or below constitutes extremely low income, between \$26,051-\$43,400 is defined as very low income, and between \$43,401-\$69,000 is defined as lower income. Per these categories, 60% of those who identified as artists or both artists and cultural workers have lower, very low, or extremely low income. [In 2021, the upper threshold for the lower income category has risen to \\$76,750](#), meaning that artists are now even further behind financially than they were two years ago.

While low income is prevalent across the group, this rate is significantly higher among BIPOC respondents. Of respondents who identified as non-White, 72%, reported having lower, very low, or extremely low income, compared to 55% among those who identified as White or Caucasian. Due to the small number of participants, we are unable to make comparison between different groups who identify as non-White.

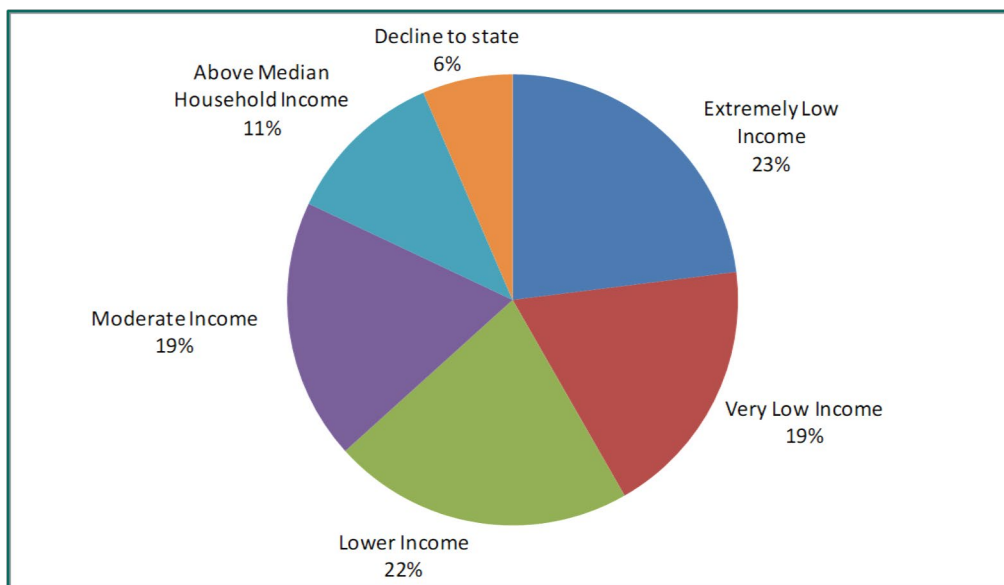


Figure 4a: Income categories for all artist respondents

<i>Income Category</i>	<i>Income Range</i>	<i>Percentage of Artist Respondents</i>
Extremely Low	≤ \$26,050	21%
Very Low	\$26,051-\$43,400	16%
Low	\$43,401-\$69,000	23%

Median	\$69,001-\$78,200	17%
Moderate	\$78,201-\$93,850	18%
Decline to State	n/a	5%

Figure 4b: Income ranges for artist respondents

### ***Artists and cultural workers have multiple forms of employment***

Only 32% of all respondents reported that they are employed full-time. Others indicate that they engage in a patchwork of different types of part-time and short-term contract work, as well as self-employment, in order to make ends meet. Examples of employment that respondents are undertaking include: being a self-employed artist for one's own or another's art practice, being employed part time/doing regular work for pay as either a cultural worker or otherwise, doing contract work as a cultural worker or something other than a cultural worker, and undertaking unreported work for cash.

### ***Artist respondents report being rent burdened, but are not immediately concerned with losing their housing***

Among respondents who identify as artists and as both artists and cultural workers, 71% of respondents rent. Of those who rent, 77% are rent burdened or severely rent burdened. According to the [US Department of Housing and Urban Development](#), a household or individual that spends more than 30% of their monthly household income on rent is rent burdened. Severely rent burdened households or individuals spend more than 50% of their monthly household income on rent.

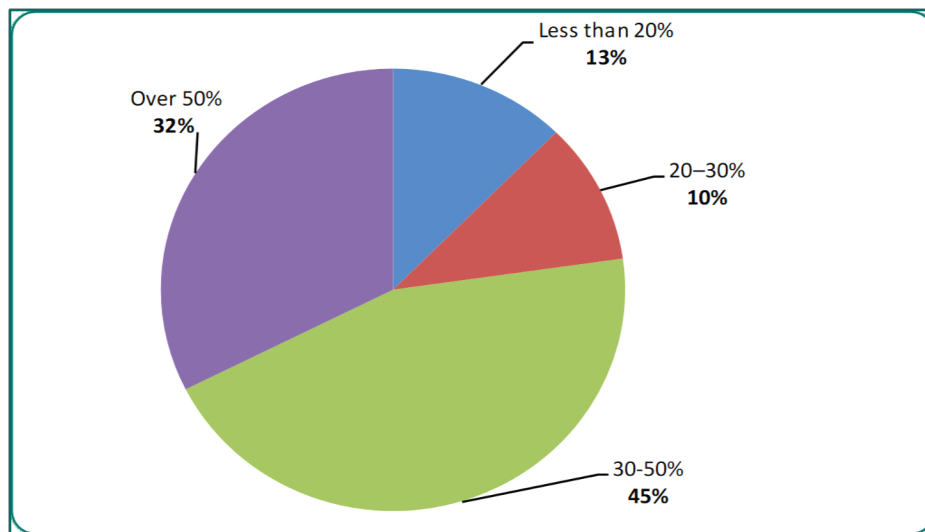


Figure 5: Respondents' percentage of monthly household income spent on rent

While studies have shown that rent burden and extremely low income decrease the health and overall wellbeing of all those impacted, for artists this burden can

fundamentally change the way they engage with their artistic practice. Qualitative comments provided by the respondents highlighted having to scale back on their practice in order to earn the income they need to pay rent. This means they are unable to focus on developing their creative practice. As one respondent, a musician, explained:

The cost of living in the Bay Area fundamentally changes how I am able to grow in my craft. Since we are all hustling to pay rent at this level, rehearsals must be paid, limited and without a "post gig hang" - something I find central to collaborating with others. This limits how much performing I can do with others, which limits how much I can grow, experiment and contribute in my craft.

Over the long term, the lack of opportunities for artists to devote time and energy to their practice can lead to the abandonment of artistic practice altogether.

Despite respondents' high rent burden and low income, those identifying as artists and as artists/cultural workers do not indicate concerns around losing their housing in the near future.

Only 9% of respondents reported that they were evicted due to no-fault causes in the last 2 years. No-fault eviction is defined as evictions that take place when leases are not renewed without the tenant having violated any regulations as long as a notice to move out is sent to the tenant within the required time period. Landlords might choose to evict tenants who are paying rent on time and complying with regulations due to owner move in or the need to retrofit a building. In the last decade, as the affordability crisis has intensified throughout the Bay Area, no-fault eviction has often been used to let go of long-term tenants who are protected from rent increases to bring in new tenants who are charged at market rate. In the survey issued to San Francisco artists, about 30% of respondents reported that their leases were not going to be renewed due to no fault of their own.

Only 6% of respondents had to rely on the eviction moratorium during the pandemic. In total, only 9% of respondents are uncertain or very uncertain that they will be able to retain housing after the moratorium ends (20% were neither certain nor uncertain). Though seemingly at odds with other findings, this sentiment could be attributed to three factors.

First, Berkeley has strong renter protection policies. Qualitative survey responses show that many respondents who rent are aware of and rely on rent control, which helps keep their rent affordable. This is especially true with respondents who have resided in Berkeley for more than five years. Not concerned with immediate loss of housing does not mean that existing housing needs are met, however. As one respondent explained:

The only reason I am able to remain in the Bay Area is because I have been in the same unit for a decade and we have rent control - the other apartments in my building go for over twice what we're paying. [...] If I ever wanted to leave this apartment (and I do), I would have to leave the area entirely, because I can't afford anything else.

The gap between existing housing and respondents' needs is especially acute for those working in artistic disciplines that have specific space requirements like extra ventilation.

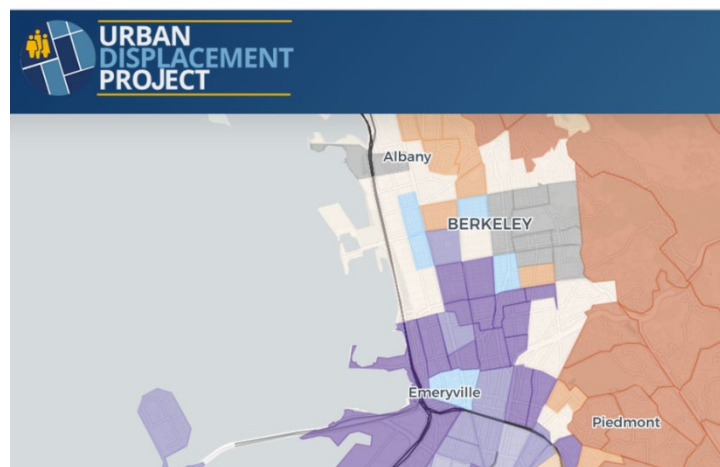
Second, the fact that the majority of respondents engage in multiple forms of employment means that they have multiple sources of income beyond their artistic practices to rely on for rental needs. However, as discussed above, in the long-term, the high burden of rent and reliance on other means of employment to make ends meet will impact artists' abilities to sustain their art. As one artist wrote:

*My housing is over 2/3 of my income, leaving little to nothing for anything over basic living expenses.*

Lastly, the timing of the survey suggests that those who are currently still residing in Berkeley are the ones who managed to weather the wave of displacement that took place in the last decade through the two factors described above and we have not captured the concerns of those who already had to leave as displacement was taking place. According to the [Urban Displacement Project](#), by 2018, almost all of Berkeley, except the immediate area surrounding University of California, Berkeley was experiencing ongoing and advanced gentrification, with a few areas already becoming exclusive and three areas in North Berkeley marked as low income and susceptible to displacement. South Berkeley area between Ashby Avenue and Emeryville border was in an advance gentrification stage with displacement having taken place between 2000 and 2018.

For comparison, the study in San Francisco took place in 2015, in the middle of the biggest wave of gentrification in the broader Bay Area. In that study, more than 1/3 of respondents expressed immediate concerns about loss of housing due to rent increase, end of lease term or fear of no-fault eviction.

Notably, South Berkeley also had high percentage of BIPOC population (between 50% and 70%). This data confirms that, like in the rest of the Bay Area, BIPOC communities are more susceptible to early displacement and the survey respondents' demographic reflects these changes in the population.



## ***Artists have a unique need for flexible, live/work space***

Of responding artists and artists/cultural workers, 82% reported that they make their art where they live, with 56% of this group requiring extra ventilation for their art.

This finding reflects the way that affordability challenges can fundamentally change an artist's practice. For artists needing extra ventilation, this could mean a choice between maintaining their own health and practicing their art, particularly if there is no adequate separation between where artists sleep, cook, and eat and where artworks are being stored, produced, or left to dry. The need for flexible and affordable live/work space has pushed artists to make choices to live in dangerous conditions that can have fatal consequences. As one artist respondent explained:

It's really hard to find space to train that is affordable. I need at least 20' ceilings, ideally 30'. There were many affordable live/work warehouse conversions with this kind of ceiling height pre-Ghostship but many of these affordable spaces were affordable due to slumlord and very DIY situations, which often meant common housing needs like sealed roofs, consistent mail/package delivery, heating, bedroom windows/egress, were not guaranteed. The tragedy at Ghostship has led cities around the Bay Area to tighten up their policies around DIY spaces to prevent similar situations. However, without intentional creation of spaces that meet the needs of practicing artists, such policies do not solve the root cause problem that have caused artists to seek out those spaces in the first place.



## **recommendations**

### ***Create policies that prioritize artists for new affordable housing***

Artists are an important part of the fabric of Berkeley as a city. As such, they should be part of ongoing conversations about Berkeley's housing plan. The survey results demonstrate that artists -- as a group -- have low income, a high rent burden, and have traditionally been left out of ongoing affordable housing. In order to mitigate further displacement and allow artists to continue to work and thrive in Berkeley, the City could consider creating a priority category for artists who meet income qualification to access affordable housing. Such a priority category would require working with the arts community to create an inclusive definition of what it means to be an artist. It should also take into consideration and center artists from Black, Indigenous, and People of Color (BIPOC) communities, as well as LGBTQ+ communities who have already been displaced. In doing so, artists will have an opportunity to return to Berkeley and enrich the city's social and artistic fabric.

### ***Designate some of Berkeley's upcoming affordable housing funding from measure o for units specific to artists***

On July 24, 2019, Berkeley's Civic Arts Commission approved an amendment recommendation for Measure O that called for "significantly increas[ing] the supply of affordable housing and live/work housing for artists, artisans, and cultural workers" through adding to the zoning ordinance, incentivizing developers to build market-rate housing that includes affordable live/work units for creative workers, and incorporate live/work spaces for artists and cultural workers into large-scale affordable housing projects. Other proposals included the development of a community land trust and transforming underused retail spaces and City-owned buildings into artist live/work spaces. These recommendations should be revisited and implemented, as they align with the range of qualitative responses that came through the survey. Respondents also suggesting the development of: 1) co-ops; 2) a separate affordable housing lottery specifically for those artists and cultural workers from BIPOC and other underserved communities; and 3) relationships between the City and land trusts to purchase buildings that serve as artist housing. These suggestions point to the importance of re-evaluating how zoning and other policies further disenfranchise artists and cultural workers.

### ***Consult artists when designing new policies for live/work spaces***

Across the Bay Area, responses to the Ghostship fire emphasized increased attention to artist DIY live/work spaces. These spaces were often the only options for artists to access live/work spaces that met their needs. Yet, artists have always worked to transform neighborhoods through their work and creative use of space. As Berkeley works to address affordability issues for all of its residents, consulting and involving

artists in the planning process can help bring about a much-needed, new, and fresh perspective on issues such as rezoning, repurposing ground floor spaces, and requiring community benefit proposals for new development.

### ***Develop artist-specific resources and technical assistance to bring artists into the existing affordable housing pipeline***

Due to the nature of their work, artists often have a unique income structure that makes applying for affordable housing more difficult. In addition, the survey shows that artists have needs for certain types of spaces that might be difficult to identify. Funding technical assistance to support artists to translate their needs and apply for the existing affordable housing pipeline could be an important step in helping artists leave inadequate living situations. The advisory group also recommended creating a one-stop shop that features affordable housing for artists (perhaps akin to a specialized version of [San Francisco's DAHLIA housing portal](#)), which would create a platform where artists could share information about available housing and get connected to resources like financial technical assistance. A space geared towards artists' housing needs might be especially beneficial for artists who are looking for affinity housing along the lines of race and sexual identity, which allows them to stay more connected with their own communities.

### ***Pilot a guaranteed basic income program for qualifying artists***

Acknowledging the disproportionate impact of the pandemic on a community that was already struggling due to ongoing affordability challenges, multiple cities such as [San Francisco](#) and [Minneapolis](#) have launched pilot programs providing artists from marginalized communities who meet income requirements with a monthly stipend that would help cover their basic needs. Stipends are unrestricted, so they can be spent on rent and food while artists continue their artistic practice. Due to the existing racial wealth gap, which was reflected in the survey results, such a pilot should prioritize BIPOC artists. These types of programs are gaining national attention because the arts and culture are often cited as key strategies for economic recovery. Practicing artists are essential for such recovery. The advisory group agreed that a basic income program would address two key findings in this report -- respondents' extremely low income and high rent burden -- both of which have already forced artists to significantly modify or abandon their art practices.

## **further research**

While the survey and focus groups discussed in this report have provided a much-needed snapshot into the space needs of artists in Berkeley, limited data does not allow us to paint a comprehensive picture. The following research and data collection is recommended, in order to complement this report.

### ***Work with arts organizations to understand the income levels and housing needs of cultural workers***

Only 15% of the respondents to the survey identified exclusively as cultural workers, meaning that there was not a statistically significant sample from which to draw conclusions about the needs of cultural workers. Further research, specifically on the housing needs and income levels of cultural workers, is needed.

### ***Conduct a disparity study***

Currently, Berkeley does not have comprehensive race and ethnicity data for seekers of affordable housing. Therefore, it is impossible to determine whether or not the artists who responded to this survey are demographically representative of the population that qualifies for affordable housing. A disparity study will ensure that changes in policy will not disproportionately impact certain groups.

### ***Continue to collect data on artists***

The lack of baseline data on artists -- even as simple as the total number of artists and disciplines practiced in a given community -- prevents us from understanding the extent of the issues that artists face. More long-term data collection and analysis of artists in Berkeley will allow the city to identify trends, as well as possible challenges that can be mitigated by timely policy changes.

## appendices

### *a: community advisory group members*

Kim Anno, Berkeley Civic Arts Commission  
Delores Nochi Cooper, Berkeley Juneteenth Festival  
Bruce Coughran, Indra's Net Theater  
Hadley Dynak, Berkeley Cultural Trust  
Misty Garrett, City of Berkeley  
Ashlee George, Capoeira Arts Foundation and BrasArte  
Mayumi Hamanaka, Kala Art Institute  
Archana Horsting, Kala Art Institute  
Mildred Howard, Independent Artist  
Beatriz Leyva-Cutler, BAHIA  
Amanda Montez, City of Berkeley  
Mirah Moriarty & Rodrigo Esteva, Dance Monks  
PC Muñoz, Freight & Salvage and BCT E&I Committee  
Natalia Neira, La Pena Cultural Center and BCT E&I Committee  
Daniel Nevers, Berkeley Art Center  
Nancy Ng, Luna Dance Institute  
Kathryn Reasoner, Vital Arts  
Leigh Rondon, Shotgun Theater  
Irene Sazer, Independent Artist (Civic Arts Grantee)  
Sean Vaughn Scott, Black Repertory Group Theater  
Rebecca Selin, Gamelan Sekar Jaya  
Terry Taplin, Berkeley City Council and former Berkeley Civic Arts Commissioner  
Rory Terrell, Local Artists Berkeley  
Tyese Wortham, CAST  
Chingchi Yu, Independent Artist (Civic Arts Grantee)

## ***b: survey questions***

### **Messaging**

Are you an artist or cultural worker struggling to find affordable housing for you and your family?

Artists and cultural workers in Berkeley and throughout the Bay Area are facing an affordability crisis that prevents them from focusing on their creative work. Through the recently completed cultural planning process, the City of Berkeley identified as a primary goal the need to protect and increase access to affordable housing for artists and cultural workers.

Currently, there is little to no data on the affordable housing concerns of Berkeley artists and cultural workers. Your responses to this survey will help the City of Berkeley create programs and policies tailored to the housing needs that are specific to Berkeley's arts sector, including affordable housing and live-work spaces.

Thank you for helping keep Berkeley affordable for artists and cultural workers.

---

### **Survey Questions**

1. Are you an artist or cultural worker?
  - a. Artist [proceed to question 2]
  - b. Cultural Worker (staff member at an arts culture organization) [Proceed to Question 4]
  - c. Both
  
2. If you are an artist, how would you describe your artistic practice/artwork?  
Select all that apply:
  - a. 2D (Painting, Printmaking, Drawing, Photography, etc.)
  - b. 3D (Sculpture, Installation)
  - c. Theater/Performance
  - d. Dance
  - e. Craft
  - f. Film, Video, and/or Media Arts
  - g. Literary (Creative Writing, Poetry, etc.)
  - h. Music
  - i. Social Practice
  - j. Write in\_\_\_\_\_
  
3. Do you work with a medium that requires extra space and/or ventilation? This may include metal welding, spray paint, etc.
  - a. Yes
  - b. No

4. If you are a cultural worker, do you work at a Berkeley-based arts and culture nonprofit organization?
  - a. Yes
  - b. No
  
5. What is your primary language?
  - a. English
  - b. Spanish
  - c. Chinese (Mandarin and Cantonese)
  - d. Tagalog
  - e. Vietnamese
  - f. Persian
  - g. Portuguese
  - h. Punjabi
  - i. Swahili
  - j. Write In: \_\_\_\_\_
  - k. Decline to State
  
6. What is your race/ethnicity?
  - a. African-American or Black
  - b. American Indian or Alaska Native or Indigenous or First Nations
  - c. Arab or Middle Eastern
  - d. Asian or Asian American
  - e. Hispanic or Latina/Latino/Latinx
  - f. Native Hawaiian or Pacific Islander
  - g. White or Caucasian or European American
  - h. Multi-racial or multi- ethnic (2+ races/ethnicities)
  - i. Write In \_\_\_\_\_
  - j. Decline to State
  
7. What best describes your gender identity?
  - a. Female (cisgender)
  - b. Female (transgender)
  - c. Male (cisgender)
  - d. Male (transgender)
  - e. Gender-fluid/Genderqueer/Gender-expansive/Non-binary
  - f. Write In \_\_\_\_\_
  - g. Decline to State
  
8. How do you describe your sexual orientation or sexual identity?
  - a. LGBTQ+
  - b. Heterosexual/straight
  - c. Write in \_\_\_\_\_
  - d. Decline to State
  
9. Do you identify as a person with a disability?

- a. Yes
  - b. No
10. Please select the highest degree or level of school you have COMPLETED. If currently enrolled, mark the previous grade or highest degree already received.
- a. Less than high school
  - b. High school diploma/GED
  - c. Associate's degree
  - d. Bachelor's degree
  - e. Master's degree
  - f. Doctorate degree
11. How many people live in your household, including yourself?
- a. One [Proceed to Question 14]
  - b. Two
  - c. Three
  - d. Four
  - e. Five
  - f. More than five: Write In \_\_\_\_\_
12. Do you have any children under the age of 18?
- a. Yes
  - b. No [Proceed to Question 14]
13. If yes, how many children currently live with you?
- a. One
  - b. Two
  - c. Three
  - d. More than three
  - e. Write in: \_\_\_\_\_
14. What is your total household income?
- a. Less than \$26,050
  - b. \$26,051-\$43,400
  - c. \$43,401-\$69,000
  - d. \$69,001-\$98,549
  - e. More than \$98,550
  - f. Decline to state
15. If you are an artist, do you make 50% or more of your income from your artistic practice?
- a. Yes
  - b. No
  - c. I don't know
  - d. I am not an artist

16. What is your current employment status? Check all that apply:
  - a. Self employed artist for your own art practice
  - b. Self-employed, but not for your own art practice
  - c. Employed full time as a cultural worker
  - d. Employed full time as something other than a cultural worker
  - e. Employed part time/doing regular work for pay as a cultural worker
  - f. Employed part time/doing regular work for pay as something other than a cultural worker
  - g. Contract work as a cultural worker (for example: I receive a 1099 from a nonprofit arts organization organization)
  - h. Contract work as something other than a cultural worker (for example: I receive a 1099 from a separate non-arts organization or business)
  - i. Unreported work for cash
  - j. Not employed
  
17. How easy is it to predict your total income from month to month?
  - a. Very easy
  - b. Moderately easy
  - c. Neither easy nor difficult
  - d. Moderately difficult
  - e. Very difficult
  
18. How certain are you that your total income will return to pre-pandemic levels, over the next 6 months?
  - a. Very certain
  - b. Moderately certain
  - c. Neither certain or uncertain
  - d. Moderately uncertain
  - e. Very uncertain
  
19. What percentage of your average monthly income do you spend on housing costs?
  - a. Less than 20%
  - b. 20%-30%
  - c. 30%-40%
  - d. 40%-50%
  - e. More than 50%
  - f. I don't know
  
20. What is the zip code where you work?
  
21. What is the zip code where you live?
  
22. How long have you lived in Berkeley?
  - a. I do not live in Berkeley
  - b. Less than a year



- c. 1 - 3 years
  - d. 3 - 5 years
  - e. 5 - 10 years
  - f. More than 10 years
  - g. How long? \_\_\_\_\_
23. How long do you expect to remain in Berkeley?
- a. I do not live in Berkeley
  - b. Less than a year
  - c. 1 - 3 years
  - d. 3 - 5 years
  - e. 5 - 10 years
  - f. More than 10 years
  - g. How long? \_\_\_\_\_
24. Do you own or lease your living space?
- a. Lease [proceed to question 25]
  - b. Own [proceed to question 28]
25. What is your lease term?
- a. Month to month
  - b. 1 year
  - c. 2-3 years
  - d. More than 3 years
26. How many square feet is your space?
27. How much do you pay in rent per month?
28. Have you been displaced due to a “no-fault” or “no-cause” eviction in the past 2 years? (A “no-fault” or “no-cause” eviction is an eviction that is no fault of the tenant, but is allowed under the law.)
- a. Yes
  - b. No
  - c. I don't know
29. If you were displaced, did you have to move away from Berkeley?
- a. Yes
  - b. No
30. If you were not displaced, did you have to rely on the eviction moratorium that Berkeley has implemented over the past 12 months?
- a. Yes
  - b. No
  - c. I didn't know that evictions had been halted over the past 12 months.

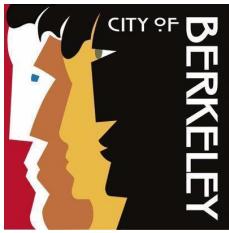
31. How certain are you that you will be able to retain your housing when the eviction moratorium ends?
- Very certain
  - Moderately certain
  - Neither certain or uncertain
  - Moderately uncertain
  - Very uncertain
32. Do you use your living space for housing and your creative practice?
- Yes [proceed to question 37]
  - No [proceed to question 32]
33. If you have a work space that is separate from your living space, do you own or lease your work space?
- Lease [proceed to question 34]
  - Own [proceed to question 36]
34. What is the lease term for your work space?
- Month to month
  - 1 year
  - 2-3 years
  - More than 3 years
35. How much do you pay in rent per month for your work space?  
Write in \_\_\_\_\_
36. How many square feet is your work space?  
Write In \_\_\_\_\_
37. Have you been displaced from your work space due to a “no-fault” or "no-cause" eviction in the past 2 years? (A “no-fault” or “no-cause” eviction is an eviction that is no fault of the tenant, but is allowed under the law.)
- Yes
  - No
  - I don't know
38. If you were displaced, did you have to move your work space away from Berkeley?
- Yes
  - No
39. Do you share your work space?
- Yes
  - No

40. What are some challenges you've faced in the past when trying to access or find affordable housing?

41. Please share any ideas you have on how to ensure equitable participation of BIPOC artists and cultural producers from other historically underserved communities, as well as recommendations for local organizations that should be consulted.

42. Do you have anything else to share with us?

-----END OF SURVEY-----



Sophie Hahn  
 City Council District 5  
 510-981-7140  
 shahn@cityofberkeley.inf

11

CONSENT CALENDAR  
 January 25, 2022

To: Honorable Members of the City Council

From: Councilmember Hahn (Author), Councilmember Taplin (Co-Sponsor), Councilmember Harrison (Co-Sponsor), Councilmember Wengraf (Co-Sponsor)

Subject: Referring the Civic Arts Commission's *affordable housing for artists in Berkeley* Report and other Artist Live, Work and Live-Work opportunities to the Housing Element Update

RECOMMENDATION

1. Refer the Civic Arts Commission's report entitled *affordable housing for artists in Berkeley* to the City Manager, Planning Commission, and Housing Advisory Commission to review, consider, and incorporate recommendations, to the greatest extent possible, into the Housing Element update and related planning and zoning processes.
2. Refer to the City Manager, Planning Commission, and Housing Advisory Commission consideration of the feasibility and impacts of allowing ground floor affordable live, work, and live-work space for artists in certain commercial, manufacturing, and mixed-use buildings/areas, both new-build and existing, and exploration of other opportunities for living, work and live-work space for artists.

SUMMARY/CURRENT SITUATION:

Affordable living and work-space for artists is a pressing issue for our community, with artists increasingly priced out and unable to live and work in Berkeley. Affordable housing for artists has been identified in numerous planning documents as a key need. Most recently, the Civic Arts Commission generated a report entitled *affordable housing for artists in Berkeley* that reported data about the unique housing and space needs of artists, based on a survey and focus groups with diverse artists and cultural workers. (See Attachment 1: *affordable housing for artists in Berkeley*). The report was presented at the [December 8, 2021 Civic Arts Commission meeting](#), and generated important discussion around housing and work-space affordability for artists.

Berkeley is currently engaged in an in-depth process to update the City's Housing Element. The results of the update will shape the development of housing in Berkeley for much of the next decade. A key component of the Housing Element is to identify sites that can accommodate future housing needs across income levels and other demographic factors. The Housing Element also involves the development of a variety of approaches to meet community housing and affordability needs such as zoning updates and new affordable housing requirements and programs.

With the [Housing Element update process already in progress](#), it is important for the recently completed *affordable housing for artists in berkeley* report to be referred and the report's findings and recommendations to be incorporated into the Housing Element Update, as feasible.

In addition to the findings and recommendations of the *affordable housing for artists* report, an informal group of artists has been discussing the possibility of allowing ground-floor commercial space to be substituted for affordable artist work- or live-work space in new-buildings, or in existing buildings via conversions in some locations or building types. Because there are many elements to consider, including impacts to the retail environment, feasibility and costs, quality of work- and living-space for artists, relationship to affordable housing and community benefit requirements in new-build, locations and buildings types where artist ground floor live-, work- and live-work space may be feasible, and more, this idea is referred more generally to the City Manager, Planning Commission, and Housing Advisory Commission (HAC).

Exploration of other potential means to create, convert and/or reserve affordable living, work, and live-work space for artists is also referred, allowing the City Manager, Planning Commission, and HAC to broaden their analysis and consultation to consider all opportunities to create affordable living and work-spaces for artists.

To the extent feasible opportunities for affordable artist living and live-work space may be identified from the *affordable housing for artists in berkeley* report or through additional exploration, concepts should be incorporated into the Housing Element Update.

#### BACKGROUND:

The City's 2018-2027 Arts and Culture Plan Update identifies affordable artist housing as the first of five strategic goals:

**Goal 1 Increase Access to Affordable Housing and Affordable Spaces for Artists and Arts Organizations**

Support the long-term sustainability of the arts and culture sector by expanding the availability of affordable housing and spaces for both artists and arts organizations.

The Plan Update also includes the following introductory remarks:

“Berkeley is home to a vibrant and diverse community that strongly values its rich cultural fabric. Characterized by its collective nature, the city is famous for its distinguished university, beautiful natural setting, and its remarkable history as a home for progressive movements. Arts and culture permeate civic life in Berkeley through numerous acclaimed theaters, performing arts spaces, as well as the city’s many artists. Over 150 arts and culture nonprofits operate in Berkeley and together they contribute to a dynamic, continually evolving arts and culture community that interacts closely with other sectors of the city’s economy. The nonprofits that make up the arts community are particularly diverse in terms of their size and their creative disciplines.

Along with the cultural richness the arts infuse into the community, the arts sector is also a significant economic driver, generating an estimated \$165 million in total economic activity. In 2017, Berkeley Mayor Jesse Arreguin stated that “in addition to fostering civic pride, a flourishing arts scene [brings] new visitors to our city and more revenue to local businesses.” Currently, as the San Francisco Bay Area is experiencing substantial economic growth, rising real estate and living costs have created an especially challenging environment for the arts community in Berkeley. Some artists and arts organizations are leaving the city because they can no longer afford to live and work here.”

Most recently, the Civic Arts Commission generated a report entitled *affordable housing for artists in berkeley* that reported data about the unique housing and space needs of artists, based on a survey and focus groups with diverse artists and cultural workers. (See Attachment 1: *affordable housing for artists in berkeley*). The report was presented at the [December 8, 2021 Civic Arts Commission meeting](#), and generated important discussion around housing and work-space affordability for artists.

Discussions of affordability in the arts ecosystem are often anecdotal, with few studies to provide comprehensive data to inform potential solutions. To provide more comprehensive information, the Civic Arts Commission requested and received a report with findings based on a survey and focus groups. The study consulted a diverse group of Berkeley artists and cultural workers and provides systematic data around the unique housing and space needs of artists. The report explicitly seeks to position Berkeley’s arts community for inclusion in

the City's affordable housing efforts and to help improve the safety of local arts spaces while avoiding further displacement.

The study was initially conceptualized in 2019 in response to concerns around housing and art space affordability among artists and arts organizations in Berkeley, and was motivated by two events.

First, the 2018 Arts and Culture Plan Update for the City of Berkeley identified -- as a primary goal -- the need to increase access to affordable housing and spaces for artists, cultural workers, and arts organizations. The cultural plan specified a number of action steps towards this goal, including undertaking a data-informed assessment of current art space affordability challenges and displacement risks in Berkeley, as well as the development of strategies to protect and create affordable spaces for Berkeley artists, cultural workers, and arts organizations based on the assessment's findings.

Second, in November 2018, the voters of Berkeley approved two bond measures totaling \$135 million to fund affordable housing in Berkeley. Berkeley City Council subsequently began the development of an affordable housing framework (Housing for a Diverse, Equitable and Creative Berkeley) to guide Berkeley's affordable housing policies, programs, and projects through 2030. This framework explored a wide array of affordable housing for artists and other creative workers. In July 2019, the Council referred this policy document to various Commissions for further development. However, the pandemic caused this work to be temporarily put on hold.

The survey and subsequent report on its findings was completed and released by the Civic Arts Commission in November 2021. It made several key findings and recommendations that relate to zoning and planning decisions which may potentially be made as part of the ongoing Housing Element Update.

Some key findings of the report include recommendations that the City of Berkeley:

1. Create policies that prioritize artists for new affordable housing

Artists are an important part of the fabric of Berkeley as a city. As such, they should be part of ongoing conversations about Berkeley's housing plan. The survey results demonstrate that artists -- as a group -- have low income, a high rent burden, and have traditionally been left out of ongoing affordable housing. In order to mitigate further displacement and allow artists to continue to work and thrive in Berkeley, the City could consider creating a priority category for artists who meet income qualification to access affordable housing."

2. Designate some of Berkeley's upcoming affordable housing funding from Measure O for units specific to artists

"On July 24, 2019, Berkeley's Civic Arts Commission approved an amendment recommendation for Measure O that called for "significantly increas[ing] the supply of affordable housing and live/work housing for artists, artisans, and cultural workers" through adding to the zoning ordinance, incentivizing developers to build market-rate housing that includes affordable live/work units for creative workers, and incorporate live/work spaces for artists and cultural workers into large-scale affordable housing projects."

3. Consult artists when designing new policies for live/work spaces

Across the Bay Area, responses to the Ghostship fire emphasized increased attention to artist DIY live/work spaces. These spaces were often the only options for artists to access live/work spaces that met their needs. Yet, artists have always worked to transform neighborhoods through their work and creative use of space. As Berkeley works to address affordability issues for all of its residents, consulting and involving artists in the planning process can help bring about a much-needed, new, and fresh perspective on issues such as rezoning, repurposing ground floor spaces, and requiring community benefit proposals for new development.

4. Develop artist-specific resources and technical assistance to bring artists into the existing affordable housing pipeline

Due to the nature of their work, artists often have a unique income structure that makes applying for affordable housing more difficult. In addition, the survey shows that artists have needs for certain types of spaces that might be difficult to identify. Funding technical assistance to support artists to translate their needs and apply for the existing affordable housing pipeline could be an important step in helping artists leave inadequate living situations.

Because the report and findings include important information about the housing and space needs of artists, the *affordable housing for artists in berkeley* study is being referred to the Housing Element Update and to the Planning Commission and HAC for immediate consideration.



In addition to the findings and recommendations of the *affordable housing for artists* report, an informal task force of artists has been discussing the possibility of allowing ground-floor commercial space to be substituted for affordable artist work- or live-work space in new-buildings, or in existing buildings via conversions, in some locations or building types.

Because there are many elements to consider, including impacts to the retail environment, feasibility and costs, quality of work- and living-space for artists, relationship to affordable housing and community benefit requirements in new-build, locations and buildings types where artist ground floor live-, work- and live-work space may be feasible, and more, this idea is referred more generally to the City Manager, Planning Commission, and Housing Advisory Commission (HAC).

The presence of artists living and working around the clock has been documented as an important factor in creating more livable, animated urban areas. At the same time, retail vacancies have risen steadily in recent years as more purchasing has migrated online. The COVID-19 pandemic has accelerated this trend and led to even greater amounts of empty space, even in Berkeley's most popular commercial areas. Removing barriers to use or re-use of vacant retail/commercial spaces may be a means to provide affordable live/work spaces for artists while also activating storefronts.

To explore the possibilities of using retail/commercial space to house working artists, an informal task force including members of the Civic Arts Commission, affordable housing advocates, artists, and developers was convened. The goal of the group's work was to increase active uses of often-vacant ground floor space and provide a new low-impact supply of affordable live/work spaces for artists.

Some of the ideas generated by this informal group include:

1. Allowing affordable live/work housing for artists in lieu of ground floor retail or commercial use in specific locations (for example, away from main commercial nodes, or on side-streets) or corridors, including the San Pablo and University Avenue corridors and/or in other appropriate locations.
2. Developing a clear set of allowable uses and criteria for tenant eligibility including the responsibility to maintain a lively street presence.

In addition to consulting with the arts community, including members of the informal task force, the City Manager, Planning Commission and HAC should consult with business and commercial property owners to fully understand the opportunities and challenges of allowing live-work in lieu of retail, and to identify the circumstances, requirements,

locations and other factors that could make affordable live-work ground floor uses work both for artists, and for the health and vitality of commercial districts.

#### ALTERNATIVES CONSIDERED

By referring the *affordable housing for artists in berkeley* report and its findings and other affordable living and work-space considerations to be developed simultaneous with and/or as part of the Housing Element, we can ensure that artists' unique housing, work-space and affordability needs are considered during the Update process, and incorporated as feasible in the Housing Element and other zoning and planning processes.

#### FISCAL & STAFF IMPACTS

Staff and the Commissions are already engaged in in-depth discussion of housing needs, zoning changes, and programs to meet housing and affordability needs communitywide. Adding more explicit consideration of the specific needs of artists, drawing from studies already completed and with input from the Arts Commission and arts community, will add important information to existing discussions. Additional formal study or consulting help is not envisioned.

#### ENVIRONMENTAL SUSTAINABILITY AND CLIMATE IMPACTS

This referral asks only for concepts to be studied and incorporated into a planning process already underway, and does not entail environmental or climate impacts.

#### CONTACT PERSON

Councilmember Sophie Hahn, [shahn@cityofberkeley.info](mailto:shahn@cityofberkeley.info); 510-682-5905

#### Attachments

1. *affordable housing for artists in berkeley*