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OAKLAND

2019 SEP 26 PM 2:10

AGENDA REPORT

TO: Sabrina B. Landreth
City Administrator

FROM: Mark Sawicki
Director, EWD

SUBJECT: Informational Report on Impacts of
Measure C Expenditures

DATE: September 16, 2019

City Administrator Approval

Date

9/26/19

RECOMMENDATION

Staff Recommends That The City Council Receive An Informational Report From The City Administrator On The Impact Of Measure C Expenditures Between 2014 And 2018 Within Each Of The Designated Program Areas, Namely: The Cultural Funding Program, Parades, Runs And Street Festival Fund; And Art And Soul.

EXECUTIVE SUMMARY

This report was prepared in response to a request from Councilmember Lynette Gibson McElhaney at the July 11, 2019 Rules and Legislation Committee. The Committee directed the City Administrator to prepare a report on the Impact Of Measure C Expenditures Between 2014 And 2018 Within Each Of The Designated Program Areas, Namely: The Cultural Funding Program, Parades, Runs And Street Festival Fund; And Art & Soul. This report also includes detailed economic analysis for the Art & Soul Festival and the Festival Fund Recipients.

BACKGROUND / LEGISLATIVE HISTORY

In July 2009, Oakland voters approved Measure C adding an additional three percent to the existing eleven percent transient occupancy tax (TOT) that is charged on the room rate by hotels in Oakland (Resolution No. 81855 C.M.S. - **Attachment A**). The enabling legislation allocates 50 percent of the Measure C proceeds to Visit Oakland (formerly known as the Oakland Convention and Visitor's Bureau) or 1.5 percent of the TOT, and 12.5 percent of Measure C provided (or .0375 percent of TOT) each to the Oakland Zoo, the Oakland Museum, the Chabot Space and Science Center, and the City's Cultural Affairs programs and festivals.

Through Resolution No. 82305 C.M.S. (**Attachment B**) passed by City Council on September 22, 2009, proceeds from Measure C were appropriated to the Cultural Arts & Marketing Division of Community and Economic Development Agency (now the Cultural Affairs Division of Economic Workforce and Development - EWD). The purpose was to allocate grant funds to the cultural arts programs through the existing Cultural Funding program, with a portion earmarked for festivals to be appropriated for the purpose of funding the Art & Soul Festival. Of the 12.5 percent earmarked for cultural arts programs and festivals, the working percentages originally

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established by the Budget Bureau and continued since that time have been: 50 percent for Cultural Funding Program, 28 percent for the Parades, Runs and Street Festival Fund, and 22 percent for the Art & Soul Festival. The Parades, Runs and Street Festival Fund provides support to pay for City fees (Police staffing, Fire inspections, Public Works, Parks and Rec) for long established, annual street festivals that include Chinatown Street Fest, Dia de los Muertos, Black Cowboy Parade, Oakland Pride, Temescal Street Fair, Oaktoberfest, Laurel Street Fair, Chinatown New Year's Bazaar, Rockridge Out and About, and Malcom X JazzFest.

Program Overview

The Cultural Funding Program (CFP) is an annual program established by City Council in 1985 as the City's mechanism to support Oakland-based nonprofit arts and cultural organizations through a competitive application process. These grants infuse Oakland's neighborhoods with arts and cultural activities that increase exposure to, understanding of, and respect for diverse cultural heritages; support arts activities that engage the community; and support hands-on arts instruction in Oakland's public schools. For Fiscal Year (FY) 2019-20 the program will provide funding in four categories:

- Individual Artist Project;
- Organization Project;
- Art-in-Schools Project;
- Organizational Assistance.

Art & Soul was spearheaded in 2001 by Mayor Jerry Brown to fuel downtown revitalization by drawing critical mass for a regional festival showcasing Oakland/East Bay art, music and culture.

ANALYSIS AND POLICY ALTERNATIVES

Included in this report are narrative executive summaries of the economic analysis for the Art & Soul Festival 2014-2018 (**Attachment C**) and the Festival Fund Recipients 2014-2018(**Attachment D**). Also included are the detailed financial comparisons of the indirect economic impacts of the festivals fund recipients including Art & Soul 2014-2018 and Measure C/TOT funds from 2014-2018 showing interdepartmental funds transferred to police, fire, parks and public works as required plus program awards from the Cultural Funding program (**Attachment E**).

These reports were compiled by Alex Werth, an outside consultant, taking the overall production expenses and attendance figures for each of the festivals and applying them into the modeling tool created by Americans for the Arts (AFTA), a leading national arts organization. This tool is used to estimate the direct and indirect impacts of such events.

PUBLIC OUTREACH / INTERESTS

No outreach was deemed necessary for this item beyond the standard City Council noticing procedures.

COORDINATION

This report has been prepared by staff in the Cultural Affairs Division of Economic & Workforce Development Department (EWD) in collaboration with other EWD staff, Finance Department, City Administrator's Office, and Office of the City Attorney.

SUSTAINABLE OPPORTUNITIES

Economic: The impact of Measure C Expenditures in the program area of Cultural Funding; Parade, Runs and Street Festival Funds; and Art and Soul includes bolstering the cultural arts identity of Oakland, fortifying the City as a destination, and creating positive publicity resulting in varying levels of economic return. The activities generate local sales taxes and revenues for City and local businesses. Many Oakland grantee organizations have received international notoriety and draw large crowds for their performances or art work.

Environmental: There are no environmental opportunities or benefits resulting from any action outlined in this report.

Social Equity: The Cultural Funding program; Parade, Runs and Street festival Funds; and Art & Soul activities supported by Measure C result in awards to artists and arts organizations and support of festival activities that occur in all seven Council Districts. The audiences at these events reflect Oakland's diverse community and rich cultural heritages.

ACTION REQUESTED OF THE CITY COUNCIL

Staff recommends that the City Council receive this Informational Report From The City Administrator On The Impact Of Measure C Expenditures Between 2014 And 2018 Within Each Of The Designated Program Areas, Namely: The Cultural Funding Program, Parades, Runs And Street Festival Fund; And Art And Soul.

For questions regarding this report, please contact Jim MacIlvaine, Special Events Coordinator at 510-238-2933.

Respectfully Submitted



Mark Sawicki
Director, EWD

Reviewed by:
Roberto Bedoya, Cultural Affairs Manager
Economic & Workforce Development Department

Prepared by:
Jim MacIlvaine, Special Events Coordinator,
Economic & Workforce Development Department

Attachments (5):

A: Resolution No. 81855 C.M.S.

B: Resolution No. 82305 C.M.S.

C: Narrative economic analysis for the Art & Soul Festival 2014-2018

D: Narrative economic analysis for the Festival Fund Recipients 2014-2018

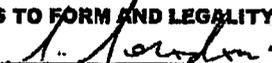
E: Detailed financial comparisons of the indirect economic impacts of the festivals fund recipients 2014-2018

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OAKLAND

APPROVED AS TO FORM AND LEGALITY

INTRODUCED BY COUNCILMEMBER _____

09 MAR 19 PM 4: 24


CITY ATTORNEY

OAKLAND CITY COUNCIL

81855
RESOLUTION NO. _____ C.M.S.

RESOLUTION SUBMITTING, ON THE COUNCIL'S OWN MOTION, TO THE ELECTORS AT A SPECIAL MUNICIPAL ELECTION THAT IS NOT LESS THAN 88 DAYS AND NO MORE THAN 150 DAYS AFTER THE DATE THE COUNCIL PASSES THIS RESOLUTION, A PROPOSED ORDINANCE AMENDING THE OAKLAND MUNICIPAL CODE IN ORDER TO PROVIDE FOR A THREE PERCENT SURCHARGE TO THE CITY'S TRANSIENT OCCUPANCY TAX (HOTEL TAX) TO PROVIDE FUNDING TO THE OAKLAND CONVENTION AND VISITORS BUREAU (OCVB) TO SUPPORT PROGRAMS TO INCREASE TOURISM IN OAKLAND, AND TO THE OAKLAND ZOO, OAKLAND MUSEUM OF CALIFORNIA, CHABOT SPACE AND SCIENCE CENTER AND THE CULTURAL ARTS PROGRAMS AND FESTIVALS

WHEREAS, the City Council of the City of Oakland desires to amend the Oakland Municipal Code in order to provide for a supplemental three percent (3%) transient occupancy tax, in addition to the eleven percent tax specified in Section 4.24.030; and

WHEREAS, tourism promotions and marketing programs will build greater awareness of the City of Oakland as a tourist, meeting, and event destination; and

WHEREAS, Oakland visitors and residents benefit from quality cultural and educational experiences and institutions located within the city; and

WHEREAS, the Oakland Zoo, the Oakland Museum of California, the Chabot Space and Science Center, and Cultural Arts programs and Festivals are valuable assets that enhance the quality of life of Oakland residents; and

WHEREAS; the increasing costs of maintenance and operations and dwindling private resources are ongoing threats to the viability of Oakland's most valuable institutions; and

WHEREAS, it is the desire of the City Council to establish a steady stream of revenue for Oakland Convention And Visitors Bureau ("OCVB"), the Oakland Zoo, the Oakland Museum of California, the Chabot Space and Science Center and Cultural Arts Programs and Festivals; and

WHEREAS, in many cities tourism programs and regional cultural institutions such as these, are funded from hotel taxes; and

WHEREAS, these institutions attract a large number of visitors to the City of Oakland; and

WHEREAS, all revenues received from the 3% increase in transient occupancy tax shall be allocated as follows: 50% to OCVB for its expenses and promoting tourism activities, and 12.5% each to the Oakland Zoo, the Oakland Museum of California, the Chabot Space and Science Center and Cultural Arts Programs and Festivals; and

WHEREAS, this economic investment in OCVB, the Oakland Zoo, the Oakland Museum of California, the Chabot Space & Science Center, and the Cultural Arts Programs & Festivals will enhance the City of Oakland's attractiveness to visitors and provide employment and enrichment to the City's residents; and

WHEREAS, OCVB, the Oakland Zoo, the Oakland Museum of California, the Chabot Space and Science Center and the Cultural Arts Programs and Festivals shall engage in marketing efforts to promote the City of Oakland; now, therefore be it

RESOLVED: That the City Council hereby authorizes and directs the City Clerk, at least 88 days prior to the next municipal election to file with the Alameda County Board of Supervisors and the County Clerk certified copies of this resolution; and be it

FURTHER RESOLVED: That the City Council of the City of Oakland does hereby submit to the voters at a special municipal election that is not less than 88 days and no more than 150 days after the date the council passes this resolution the following:

SECTION 1. The Oakland Municipal Code is hereby amended by adding Section 4.24.031 to read as follows:

Section 4.24.031. Imposition of surcharge.

A. There shall be a tax of three percent (3%) of the rent charged by the operator of a hotel, in addition to the eleven percent tax specified in Section 4.24.030, for the privilege of occupancy in any hotel in the City of Oakland (the "Surcharge"). Subject to subsection E, below, the Surcharge so collected shall be appropriated to the Oakland Convention and Visitors Bureau (OCVB), the Oakland Zoo, the Oakland Museum of California, the Chabot Space and Science Center and the Cultural Arts Programs and Festivals as follows: 50% (fifty percent) to OCVB, 12.5% (twelve point five percent) to the Oakland Zoo, 12.5% (twelve point five percent) to the Oakland Museum of California, 12.5% (twelve point five percent) to Chabot Space and Science Center and 12.5% (twelve point five percent) for Cultural Arts Programs and Festivals. The Surcharge shall be not be appropriated for any purpose other than specifically set forth in this subsection. Appropriations will be subject to applicable City of Oakland policies.

B. Said Surcharge constitutes a debt owed by the transient to the city which is extinguished only by payment to the operator of the hotel at the time the rent is paid. If the rent is paid in installments, a proportionate share of the Surcharge shall be due upon the transient's ceasing to occupy space in the hotel. If for any reason the Surcharge due is not paid to the operator of the hotel, the Tax Administrator may require that such a Surcharge shall be paid directly to the Tax Administrator.

C. All funds collected by the City from the Surcharge imposed by this section shall be immediately segregated from all other funds collected and shall be deposited into a special fund in the City treasury (the "Surcharge Fund"). All monies in the Surcharge Fund shall be distributed pursuant to subsection A herein on a monthly basis, following the month in which they were collected by the City.

D. Pursuant to Section 4.24.050, on the receipt provided to the transient, the operator may state the current eleven percent (11%) tax specified in Section 4.24.030 and the three percent (3%) Surcharge as a single transient occupancy tax of fourteen percent (14%).

E. Annual Audit. An independent audit or review shall be performed annually as provided by Government Code sections 50075.1 and 50075.3 to assure accountability and the proper disbursement of the proceeds of this Surcharge in accordance with the purposes stated herein. Surcharge proceeds may be used to pay for the audit or review.

SECTION 2. This ordinance shall be effective upon 2/3 vote approval by Oakland voters at an election, or such later date as required by state law, and may not be repealed or amended except by a subsequent vote of the voters of Oakland.

SECTION 3. Severability: If any article, section, subsection sentence, clause or phrase of this ordinance is held to be invalid or unconstitutional, the offending portion shall be severed and shall not affect the validity of remaining portions which shall remain in full force and effect.

SECTION 4. This Ordinance is exempt from the California Environmental Quality Act, Public Resources Code section 21000 et seq., including without limitation" Public Resources Code section 21065, CEQA Guidelines 15378(b)(4) and 15061(b)(3), as it can be seen with certainty that there is no possibility that the activity authorized herein may have a significant effect on the environment.

SECTION 5. There are existing transient occupancy taxes that are general taxes, the proceeds of which are deposited in the general fund. The Surcharge revenues received as a result of this ordinance will be used for the purposes set forth in Section 4.24.031 and thus are special taxes.

FURTHER RESOLVED: The City Council hereby authorizes and directs the City Clerk of the City of Oakland (the "City Clerk") at least 88 days prior to the next general or special municipal election, to file with the Alameda County Clerk certified copies of this resolution.

FURTHER RESOLVED: The City Council does hereby request that the Board of Supervisors of Alameda County include on the ballots and sample ballots the recitals and measure language contained in this resolution to be voted on by the voters of the qualified electors of the City of Oakland.

FURTHER RESOLVED: The City Clerk is hereby directed to cause the posting, publication and printing of notices of this Resolution and proposed ordinance, pursuant to the requirements of the Charter of the City of Oakland, and the Government and Elections Codes of the State of California.

FURTHER RESOLVED: The City Council does hereby request that the Registrar of Voters of the County of Alameda perform necessary services in connection with said election.

FURTHER RESOLVED: The City Clerk is hereby directed to obtain printing supplies and services as required for said election.

FURTHER RESOLVED: The City Clerk is hereby authorized to provide such other services and supplies in connection with said election as may be required by the laws of the State of California and the Charter of the City of Oakland.

FURTHER RESOLVED: In accordance with the Election Code and Chapter 11 of the Oakland Municipal Code, the City Clerk shall fix and determine a date for submission of arguments for or against said measure, and said date shall be posted in the Office of the City Clerk.

IN COUNCIL, OAKLAND, CALIFORNIA, MARCH ____, 2009 **MAR 17 2009**

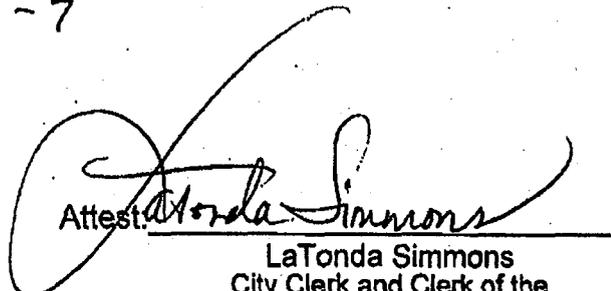
PASSED BY THE FOLLOWING VOTE:

AYES- ~~DE LA FUENTE~~, DE LA FUENTE, KAPLAN, KERNIGHAN, NADEL, QUAN, REID, AND PRESIDENT BRUNNER - 7

NOES- 0

ABSENT- 0

ABSTENTION- Brooks - 1

Attest: 
LaTonda Simmons
City Clerk and Clerk of the
Council of the City of Oakland, California

Approved as to Form and Legality

FILED
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OAKLAND

A. Gordon
Oakland City Attorney's Office

2009 SEP -3 PM 5:04

OAKLAND CITY COUNCIL

Resolution No. 82305 C.M.S.

Introduced by Councilmember _____

RESOLUTION APPROPRIATING \$114,484 TO THE CULTURAL ARTS AND MARKETING DIVISION OF THE COMMUNITY AND ECONOMIC DEVELOPMENT AGENCY AND \$115,050 TO NON-DEPARTMENTAL FROM MEASURE C PROCEEDS, A VOTER-APPROVED INITIATIVE TO LEVY A THREE PERCENT SURCHARGE ON THE CITY'S TRANSIENT OCCUPANCY TAX (HOTEL TAX)

WHEREAS, Resolution No. 81855 C.M.S. approved by the City Council placed "Measure C" on the ballot for a special election on July 21, 2009 to amend the Oakland Municipal Code by adding a tax of three percent of the rent charged by the operator of a hotel, in addition to the eleven percent existing tax, for the privilege of occupancy in any hotel in the City of Oakland; and

WHEREAS, Oakland voters approved Measure C on July 21, 2009 by 76.6 percent; and

WHEREAS, 12.5 percent of said surcharge would be appropriated to cultural arts programs and festivals generally; and

WHEREAS, in 1985, the City Council adopted the first arts funding policies and procedures for the City of Oakland, establishing a panel system of evaluating funding proposals and distributing City funds to the arts; and

WHEREAS, the Cultural Funding Program within the Cultural Arts and Marketing Division of the Community and Economic Development Agency (CEDA) is the City's funding mechanism to support Oakland-based nonprofit organizations and artists providing arts and cultural activities to the public; and

WHEREAS, the mission of the Cultural Funding Program is to fund Oakland-based art and cultural activities that reflect the diversity of the city for citizens of and visitors to Oakland, focusing on the key areas of General Support, Neighborhood Arts and Arts Education; now therefore be it

RESOLVED: that estimated proceeds from the Transient Occupancy Tax (TOT) surcharge earmarked for cultural arts programs in the amount of \$114,484 be appropriated to the Cultural Arts and Marketing Division of CEDA for the purpose of granting to cultural arts programs through the existing Cultural Funding Program; and be it further

RESOLVED: that estimated proceeds from the Transient Occupancy Tax (TOT) surcharge earmarked for festival in the amount of \$115,010 be appropriated to the Non-Departmental organization for the purpose of the Art and Soul Festival.

IN COUNCIL, OAKLAND, CALIFORNIA, SEP 22 2009, 2009

PASSED BY THE FOLLOWING VOTE:

AYES - BROOKS, ~~DE LA FUENTE~~, KAPLAN, KERNIGHAN, ~~NOES~~, QUAN, ~~REID~~, and PRESIDENT BRUNNER - 5

NOES - 0

ABSENT - 0

ABSTENTION - 0

Excused - De La Fuente, Nadel, Reid - 3

ATTEST:



LaTonda Simmons
City Clerk and Clerk of the Council
of the City of Oakland, California

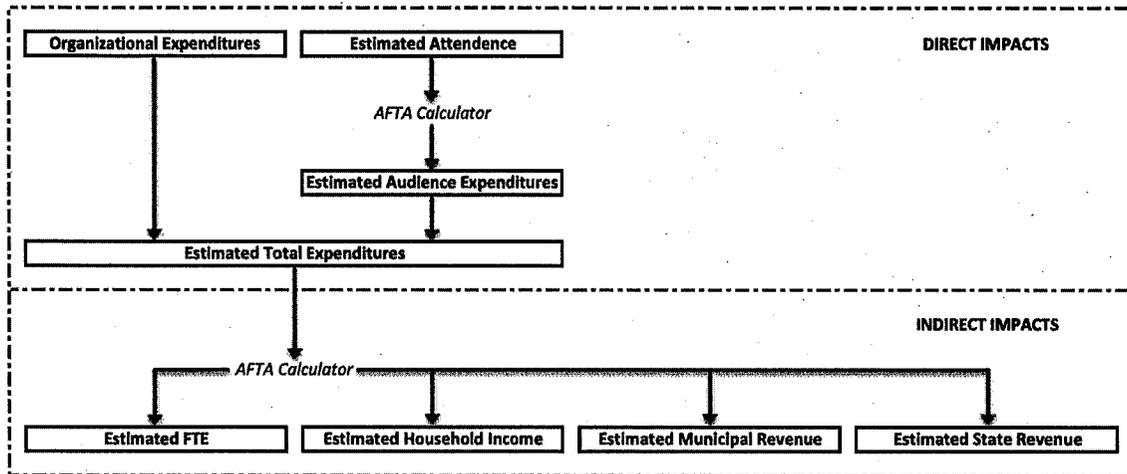
Executive Summary

- Between 2014 and 2018, Art + Soul spent a total of over \$3 million in production costs. Its audiences, on the other hand, spent an estimated \$2.2 million on event-related goods and services. This amounted to a significant volume of economic activity (\$5.2 million). But the ratio of audience-to-organizational spending (0.73) was lower than other recipients of Measure C monies.
- As it circulated throughout the local economy, this estimated total expenditure of \$5.2 million led to indirect economic impacts, including: 170 full-time-equivalent employees (FTEs), \$3.7 million in income among resident households, \$212,500 in local tax revenue, and \$307,000 in state tax revenue.
- On the whole over a 5 year period, Art + Soul covered 66 percent of its productions costs, while 34 percent were covered by the City of Oakland. Over the study period, the event reduced its overall expenses. At the same time, the percentage covered by the City increased.
- Of the \$3 million in production costs, around \$644,000 (or 21 percent) pertained to “entertainment.” Much of that money, in other words, flowed to local artists.
- The number of attendees declined each year. It fell by almost 50 percent, from a high of over 20,000 in 2014 to a low of around 11,000 in 2018.
- This drop in attendance meant that organizational, versus audience, expenditures grew to represent a greater share of the event’s overall economic benefit over the course of the study period.

Methodology

According to economists, cultural events, like Art + Soul, have both *direct* and *indirect impacts* on the local economy. Direct impacts consist of the expenditures made by both event producers and consumers (i.e. attendees). These direct expenditures then lead to indirect impacts when the increase in event-related activity drives an increase in sales, jobs, income, and tax revenue in other sectors of the local economy. Americans for the Arts (AFTA), a leading national organization, has developed a modeling tool that can be used to estimate the direct and indirect impacts of such events. Their calculator starts with two inputs: (1) the expenditures made by an organization to produce a program or event and (2) the estimated number of people who attend those activities. Using their in-depth input-output research in over 340 participating communities, AFTA then estimates the amount of money that these audiences spend on collateral goods and services in the local economy. Finally, AFTA estimates the indirect impacts of these organizational and audience expenditures as they spur additional economic activity in terms of four metrics:

- (1) the number of full-time-equivalent employees, or FTEs, created; and the amount of (2) household income, (3) municipal tax revenue, and (4) state tax revenue generated.



This chart outlines the flow of data inputs and outputs through AFTA’s calculator. The process starts with the expenditures made by the event producer (e.g. renting space and equipment, purchasing supplies, and hiring employees). Next, the calculator takes the estimated number of attendees and translates it into the estimated audience expenditures (e.g. renting a hotel room or eating at a restaurant). This is done using AFTA’s research on the average amount of money spent on collateral goods and services by resident vs. visitor, or out-of-county, attendees at cultural events across cities of a particular size. (In a city like Oakland, for instance, with 250,000 to 500,000 people, AFTA estimates that each resident attendee spends \$22.55 while each out-of-county attendee spends \$41.46.) At this point, the model adds the organizational expenditures to the estimated audience expenditures to derive the total estimated expenditures. This is equivalent to the event’s direct economic impact.

Next, the calculator uses multipliers, which are derived from AFTA’s research in communities of a similar size, to estimate a series of indirect economic impacts. The first pertains to jobs. AFTA assumes that, when a producer and its audiences spend money on an event, this increase in spending results in an increase in FTEs.¹ Specifically, AFTA has found that, for cities with 250,000 to 500,000 people, 3.72 FTEs are created per \$100,000 in organizational spending while 2.62 are created per \$100,000 in audience spending. The second indirect impact pertains to household income. AFTA assumes that an increase in event-related spending results in an increase in overall household income in the form of things like wages and small-business revenues. Specifically, it’s found that, for cities like Oakland, around \$81,000 and \$56,000 in household income are created per \$100,000 in organizational and audience spending, respectively. The final indirect

¹ It should be noted that FTEs are not the same as employees or full-time jobs. Rather, one FTE is equal to the number of hours that would be worked by one person working 40 hours per week. In other words, if four people work part-time at a rate of 10 hours per week, that amounts to a total of 40 hours per week, or one FTE.

impacts pertain to tax revenue. AFTA assumes that—as all of these sales, wages, and other transactions are taxed—an increase in event-related spending results in an increase in municipal and state revenues. It's thus found that, for cities like Oakland, around \$3,800 and \$4,500 in local revenue are created per \$100,000 in organizational and audience spending, respectively, while around \$5,500 and \$6,400 in state revenue are created.

AFTA provides a number of caveats about this method: “(1) The results of this analysis are based upon the averages of similarly populated communities, (2) a unique input-output model was customized for each of these similarly populated communities, providing very specific employment, household income, and government revenue data, and (3) your results are therefore estimates, and should not be used as a substitute for conducting an economic impact study that is customized for your community.” To this, we need to add a few more. First, our expenditure data are not very granular. So whereas we know the gross expenditures for Art + Soul, we cannot say for certain whether those monies were, in fact, spent in ways that reached Oakland-based businesses, workers, and households. For example, sound equipment may have been rented from a provider in San Francisco or San Jose, rather than Oakland. Second, AFTA's method assumes that events like Art + Soul compel non-resident visitors to make a trip to the city in order to attend it. Specifically, it assumes (based on its research in 340 study regions) that 33.2 percent of attendees come from outside of the county in which the event is located. These visitors, it then assumes, spend money on items like food and lodging that locals might not. (AFTA estimates that non-resident attendees spend almost twice as much as residents.) But given that many of Oakland's festivals explicitly appeal to local residents, the estimated amount and impact of audience spending is likely inflated. And third, with the exception of a few events—i.e. Art + Soul and Oakland Pride, which are ticketed—recipients of Measure C monies have no precise way of tracking the number of attendees at their events. Instead, they've given us their best estimates. This, too, likely inflates the estimated amount and impact of audience spending. In sum, these data shouldn't be taken as a perfect reflection of reality. Instead, they should be taken as estimates—ones that are most meaningful when compared to other data, e.g. other events, that are analyzed using the same tool.

Detailed Analysis

With these caveats, we can proceed to the analysis. Art + Soul provided us with medium-grain data on expenditures, which allowed for a slightly more in-depth analysis than the other recipients of Measure C monies. They also provided us with attendance figures based on the number of tickets sold.

In terms of direct impacts, Table 1 shows that Art + Soul spent a total of over \$3 million in gross production costs between 2014 and 2018, averaging some \$600,000 per year. On the whole, 66 percent of these costs were covered by Art + Soul—e.g. through ticket sales, sponsorships, vendor fees, etc.—while 34 percent were covered by the City through a combination of Measure C and 1010 Marketing monies. Over time, the event came to spend less on production, with a higher percentage of those costs covered by the City. Table 2 takes this analysis a little further by focusing on the type of expenditure

rather than the source. Again, this information is not granular enough to know for sure whether marketing or rental costs actually entered and enhanced the Oakland economy. But Table 2 does reveal that Art + Soul spent a total of around \$644,000, or an average of \$129,000 per year, on “entertainment.” Given that the festival focuses on local talent, this figure offers an estimate of the amount of money that flowed to local artists in particular.

Finally, running the aforementioned figures through the AFTA model, Table 3 shows the estimated attendance and thus indirect economic impacts of Art + Soul over this period. It reveals that, between 2014 and 2018, the event attracted almost 77,000 ticketed audience members, or an average of around 15,000 per year. However, those figures declined by almost 50 percent from a high of over 20,000 to a low of 10,800. According to AFTA’s calculations, these attendees spent an estimated \$2.2 million on collateral purchases in the city, or an average of \$443,000 per year. Combined with the direct organizational expenditures of \$3 million, this amounted to over \$5.2 million, or around \$1 million per year, in total expenditures over the study period. By circulating through the local economy, these dollars then generated an estimated 170 FTE (34 per year), \$3.7 million in household income (\$735,000 per year), \$212,000 in local taxes (\$42,000 per year), and \$307,000 in state taxes (\$61,000 per year).

Executive Summary

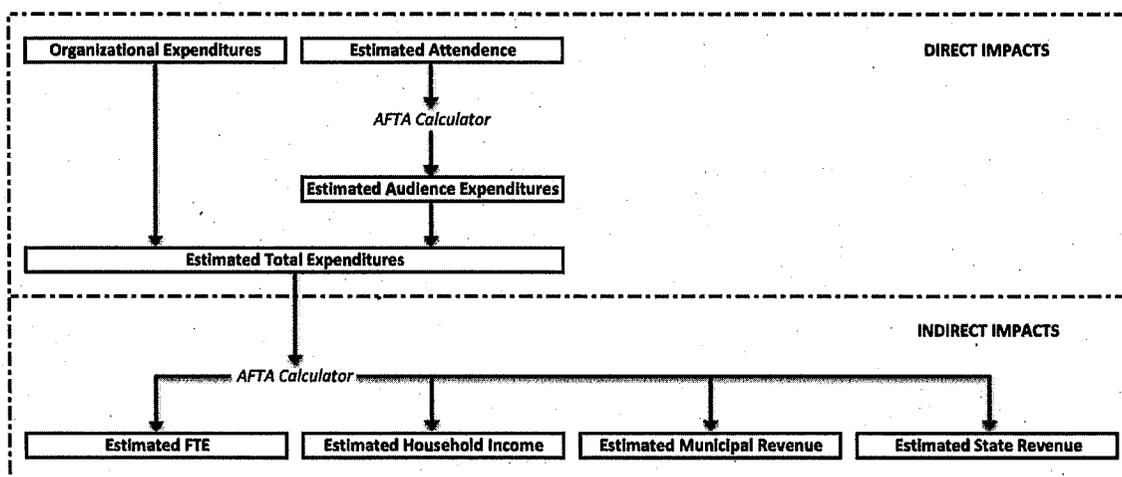
- Between 2014 and 2018, Oakland's 11 Festival Fund Recipients (FFRs) spent a total of over \$6.2 million in production costs. Its audiences, on the other hand, spent an estimated \$67.2 million on event-related goods and services.
- As it circulated throughout the local economy, this estimated total expenditure of \$73.4 million led to indirect economic impacts. These included 2,005 full-time-equivalent employees (FTEs), \$43 million in income among resident households, \$3.3 million in local tax revenue, and \$4.7 million in state tax revenue.
- At each event, attendance either stayed constant or grew, at times dramatically. The total estimated attendance increased by almost 300 percent, from a low of 247,000 in 2014 to a high of 718,000 in 2018.
- On average, the audiences at these cultural events spent \$10.78 for every \$1.00 spent by the event producers.
- Estimated attendance, and thus audience expenditures, grew at a faster rate than the production costs of event producers. Whereas in 2014, the ratio of audience-to-organizational expenditures was 7.9, in 2018, it was 13.1. This means that, as direct expenditures on cultural events grew, the indirect economic benefits grew even faster, far outstripping the economic impacts of the events themselves.

Methodology

This analysis builds upon the recent memo regarding the economic impacts of Art + Soul. Now, the focus is on 11 recipients of resources from the Oakland Festival Fund. I refer to them as the Festival Fund Recipients, or FFRs, below. The FFRs include: the Black Cowboy Parade and Festival, Chinatown StreetFest, Chinese Lunar New Year, Dia De Los Muertos, Laurel Street Fair, Malcolm X Jazz Arts Festival, Oakland First Fridays, Oakland Pride, Oaktobertfest, Rockridge Out and About, and Temescal Street Fair. The method and caveats are the same as for the analysis of Art + Soul. As a reminder:

According to economists, cultural events, like the FFRs, have both *direct* and *indirect impacts* on the local economy. Direct impacts consist of the expenditures made by both event producers and consumers (i.e. attendees). These direct expenditures then lead to indirect impacts when the increase in event-related activity drives an increase in sales, jobs, income, and tax revenue in other sectors of the local economy. Americans for the Arts (AFTA), a leading national organization, has developed a modeling tool that can be used to estimate the direct and indirect impacts of such events. Their calculator starts with two inputs: (1) the expenditures made by an organization to produce a program or event and (2) the estimated number of people who attend those activities. Using their in-

depth input-output research in over 340 participating communities, AFTA then estimates the amount of money that these audiences spend on collateral goods and services in the local economy. Finally, AFTA estimates the indirect impacts of these organizational and audience expenditures as they encourage additional economic activity in terms of four metrics: (1) the number of full-time-equivalent employee, or FTE, positions created; and the amount of (2) household income, (3) municipal tax revenue, and (4) state tax revenue generated.



This chart outlines the flow of data inputs and outputs through AFTA’s calculator. The process starts with the expenditures made by the event producer (e.g. renting space and equipment, purchasing supplies, and hiring employees). Next, the calculator takes the estimated number of attendees and translates it into the estimated audience expenditures (e.g. renting a hotel room or eating at a restaurant). This is done using AFTA’s research on the average amount of money spent on collateral goods and services by resident vs. visitor, or out-of-county, attendees at cultural events across cities of a particular size. (In a city like Oakland, for instance, with 250,000 to 500,000 people, AFTA estimates that each resident attendee spends \$22.55 while each out-of-county attendee spends \$41.46.) At this point, the model adds the organizational expenditures to the estimated audience expenditures to derive the total estimated expenditures. This is equivalent to the event’s direct economic impact.

Next, the calculator uses multipliers, which are derived from AFTA’s research in communities of a similar size, to estimate a series of indirect economic impacts. The first pertains to jobs. AFTA assumes that, when a producer and its audiences spend money on an event, this increase in spending results in an increase in FTEs.¹ Specifically, AFTA has found that, for cities with 250,000 to 500,000 people, 3.72 FTEs are created per \$100,000 in organizational spending while 2.62 are created per \$100,000 in audience

¹ It should be noted that FTEs are not the same as employees or full-time jobs. Rather, one FTE is equal to the number of hours that would be worked by one person working 40 hours per week. In other words, if four people work part-time at a rate of 10 hours per week, that amounts to a total of 40 hours per week, or one FTE.

spending. The second indirect impact pertains to household income. AFTA assumes that an increase in event-related spending results in an increase in overall household income in the form of things like wages and small-business revenues. Specifically, it's found that, for cities like Oakland, around \$81,000 and \$56,000 in household income are created per \$100,000 in organizational and audience spending, respectively. The final indirect impacts pertain to tax revenue. AFTA assumes that—as all of these sales, wages, and other transactions are taxed—an increase in event-related spending results in an increase in municipal and state revenues. It's thus found that, for cities like Oakland, around \$3,800 and \$4,500 in local revenue are created per \$100,000 in organizational and audience spending, respectively, while around \$5,500 and \$6,400 in state revenue are created.

AFTA provides a number of caveats about this method: “(1) The results of this analysis are based upon the averages of similarly populated communities, (2) a unique input-output model was customized for each of these similarly populated communities, providing very specific employment, household income, and government revenue data, and (3) your results are therefore estimates, and should not be used as a substitute for conducting an economic impact study that is customized for your community.” To this, we need to add a few more. First, our expenditure data are not very granular. So whereas we know the gross expenditures for the FFRs, we cannot say for certain whether those monies were, in fact, spent in ways that reached Oakland-based businesses, workers, and households. For example, sound equipment may have been rented from a provider in San Francisco or San Jose, rather than Oakland. Second, AFTA's method assumes that events compel non-resident visitors to make a trip to the city in order to attend it. Specifically, it assumes (based on its research in 340 study regions) that 33.2 percent of attendees come from outside of the county in which the event is located. These visitors, it then assumes, spend money on items like food and lodging that locals might not. (AFTA estimates that non-resident attendees spend almost twice as much as residents.) But given that many of Oakland's festivals explicitly appeal to local residents, the estimated amount and impact of audience spending is likely inflated. And third, with the exception of a few events—i.e. Art + Soul and Oakland Pride, which are ticketed—recipients of Measure C monies have no precise way of tracking the number of attendees at their events. Instead, they've given us their best estimates. This, too, most likely inflates the estimated amount and impact of audience spending. In sum, these data shouldn't be taken as a perfect reflection of reality. Instead, they should be taken as estimates—ones that are most meaningful when they're compared to other data, e.g. other events, that are analyzed using the same tool.

Detailed Analysis

With those caveats, we can proceed to the analysis. For the purposes of this study, we weren't able to gather granular data on expenditures. Instead, unlike the data for Art + Soul, we were limited to overall expenditures and estimated audience figures. This means that we were able to calculate and compare direct and indirect economic impacts. Beyond that, however, we weren't able to evaluate the FFRs in much detail.

Table 4 outlines the direct and indirect impacts of the FFRs by year from 2014 to 2018. These data are “raw”; they provide the highest level of detail, but they’re difficult to analyze and interpret. Tables 5.1 and 5.2 thus provide a more readable comparison of the core metrics across the FFRs. These two tables have been split in order to address the weight of Oakland First Fridays (OFF) within the overall analysis. Unlike the other FFRs, which occurred once a year from 2014 to 2018, OFF occurred 48 times, or once a month for every month in which there wasn’t a cancellation. This means that OFF occurred 8 times more than the other FFRs over the study period. Table 5.2 thus removes OFF in order to limit the analysis to comparable, i.e. annual, events.

- **Estimated Attendance:** All together, an estimated 2.4 million people attended the FFRs between 2014 and 2018 (1.2 million if OFF is removed). On its own, OFF attracted an estimated 1.2 million people between 2014 and 2018. Within this group, attendance varied widely, from a low of 6,200 at the Black Cowboy Parade and Festival (0.5 percent of total if OFF is removed) to a high of 311,000 at the Chinatown StreetFest (27 percent of total if OFF is removed). Barring OFF, the median attendance over the duration of the study period was 79,000. At each event, estimated attendance either stayed constant or grew, at times dramatically. Taken together, the total estimated attendance grew by almost 300 percent, from a low of 247,000 in 2014 to a high of 718,000 in 2018.
- **Estimated Total Expenditures:** These data combine the direct expenditures, as reported by the event producers, and the audience expenditures, as estimated with the AFTA calculator. All together, the FFRs resulted in around \$73.5 million in total expenditures over the study period (\$37.4 million if OFF is removed). On its own, OFF resulted in an estimated \$36 million. Given that AFTA’s calculations are tied to the collateral expenditures made by attendees, the variance among the FFRs in terms of total expenditures (and all of the following categories) mirrored the variance of estimated attendance. Within this group, total expenditures varied from a low of \$242,000 at the Black Cowboy Parade and Festival (0.6 percent of total if OFF is removed) to a high of \$9.2 million at the Chinatown StreetFest (24 percent of total if OFF is removed). Barring OFF, the median expenditures over the duration of the study period amounted to \$2.8 million. As with attendance, the total amount of organizational and audience expenditures grew each year. Taken together, the total organizational expenditures increased by 175 percent, from a low of \$900,600 in 2014 to a high of \$1.6 million in 2018. The total audience expenditures, on the other hand, increased by 291 percent, from a low of \$7.1 million in 2014 to a high of \$20.7 million in 2018. This means that, while audience expenditures routinely outstripped organizational ones, this gap grew even more dramatic over the study period.
- **Estimated FTE:** All together, the FFRs generated an estimated 2,005 FTEs between 2014 and 2018 (1,056 if OFF is removed). On its own, OFF generated approximately 949. Barring OFF, the median number of FTEs generated over the duration of the study period was 83.

- **Estimated Household Income:** All together, the FFRs generated an estimated \$43.0 million in household income between 2014 and 2018 (\$22.6 million if OFF is removed). On its own, OFF created approximately \$20.4 million. Barring OFF, the median household income created over the duration of the study period was \$1.76 million.
- **Estimated Municipal Tax:** All together, the FFRs generated an estimated \$3.3 million in local taxes between 2014 and 2018 (\$1.7 million if OFF is removed). On its own, OFF generated approximately \$1.6 million. Barring OFF, the median local tax generated over the duration of the study period was \$125,000.
- **Estimated State Tax:** All together, the FFRs generated an estimated \$4.7 million in state taxes between 2014 and 2018 (\$2.4 million if OFF is removed). On its own, OFF generated approximately \$2.3 million. Barring OFF, the median state tax generated over the duration of the study period was \$178,000.

Table 6 takes the analysis one step further by examining the ratio of estimated audience expenditures, as calculated by AFTA, to direct organizational production costs, as reported by the FFRs. This is one way of estimating the “multiplier effects” of public and private monies spent to produce cultural festivals. In other words, this ratio is meant to approximate how much money enters the local economy in collateral expenditures for every dollar spent by the event producer. On average, the ratio of audience expenditures to organizational expenditures for the FFRs from 2014 to 2018 amounted to 10.78, with four events surpassing this ratio and seven falling below it. Once again, the data varied widely, from a low of 1.43 for the Malcolm X Jazz Arts Festival to a high of 54.12 for the Chinese Lunar New Year. As mentioned above, the ratio of audience-to-organizational expenditures increased year-over-year, meaning that the collateral and overall economic benefits of cultural events grew faster than the budgets of those events themselves.

Finally, it should be noted that—as with all of the calculations discussed here—monetary and fiscal figures are only one way of examining the “economic impacts” of cultural events. As such, they should not be taken as a straightforward indication of who or what is of value in the local economy. The creative inspiration and sense of belonging engendered among the people at one event, especially an event focused on cultural pride and power in marginalized communities, may reverberate through increased community development and wellbeing beyond the event itself. And these sorts of assets, which are more intangible and immeasurable, can be quite valuable even if the numeric footprint of that event, e.g. in terms of attendees and collateral spending, is relatively small. Social equity and intangible cultural assets should thus be considered alongside the economic calculations discussed above when making decisions about how to allocate resources.

TABLE 1: GROSS PRODUCTION COSTS (DIRECT IMPACTS) BY TYPE + SOURCE, ART + SOUL, 2014-2018

Attachment E

Expenditures	2014	2015	2016	2017	2018	Average	Total
A+S Funds*							
Marketing	\$38,301	\$25,903	\$18,604	\$22,617	\$24,268	\$25,939	\$129,693
Operations/Rentals	\$328,577	\$354,525	\$331,917	\$301,835	\$271,586	\$317,688	\$1,588,440
Entertainment	\$80,421	\$58,855	\$47,515	\$45,261	\$21,495	\$50,709	\$253,547
Total A+S Expenditures	\$447,299	\$439,283	\$398,036	\$369,713	\$317,349	\$394,336	\$1,971,680
% of Total Expenditures	70.9%	67.9%	65.8%	66.4%	55.5%	65.5%	65.5%
City Funds							
Measure C Expenditures	\$111,658	\$170,198	\$164,833	\$149,492	\$208,469	\$160,930	\$804,650
<i>Marketing (Measure C)</i>	<i>\$7,517</i>	<i>\$15,370</i>	<i>\$20,462</i>	<i>\$500</i>	<i>\$12,170</i>	<i>\$11,204</i>	<i>\$56,019</i>
<i>Operations/Rental (Measure C)</i>	<i>\$63,191</i>	<i>\$74,125</i>	<i>\$67,020</i>	<i>\$73,292</i>	<i>\$80,349</i>	<i>\$71,595</i>	<i>\$357,977</i>
<i>Entertainment (Measure C)</i>	<i>\$40,950</i>	<i>\$80,703</i>	<i>\$77,351</i>	<i>\$75,700</i>	<i>\$115,950</i>	<i>\$78,131</i>	<i>\$390,654</i>
Other Expenditures (1010 Marketing)	\$71,657	\$37,669	\$42,295	\$37,365	\$46,171	\$47,031	\$235,157
Total City Expenditures	\$183,315	\$207,867	\$207,128	\$186,857	\$254,640	\$207,961	\$1,039,807
% of Total Expenditures	29.1%	32.1%	34.2%	33.6%	44.5%	34.5%	34.5%
Total Expenditures	\$630,614	\$647,150	\$605,164	\$556,570	\$571,989	\$602,297	\$3,011,487

Source: Art & Soul

TABLE 2: GROSS PRODUCTION COSTS (DIRECT IMPACTS) BY TYPE, ART + SOUL, 2014-2018

Expenditures	2014	2015	2016	2017	2018	Average	Total	% Total
Marketing	\$117,475	\$78,942	\$81,361	\$60,482	\$82,609	\$84,174	\$420,869	14.0%
Operations/Rentals	\$391,768	\$428,650	\$398,937	\$375,127	\$351,935	\$389,283	\$1,946,417	64.6%
Entertainment	\$121,371	\$139,558	\$124,866	\$120,961	\$137,445	\$128,840	\$644,201	21.4%
Total Expenditures	\$630,614	\$647,150	\$605,164	\$556,570	\$571,989	\$602,297	\$3,011,487	100.0%

Source: Art & Soul

TABLE 3: ESTIMATED ATTENDANCE + INDIRECT ECONOMIC IMPACTS, ART + SOUL, 2014-2018

	2014	2015	2016	2017	2018	Average	Total
Estimated Attendance*	20,392	18,030	14,483	13,058	10,810	15,355	76,773
Total Organizational Expenditures	\$630,614	\$647,150	\$605,164	\$556,570	\$571,989	\$602,297	\$3,011,487
Estimated Audience Expenditures	\$587,863	\$519,771	\$417,518	\$376,438	\$311,632	\$442,644	\$2,213,222
Estimated Total Expenditures	\$1,218,477	\$1,166,921	\$1,022,682	\$933,008	\$883,621	\$1,044,942	\$5,224,709
Estimated FTE	39	38	33	31	29	34	170
Estimated Household Income	\$838,567	\$813,934	\$722,867	\$660,604	\$636,903	\$734,575	\$3,672,875
Estimated Municipal Revenue	\$50,057	\$47,635	\$41,480	\$37,811	\$35,494	\$42,495	\$212,477
Estimated State Revenue	\$72,141	\$68,723	\$59,907	\$54,616	\$51,345	\$61,346	\$306,732

Source: Art & Soul

* Based on ticket sales, not estimates

TABLE 4: DIRECT + INDIRECT ECONOMIC IMPACTS, FESTIVAL FUND RECIPIENTS, 2014-2018

	2014	2015	2016	2017	2018	Average	Total
Black Cowboy Parade + Festival (D3)							
Estimated Attendance*	650	950	1,200	1,450	1,950	1,240	6,200
Total Organizational Expenditures	\$9,606	\$10,208	\$13,336	\$14,816	\$14,933	\$12,580	\$62,899
Estimated Audience Expenditures	\$18,738	\$27,387	\$34,594	\$41,801	\$56,215	\$35,747	\$178,735
Estimated Total Expenditures	\$28,344	\$37,595	\$47,930	\$56,617	\$71,148	\$48,327	\$241,634
Estimated FTE	1.0	1.0	1.0	2.0	2.0	1.4	7.0
Estimated Household Income	\$18,235	\$23,552	\$30,106	\$35,328	\$43,470	\$30,138	\$150,691
Estimated Municipal Revenue	\$1,200	\$1,610	\$2,050	\$2,427	\$3,077	\$2,073	\$10,364
Estimated State Revenue	\$1,721	\$2,305	\$2,935	\$3,475	\$4,398	\$2,967	\$14,834
Chinatown StreetFest (D2)							
Estimated Attendance**	62,000	63,000	62,000	62,000	62,000	62,200	311,000
Total Organizational Expenditures	\$69,000	\$73,000	\$69,677	\$64,263	\$61,066	\$67,401	\$337,006
Estimated Audience Expenditures	\$1,787,343	\$1,008,984	\$1,787,343	\$1,787,343	\$1,787,343	\$1,631,671	\$8,158,356
Estimated Total Expenditures	\$1,856,343	\$1,816,172	\$1,857,020	\$1,851,606	\$1,848,409	\$1,845,910	\$9,229,550
Estimated FTE	49.0	50.0	49.0	49.0	49.0	49.2	246.0
Estimated Household Income	\$1,053,699	\$1,073,030	\$1,054,247	\$1,049,865	\$1,047,278	\$1,055,624	\$5,278,119
Estimated Municipal Revenue	\$82,531	\$83,970	\$82,556	\$82,352	\$82,232	\$82,728	\$413,641
Estimated State Revenue	\$117,460	\$119,514	\$117,498	\$117,199	\$117,023	\$117,739	\$588,694
Chinese Lunar New Year (D2)							
Estimated Attendance**	35,000	35,000	36,000	38,000	40,000	36,800	184,000
Total Organizational Expenditures	\$19,064	\$22,242	\$18,454	\$19,248	\$19,003	\$19,602	\$98,011
Estimated Audience Expenditures	\$1,008,984	\$1,008,984	\$1,037,812	\$1,095,469	\$1,153,125	\$1,060,875	\$5,304,374
Estimated Total Expenditures	\$1,028,048	\$1,031,226	\$1,056,266	\$1,114,717	\$1,172,128	\$1,080,477	\$5,402,385
Estimated FTE	27.0	27.0	28.0	29.0	31.0	28.4	142.0
Estimated Household Income	\$578,735	\$581,307	\$594,335	\$627,167	\$659,158	\$608,140	\$3,040,702
Estimated Municipal Revenue	\$45,841	\$45,960	\$47,107	\$49,714	\$52,284	\$48,181	\$240,906
Estimated State Revenue	\$65,212	\$65,387	\$67,011	\$70,722	\$74,374	\$68,541	\$342,706

Día De Los Muertos (D5)

Estimated Attendance**	25,000	40,000	50,000	60,000	100,000	55,000	275,000
Total Organizational Expenditures	\$111,712	\$99,512	\$107,112	\$135,566	\$187,197	\$128,220	\$641,099
Estimated Audience Expenditures	\$720,703	\$1,153,125	\$1,441,406	\$1,729,687	\$2,882,812	\$1,585,547	\$7,927,733
Estimated Total Expenditures	\$832,415	\$1,252,637	\$1,548,518	\$1,865,253	\$3,070,009	\$1,713,766	\$8,568,832
Estimated FTE	23.0	34.0	42.0	50.0	82.0	46.2	231.0
Estimated Household Income	\$492,772	\$724,315	\$891,411	\$1,075,383	\$1,760,947	\$988,966	\$4,944,828
Estimated Municipal Revenue	\$36,440	\$55,319	\$68,497	\$82,461	\$135,974	\$75,738	\$378,691
Estimated State Revenue	\$51,988	\$78,812	\$97,563	\$117,463	\$193,636	\$107,892	\$539,462

Laurel Street Fair (D4)

Estimated Attendance**	7,000	10,000	12,000	12,000	15,000	11,200	56,000
Total Organizational Expenditures	\$34,000	\$55,000	\$68,000	\$70,000	\$80,000	\$61,400	\$307,000
Estimated Audience Expenditures	\$201,797	\$288,281	\$345,937	\$262,800	\$432,422	\$306,247	\$1,531,237
Estimated Total Expenditures	\$235,797	\$343,281	\$413,937	\$332,800	\$512,422	\$367,647	\$1,838,237
Estimated FTE	7.0	10.0	12.0	12.0	14.0	11.0	55.0
Estimated Household Income	\$140,178	\$205,458	\$248,167	\$249,785	\$306,163	\$229,950	\$1,149,751
Estimated Municipal Revenue	\$10,305	\$14,965	\$18,033	\$18,108	\$22,353	\$16,753	\$83,764
Estimated State Revenue	\$14,706	\$21,364	\$25,746	\$25,856	\$31,908	\$23,916	\$119,580

Malcolm X Jazz Arts Festival (D2)

Estimated Attendance**	1,500	2,000	2,500	3,000	3,000	2,400	12,000
Total Organizational Expenditures	\$44,922	\$47,408	\$47,500	\$50,550	\$51,500	\$48,376	\$241,880
Estimated Audience Expenditures	\$43,242	\$57,656	\$72,070	\$86,484	\$86,484	\$69,187	\$345,936
Estimated Total Expenditures	\$88,164	\$105,064	\$119,570	\$137,034	\$137,984	\$117,563	\$587,816
Estimated FTE	3.0	3.0	4.0	4.0	4.0	3.6	18.0
Estimated Household Income	\$60,498	\$70,557	\$78,679	\$89,194	\$89,963	\$77,778	\$388,891
Estimated Municipal Revenue	\$3,627	\$4,365	\$5,013	\$5,773	\$5,809	\$4,917	\$24,587
Estimated State Revenue	\$5,226	\$6,279	\$7,201	\$8,286	\$8,339	\$7,066	\$35,331

Oakland First Fridays (D3)

Estimated Attendance***	64,500	141,000	218,000	369,000	423,000	243,100	1,215,500
Total Organizational Expenditures	\$123,267	\$151,100	\$231,175	\$244,135	\$262,119	\$202,359	\$1,011,796
Estimated Audience Expenditures	\$1,859,414	\$4,064,765	\$6,284,530	\$10,637,576	\$12,194,295	\$7,008,116	\$35,040,580
Estimated Total Expenditures	\$1,982,681	\$4,215,865	\$6,515,705	\$10,881,711	\$12,456,414	\$7,210,475	\$36,052,376
Estimated FTE	53.0	106.0	173.0	288.0	329.0	189.8	949.0
Estimated Household Income	\$1,137,854	\$2,391,606	\$3,695,685	\$6,136,435	\$7,020,091	\$4,076,334	\$20,381,671
Estimated Municipal Revenue	\$87,799	\$187,471	\$289,757	\$484,913	\$555,208	\$321,030	\$1,605,148
Estimated State Revenue	\$125,034	\$266,807	\$412,375	\$689,900	\$789,883	\$456,800	\$2,283,999

Oakland Pride (D3)

Estimated Attendance****	21,000	24,750	22,500	23,000	25,000	23,250	116,250
Total Organizational Expenditures	\$257,539	\$342,189	\$270,447	\$663,047	\$555,858	\$417,816	\$2,089,080
Estimated Audience Expenditures	\$605,392	\$713,496	\$648,633	\$503,700	\$720,703	\$638,385	\$3,191,924
Estimated Total Expenditures	\$862,931	\$1,055,685	\$919,080	\$1,166,747	\$1,276,561	\$1,056,201	\$5,281,004
Estimated FTE	25.0	31.0	27.0	33.0	40.0	31.2	156.0
Estimated Household Income	\$546,414	\$675,278	\$581,003	\$712,296	\$852,228	\$673,444	\$3,367,219
Estimated Municipal Revenue	\$36,780	\$44,805	\$39,200	\$45,584	\$53,180	\$43,910	\$219,549
Estimated State Revenue	\$52,693	\$64,232	\$56,154	\$65,464	\$76,469	\$63,002	\$315,012

Oaktoberfest (D4)

Estimated Attendance**	12,000	15,000	20,000	25,000	30,000	20,400	102,000
Total Organizational Expenditures	\$128,000	\$127,000	\$204,000	\$220,000	\$218,000	\$179,400	\$897,000
Estimated Audience Expenditures	\$345,937	\$432,422	\$576,562	\$720,703	\$864,844	\$588,094	\$2,940,468
Estimated Total Expenditures	\$473,937	\$559,422	\$780,562	\$940,703	\$1,082,844	\$767,494	\$3,837,468
Estimated FTE	14.0	16.0	23.0	27.0	31.0	22.2	111.0
Estimated Household Income	\$296,726	\$344,201	\$486,990	\$580,411	\$659,266	\$473,519	\$2,367,594
Estimated Municipal Revenue	\$20,294	\$24,125	\$33,473	\$40,522	\$46,892	\$33,061	\$165,306
Estimated State Revenue	\$29,053	\$34,498	\$47,908	\$57,956	\$67,011	\$47,285	\$236,426

Rockridge Out + About (D1)

Estimated Attendance**	8,000	8,000	8,000	8,000	8,000	8,000	40,000
Total Organizational Expenditures	\$47,228	\$47,904	\$47,288	\$46,736	\$54,201	\$48,671	\$243,357
Estimated Audience Expenditures	\$230,625	\$230,625	\$230,625	\$230,625	\$230,625	\$230,625	\$1,153,125
Estimated Total Expenditures	\$277,853	\$278,529	\$277,913	\$277,361	\$284,826	\$279,296	\$1,396,482
Estimated FTE	8.0	8.0	8.0	8.0	8.0	8.0	40.0
Estimated Household Income	\$166,979	\$167,526	\$167,027	\$166,580	\$172,622	\$168,147	\$840,734
Estimated Municipal Revenue	\$12,094	\$12,120	\$12,096	\$12,075	\$12,357	\$12,148	\$60,742
Estimated State Revenue	\$17,268	\$17,305	\$17,272	\$17,241	\$17,653	\$17,348	\$86,739

Temescal Street Fair (D1)

Estimated Attendance**	10,000	10,000	10,000	10,000	10,000	10,000	50,000
Total Organizational Expenditures	\$56,255	\$56,734	\$60,180	\$63,265	\$70,331	\$61,353	\$306,765
Estimated Audience Expenditures	\$288,281	\$288,281	\$288,281	\$288,281	\$288,281	\$288,281	\$1,441,405
Estimated Total Expenditures	\$344,536	\$345,015	\$348,461	\$351,546	\$358,612	\$349,634	\$1,748,170
Estimated FTE	10.0	10.0	10.0	10.0	10.0	10.0	50.0
Estimated Household Income	\$206,473	\$206,861	\$209,650	\$212,147	\$217,865	\$210,599	\$1,052,996
Estimated Municipal Revenue	\$15,012	\$15,030	\$15,160	\$15,276	\$15,543	\$15,204	\$76,021
Estimated State Revenue	\$21,433	\$21,459	\$21,649	\$21,819	\$22,209	\$21,714	\$108,569

Sources: Festival Producers, AFTA Arts & Economic Prosperity Calculator V

* Midpoint of an estimated range

** Loose estimate, no tickets

*** Annual figures, loose estimate, no tickets

**** Tighter estimate, tickets

TABLE 5.1: COMPARISON OF INDIRECT ECONOMIC IMPACTS, FESTIVAL FUND RECIPIENTS, 2014-2018

Festival Fund Recipient	District	Estimated Attendance			Estimated Total Expenditures			Estimated FTE			Estimated Household Income			Estimated Municipal Revenue			Estimated State Revenue		
		Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All
Black Cowboy Parade + Festival	D3	1,240	6,200	0.3%	\$48,327	\$241,634	0.3%	1.4	7.0	0.3%	\$30,138	\$150,691	0.4%	\$2,073	\$10,364	0.3%	\$2,967	\$14,834	0.3%
Chinatown StreetFest	D2	62,200	311,000	13.1%	\$1,845,910	\$9,229,550	12.4%	49.2	246.0	12.3%	\$1,055,624	\$5,278,119	12.3%	\$82,728	\$413,641	12.6%	\$117,739	\$588,694	12.6%
Chinese Lunar New Year	D2	36,800	184,000	7.8%	\$1,080,477	\$5,402,385	7.3%	28.4	142.0	7.1%	\$608,140	\$3,040,702	7.1%	\$48,181	\$240,906	7.3%	\$68,541	\$342,706	7.3%
Dia De Los Muertos	D5	55,000	275,000	11.6%	\$1,713,766	\$8,568,832	11.6%	46.2	231.0	11.5%	\$988,966	\$4,944,828	11.5%	\$75,738	\$378,691	11.5%	\$107,892	\$539,462	11.5%
Laurel Street Fair	D4	11,200	56,000	2.4%	\$367,647	\$1,838,237	2.5%	11.0	55.0	2.7%	\$229,950	\$1,149,751	2.7%	\$16,753	\$83,764	2.6%	\$23,916	\$119,580	2.6%
Malcolm X Jazz Arts Festival	D2	2,400	12,000	0.5%	\$117,563	\$587,816	0.8%	3.6	18.0	0.9%	\$77,778	\$388,891	0.9%	\$4,917	\$24,587	0.7%	\$7,066	\$35,331	0.8%
Oakland First Fridays (Annual)*	D3	243,100	1,215,500	51.3%	\$7,210,475	\$36,052,376	48.6%	189.8	949.0	47.3%	\$4,076,334	\$20,381,671	47.4%	\$321,030	\$1,605,148	49.0%	\$456,800	\$2,283,999	48.9%
Oakland Pride	D3	23,250	116,250	4.9%	\$1,056,201	\$5,281,004	7.1%	31.2	156.0	7.8%	\$673,444	\$3,367,219	7.8%	\$43,910	\$219,549	6.7%	\$63,002	\$315,012	6.7%
Oaktoberfest	D4	20,400	102,000	4.3%	\$767,494	\$3,837,468	5.2%	22.2	111.0	5.5%	\$473,519	\$2,367,594	5.5%	\$33,061	\$165,306	5.0%	\$47,285	\$236,426	5.1%
Rockridge Out + About	D1	8,000	40,000	1.7%	\$279,296	\$1,396,482	1.9%	8.0	40.0	2.0%	\$168,147	\$840,734	2.0%	\$12,148	\$60,742	1.9%	\$17,348	\$86,739	1.9%
Temescal Street Fair	D1	10,000	50,000	2.1%	\$349,634	\$1,748,170	2.4%	10.0	50.0	2.5%	\$210,599	\$1,052,996	2.5%	\$15,204	\$76,021	2.3%	\$21,714	\$108,569	2.3%
All Recipients		-	2,367,950	100.0%	-	\$74,183,954	100.0%	-	2,005.0	100.0%	-	\$42,963,196	100.0%	-	\$3,278,719	100.0%	-	\$4,671,352	100.0%
		Median	102,000		Median	\$3,837,468		Median	111.0		Median	\$2,367,594		Median	\$165,306		Median	\$236,426	

Sources: Festival Producers, AFTA Arts & Economic Prosperity Calculator V

* The figures for First Fridays are much higher because the event occurs on a monthly basis

TABLE 5.2: COMPARISON OF INDIRECT ECONOMIC IMPACTS, FESTIVAL FUND RECIPIENTS, 2014-2018 (FIRST FRIDAYS REMOVED)

Festival Fund Recipient	District	Estimated Attendance			Estimated Total Expenditures			Estimated FTE			Estimated Household Income			Estimated Municipal Revenue			Estimated State Revenue		
		Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All	Avg.	Total	% All
Black Cowboy Parade + Festival	D3	1,240	6,200	0.5%	\$48,327	\$241,634	0.6%	1.4	7.0	0.7%	\$30,138	\$150,691	0.7%	\$2,073	\$10,364	0.6%	\$2,967	\$14,834	0.6%
Chinatown StreetFest	D2	62,200	311,000	27.0%	\$1,845,910	\$9,229,550	24.2%	49.2	246.0	23.3%	\$1,055,624	\$5,278,119	23.4%	\$82,728	\$413,641	24.7%	\$117,739	\$588,694	24.7%
Chinese Lunar New Year	D2	36,800	184,000	16.0%	\$1,080,477	\$5,402,385	14.2%	28.4	142.0	13.4%	\$608,140	\$3,040,702	13.5%	\$48,181	\$240,906	14.4%	\$68,541	\$342,706	14.4%
Dia De Los Muertos	D5	55,000	275,000	23.9%	\$1,713,766	\$8,568,832	22.5%	46.2	231.0	21.9%	\$988,966	\$4,944,828	21.9%	\$75,738	\$378,691	22.6%	\$107,892	\$539,462	22.6%
Laurel Street Fair	D4	11,200	56,000	4.9%	\$367,647	\$1,838,237	4.8%	11.0	55.0	5.2%	\$229,950	\$1,149,751	5.1%	\$16,753	\$83,764	5.0%	\$23,916	\$119,580	5.0%
Malcolm X Jazz Arts Festival	D2	2,400	12,000	1.0%	\$117,563	\$587,816	1.5%	3.6	18.0	1.7%	\$77,778	\$388,891	1.7%	\$4,917	\$24,587	1.5%	\$7,066	\$35,331	1.5%
Oakland Pride	D3	23,250	116,250	10.1%	\$1,056,201	\$5,281,004	13.8%	31.2	156.0	14.8%	\$673,444	\$3,367,219	14.9%	\$43,910	\$219,549	13.1%	\$63,002	\$315,012	13.2%
Oaktoberfest	D4	20,400	102,000	8.9%	\$767,494	\$3,837,468	10.1%	22.2	111.0	10.5%	\$473,519	\$2,367,594	10.5%	\$33,061	\$165,306	9.9%	\$47,285	\$236,426	9.9%
Rockridge Out + About	D1	8,000	40,000	3.5%	\$279,296	\$1,396,482	3.7%	8.0	40.0	3.8%	\$168,147	\$840,734	3.7%	\$12,148	\$60,742	3.6%	\$17,348	\$86,739	3.6%
Temescal Street Fair	D1	10,000	50,000	4.3%	\$349,634	\$1,748,170	4.6%	10.0	50.0	4.7%	\$210,599	\$1,052,996	4.7%	\$15,204	\$76,021	4.5%	\$21,714	\$108,569	4.5%
All Recipients		-	1,152,450	100.0%	-	\$38,131,578	100.0%	-	1,056.0	100.0%	-	\$22,581,525	100.0%	-	\$1,673,571	100.0%	-	\$2,387,353	100.0%
		Median	79,000		Median	\$2,837,853		Median	83.0		Median	\$1,758,673		Median	\$124,535		Median	\$178,003	

Sources: Festival Producers, AFTA Arts & Economic Prosperity Calculator V

TABLE 6: RATIO OF AUDIENCE TO ORGANIZATIONAL EXPENDITURES, FESTIVAL FUND RECIPIENTS, 2014-2018

Attachment E

Festival Fund Recipient	Council district	Total Org. Expenditures	Est. Audience Expenditures	Audience Expenditures/ Org. Expenditures
Black Cowboy Parade + Festival	D3	\$62,899	\$178,735	2.84
Chinatown StreetFest	D2	\$337,006	\$8,158,356	24.21
Chinese Lunar New Year	D2	\$98,011	\$5,304,374	54.12
Dia De Los Muertos	D5	\$641,099	\$7,927,733	12.37
Laurel Street Fair	D4	\$307,000	\$1,531,237	4.99
Malcolm X Jazz Arts Festival	D2	\$241,880	\$345,936	1.43
Oakland First Fridays	D3	\$1,011,796	\$35,040,580	34.63
Oakland Pride	D3	\$2,089,080	\$3,191,924	1.53
Oaktoberfest	D4	\$897,000	\$2,940,468	3.28
Rockridge Out + About	D1	\$243,357	\$1,153,125	4.74
Temescal Street Fair	D1	\$306,765	\$1,441,405	4.70
All Recipients		\$6,235,893	\$67,213,873	10.78

Sources: Festival Producers, AFTA Arts & Economic Prosperity Calculator V

Measure C / TOT funds totals: 2014 - 2018

Attachment E

Festival Fund Recipient	District	Interdepartmental Funds*	Program Awards**	Total
Black Cowboy Parade + Festival	D3	\$36,426.37	No award	\$36,426.37
Chinatown StreetFest	D2	\$40,888.88	No award	\$40,888.88
Chinese Lunar New Year	D2	\$28,859.74	\$20,898.18	\$49,757.92
Dia De Los Muertos	D5	\$122,578.28	\$14,187.50	\$136,765.78
Laurel Street Fair	D4	\$5,035.33	No award	\$5,035.33
Malcolm X Jazz Arts Festival	D2	\$2,177.50	\$31,744.43	\$33,921.93
Oakland First Fridays (Annual)*	D3	\$453,144.88	\$3,404.16	\$456,549.04
Oakland Pride	D3	\$84,275.82	No award	\$84,275.82
Oaktoberfest	D4	\$33,041.30	No award	\$33,041.30
Rockridge Out + About	D1	\$20,657.33	No award	\$20,657.33
Temescal Street Fair	D1	\$6,926.50	No award	\$6,926.50
All Recipients		\$834,011.93	\$70,234.27	\$904,246.20

* Measure C /TOT funds transferred to various city departments to support the festivals.

** Measure C/TOT funds awards through the Cultural Funding program to support the festival programs..