

GROUND RULES

1. **Confidentiality:** Keep names and identity markers to yourself when sharing your experience outside this space
2. **Awareness:** Step up, Step back. Participate fully and evenly.
3. **Engagement:** Turn from reaction to inquiry and wonder.
4. **Compassion:** Take care of yourself. Let's hold each other accountable for our words and actions.

LEVELS OF OPPRESSION

“Symptoms”/ Micro

Internalized



Interpersonal



“Systems”/ Macro

Institutional



Structural



INTERNALIZED OPPRESSION (EXPLICIT AND IMPLICIT BIAS)

Internalized oppression lies *within individuals*. These are private beliefs about race, class, gender, sexuality, etc...that reside inside our minds. An individual's conscious or subconscious acceptance of an oppressive hierarchy in which advantaged groups are consistently ranked above target groups. It is manifested by, but not limited to, exhibiting patterns of thinking that one's identity group is inferior or/and thinking aspects of the dominant culture are superior.

Examples: prejudice, xenophobia, internalized oppression and privilege, and biases (conscious and unconscious) influenced by the dominant culture.

INTERPERSONAL OPPRESSION

Interpersonal oppression occurs *between individuals*. When individuals with societal power or privilege act in ways that assert their privilege, protect their privilege, or enact oppression on an individual basis.

Examples: public expressions of prejudice, hate, bias, and bigotry between individuals.

INSTITUTIONAL OPPRESSION

Institutional oppression occurs *within institutions*. It involves discriminatory treatment, unfair policies and practices, and inequitable opportunities and impacts, based on aspects of identity, privilege and oppression. The policies and practices of individual institutions such as government agencies, banks, schools, prisons, corporations, and police departments that maintain advantages and benefits for groups with societal power, and discrimination and disadvantages for groups without societal power.

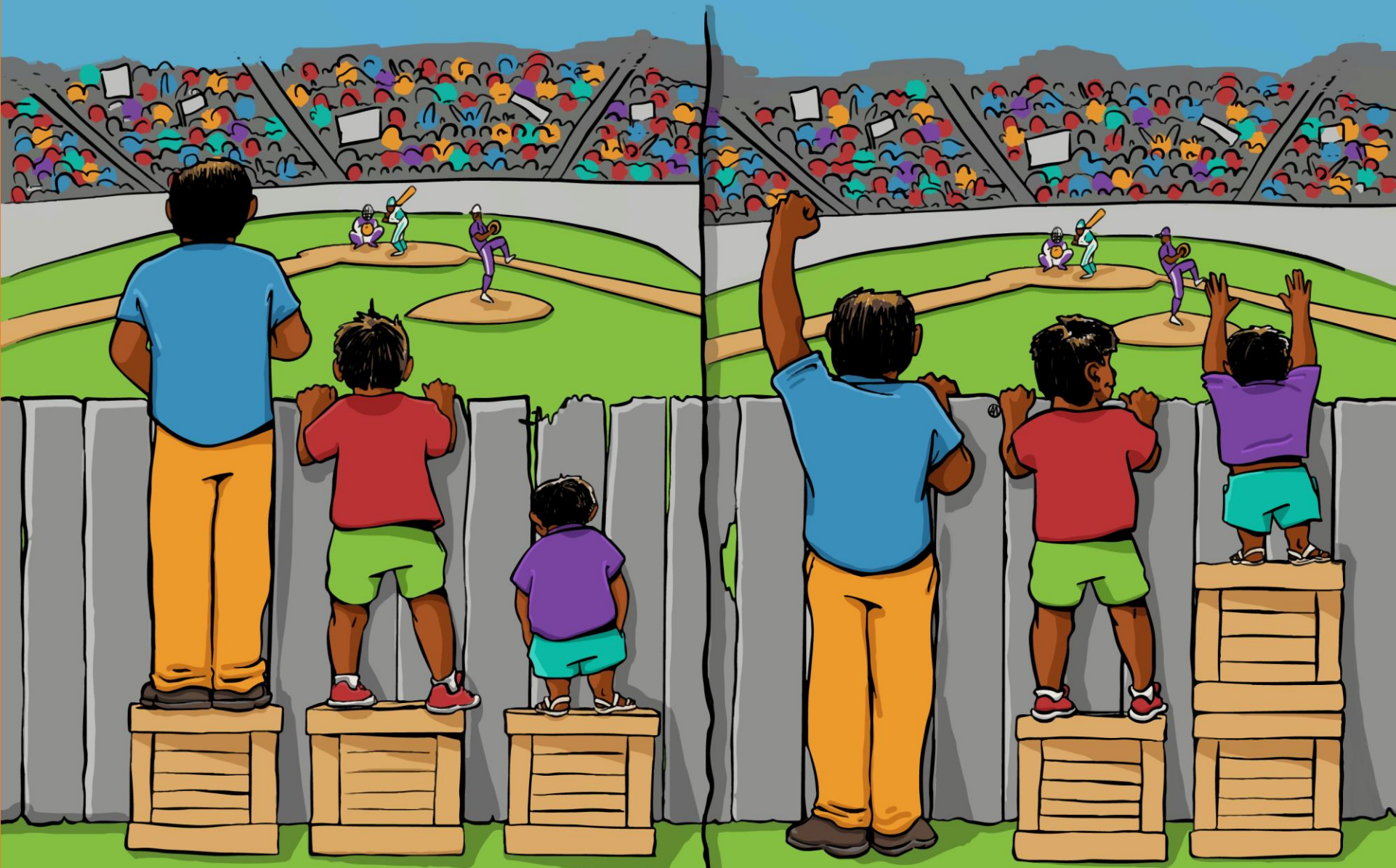
Example: a school system that concentrates people of color in the most overcrowded, underfunded schools with the least experienced teachers.

STRUCTURAL OPPRESSION

Structural oppression is bias *across institutions and society*. It's the cumulative and compounded effects of an array of factors that systematically privilege some people and disadvantage others based on -isms. (racism, classism, sexism, homophobia, xenophobia, etc...)

Example: The "racial wealth divide" (where whites have many times the wealth of people of color), results from generations of discrimination and racial inequality.

All levels of oppression operate simultaneously and influence and reinforce each other. To be effectively anti-oppressive, each level requires distinct, specific, and sufficient attention and intervention.



EQUALITY

EQUITY

Cultural Equity and Inclusion

San Jose Office of Cultural Affairs

participate : create : connect

san jose office of cultural affairs

www.sanjoseculture.org

San Jose Arts Commission Retreat

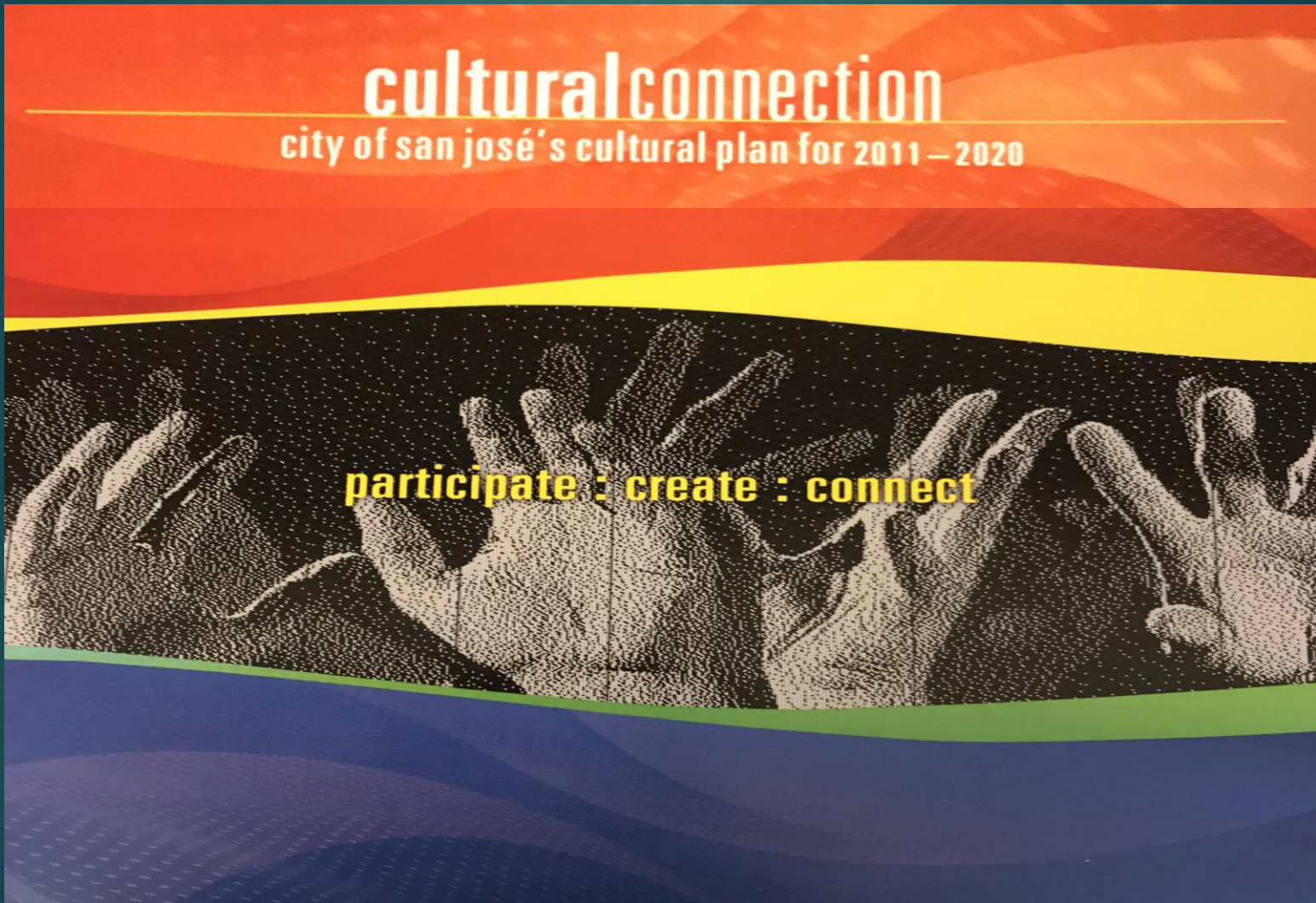
January 22, 2018

PRESENTATION OVERVIEW



- ▶ Cultural Equity in Planning and Policy
- ▶ Practices for Inclusion and Access
- ▶ Highlights
 - ▶ Arts Industry Support Section
 - ▶ Special Events Section
 - ▶ Public Art Section

PLANNING AND POLICY

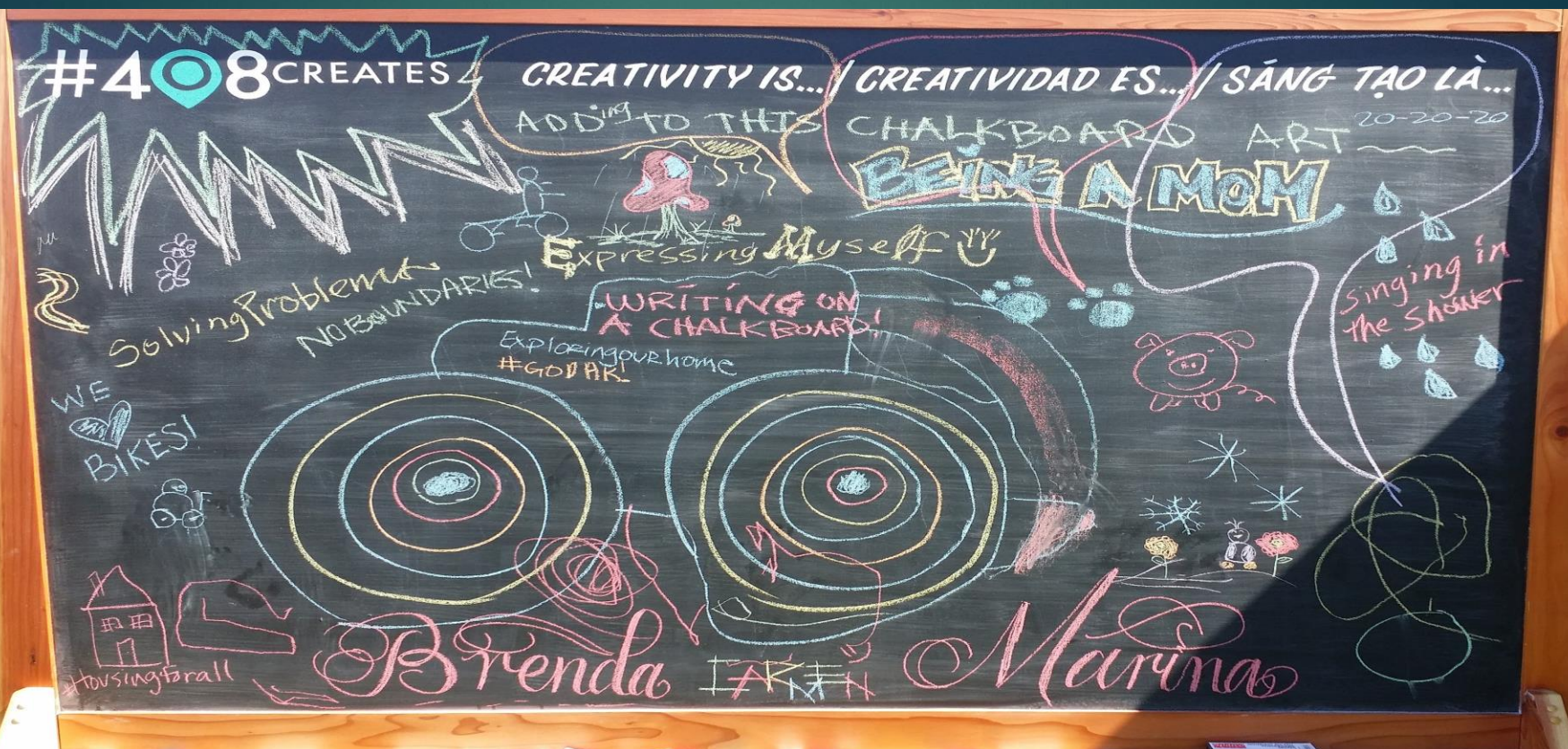


culturalconnection

city of san josé's cultural plan for 2011 – 2020

participate : create : connect

PRACTICES PROMOTING INCLUSION AND ACCESS



ARTS INDUSTRY SUPPORT



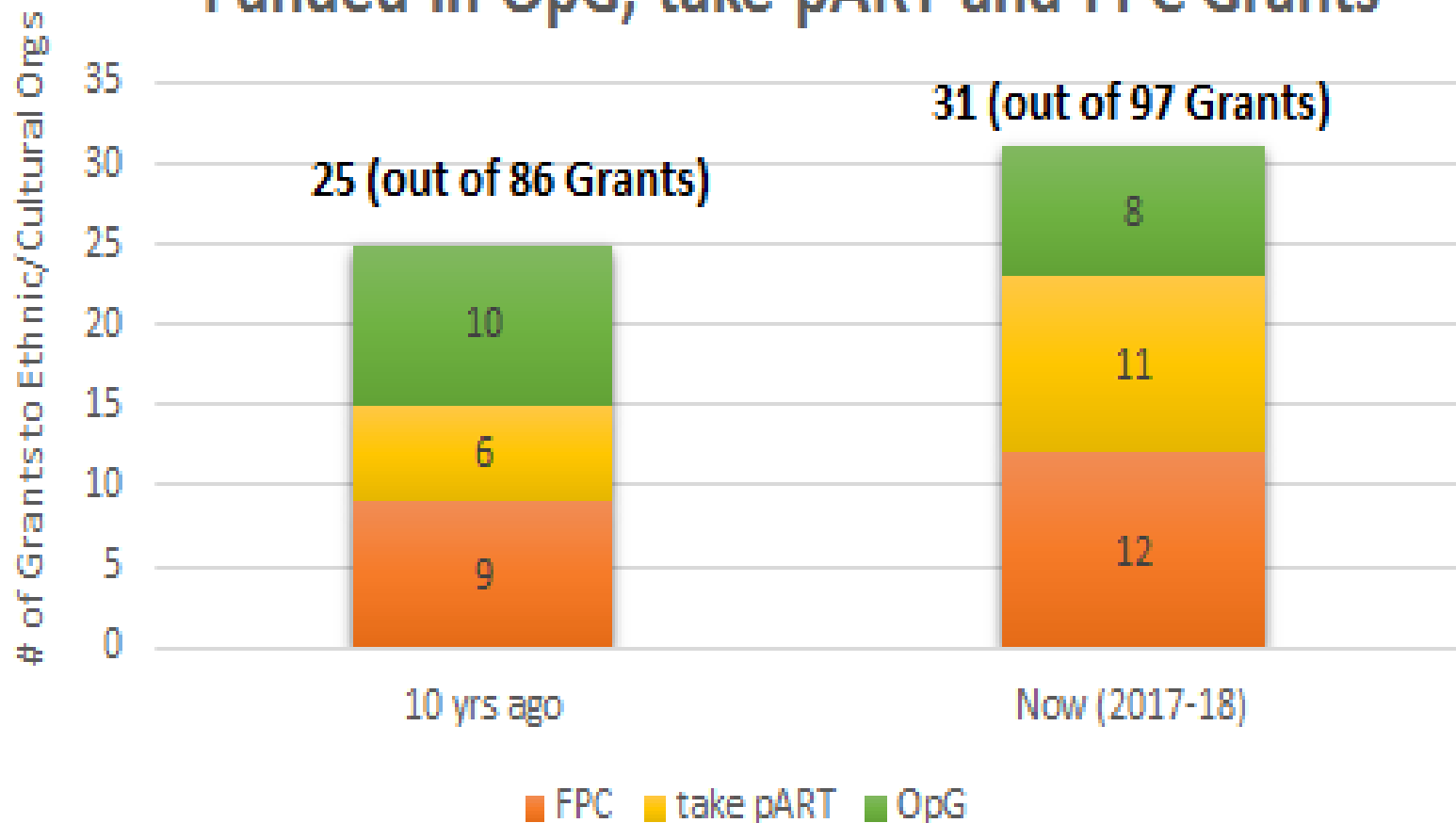
ENDURING LEGACY: MULTICULTURAL ARTS INCUBATION PROGRAMS (1990 – 2005, 15 years)



Trends in Long-standing Grant Programs

Operating (OpG), take pART and Festival, Parade & Celebration (FPC)

Number of Ethnic/Culturally Rooted Orgs Funded in OpG, take pART and FPC Grants

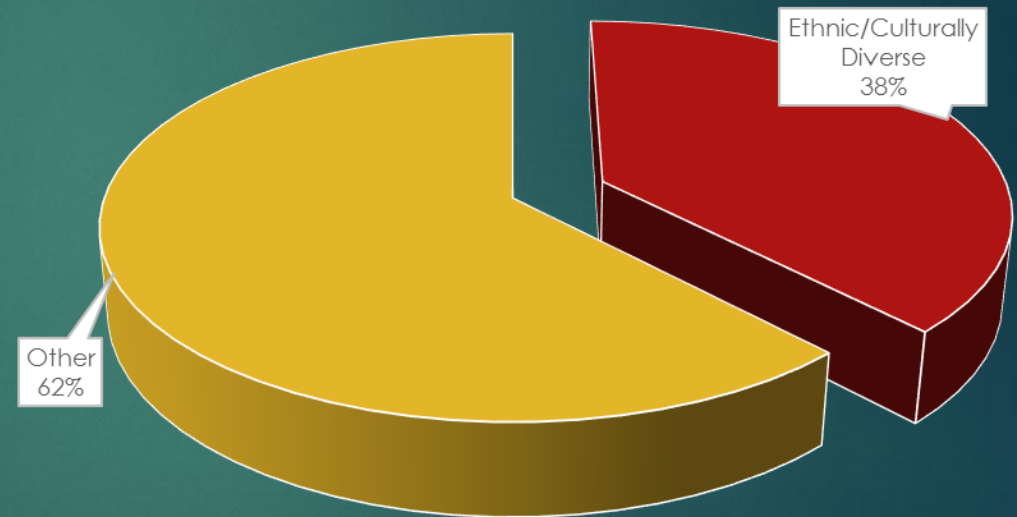


Snapshot of Grant Recipients

38% Ethnic/Culturally Diverse

- ▶ Operating (8/30)
- ▶ take pART (11/30)
- ▶ Festival, Parade and Celebration (FPC) (12/37)
- ▶ Arts & Cultural Exchange (ACE) (3/5)
- ▶ Creative Industries Incentive Fund (CIIF) (10/14)

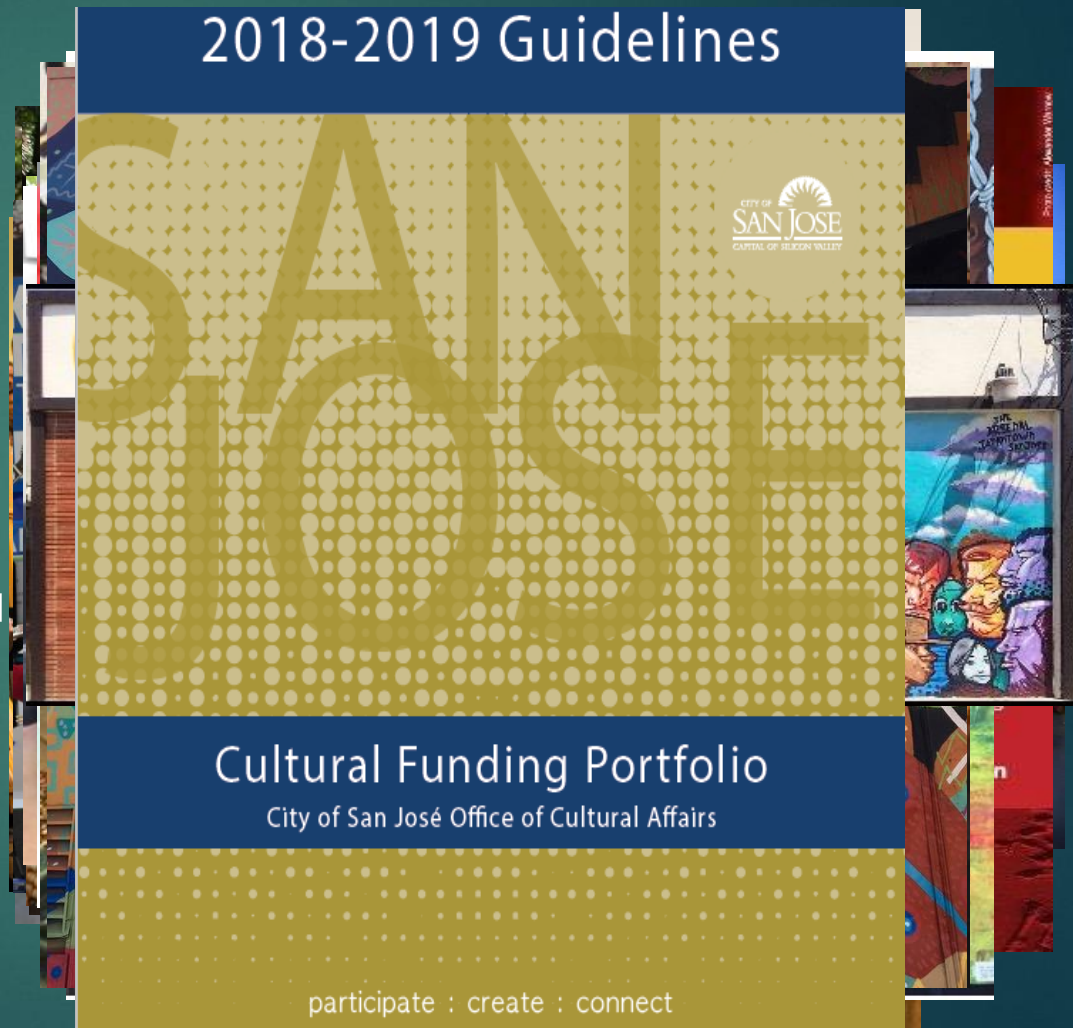
FY2017-18 (Current Snapshot)
(116 Grants)



■ Ethnic/Culturally Diverse ■ Other

ARTS INDUSTRY SUPPORT

- ▶ Guidelines
- ▶ Streamlined grant applications
- ▶ Grantwriting workshops
- ▶ Funding policies
- ▶ Peer panels
- ▶ Grant evaluation criteria
- ▶ Focused community outreach & coaching
- ▶ Special projects



SAN JOSE CREATES & CONNECTS



SPECIAL EVENTS



موسیقی + رقص + بازار

ورود برای عموم رایگان می باشد

4125 Blackford Ave
San Jose, CA 95117

PolskaFest 2017

ETHIOPIAN COMMUNITY SERVICES, INC.
PRESENTS

2017

ETHIOPIAN NEW YEAR CELEBRATION
አገቁጣጣኝ

at GUADALUPE RIVER PARK
(ARENA GREEN WEST)

on
SEPTEMBER 10, 2017, from 1:00 PM - 7:30 PM
IN SAN JOSE, CA አገቲን አደረሳቸሁ

FEATURING:
CULTURAL DANCE, FOOD, DRAMA, KIDS ACTIVITIES AND MORE.

FOR VENDORS/SPONSORS AND VOLUNTEERS OPPORTUNITIES
PLEASE CONTACT info@ecssanjo.org or 4084826497

SEKIGUCHI WAJARA SAN JOSE

PROKASH DIVAS

NAGAR KIRTAN

SEPTEMBER 4, 2016



PUBLIC ART

**BEWARE OF
ARTISTS**

**THEY MIX WITH ALL
CLASSES OF SOCIETY
AND ARE THEREFORE
THE MOST DANGEROUS**

PUBLIC ART



PUBLIC ART



Plumed Serpent, Robert Graham 1994

PUBLIC ART



PUBLIC ART

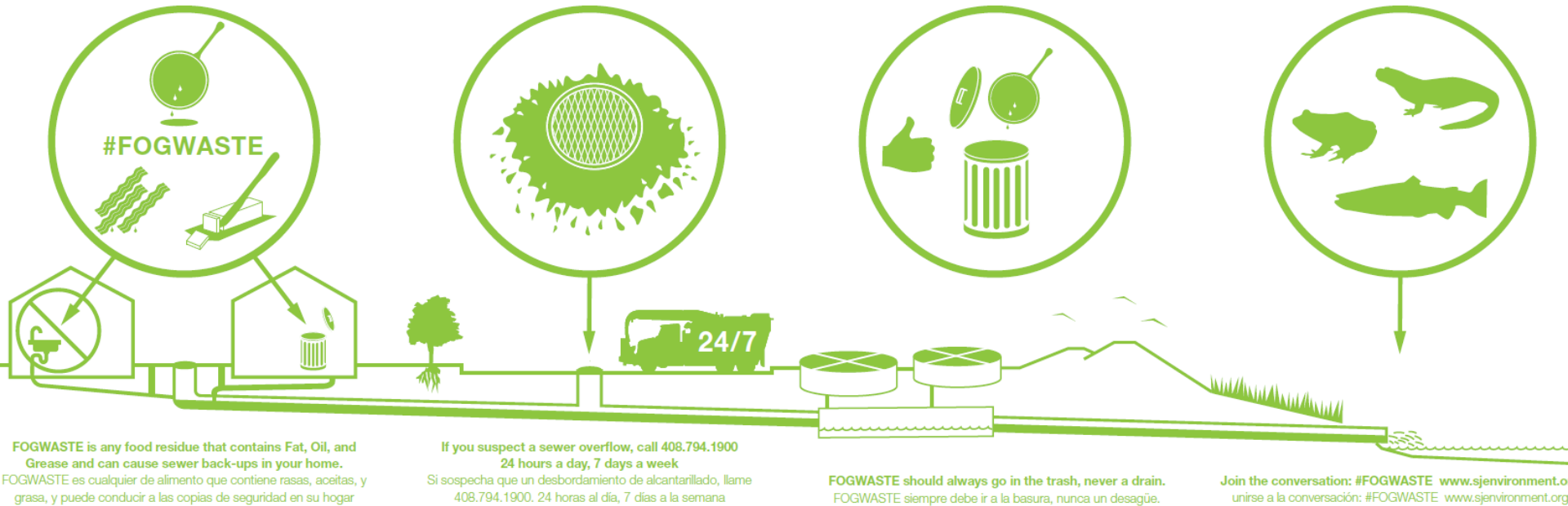


Did you know that these are all FOGWASTE?
Sabía que son todos los residuos FOGWASTE?

What should you do if you see a manhole overflow?
Qué debe hacer si usted ve una desbordada de boca?

Do you know how to dispose of FOGWASTE?
Sabes cómo deshacerse de la FOGWASTE?

Did you know all sinks drain to the Bay?
Sabía que son todos los residuos FOGWASTE?



PUBLIC ART



Urban Rooms, Dedication, Forman and Cruz, 2017



Japanese-American Internment Memorial, Ruth Asawa, 1994

PUBLIC ART



Space Observer, Bjorn Schülke, 2010

PUBLIC ART



PUBLIC ART





Cultivating Community, Valerie Raps, 2011

PUBLIC ART



Tula Sentries, Jaimex and Einar de la Torre, 2009

Questions?

Two minute video with scholar, Jeff Chang speak on cultural equity

<https://www.fordfoundation.org/ideas/ford-forum/inequalityis/jeff-chang-on-inequality-and-culture/>

Cultural Equity at Children's Discovery Museum of San Jose



Marilee Jennings, Executive Director

Cultural Equity

- 27 year journey
- Foundational commitment to children and access to all
- We demonstrate this by...

Speaking up to Children



Respecting Learning Styles

Educational approach, particularly the arts, has three distinctive strategies

1. **Experiencing professionals at the height of their artform**

Latin Grammy Winner "Mr. G."



Respecting Learning Styles

Educational approach, particularly the arts, has three distinctive strategies

1. Experiencing professionals at the height of their artform
2. Seeing their peers engaged in the artform



Respecting Learning Styles

Educational approach, particularly the arts, has three distinctive strategies

1. Experiencing professionals at the height of their artform
2. Seeing their peers engaged in the artform
3. **Trying their hands (and feet!) at the artform**



Valuing Their Work

Demonstrating that their work is respected by adults by:

1. **Providing high quality materials to work with**

Carving in Marble



Valuing Their Work

Demonstrating that their work is respected by adults by:

1. Providing high quality materials to work with
2. **Creating immersive environments that nurture their innate curiosity and creativity**





Valuing Their Work

Demonstrating that their work is respected by adults by:

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2. Creating immersive environments that nurture their innate curiosity and creativity
3. **Displaying their work in prominent, important places for visitors to see**

Children's Art Gallery



Open Door Policy

Free and subsidized admission program since Museum opening that serves 90,000 children, families and schools each year

Cultural Equity as Key Strategy

Focusing on serving San Jose's ethnically diverse families is the RIGHT thing to do and the SMART thing to do.

- Mission aligned
- Pathway to staying relevant

AAM Study of Museum Audiences

1900s - 1970s

10-13% minority population



25 years ago

20% minority population



Now

34% minority population



25 years ahead

46% minority population



Core museum visitors today

9% minority population



Latino Audience Development Initiative

Comprehensive approach to attract and sustain new audiences:

- Exhibit experiences
- Educational programs
- Operations
- Events
- Governance

Cultural Touchpoints



Corn Husk Doll

Language



Tri-Lingual Signage

Events



El Dia De Los Tres Reyes
(Large-scale, broad reach)



Lunadas Familiares
(Grassroots, neighborhood
focus)

Co-Created Offerings



World Theatre

Other Audience Initiatives

- Vietnamese community
- Families of children with Autism
- LGBTQ

Funding Important Changes for Specific Audience Members



Developing New Networks



Mateus
Abilities United



Our Approach

- Identifying target audiences is a two-way street
- Recruit an Advisory Committee
- Advisors are the teachers; Museum staff are the learners
- Sustain interactions to move from partners to co-creators
- Museum leadership involved

Staff is Key

- Diversity training for all staff; focus on empathy
- Created “core” staff diversity by growing it from floor staff
- Offered support systems to ensure their success
- Developed several new cultural liaison positions

Staff Committee

- Internal cross-departmental
Cultural Competence
Committee

of San Jose

\$325
\$500
\$1000

Senior (60+ years)
\$14

Children under 1 are free
Group rates available
by reservation only
Ask us about your
company's support; you
may be eligible for discounts.

Welcoming Statement

WELCOME

Children's Discovery Museum of San Jose strives to be a community anchor that helps to build awareness and understanding among people of diverse ages, backgrounds, ethnicities, gender identities, sexual orientations, socioeconomic situations, religions, abilities and family configurations. We believe that our community wants the best for its children, and it is our goal to create opportunities for today's children to become tomorrow's visionaries.

In our role as a community anchor, we embrace the following ideals:

- Everyone feels welcome, included, and well-represented at our Museum.
- Culture is more than ethnicity; it is a set of values, beliefs, traditions and experiences. Each person's cultural heritage is different, and we can all find and embrace the similarities and differences between cultures.
- We are a positive reflection of our community.

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- We are a positive reflection of our community.
- It is our responsibility to offer unique opportunities for lifelong learning that builds global awareness, allowing people to explore and understand their cultural differences and similarities.
- Cultures themselves evolve and grow and we endeavor to do the same.
- We value the experiences that our visitors, staff and volunteers bring to the table, and incorporate their insights in our programs, exhibits and operations.

Cultures themselves evolve and grow, and we endeavor to do the same.

Impact

1. Annual audience mirrors San Jose's population
2. Made inroads into staff diversity
 - 40% of core staff are from minority ethnic communities
 - Additional 10% are LGBTQ or have disabilities
3. Have skills and processes to be responsive to rapid community change (audience turnover)
4. Thoughtful in hiring; impactful on organization and employee

Tools & Resources

- HR recruitment & hiring
- EEOC reporting tracks change
- EMCArts' Belbin Team Composition
- Cultural Competence Learning Institute

www.community.astc/ccli/home

Today's Children Become



Tomorrow's Visionaries

Why?



**Japanese immigrant farmers
in San Jose**

JAPS KEEP MOVING
THIS **- IS** A WHITE MAN'S NEIGHBORHOOD.



JAPS
KEEP OUT

WANTED
BY THE
POLICE

May 23, 1942

Plan of Area

INSTRUCTIONS TO ALL PERSONS OF JAPANESE ANCESTRY

Living in the Following Area:

All of that portion of the County of Santa Clara, State of California, lying generally north and northwest of the following boundary: Beginning at the point on the Santa Cruz-Santa Clara County line, due west of a line drawn through the peak of Loma Prieta; thence due east along said line through said peak to its intersection with Llagas Creek; thence downstream along said creek toward Madrone to the point where it is crossed by Llagas Avenue; thence northeasterly on Llagas Avenue to U. S. Highway No. 101; thence northerly on said Highway No. 101 to Cochran Road; thence northeasterly on Cochran Road to its junction with Steeley Road; thence easterly on Steeley Road to Madrone Springs; thence along a line projected due east from Madrone Springs to its intersection with the Santa Clara-Stanislaus County line; together with all portions of Santa Clara County not previously covered by Exclusion Orders of this Headquarters.

Pursuant to the provisions of Civilian Exclusion Order No. 96, this Headquarters, dated May 23, 1942, all persons of Japanese ancestry, both alien and non-alien, will be evacuated from the above area by 12 o'clock noon, P. W. T., Saturday, May 30, 1942.

No Japanese person will be permitted to move into, or out of, the above area after 12 o'clock noon, P. W. T., Saturday, May 23, 1942, without obtaining special permission from the representative of the Commanding General, Northern California Sector, at the Civil Control Station located at:

Men's Gymnasium,
San Jose State College,
4th and San Carlos Streets,
San Jose, California.



TOPAZ

TOPAZ
RELOCATION CENTER
★ CENTRAL UTAH ★

- STOP -
AREA LIMITS
SENTRY
ON DUTY

**Internment of Japanese Americans
Feb 19, 1942 – March 20, 1946**



Internment Camp



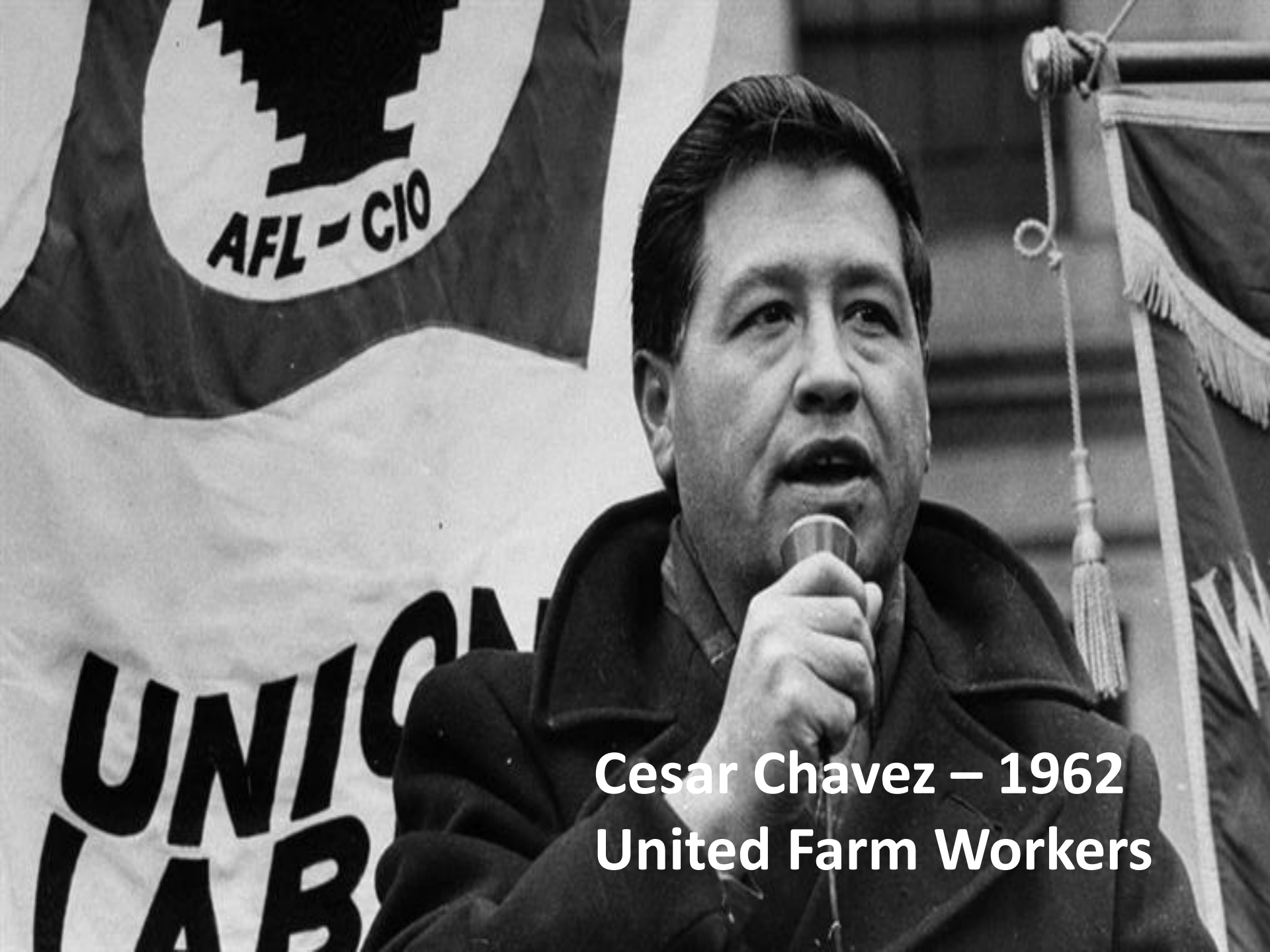
Hiroshima
August 6, 1945

Hiroshima





**Martin Luther King Jr.
Civil Rights Movement
1954-1968**



**Cesar Chavez – 1962
United Farm Workers**



**Free Speech Movement
UC Berkeley 1964-65**



**Opposition to U.S.
Involvement In Vietnam
1964-1973**

BLACK PANTHER
PARTY

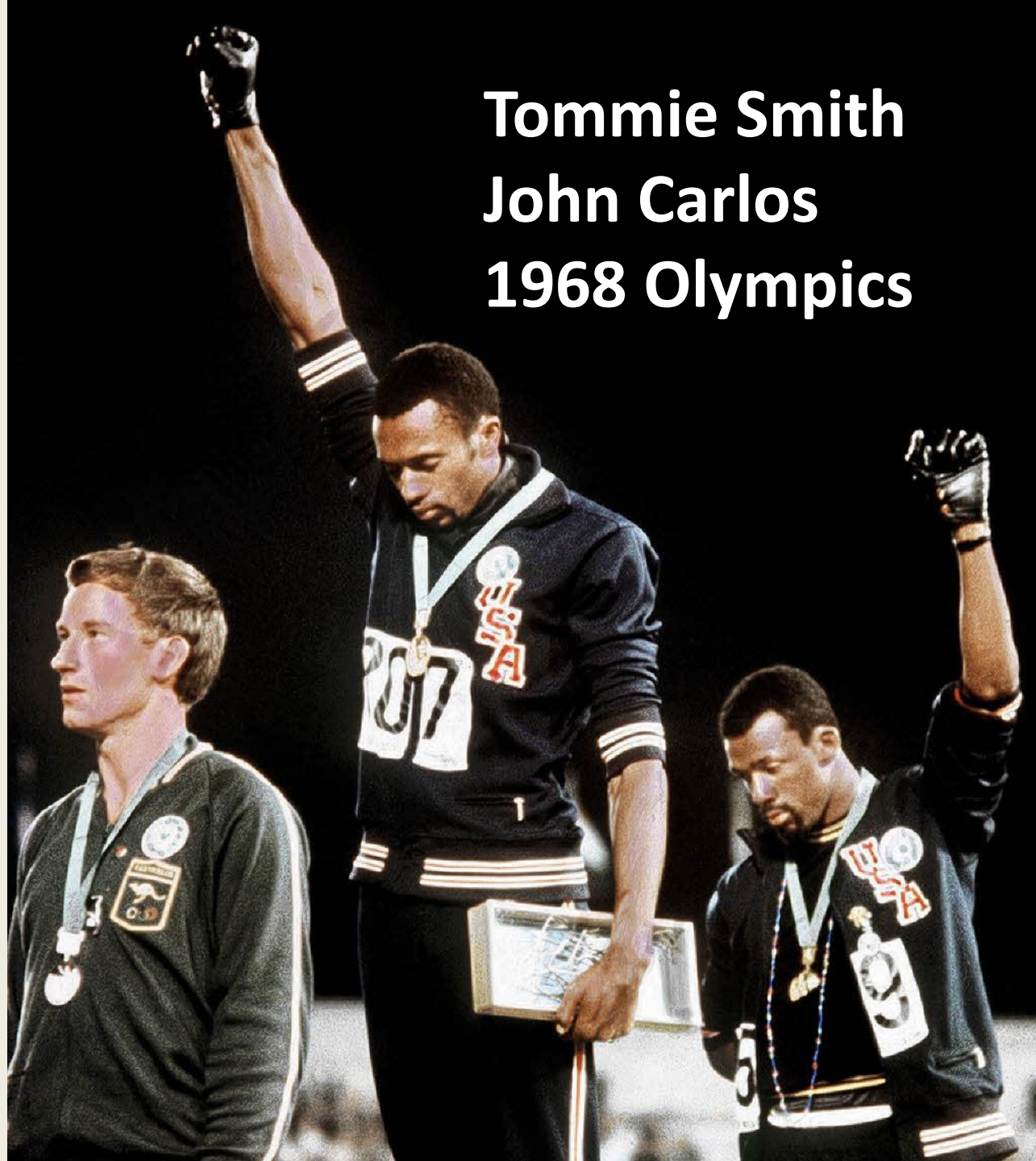
1966



A black and white photograph capturing a moment of protest at a university entrance. In the foreground, a man with a mustache, wearing a dark jacket over a light-colored sweater, has his right fist raised in a gesture of solidarity. To his left, a woman in a dark jacket also has her right arm raised. They are walking under a large, ornate archway that serves as a gateway. The archway is supported by a stone pillar on the left, topped with a globe-like lamp. In the background, other individuals are visible, some also with their arms raised, suggesting a larger gathering. The scene is set outdoors with buildings and trees visible in the distance.

**Third World Strike
San Francisco State/
UC Berkeley - 1968**

Tommie Smith John Carlos 1968 Olympics



San Jose Japantown 1890 – 2018, 128 years

