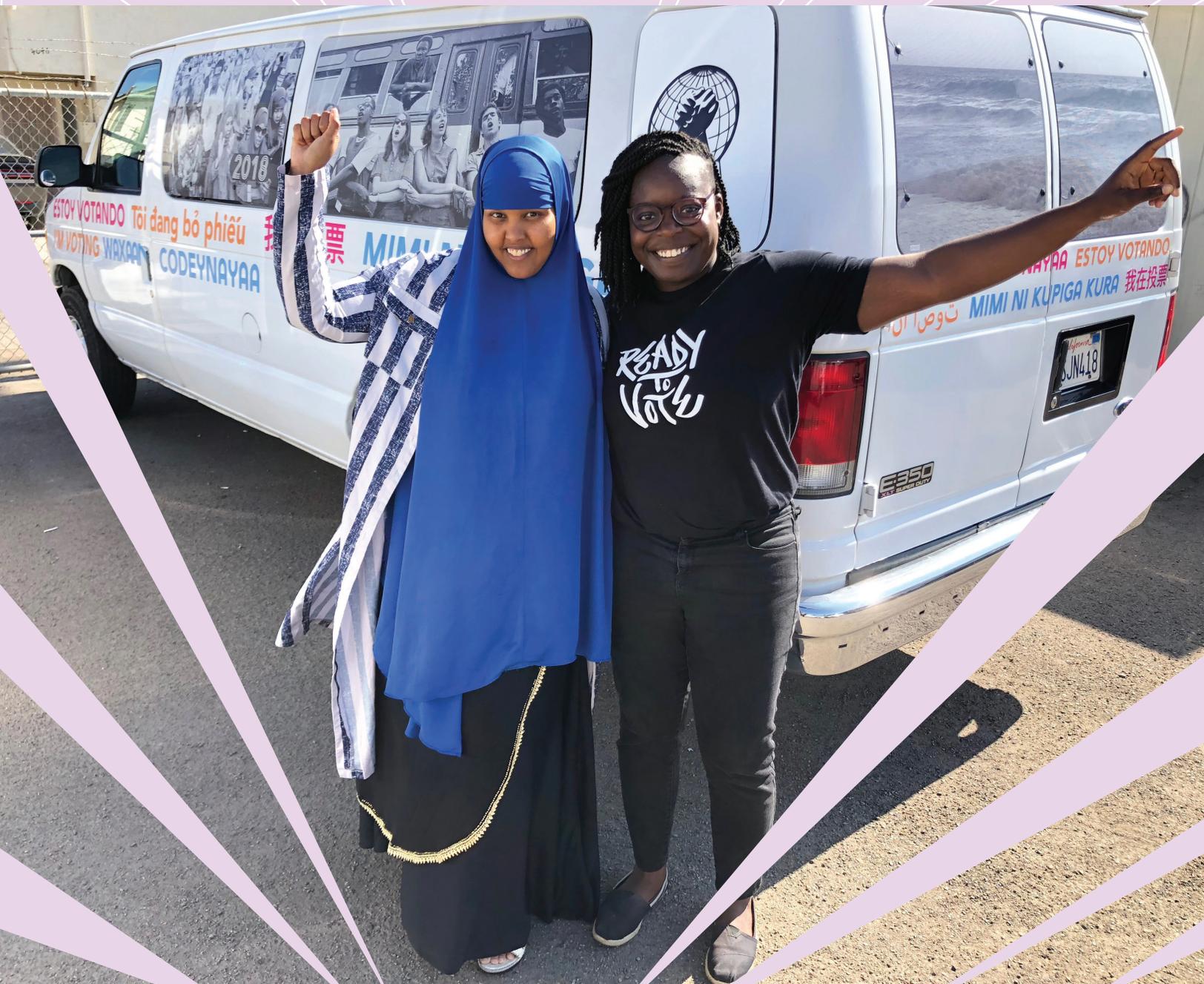


Grow Your Vote

Cultural Strategies for Civic Engagement



ABOUT

This report is an overview of the Cultural Strategy Ambassadors Program from the Haas Institute for a Fair and Inclusive Society at the University of California, Berkeley and Power California.

AUTHORS

Evan Bissell
Gerald Lenoir

CONTRIBUTORS

Rufaro Gwarada
Pacita Rudder
Aparna Shah

VIDEOGRAPHER

Barni Axmed Qaasim

LAYOUT

Evan Bissell

IMAGES

Pacita Rudder, Barni Axmed Qaasim

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ORGANIZATIONAL PARTNERS

99Rootz
Partnership for the Advancement of New Americans (PANA)
Resilience OC

CULTURAL STRATEGY AMBASSADORS

Jazz Diaz, 99Rootz
Yenedit Valencia, 99Rootz
Alba Piedra, Resilience OC
Jesus Santana, Resilience OC
Haadi Mohamed, PANA
Yaqub Hussein, PANA

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CONTACT

460 Stephens Hall
Berkeley, CA 94720-2330
Tel 510-642-3326
haasinstitute.berkeley.edu
[@haasinstitute](https://twitter.com/haasinstitute)

Power California
436 14th Street, Suite 500
Oakland, CA 94612-2708
Tel 510-698-3828
powercalifornia.org
[@PowerCANow](https://twitter.com/PowerCANow)

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Resilience OC Ambassadors Alba Piedra and Jesus Santana lead a flag-making workshop

Introduction

IN THE 2018 MIDTERM ELECTIONS, narratives of inclusion and exclusion went to battle. In the preceding years, politicians trumpeted bold and explicit politics of othering. In response, the midterms became not just a chance to vote, but an opportunity for progressives to more boldly lift up inclusivity and reject narratives and policies of exclusion. With these heightened stakes, the highest percentage of US voters participated in the midterm election since 1914¹ – and the number of young voters and voters from communities of color in California increased since the last midterm.² For instance, the political landscape of Orange County was dramatically altered, aided by a historically high 71 percent turnout from registered voters.³

Ahead of these midterms, the Haas Institute for a Fair and Inclusive Society at UC Berkeley (Haas Institute) and Power California (Power CA) -- formerly Mobilize the Immigrant Vote and YVote -- partnered on a unique project – **The Cultural Strategy Ambassadors Program**. This report describes the framework and analysis of the program, its processes and outcomes, and the lessons learned. It looks toward future efforts to create an increased capacity and a robust infrastructure for the social justice field to incorporate narrative and cultural strategies into organizing, communications and power building strategies. The program integrated Power CA's cultural strategy approach and experience in electoral organizing and the Haas Institute's Blueprint for Belonging framework on strategic narrative, into direct capacity building and project support for the Ambassadors and their community-based organizations across the state. Through the program, each of the three participating organizations produced arts-based get-out-the-vote (GOTV) projects in California's Central Valley, Orange County and San Diego.

The partnership between Power CA and the Haas Institute came out of synergy in their respective work. Power CA is a state-wide multi-racial civic engagement organization that convenes on-the-ground community partners in urban, suburban and rural communities throughout California. They are building a movement of young people in communities of color and Indigenous communities as informed, regular voters. In turn, the Haas Institute's strategic narrative analysis identifies voting as a core element in the formation of a more inclusive Californian identity. The Cultural Strategy Ambassadors Program reflects these efforts to form an enlarged "we" that reflects the multiplicity of diverse communities across the state. Essential to this is connecting coastal and inland Californians to a common vision anchored in a racial justice politic, which seeks to ensure that all who call California home can participate in civic processes that shape life in the state.

Part I

Weaving Together Cultural Strategy, Strategic Narrative and Research-based Electoral Organizing

THE CULTURAL STRATEGY AMBASSADORS PROGRAM was a practical way to bridge strategic narrative and cultural strategy to impact civic engagement in marginalized communities in California. The interplay between narrative strategy and cultural strategy was integral to the program. Narrative strategy is about shaping and articulating worldview. Cultural strategy, in part, is about reclaiming, restating/shaping a just and equitable future through a focus on cultural practice. The program's narrative centered on building inclusivity by affirming different community identities, while, simultaneously bridging these separate identities into a common whole. Cultural strategy provided the opportunity to envision civic participation in a way that does not yet exist through drawing upon participants' and their communities' art, cultures and experiences.

CULTURAL STRATEGY

Culture matters – especially in California, which is on the cutting-edge of defining and redefining cultural trends for the nation at large. Five years ago, Power CA, with CultureStrike and in partnership with Black Alliance for Just Immigration, co-launched the arts and culture based Until We Are All Free racial justice initiative. Key learnings for Power CA were: 1) culture is inextricable from daily living and therefore any large-scale social change starts in and is shaped by culture, and 2) leading with and integrating art and culture into social justice work is critical to opening up underrepresented communities to imagine and create change in tangible ways.

Nayantara Sen of Art/Work Practice frames cultural strategy as:

“...a field of practice and learning which engages *all* aspects of cultural life and all avenues of social change making to transform society for a just, viable, and liberatory future. Cultural Strategy is indispensable to social movement building because it creates conditions for sustainable cultural change, and it fortifies social justice interventions with hope, possibility, and imagination. For those communities most impacted by oppression, Cultural Strategy centers a politic of repair, redress, reclamation, healing, and building power. As a result, dominant cultural conditions can become conducive for all people to thrive and flourish.”⁴

Cultural strategy allows for definition of a problem or question, asserts a worldview to build towards, and through long-term

collaboration, prototyping and iteration brings about transformation that often takes generations to achieve success. Power CA works with artists and a community of creatives to use art, stories, and other cultural and communications strategies to shift public will, engage communities and help elevate the voices of underrepresented Californians.

STRATEGIC NARRATIVE

The Blueprint for Belonging Project (B4B) is a collaborative network of partners that was initiated by the Haas Institute for a Fair and Inclusive Society at UC Berkeley. It includes Power California, California Calls, PICO California, Alliance of Californians for Community Empowerment (ACCE), the Coalition for Humane Immigrant Rights of Los Angeles (CHIRLA), The California Endowment Building Healthy Community member organizations, the Program for Environment and Regional Equity (PERE) at University of Southern California, and over 20 more organizations.

B4B's premise is that in order to create an inclusive society where everyone belongs, it is necessary to promote an overarching strategic narrative that centers the eradication of structural racialization and inequality; that fosters a common identity that bridges across differences; and that promotes a government that is inclusive and responsive to all. Researcher Rachel Godsil underscores the necessity of a strategic narrative that counters the dominant narrative:

“The “melting pot” narrative dictates that cultural identities should be subsumed under the “American” identity—which means that any ethnic group that seeks to maintain the integrity of either its language or cultural traditions is somehow “un-American.” The still-celebrated Columbus discovery story flattens the many different Tribes and peoples into a single category and renders invisible the rich history of indigenous communities (Blackstock, Cross, George, Brown & Formsma, 2006). The “color-blind” narrative tells us that race shouldn’t matter. And if race doesn’t matter, then policies seeking to address racial inequities, people who identify race as salient, and any racial group’s desire to retain a distinct racial identity are “racists” or “playing the race card” (Bonilla-Silva, Lewis & Embrick, 2004).”⁵

The ultimate goal is to shift Californians behind a bold vision of belonging that allows all to live out their dreams with dignity and respect. To do this, it is essential that movement leaders, organizers, communications experts and cultural workers know how to form and animate a multiracial, multiethnic progressive political identity that crosses regional and class lines. The program participants developed cultural strategies to animate this progressive identity and to link it to civic engagement and voting as ways to influence electoral outcomes and to induce government to address structural inequalities.

RESEARCH-BASED ELECTORAL ORGANIZING

The Ambassadors’ projects articulated and promoted shared identities that reframed who votes and why they vote. Focusing on culture, identity and a shared sense of collective change follows the Sociocultural Cognition Model of voting behavior advanced by Lisa García-Bedolla and Melissa Michelson in their seminal work *Mobilizing Inclusion: Transforming the Electorate through Get-Out-The-Vote Campaigns*.⁶ The model centers around the idea that new voters must shift how they see themselves as voters in order to actually go vote. Focusing in on identity is embedded in Power CA’s intergenerational, multi-racial and multi-lingual Movement Building Electoral Organizing model.

García-Bedolla and Michelson’s empirical research reveals that in ethnoracial communities, door-knocking (conversation) is the most effective strategy, but that there are certain parameters to this. For example, an “issue-based framing of voter engagement” cannot help us understand the effectiveness of the door-knocking conversations.⁷ Rather, the door-knocking conversation is “an interactive narrative that evokes norms of civic duty and community purpose” that “can intervene in an individual’s existing personal narrative and modify that person’s set of self-understandings, moving her or him to adopt a voter cognitive schema.”⁸ By grounding the GOTV projects in culturally reflective narrative framings that evoke these elements - self-understanding, civic duty, community purpose - the fellows strengthened the opportunity for this transformation in the conversations that occurred throughout the projects.

Targeting primarily low-propensity, mostly low-income ethnoracial voters, the projects also had to confront pre-existing images of “who” American voters are, i.e., primarily white and middle-class.⁹ In California, likely voters are disproportionately white. Even though they make up only 42% of the adult population, they represent 59% of likely voters.¹⁰ Overcoming this pre-conception of voter identity - cemented by policies and histories of exclusion of voters of color - was essential to creating feelings of self-worth and political efficacy in new voters. Importantly, this shift comes through attachment to a larger ‘we’. “The voter also needs to feel efficacious in relation to the larger collective - in this case the polity.”¹¹ The projects were therefore designed to confront this image of a “normal” voter, while promoting a collective identity grounded in diverse cultural roots and the creation of new collective ideals.



The Cultural Ambassadors

Part II

The Cultural Strategy Ambassadors Program

OVERVIEW

In April of 2018, Power CA and the B4B team began to explore ideas for a narrative and cultural strategy based GOTV project. The Ambassadors Program built from the earlier successes of Power CA's cultural strategy activities and included design aspects of the Haas Institute's Staying Power Fellowship (see: haasinstitute.berkeley.edu/stayingpower). In mid-August 2018, Gerald Lenoir (Identity and Politics Strategy Analyst, Haas Institute, B4B), Rufaro Gwarada (Cultural Strategies Director, Power CA), Pacita Rudder (Cultural Strategist, Power CA), and Evan Bissell (Arts and Cultural Strategy Coordinator, Haas Institute) launched the program.

The program moved participants through intensive training, project ideation, and hands-on project support and implementation. As well, documentation, reflection and analysis, were important elements for the Ambassadors to take away with them for future iterations of the work and to help inform the work of other social justice organizations that might be interested in the approach. Finally, the Ambassadors and leadership from their organizations participated in pre- and post-program surveys about their views on narrative and cultural strategy.

The participating organizations were chosen from among Power CA's 25-member network. The organizations showed interest in building their members' cultural and narrative strategy capacity and represent a diverse set of geographic locations with politically mixed electorates and large proportions of low-propensity voters. Each organization nominated two Ambassadors, identified as members with leadership potential and an interest in greater connection to the organization. The Ambassadors

sadors did not need to have an artistic background, though four out of six of them did. In pre-project surveys, the leadership in each organization saw an “essential” value in integrating cultural strategy but simultaneously saw it as underdeveloped in their work.

The program began with a one-day intensive training and ideation session in the Central Valley at the 99Rootz office in Sanger, California. Over this day-long session, the fellows reflected on their personal identities, connection to their communities, and core values in their respective cultures. With these reflections grounding the discussion, the Ambassadors engaged in education, discussions and activities around Power CA’s framework on cultural strategy, the Blueprint for Belonging’s framework on strategic narrative, and research on what makes GOTV efforts effective in mobilizing new voters. After identifying their communities’ voting needs, the Ambassadors created prototype projects that addressed these needs. Initially designed as “impossible” projects, the prototypes were the seeds for their final projects.

In the following weeks, Pacita Rudder and Evan Bissell worked closely with the Ambassadors to shape the prototypes into achievable projects, preserving key narrative elements, and aligning them with effective research-based GOTV strategy. The Ambassadors developed work plans to meet their November 6, 2018 election day deadline and discussed project integration with their home organizations’ existing GOTV efforts. Pacita traveled to each location with videographer Barni Qassim to interview the fellows and deepen their reflections on their relationship to their locations and communities.

OUTCOMES - AMBASSADORS PROJECTS

Each pair of Ambassadors took their initial prototype ideas and transformed them into GOTV projects that effectively used cultural strategy to engage low-propensity voters and expand the identity of who can participate in civic processes. Following is a brief synopsis of each project.

99ROOTZ - GROW YOUR VOTE: SEEDS OF RESISTANCE

99Rootz is a youth and young adult leadership project of Power CA located in the Central Valley. Conducting electoral organizing and voter registration with young people from immigrant, refugee and farm worker families, 99Rootz emphasizes reconnecting youth with their cultures as integral to activating young voters to get out and vote. For 99Rootz, artists and cultural workers are often the first to process and transform individual experiences into collective ones.



99Rootz Ambassador Jazz Diaz shows off the seed paper

The 99Rootz Ambassadors, Jazz Diaz and Yenedit Valencia, developed two-part workshops that integrated traditional Oaxaqueño dance with printmaking and note-writing on handmade paper embedded with seeds. The handwritten notes shared the 40+ youth participants’ visions of a more inclusive Central Valley, symbols that reflected the culture of area residents, and the seeds represented the potential for growth through civic participation. Door-to-door canvassers gave out the few hundred pieces during GOTV week.

Through arts and cultural practice (printmaking, papermaking, symbols, traditional plants, dance), the workshops created a narrative of belonging that reflected the culture of many low-propensity voters in the Central Valley and emphasized the importance of maintaining, cultivating and celebrating one’s roots. Centering these elements in GOTV efforts, the project supported a shift in participants’ and low-propensity voters’ identification within a broader conception of civic engagement. The workshops also created a way for young people who are not old enough to vote to build their voter identity. As 99Rootz director Crissy Gallardo shared, “It was dope to see young people who cannot yet vote developing messages for themselves and their parents and seeing voting as something that they will soon move into.”

The project reflected an enlarged narrative for the Central Valley in specific ways. First, the seed metaphor referenced the migrant and agricultural history of the Central Valley. The seeds were specifically chosen to reflect plants that grow in the Central Valley as well as Mexico and Central America, many that hold healing capacities. The seeds also represented the importance of laying roots in order to grow – a metaphor for participating in the electoral system despite feelings and systems of othering that continue to exclude many low-income Latinx residents. Second, the traditional Oaxaqueño dance workshop represented the maintenance of Indigenous cultural practice in the face of migration and forces of assimilation. For the primarily younger participants of the workshops, the traditional dance connected them with the power of cultural roots.

Rather than asking the participants of the workshops and the potential voters who received the prints through door-knocking to adapt their identity and history to an existing conception of electoral participation and citizenship, the workshops carved out the space to claim one's civic engagement through an articulation and celebration of identity. This was amplified by the youth door-knockers who carried these messages and connections with them as they canvassed.

PARTNERSHIP FOR THE ADVANCEMENT OF NEW AMERICANS - VOTING VAN

Partnership for the Advancement of New Americans (PANA), based in the highly diverse City Heights neighborhood of San Diego, works to build a visible and powerful refugee electorate, the majority of whom are Black Africans. PANA's youth program uses elements of cultural and narrative strategy to support their members in expressing themselves and their struggle in ways that lifts up their identities and makes the refugee community more visible. As identified in the pre-project survey, one challenge for refugee voters in City Heights has been a lack of transportation to and from the polls.



PANA Ambassador Yaqub Hussein with prototype

Ambassadors Haadi Mohamed and Yaqub Hussein developed an election day project that built on PANA's previous successes while addressing the logistical need of transportation. In their prototype version, Haadi and Yaqub conceptualized a megabus that could transport everyone in their community to the polls while creating a shared sense of activity and identity. The bus would be painted to represent City Heights' multifaceted identity and history, while holding narrative significance for both riders and passersby. This would build on a mural that the two Ambassadors were already working on in their community. With budget and time constraints, the megabus became a fifteen-passenger van and the painted images became photographs.

The meaning of the bus visuals clarified and tightened through the project execution. Ringing the van in bright colors was the phrase "I'm Voting" written in Somali, Arabic, Mandarin, Swahili, Vietnamese, Spanish, and English - seven of the most used languages in City Heights. On the rear window stretched an image of the ocean and the shore, representing the migration history (forced, voluntary and otherwise) of so many people who now call California home.

On the side windows were images of multiracial struggles for more inclusive citizenship – the freedom riders of the Southern Civil Rights Movement and a march led by Cesar E. Chavez and Coretta Scott King for workers' rights in California. The next row of windows transitioned to contemporary struggles for enlarged citizenship in City Heights – protests over language access at a local hospital and living wage efforts.

On election day, the van picked up residents and dropped them at polling locations. For passersby, the van and its visuals represented the historical and contemporary presence of a unified but diverse community that is often ignored or invisible in discussions on voting. For the van riders, the collective transportation represented a shared act of civic engagement framed by the images of historical struggle and identity that made this moment possible. As the PANA team shared, "The van centered the idea of our community being actively engaged, people followed up after to ask about how to get involved in our work." Driving through the neighborhood, the project reflected a narrative that tied the identity of contemporary refugees to historically excluded groups, while building community within City Heights. Much of this bridging was intergenerational. As Ambassador Haadi reflected on his own experience: "My highlight was seeing the enjoyment in elder's faces as they participated. I usually avoid them because they're my parents' friends, but it was really heartwarming to see them get involved and also be excited about our involvement in this."

RESILIENCE ORANGE COUNTY - BANDAS DE SANTA ANA

Resilience Orange County (Resilience OC) is a youth-oriented institution that works for systemic change. Traditionally home to a conservative electorate, Orange County has a growing population of young people of color whose interests have long been under-prioritized by elected officials. Resilience OC integrates culture into their organizational processes through circles and altar building to promote healing and to ground their work. In the pre-program survey, the organization's leadership reflected on how building capacity around cultural strategy can provide greater opportunity to connect people – especially those outside the traditional organizing communities or who are turned off by political jargon – to their roots and help them understand why civic participation is important.

The Resilience OC project developed by Ambassadors Jesus Santana and Alba Piedra involved a workshop where participants created flags that represent a more inclusive city of Santa Ana. These flags then formed the basis of voter info pamphlets that were used in door-knocking efforts. Youth canvassers also asked residents to display the flags in their windows and homes.

The project was sparked by reflections on the loss of land and histories of identity shift in California – from Native American removal to the Treaty of Guadalupe Hidalgo to gentrification today. The project was originally conceptualized in an “impossible form” through an exercise used in the one-day intensive that got the Ambassadors thinking outside of self-imposed and real constraints. This initial “impossible prototype” incentivized people without land to vote by giving land in exchange for voting. This led to discussions on the history of citizenship and land, and the symbols and narratives that represent this history. In the United States, land has long been associated with citizenship, from the first voting rules which required white male voters to own land, to the Dawes Act, which cut up communally held Indigenous nations' land into individual parcels and granted Native people the right to vote in exchange. Today, homeowners remain one of the largest voting blocks in California.¹² In effect, ownership of land amplifies one's claim to citizenship.

Flags are a key symbol in this history. Flags are a symbol of citizenship and of land. They mark inclusion and exclusion at borders and boundaries and they signify belonging to a larger identity. In the context of vociferous anti-migrant language marking the midterms, national and state flags can also symbolize an othering that de-incentivizes immigrants and their connected communities from voting.

Through these discussions, the Ambassadors developed a workshop that combined three elements: 1) political education on the history of land, identity, and citizenship in California and the U.S.; 2) a flag-making workshop; and 3) an overview of the local midterms. The new flags, created by underrepresented voters and non-voters alike, reflected visions of a more inclusive Santa Ana. By becoming the creators of flags that symbolized their city, the participants made claims on their belonging in Santa Ana.

In their door-knocking efforts, Resilience OC volunteers and staff used the flags (which became fold-out info sheets on the midterms) to speak to residents about the opportunity to shape the identity of the city through voting. The flags became a way to envision and participate in an enlarged “we”.



¡ESTAMOS VOTANDO!
BANDERAS DE SANTA ANA



¡ESTAMOS VOTANDO!
BANDERAS DE SANTA ANA



¡ESTAMOS VOTANDO!
BANDERAS DE SANTA ANA



Part III

Key Learnings for Cultural Strategy Projects

IN ITS PILOT ITERATION, the Cultural Strategy Ambassadors Program presented a number of successes as well as opportunities to grow and strengthen its approach. Many of these learnings can help guide other cultural strategy projects and reveal the added benefits of this type of process across issues.

+ **PROCESS AND OUTCOMES:** Regardless of electoral outcomes, the Ambassadors and organization leads shared that the cultural projects were an important reminder that they were shifting narratives and “building power in a unique way that is ours.” As the Resilience OC team reflected, the flag making still honored community members’ potential to engage and make change despite the outcome of the vote or their eligibility to vote. In this way, cultural strategy can validate otherwise excluded experience and knowledge by building authentic ownership of processes and outcomes. Good in the beginning, good in the middle, good in the end.

+ **SELF-CARE AND SUSTAINABILITY:** The Ambassadors shared that cultural work prevents burnout. “Cultural work doesn’t feel as exhausting, so it’s also a form of self-care.” This is an important component of a longer-term and sustainable commitment to identity shift and civic participation. By centering cultural strategy, the Ambassadors and participants gained not only from an abstract (and potential) future victory but were buoyed, energized and engaged through the process.

+ **SUPPORT AND SCAFFOLDING:** For the Ambassadors, the integration of cultural strategy, narrative strategy and civic engagement was a new way of working. The projects were also created on tight timelines and with the pressure of consequential elections. To support the Ambassadors’ agency and leadership, the program started with intensive scaffolding and then ongoing and consistent support from experienced practitioners. Working with historical case studies, using popular education techniques to build knowledge from experience, and informing the work with research gave the projects a strong foundation to move from. Having one-on-one support throughout supported the Ambassadors to navigate technical, logistical and conceptual questions, while also providing general encouragement. This ongoing support solidified their commitment to the work and the quality of the final outcomes.

+ **FUNDING FOR MATERIALS AND AMBASSADORS:** Having a sufficient budget for the project materials, transportation, training, and documentation of the projects reflected the importance and expected quality of the work. It encouraged the Ambassadors to use good quality supplies, create a sense of community through quality food at their workshops, and pushed them to enlarge the scale of the projects. Often, cultural and arts-based work are not supported sufficiently, and this creates a tacit acknowledgment of the marginal status of culture and art. This is a misguided oversight and can reinforce a sense of exclusion. By funding materials and the Ambassadors time it demonstrated a commitment to participants’ cultures and experiences as central to the work.

The project also presented opportunities to reflect on how to better support cohort models and cultural strategy projects.



ESTABLISHING AND STRENGTHENING NETWORKS: The Ambassadors voiced the need for more opportunity to learn amongst each other. Aside from the one-day intensive training and the evaluation call, there was little time for intra-organization relationship building and dialogue. This is essential for building a statewide project at scale. It also helps cultural strategists build and refine their projects. How might the projects have grown or changed as they learned from each other more consistently throughout the process?



INFRASTRUCTURE VS. PROJECTS: All of the organizations involved spoke to the desire and need for a year-long Cultural Strategy Ambassadors Program. This would allow for better integration within and across the organizations, but also increased leadership development and a more participatory process in designing the projects with other members of the organizations. As the Resilience OC team shared, this also allows for their work around voting to shift from transactional to transformational through repetition and consistency.



INTEGRATING A BROADER STRUCTURAL ANALYSIS: It is important to continue to highlight the systemic barriers to voting, so that we are not unwittingly reinforcing an individual agency based model of voter turnout. For example, the lack of transportation in City Heights is also an issue of city planning and public resources, not just about the self-identity of community members and how they relate to voting. This can be better integrated in the early scaffolding stage of project development as well as amplified in the communications work that amplifies the projects.



SEPARATING COMMUNICATIONS AND CULTURAL STRATEGY: There is a tendency for cultural strategy to slide into some form of communications. While communications and cultural strategy often do overlap, it is important to give cultural strategy space to develop organically and with authentic ownership/authorship. A dedicated communications role can greatly amplify the impact and attention of the individual projects while publicly aligning a strategic narrative and generating excitement around the efforts. It is difficult however for the same people to play both roles particularly as these are separate skillsets.



STRENGTHEN THE RELATIONSHIP BETWEEN “TRADITIONAL” ORGANIZERS AND CULTURAL STRATEGISTS: Given the tight timeline of the project and the fast-paced election season, the communication between GOTV field teams and the Ambassadors was not as effective as it could have been. Ideally, the cultural strategy projects would have had deeper integration in the field organizing work, and the cultural strategists could have incorporated more goals and learnings from the organizing teams in the early stages of project development. For example, to increase usage of the PANA van, more guidance on pick-up locations and earlier outreach to members could have expanded the reach of the project. It was encouraging to hear that both organization leads and the Ambassadors wanted more communication, which reveals a shared desire that can be better planned for in future program iterations. In many ways, this may be addressed through a dedicated staff role in a year-long version of the Program (see point on Infrastructure vs. Projects).



Seed paper cards from the 99Rootz workshop

Conclusion

THE CULTURAL STRATEGY AMBASSADORS PROGRAM was a pilot project to develop a methodology and a practice around leading with culture to shift the narrative and public will in order to create opportunities for historically excluded individuals and communities to lead on building a larger “we”. The experience of the project highlights the need for a more robust statewide cultural organizing infrastructure rooted in cultural strategy and strategic narrative. Few power building organizations in California have the resources for a cultural strategist that infuses a cultural perspective in the program planning, organizing strategies, communications, and advocacy plans, given the dearth of funding opportunities. Furthermore, many traditional electoral organizing strategists and organizations do not understand or recognize the worth of cultural strategy. In addition, cultural organizers are not sufficiently networked across the state to impact the existing infrastructure.

Power CA and the Haas Institute are committed to continue their partnership to expand the Cultural Strategy Ambassadors Program within the Power CA network over the next year and a half and ultimately, within the larger social justice infrastructure in California. The partners will begin to organize consultations with other California power building networks about expanding the role of culture in organizing and will begin assessing the existing cultural organizing infrastructure towards these objectives.

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