Mapping Small Arts & Culture Organizations of Color in Oakland

A benchmark project that will encourage funders to adopt intentional investment strategies to support the longterm stability of this sector.

Contents

dNaga's "The GIRL Project, Grounded & Connected." Photo courtesy of the Akonadi Foundation

Ubuntu Theater Project's "Fool for Love." Photo credit: Jim Carmody

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Deep Water Dance Theater's "House/Full of Black Women." Photo credit: Robbie Sweeny

Left: Girl Raks Bellydance and Body Image Program's "Resistance and Revolution." Photo courtesy of the Akonadi Foundation
Cover: Studio Grand "Under Oakland Skies," JAX Dancers.
Photo credit: Jean Melesaine

Executive Summary

This project was commissioned by Akonadi Foundation and the Kenneth Rainin Foundation to address the lack of research on small, grassroots arts and culture organizations serving communities of color in Oakland, California. This research investigates the specificity of this sector of the ecosystem—its geography, existing infrastructure, assets, and challenges. By aggregating and analyzing the limited data on these organizations, interviewing a diverse cohort of stakeholders, and gathering existing research on organizations of color and the informal arts sector, this research project takes a first step toward understanding a complex and vibrant sector that builds social bonds, addresses community needs, and contributes to a strong sense of place in Oakland. This benchmark project will encourage funders to adopt intentional investment strategies to support the long-term stability of this important sector.

Key Findings

1. The grassroots arts organizations serving communities of color inventoried in this report are **densely clustered in Uptown and City Center/Downtown Oakland. There are limited data on organizations and events located in the historic cultural zones of Oakland's communities of color,** including Chinatown, Fruitvale, San Antonio, West Oakland and East Oakland.

2. **Grassroots arts organizations serving communities of color in Oakland are part of a robust, independent cultural ecosystem that is mission driven and fueled by a sense of place** defined by racially specific communities and locations.

3. Central challenges for the sector are the **limited capacity of and lack of resources for fiscal sponsors** to support the sector, as well as **limited general operating funding for organizations** inventoried in this report.

4. **At least 11.6 percent of grassroots organizations identified in this report use a social enterprise model** to provide low- or no-cost arts programming to communities of color in Oakland.

Recommendations

1. **Provide explicit racial equity funding** that relies on community input to develop grassroots funding strategies, including, but not limited to, earmarked funding for small arts organizations serving communities of color.

2. **Continue data gathering and inquiry** to identify grassroots organizations serving communities of color in Chinatown, Fruitvale, and other historic cultural zones. Additional research should focus on organizations with informal models and small businesses that sustain the mosaic of Oakland's arts and culture ecosystem.

3. **Provide cross-sector funding** that allows grassroots organizations serving communities of color to use their understanding of the community to identify constituent needs across sectors, including food justice, housing, transportation, health, economic development, and education, and to find timely solutions through art and cultural work.

4. **Invest in place keeping** to create and preserve historic cultural zones outside of the Uptown and Downtown core.

Introduction

Why This Project?

This project aims to collect and map quantitative and qualitative data about the unique characteristics, needs, and strengths of grassroots arts organizations and fiscally sponsored arts projects serving communities of color in Oakland. (For brevity, we will refer to these organizations as grassroots POC [people of color] arts and culture organizations throughout this report.)

This project is motivated, first, by the desire to ensure that the needs of communities of color are being considered as funders and the City of Oakland begin to strengthen Oakland's arts ecosystem in response to ongoing displacement, and, second, by the lack of research about this subsector of the arts ecosystem in Oakland.

This project uses Grassroots Grantmakers' definition of a grassroots organization: an arts organization that is local and founded in people's shared experience with an interest in a place, which could be a neighborhood, city, or region. These organizations are people-focused; most of their work responds to the needs of a group of people and is often done by members of the same group. They do not always have 501(c)(3) status. In addition to often having an informal organizational structure, they can be temporary or transient, maintaining their work only as long as the issue on which they focus in the community is relevant.[1]

The following questions were identified by the Akonadi Foundation and the Kenneth Rainin Foundation to guide this project:

◇ What is the character of Oakland's grassroots POC arts and culture organizations?

◇ What opportunities exist to strengthen this sector of the ecosystem (e.g., through policy change, collaborative grantmaking, space/resource sharing, etc.)?

◇ What are the key obstacles and challenges facing grassroots POC arts and culture organizations?

◇ How is displacement affecting this sector?

◇ What needs—capacity building or otherwise—of Oakland's grassroots POC arts and culture organizations should be met to make them more sustainable?

◇ What should stakeholders understand about Oakland's grassroots POC arts and cultural organizations?

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[1] Grassroots Grantmakers, "What Is a Grassroots Group."

Racial Equity in Arts Philanthropy

The focus on this subsector of the arts ecosystem in Oakland is important both nationally and localy. At the national level, the past five years have seen tremendous effort among both public and private funders to advance racial equity in the arts sector. National arts organizations, including Grantmakers in the Arts and Americans for the Arts, have brought racial equity to the forefront of arts philanthropy, motivating funders to examine their own strategies in supporting organizations and artists of color.

This focus on racial equity comes as a response to a long history of disparity in arts funding. In *Not Just Money: Equity Issues in Cultural Philanthropy (*2017*)*, Holly Sidford and Alexis Frasz reaffirm findings from their seminal 2011 study of inequity in arts funding. The 2017 report makes clear that despite an increased focus on equity in the sector, inequity in arts funding has increased over the past ten years.[2] Presently, 60 percent of arts funding goes to 2 percent of the cultural institutions, which present white and Western European art forms.

Meanwhile, only 4 percent of arts funding goes to organizations with a mission to serve communities of color. The proportion of funding for these organizations has decreased despite the fact that people of color now comprise 38 percent of the U.S. population and in many metropolitan areas organizations serving populations of color make up 25 to 30 percent of all arts organizations.[3]

Funding disparity is not new to those working with POC-serving organizations and artists of color seeking support and resources. In his book Many Voices, Many Opportunities (1993), historian Clement Alexander Price argues that in the United States, art produced by artists of color is seen as relevant only to individuals and communities of color, while white European art is perceived to have universal relevance, reflecting the human experience at large. This prejudice is rooted in a long history of Western imperialism, slavery, and continuing systemic racism, which results in segregating the work of artists and arts organizations of color.[4] Community stakeholders point out that folk, urban, and traditional arts are often seen as distinct from contemporary art. This limited framing further restricts the funding pool for artists of color.[5]

In addition to the underresourcing that stems from structural racism, small arts organizations of color contend with the challenge of underrecognition due to their size. In "Working with Small Arts Organizations," Amy Kitchener and Ann Markusen find that small arts organizations are undercounted and therefore underfunded. DataArts only captures 2 percent of organizations with budgets of $25,000 or less, and only 12 percent of those with budgets between $25,000 and $250,000. More likely to specialize in ethnic, folk arts, and multidisciplinary offerings, these organizations often function under funders' radar.[6]

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[2] Sidford and Frasz, *Not Just Money.*
[3] D5 Coalition, *Final State of the Work.*
[4] Price, *Many Voices, Many Opportunities.*
[5] Ibid
[6] Kitchener and Markusen, "Working with Small Arts Organizations."

Mapping Small Arts & Culture Organizations of Oakland

According to a 2016 report from the National Center for Arts Research (NCAR), Black, Latino, and Asian arts organizations "are more prevalent in arts and culture sectors that have a lower average budget size (e.g., Community-based, Arts Education, Multidisciplinary Performing Arts)." These organizations are also more reliant on public funding, which has lower net value due to the greater restrictions and requirements of public funders.[7]

Cunamacue presents "Peirr Padilla at Studio Grand". Wall mural by Amaryllis DeJesus Moleski. Photo credit: Jean Melesaine

[7] Voss et al., "Does 'Strong and Effective' Look Different for Culturally Specific Arts Organizations?"

Art and Cultural Practice as Tools for Social Change

For communities of color in the United States, the persistent disparity in arts funding has deep social consequences. Communities of color have used the arts to challenge structural racism that, through both government-sanctioned policies and extralegal processes, destroys social bonds and threatens communal identity. As writer and activist Audre Lorde made clear, for women in general and women of color specifically, "poetry is not a luxury. It is a vital necessity of our existence."[8] The stakeholders in this study echoed this sentiment, highlighting how arts and culture form the fabric of their community and are thus inseparable from the community's understanding of self. The city's demographic diversity is a key asset of Oakland's arts and culture ecosystem at large, and of grassroots POC arts organizations specifically.

According to the latest study by Wallet Hub, Oakland is the most diverse city in the United States.[9] Historically, Oakland has been a major cultural and social hub of the African American community, which made up 47 percent of the city's population in the 1980s.[10] The city was also the home of a thriving community of Latino Americans, who first resided in West Oakland and later moved to Fruitvale and East Oakland following construction of the I-880 freeway.[11] The end of the Vietnam War also brought to Oakland waves of Southeast Asian refugees, who joined the sizable Chinese community in Chinatown and the East Oakland area.[12]

Community stakeholders point out that Oakland's social network and cultural ecosystem were heavily influenced by these different waves of people of color who have come to make Oakland's different neighborhoods their home, bringing their own "unsung artistic traditions."[13] As one focus group participant put it, "culture and arts represent how a group of people have figured out a way to live."

Areas like East Oakland are racially and ethnically mixed. Grassroots arts and cultural organizations working in different neighborhoods where communities of color intersect and live side by side often bring together those different perspectives on ways to live, "creating a space where everyone can find a sense of belonging."[14]

Over the last decade Oakland, like the Bay Area as a whole, has experienced rapid gentrification and displacement as the city recovers from the 2008 recession. While the city's population increased by 56,798 between 2010 and 2015, the African

"In divested communities arts and culture act as tools for community development, shaping infrastructure, transportation, access to healthy food, and other core amenities. In communities of color and low-income communities, arts and culture contribute to strengthening cultural identity, healing trauma, and fostering shared vision for community."

"Creating Change through Arts, Culture and Equitable Development"

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[8] Lorde, "Poetry Is Not a Luxury."
[9] Bernado, "2017's Most Diverse Cities in America."
[10] Bay Area Census, City of Oakland,
[11] The Latino History Project
[12] Chang, "Chinese Odyssey: Vietnam to Oakland
[13] Community stakeholder
[14] Community stakeholder

American, Asian American, and Latino populations decreased by 5 percent, 2.8 percent, and 1.4 percent, respectively.[15] This is a continuation of the trend captured in the 2010 census, ending the decade during which Oakland lost 34,000 Black residents, representing a 24 percent decline.[16] The city's residents of color feel displacement pressures acutely. According to a 2016 study 59 percent of households of color are overburdened with housing costs, compared to 42 percent of white households.[17]

The rapid gentrification of Oakland's predominantly Black, Latino, and Asian neighborhoods, including Downtown Oakland, Lower Bottoms and Northgate/Koreatown,[18] has inflicted the same displacement pressures on arts organizations serving communities of color and low-income residents.[19] At the same time, these pressures have mobilized the community to fight for resources and support. Community activists and advocacy organizations, like Oakland Creative Neighborhood Coalition (OCNC), have organized in defense and celebration of the arts sector.

Together with the city's work to address the issue, these community efforts to mitigate the displacement of artists and cultural spaces in Oakland have already shown some promising results. In 2015, Oakland Mayor Libby Schaaff convened a task force comprised of city and community leaders to research and propose policy solutions to retain artists in the city. As a result, the city hired its first Cultural Affairs Manager, Roberto Bedoya, who is a recognized leader in the arts sector and a strong advocate for local arts communities. Increasingly, local and national funders have come to recognize the richness of the Oakland arts sector and have begun channeling to investment into the community's arts organizations.

In 2014, the Akonadi Foundation established the Beloved Community Fund (BCF), which supports free arts and cultural events are geared toward communities of color and advance social justice in Oakland. In 2017, BCF made 63 grants totaling $500,000. Akonadi is launching a pilot program, supported by the William and Flora Hewlett Foundation, to strengthen BCF grantees. In 2017, the Hewlett Foundation ($1MM) and the Kenneth Rainin Foundation ($300,000) gave $1.3 million to the Community Arts Stabilization Trust (CAST) for work on mitigating the displacement of arts nonprofits in Oakland. The Kenneth Rainin Foundation provided an additional $400,000 to the city to fund a two-year mayoral staff position, held by Kelley Kahn, to focus on new policies and initiatives to stop the displacement of artists and arts organizations.

As the city embarks on its new cultural planning process, we hope this report and inventory shed light on this important subsector of Oakland's arts ecosystem. We aspire to support funders and the city in their continued investment in a rich sector striving to maintain Oakland's unique cultural legacy.

[15] U.S. Census Bureau, estimate from 2011–15 and 2010 census.[9]
[16] Rose and Lin, "A Roadmap toward Equity."
[17] Policy Link. "Oakland's Displacement Crisis."
[18] Zuk and Chapple, Urban Displacement Project.
[19] Burke, "Will Oakland Lose Its Artistic Soul?"

Methodology

The mapped inventory includes 138 grassroots POC arts organizations with annual budgets of $250,000 or less that were identified by DataArts, Oakland Cultural Fund, Akonadi Foundation, Zellerbach Family Foundation, Dancers' Group, and World Arts West.[20] Interviewees and focus group participants provided additional information on arts spaces, collectives, and informal arts hubs. Refer to appendix D for a complete list of organizations.

In addition to quantitative data, this project relies on the insights of arts workers, organizational leaders, and funders to contextualize the map of organizations serving communities of color in Oakland. Research staff conducted eight interviews with key city, funder, and community stakeholders, and hosted a focus group with 12 community stakeholders. The community stakeholders reviewed preliminary findings and report drafts. For interview and focus group participants is provided in see appendix G, for stakeholder questions see appendix H.

Stakeholders were selected to provide different perspectives on the historic and current landscape of arts and culture in Oakland, with a focus on communities of color. They discussed the specific attributes of Oakland, the assets that support their work, and the challenges that define their struggles. They also identified systems and practices that affect arts organizations serving communities of color and suggestions for funders about how to stabilize the ecosystem.

The mapped inventory of organizations and accompanying qualitative research seek to address several key questions:

◇ Are informal clusters of arts and cultural assets serving communities of color in Oakland?

◇ What characteristics define this sector? What are the needs and strengths of this sector?

◇ What primary fiscal sponsors, gateway funders, and organizations do regranting in Oakland?

Data Limitations

Although enormous effort was made to collect all existing data on Oakland's grassroots POC arts and culture organizations, these data are limited by staff capacity and the lack of data infrastructure of public funders and fiscal sponsors. As a result, this inventory captures only a portion of this important sector. DataArts, the premier resource for organizational data in arts and culture, has 280 Oakland-based entries, 36 of which are identified as serving a particular ethnic/racial organization.
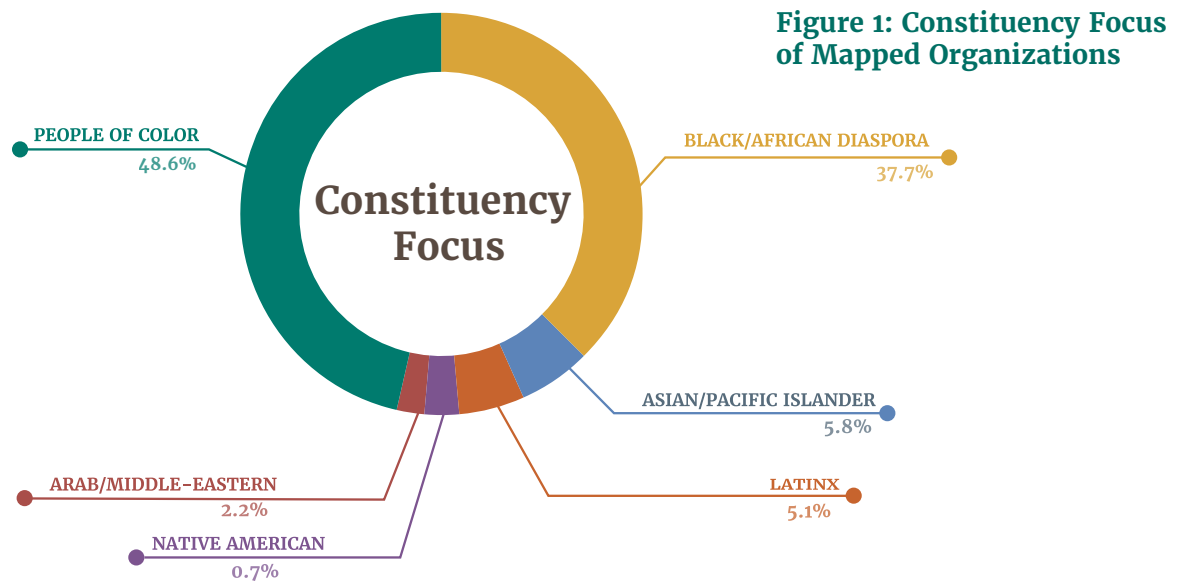
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[20] This threshold was established in response to the lack of data available through DataArts on organizations with budgets of less than $250,000.

Mapping Small Arts & Culture Organizations of Oakland

The Akonadi Foundation's Beloved Community Fund data are more robust, containing 126 unique Oakland-based POC arts organizations. The City of Oakland's Cultural Fund does not currently maintain a database of applicants or grantees. Creative Equity Research Partners staff worked with Cultural Fund staff to access two years of application data (2015–17). Increased data gathering and community engagement are necessary to accurately capture the scope and richness of the sector. The community engagement methodology described in appendix A suggests research methods to continue this work.

The organizations captured in this baseline study use nuanced and adaptive strategies to serve their constituents and mission. For analytical purposes, organizations were coded using specific parameters. Coding illuminates patterns and important aberrations in organizational data, but it also simplifies an extraordinarily complex ecosystem. Qualitative data were used to fill in some of what coding minimizes. Please refer to appendix C for a description of how organizations are coded in the inventory.

Sector Overview

The largest number of organizations captured in this baseline inventory serve a diverse constituency of people of color (48.6 percent) (see figure 1). Among these are organizations like Peacock Rebellion, a "queer + trans people of color crew of artist-activisthealers."[21] The Black/African Diaspora community, the second largest constituency focus (37.7 percent)., includes organizations like The Lower Bottom Playaz, whose mission is "to foster the creation, production, and presentation of quality theater in the tradition of the Black Arts continuum."[22] Constituency focus was captured from DataArts, Beloved Community Fund data, and organization mission statements.

Figure 1: Constituency Focus of Mapped Organizations

Constituency Focus

PEOPLE OF COLOR 48.6%
BLACK/AFRICAN DIASPORA 37.7%
ASIAN/PACIFIC ISLANDER 5.8%
LATINX 5.1%
ARAB/MIDDLE-EASTERN 2.2%
NATIVE AMERICAN 0.7%

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[21] Peacock Rebellion websitethrough DataArts on organizations with budgets
[22] The Lower Bottom Playaz website

Inventoried organizations work across artistic disciplines and program areas (see figure 2). The largest number (29.2 percent) have a multidisciplinary focus. For example, the Destiny Arts Center provides arts education, dance, theater, and music programming. A significant proportion (19 percent) focus primarily on producing events. Over half (58 percent) of the organizations in this study have a social justice focus. These groups produce cultural events, includingfestivals, concerts, creative workshops, and exhibits, as a method to advance various social justice goals, including food justice, community health, economic justice, housing security, and criminal justice reform. This key characteristic of the Oakland-based grassroots arts ecosystem is discussed in depth in Key Finding 2.

Figure 2: Primary Focus of Mapped Organizations
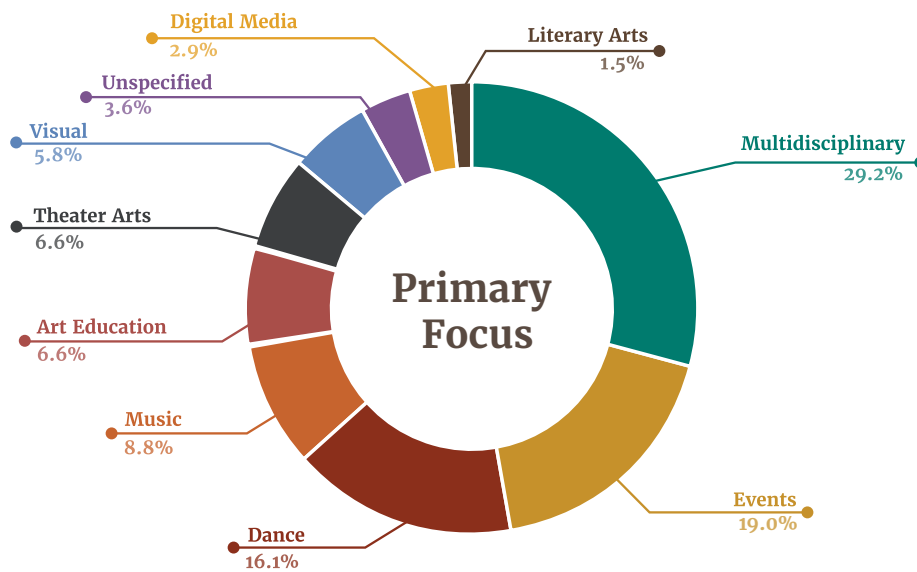
Community stakeholders emphasized that social enterprises were a defining characteristic of the grassroots arts ecosystem. Of the inventoried organizations, over a tenth (11.6 percent) are social enterprises. For this report, a social enterprise is defined as an organization that uses a forprofit model or component to offer arts programming or space to communities at low or no cost but does *not* include nonprofit or fiscally sponsored organizations with earned-income strategies. These organizations sustain arts and cultural community work through cafés, catering, boutique clothing stores, and so on. This sector of the ecosystem is further explored in Key Finding 4.

Key Findings

Key Finding 1: Dense Cluster of Mapped Organizations in Uptown and City Center/Downtown

This inventory of grassroots arts organizations is most densely clustered in Uptown and City Center/Downtown Oakland. Data are limited on organizations and events located in the historic cultural zones of Oakland's communities of color.

The POC arts and cultural organizations and presentation venues identified in the inventory of this project are most densely clustered in the Uptown and City Center/ Downtown area, a gentrifying commercial zone with a majority of low-income residents.[23] The prevalence of commercial space and presentation venues, as well as the location of hub organizations, like the Malonga Casquelourd Center for the Arts, make this area a magnet for arts and cultural organizations. However, some community stakeholders made clear that the City Center/Downtown area has become a hostile and dangerous place for people of color. These neighborhood dynamics are discussed further in Key Finding 3.

It is worth noting that 60 percent of the organizations associated with Art Murmur, one of Oakland's largest monthly art events, are located in this same geographic area. Established in 2006 by eight local gallery owners, Art Murmur created a once-a-month art gallery walk that included "The 23rd Street Fair" organized by the Rock Paper Scissors collective. This fair has grown to what now, as Oakland First Friday, brings thousands of monthly visitors to affiliated studios, galleries, and venues.[24] However, only two venues captured in the current inventory of grassroots POC arts organizations are found on the Oakland Art Murmur map of participants, echoing criticism that Oakland Art Murmur does not extend opportunities to artists of color.[25] Considering the economic success of Oakland First Friday, more inquiry is warranted to understand the lack of intersection between these two important parts of the arts ecosystem.

Zawaya's "Two Communities Under Fire: Black & Muslim." Photo courtesy of the Akonadi Foundation

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[23] "Gentrifying" is used here as defined by the Urban Displacement Project census tract typology classifications.
[24] Veltman, "Oakland's Journey from Seedy to Sizzling."
[25] Arnold, "The Oakland Renaissance."

Organizations & Venues

Organizations were mapped according to budget tier.[26] The majority (62.3 percent) of mapped organizations have annual budgets under $100,000. Beloved Community Fund data on presentation venues are represented as well as inventoried arts organizations with venues.

IInventoried organizations and venues are most densely clustered in the Uptown and City Center/ Downtown neighborhoods. Significant activity is visible in West Oakland and the Adams Point/ Grand Lake region. Mapped organizations are more widely dispersed in neighborhoods east of Lake Merritt, including San Antonio, Fruitvale, and East Oakland. Additional inquiry is recommended in these geographic areas.[27]

Legend

Venues

Presentation Venues

Arts & Cultural Organization with Venues

★ <100k Organization Budget

★ 100k - 250k Organization Budget

★ Organization Budget Unavailable

Organizations

● <100k

● 100k - 250k

● Budget Unavailable

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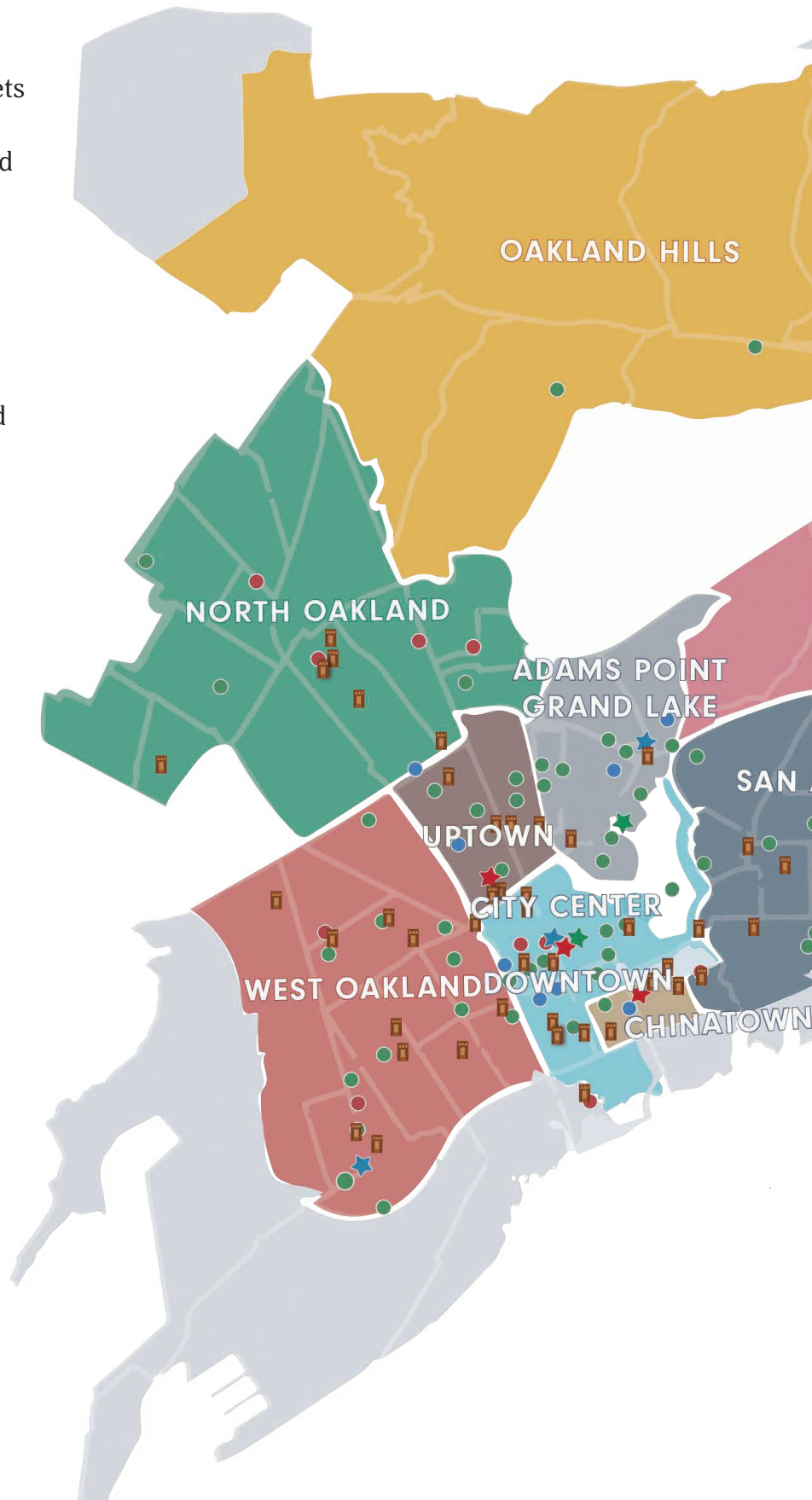
[26] Organizational data were gathered from a variety of sources, including community stakeholders. Many sources did not capture budget information. These organizations are represented in the Unavailable tier.

[27] Neighborhood data sourced from City-Data.com and aggregated through Funder Stakeholder input.

REDWOOD REGIONAL PARK

SOUTH HILLS

LOWER HILLS

EAST OAKLAND

FRUITVALE

ANTONIO

OAKLAND INTERNATIONAL AIRPORT

Organizations & Venues

Over a tenth (10.9 percent) of mapped grassroots organizations have a venue at their organization address. These venues are represented by a star. An additional fifty presentation venues were identified by Beloved Community Fund grantees. These venues include outdoor plazas and parks as well as brick-and-mortar spaces.

In total, there is approximately one mapped presentation venue to every three (2.76) grassroots organizations in the baseline inventory. All mapped presentation venues are utilized by inventoried grassroots arts organizations.

Legend

Venues

🏛 **Presentation Venues**

Arts & Cultural Organization with Venues

⭐ <100k Organization Budget

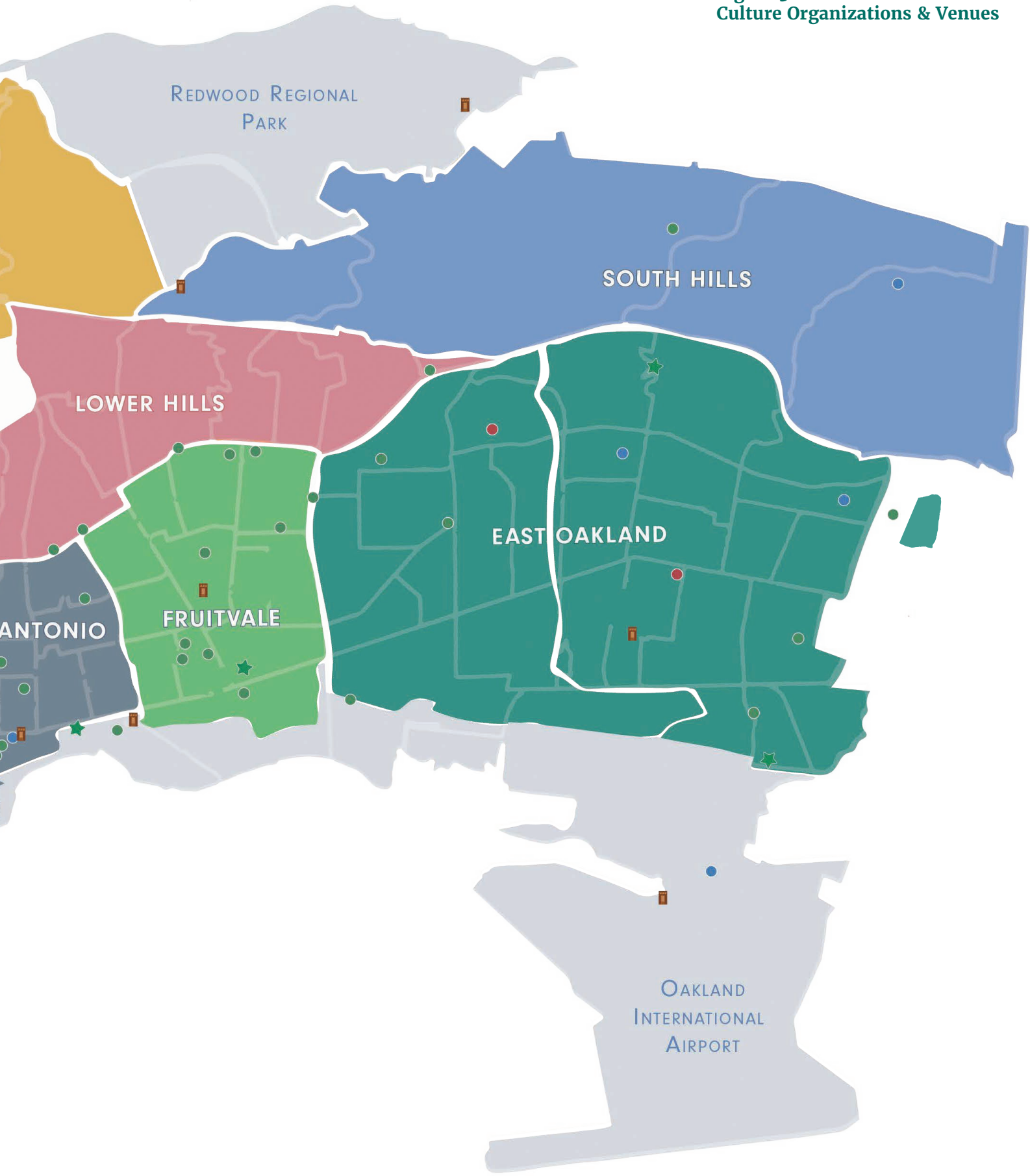⭐ 100k - 250k Organization Budget

⭐ Organization Budget Unavailable

Figure 4: Presentation Venues Used by POC Organizations

OAKLAND HILLS

REDWOOD REGIONAL PARK

MS POINT AND LAKE

LOWER HILLS

SAN ANTONIO

FRUITVALE

EAST OAKLAND

SOUTH HILLS

Communities of Color

Oakland's racial demographics shed light on which communities are captured in this baseline study and where additional research should be focused. Over a third of mapped organizations serve Black populations. This figure mirrors the overall percentage of Black people in Oakland (27.2 percent). The Latinx community in Oakland is significant, constituting 26.1 percent of the overall population.[28] However, only 5.1 percent of organizations in this inventory named the Latinx population as a primary constituency. There is also a significant discrepancy between Oakland's Asian population (17.4 percent) and mapped organizations primarily serving Asian communities (5.8 percent).

It is important to note that there are Oakland-based organizations serving these populations through arts and cultural programming, including the Oakland Asian Cultural Center and the Spanish Speaking Citizens Council. However, these organizations have budgets above the $250K threshold of this study. Limited data is available on organizations located in Fruitvale, Chinatown, San Antonio and East Oakland. These areas are known to be historic cultural zones with a high concentration of Latinx and Chinese communities.[29] Future inquiry focused on these geographic areas may provide additional information on grassroots organizations serving the Latinx and Asian communities in Oakland.

Figure 5: Racial Demographics of Oakland Population

Native American 2.0%
Pacific Island 1.1%
Some Other Race 11.5%
White 40.8%
Asian 17.4%
Oakland Racial Demographics
Black 27.2
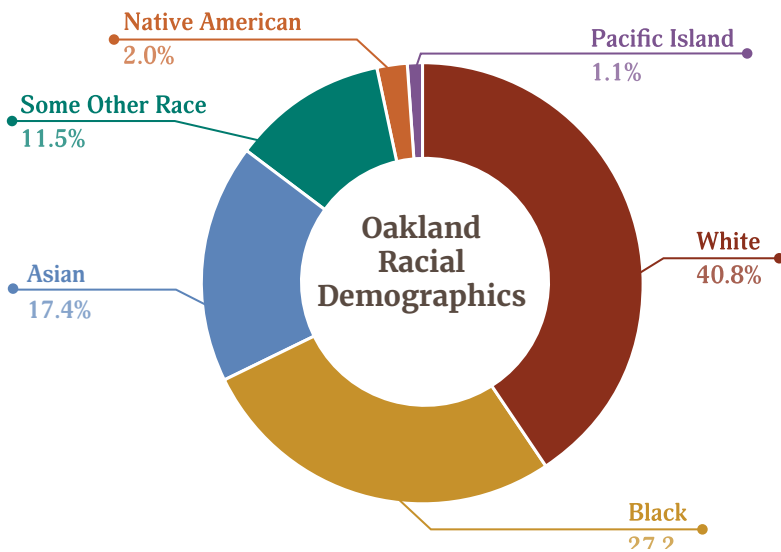
Figure 6: Latinx Population in Oakland

LATINX 26.1%
Oakland Latinx Population
NOT LATINX 73.9%

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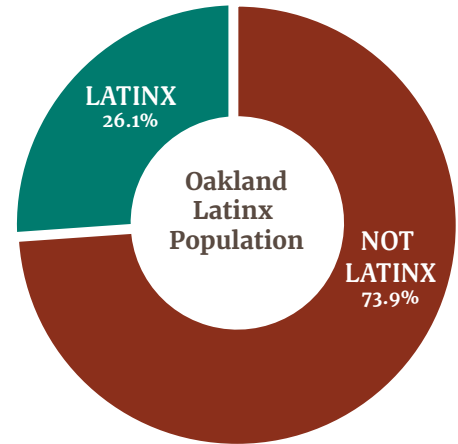
[28] U.S. Census Bureau, American Community Survey, 2015; Census 2010. This figure captures individuals who identified as Hispanic or Latino in addition to another race.
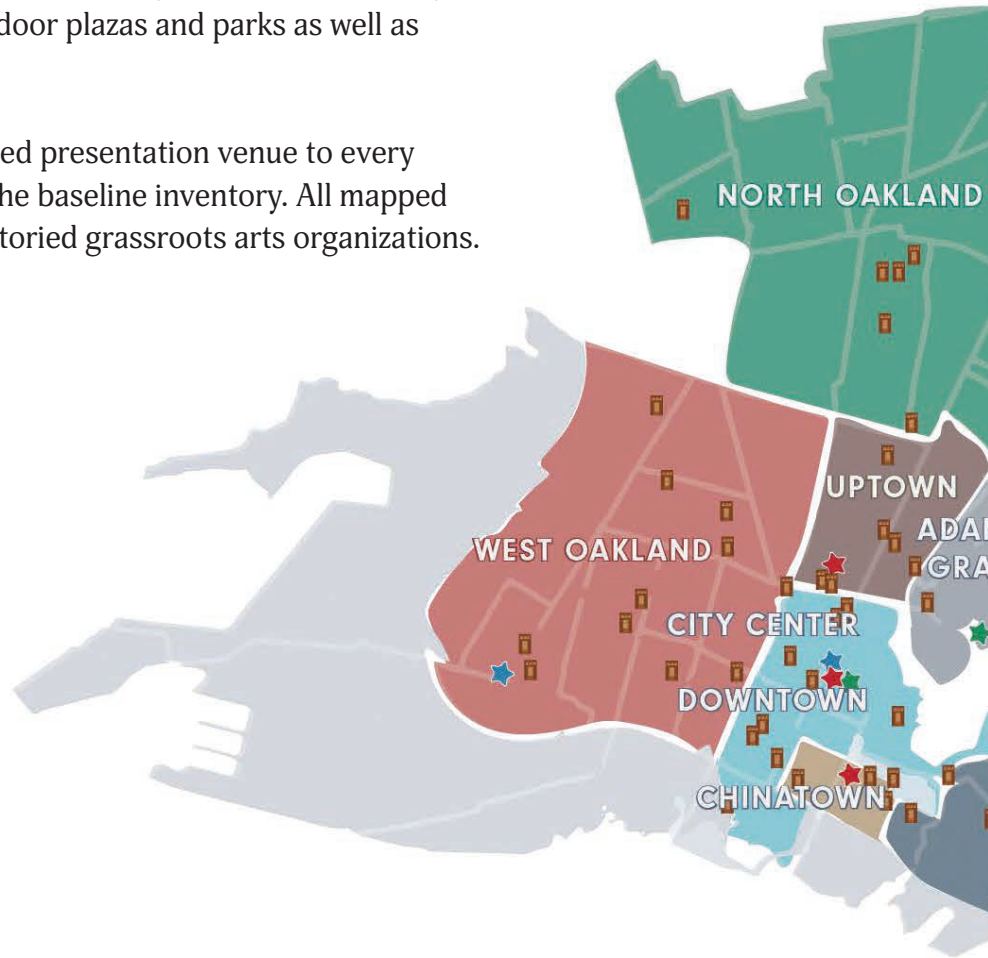
[29] Jingletown in Fruitvale is still known as an artsy area where tourists and locals can admire murals and mosaic artworks: https://www.visitoakland.com/explore/neighborhoods/fruitvale/. The cultural history of Oakland's Chinatown can be explored through communal projects such as the Oakland Chinatown Oral History project, http://memorymap.oacc.cc/. After the Vietnam War, many Southeast Asian refugees of Chinese ethnic origin settled in Oakland, creating "the new Chinatown," which is an extension of the historical Chinatown. According to stakeholders, these refugees brought new cultural traditions, but there are not sufficient data to identify their cultural hub.

NORTH OAKLAND

OAKLAND HILLS

REDWOOD REGIONAL PARK

UPTOWN

WEST OAKLAND

ADAMS POINT
GRAND LAKE

CITY CENTER

DOWNTOWN

LOWER HILLS

SAN ANTONIO

CHINATOWN

FRUITVALE

SOUTH HILLS

EAST OAKLAND

OAKLAND INTERNATIONAL AIRPORT
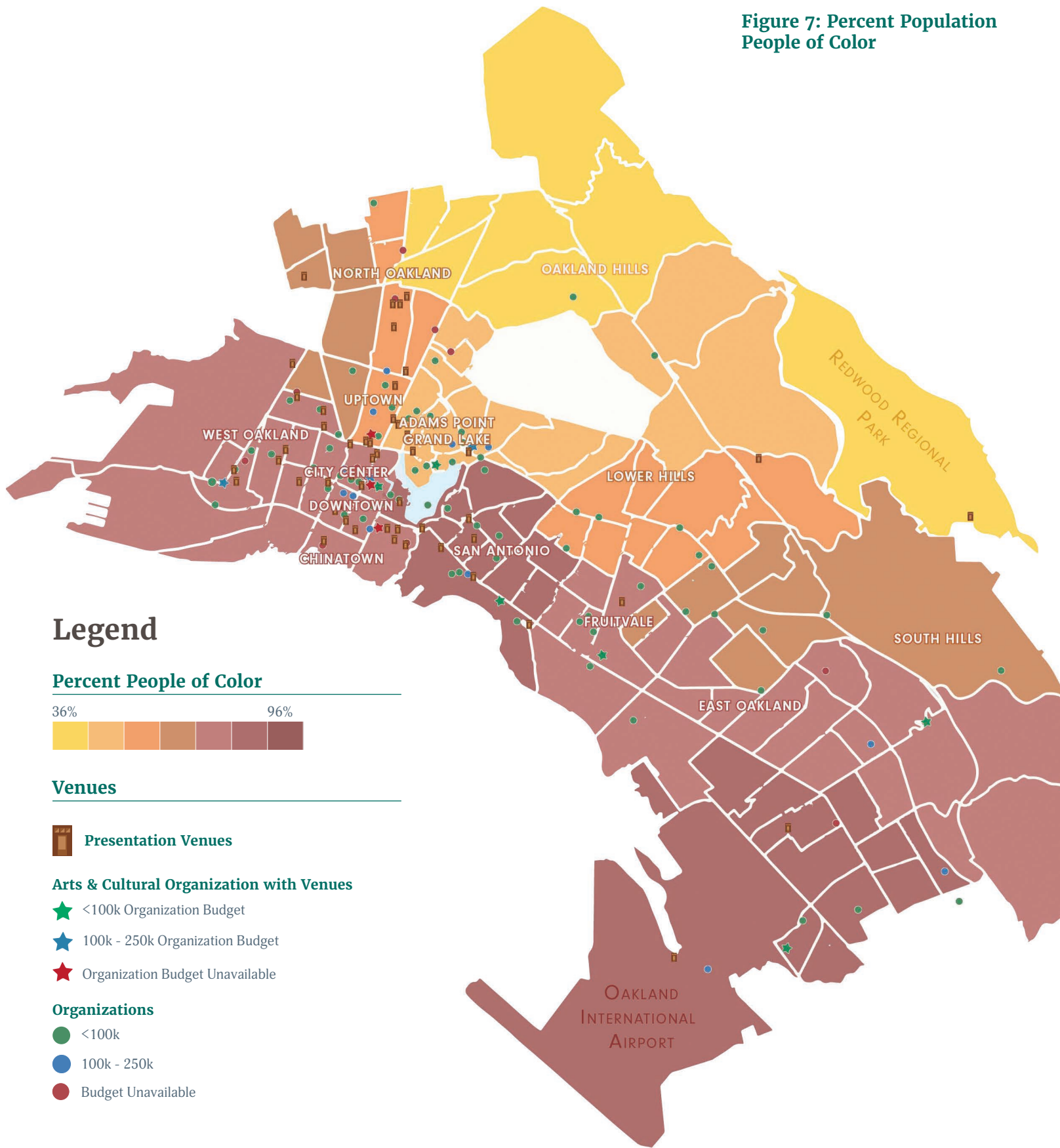
Legend

Percent People of Color

36%   96%

Venues

Presentation Venues

Arts & Cultural Organization with Venues

★ <100k Organization Budget

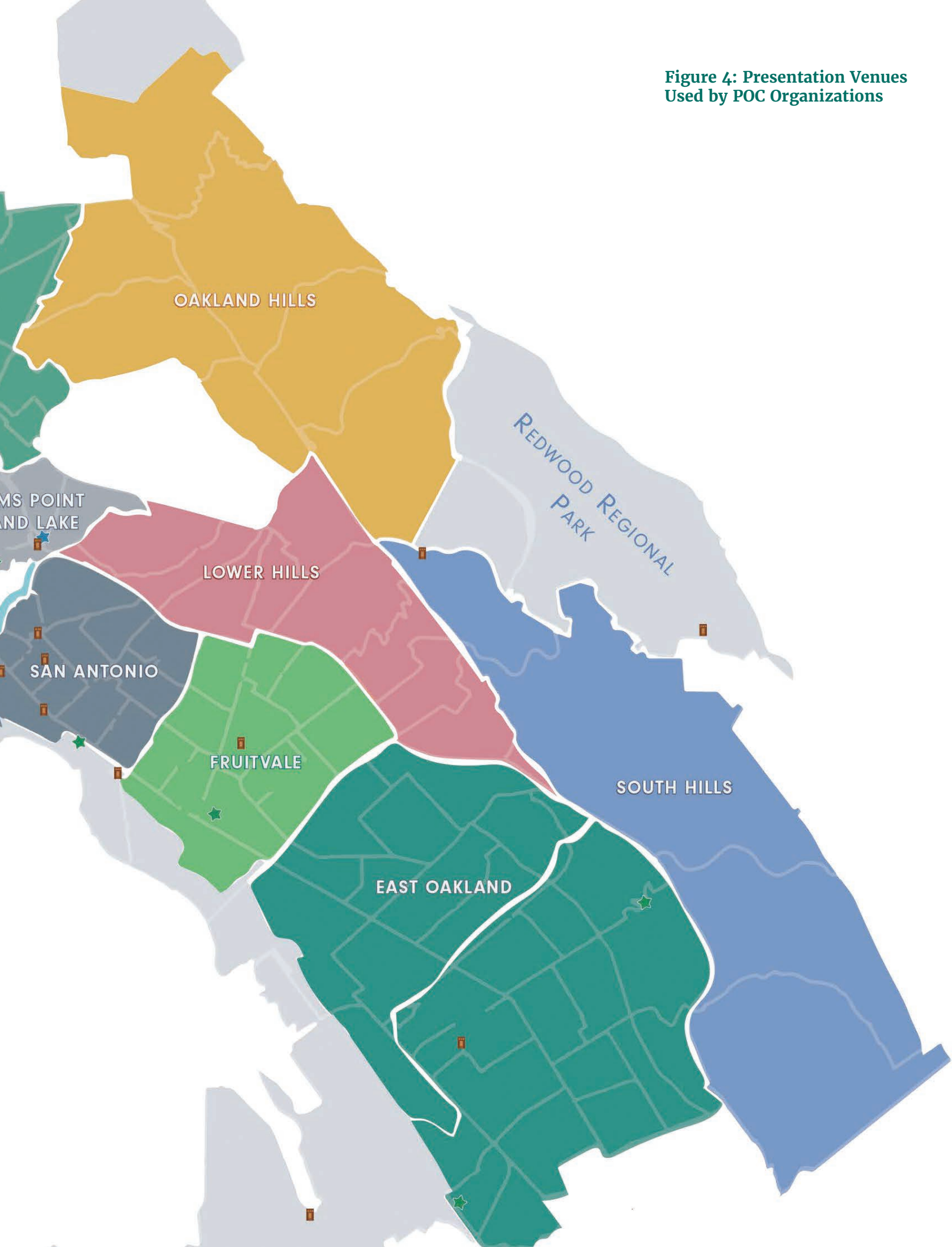★ 100k - 250k Organization Budget

★ Organization Budget Unavailable

Organizations

● <100k

● 100k - 250k

● Budget Unavailable

Displacement & Gentrification

The vast majority (91 percent) of mapped organizations are located across the West Oakland, Lake Merritt, and East Oakland neighborhoods. These areas of Oakland are currently experiencing early stages of gentrification and displacement and are losing low-income households at an accelerating rate.[30]

The Urban Displacement Project identifies markers of this stage of gentrification and displacement as the proportion of low-income households above 39 percent, a strong housing market, historic housing stock, an employment center, loss of market-rate affordable units, and the presence of transit-oriented developments (see Figure 8: Census Tract Typology Classification).[31] The Urban Strategies Council identifies these areas as having a high concentration of community stressors, including, but not limited to, poverty, chronic absence from school, violent crime, and burglaries. Although racial demographics are shifting, these are still primarily neighborhoods of color.

Figure 8: Census Tract Typology Classification

Census Tract Typology Classificiation

Lower Income Tracts (>39% of households are considered low income)	Moderate to High Income Tracts (<39% of households are considered low income)
Not losing low-income households or very early stages Does not fall within any of the below categories	**Not losing low-income households or very early stages** Does not fall within any of the below categories
At risk of gentrification or displacement • Strong market • Historic housing stock • In transit-oriented development • Losing market rate affordable units • Employment center	**At risk of gentrification or displacement** • Strong market • Historic housing stock • In transit-oriented development • Losing market rate affordable units • Employment center
Undergoing displacement • Already losing low-income households, naturally affordable units, and in-migration of low-income residents has declined • Stable or growing in size	**Undergoing displacement** • Already losing low-income households • Decline in naturally affordable units or in-migration of low-income residents • Stable or growing in size
Advanced gentrification Gentrified between 1990-2000 or between 2000 and 2013 based on: • Neighborhood vulnerability • Demographic change • Real estate investment	**Advanced exclusion** • Very low proportion of low-income households • Very low in-migration of low-income households

[30] Zuk and Chapple, Urban Displacement Project
[31] Ibid

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Figure 9: Gentrification and Displacement Typology by Census Tract
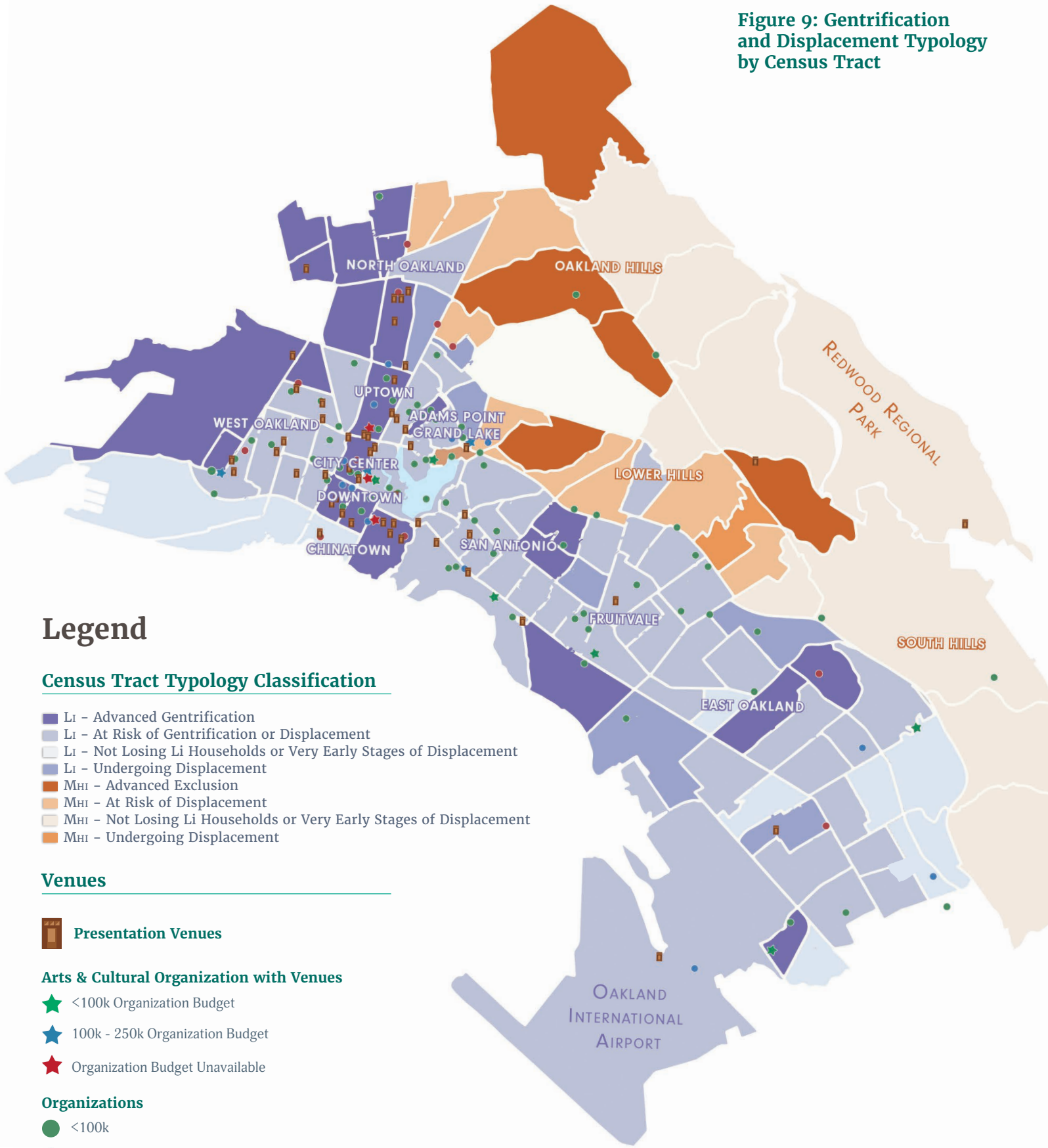
Legend

Census Tract Typology Classification

- L_I – Advanced Gentrification
- L_I – At Risk of Gentrification or Displacement
- L_I – Not Losing Li Households or Very Early Stages of Displacement
- L_I – Undergoing Displacement
- M_{HI} – Advanced Exclusion
- M_{HI} – At Risk of Displacement
- M_{HI} – Not Losing Li Households or Very Early Stages of Displacement
- M_{HI} – Undergoing Displacement

Venues

🏛 **Presentation Venues**

Arts & Cultural Organization with Venues

- ⭐ <100k Organization Budget
- ⭐ 100k - 250k Organization Budget
- ⭐ Organization Budget Unavailable

Organizations

- 🟢 <100k
- 🔵 100k - 250k
- 🔴 Budget Unavailable

"We have a long history of survival."

Community Stakeholder

Embodiment Project's "Exploring Restorative Justice through the Arts."
Photo courtesy of the Akonadi Foundation

Key Findings

Key Finding 2: Independent Cultural Ecosystem Fueled by Strong Sense of Place

Oakland's grassroots POC organizations form a robust, independent cultural ecosystem that is mission driven and fueled by a sense of place defined by racially specific communities and locations.

The social justice missions that anchor many of the organizations in this inventory are born from a long history of activism in which art goes hand in hand with identity-based social justice movements. Oakland is the birthplace of the Black Panther Party and one of the earliest epicenters of the Chicano movement. Both movements used arts and cultural practice as tools to envision and implement social change within their communities and inspire a broader audience to fight for racial justice.

Among the Black Panther Party's 60 social programs were drama classes in various Oakland neighborhoods and free film series funded argely by community members and allies. The artwork produced by the party's Minister of Culture Emory Douglas served to "make the revolution irresistible" and continues to resonate today.[32] The Chicano social movement in Oakland was also accompanied by a Chicano art renaissance. Based in Fruitvale, the Mexican American Liberation Art Front (MALAF) was one of the first Chicano artists collectives in the United States and organized the first Chicano arts exhibition in the nation.[33] El Teatro Triste, a theater company that operated in Oakland focusing on the oppression of Latinos in the United States, is an example of the intersection between art and social activism; it marked the emergence of a Chicano poetic consciousness in which aesthetics intersects with political organizing, and performance with activist instructions.[34]

This history of community-based social movements, spanning the decades from Oakland's 1946 general strike to today's Black Lives Matter movement, has shaped a robust, independent cultural ecosystem that often relies on support from community members. The 2010 study "Arts and Economic Prosperity" found that compared to the national average, more residents attend arts and cultural events in Oakland and spend more money at those events. On average, an Oakland audience member spends $19.62 attending an arts event, compared to the national average of $17.42. Approximately 73 percent of all attendees of Oakland's arts and cultural events are local, compared to the national average of 68 percent.[35]

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[32] McKinley and Russonello, "Fifty Years Later, Black Panthers' Art Still Resonates."
[33] "Mexican American Liberation Art Front (MALAF)."
[34] Pérez-Torres, *Movements in Chicano Poetry*, 45.
[35] Americans for the Arts, *"The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences*, 4.

Community stakeholders emphasized deep ties with communities that allow the inventoried organizations to build strong social nets and provide relevant programs that address immediate community concerns in a timely manner. These programs often straddle different sectors, using arts and culture to address issues such as food deserts and human trafficking, both of which affect communities of color disproportionately. Many of the inventoried organizations present one or two annual events that are in great demand by the community. This narrow focus allows organizations to operate year after year with low operating budgets, making them less dependent on grant funding.[36] Other organizations adopt a social enterprise model, using for-profit components to fund free and low-cost events aimed at community members with limited resources.

These alternative operating models coupled with Oakland's racial and ethnic diversity helped create many cultural hubs that have long, communal traditions, and persist despite a range of structural challenges to remaining and thriving in Oakland. Community stakeholders define cultural hubs as neighborhoods inhabited by different communities of color where art takes place on the street and artists congregate in backyards, garages, and other informal spaces to dance, perform, create, and share artwork.

Such spontaneous art activities in communities of color have become more difficult and limited due to increased policing and privatization of these public and informal spaces. Noise complaints against Black churches and drum circles, police harassment of youth of color in public spaces, and frequent 911 calls from new residents who fear their neighbors have chipped away at these historic artistic hubs.[37] Yet the grassroots organizations identified in the inventory continue to create and provide programming, attended by both current residents and those who have left, forming what some have called an Oakland diaspora.[38]

[36] Vigil, "Rising Rents Threaten to Displace Oakland Nonprofits."
[37] Ogilvie, "What's Going On"; SPARQ, The Stanford Reports on Improving Police-Community Relations in Oakland, California; Levin, "Racial Profiling via Nextdoor.com."
[38] Katayama, "An Oakland Diaspora."

Key Findings

Key Finding 3: Lack of Fiscal Sponsor Capacity and Limited General Operating Funds

Central challenges for the sector are the limited capacity of and lack of resources for fiscal sponsors to support the sector, as well as limited general operating funding for organizations in the inventory of this report.

Community stakeholders pointed to various systemic, geographic, and administrative challenges that burden Oakland-based POC arts organizations. For example, Oakland's proximity to San Francisco was frequently mentioned by stakeholders as a fact that has shaped the ecosystem. Historically, San Francisco has attracted greater attention from funders, often overshadowing the innovative and relevant work of Oakland's cultural economy. One consequence of limited access to grants funding is the high level of entrepreneurship in Oakland's arts ecosystem, which has resulted in the sector's independent character (discussed in Key Finding 2). Yet low investment also means a much higher level of competition for funding, which often works to the disadvantage of the inventoried organizations.

Due to their size and operating models, grassroots arts organizations serving POC communities often require fiscal sponsorship to be eligible for grants funding. Yet, during the focus group and interviews, both fiscal sponsors and sponsored organizations voiced concerns about the capacity of Oakland-based sponsorship organizations. Fiscal sponsors based in Oakland explained that requests for sponsorship far outpace what they have the capacity to provide. Some midsize organizations support artists and smaller organizations in identifying grant opportunities and submitting applications, but limited funding opportunities also mean that these organizations are often "stretched to the breaking point operationally" and cannot act officially as fiscal sponsors. Organizations seeking sponsorship noted the difficulty in finding local sponsors for arts groups. This scarcity forces organizations to look beyond Oakland for sponsors. Iin fact nearly half (44 percent) of the inventoried fiscal sponsors that partner with Oakland-based POC organizations are outside Oakland, the majority in San Francisco, with fewer in nearby Berkeley, Alameda, and Richmond, and even in New York. As a result, grassroots POC organizations that work with these fiscal sponsors are not eligible to receive funds from the Oakland Cultural Funding Program.

Stakeholders also identified as key challenges the lack of general operating funding and funders' use of measurements of sustainability that do not account for how many grassroots POC arts and cultural organizations sustain themselves. According to a 2007 study by Grantmakers for Effective Organizations, general operating funding is key to an organization's sustainability because it allows them to focus on their mission rather than continual fund-raising.[39] Yet the organizations inventoried in this study most often have

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[39] Grantmakers for Effective Organizations, General Operating Support.

access only to short-term project grants, for which they have to apply every year. Focus group participants emphasized that the necessity to apply a year in advance reduces their flexibility to respond to community needs on a timely basis. Without dedicated fund-raising staff, they also must rely on sweat equity, which leads to frequent leadership and staff turnover. The prevalence of project-based funding also means that the organizations inventoried in this study have fewer resources available to adjust to the increasing cost of doing business in Oakland. Between 2012 and 2016, the average annual rent for office space in Oakland increased from approximately $22 per square foot to $37. Downtown Oakland rents have increased to $47 per square foot. Many nonprofit organizations with limited access to financial capital, among them grassroots POC arts and cultural organizations, are vacating the centrally accessible downtown area and relocating to East Oakland or near the Oakland Airport, where commercial rents have remained relatively stable.[40]

Joyce Gordon Foundation for the Arts "Oakland Youth Arts Explosion." Photo courtesy of the Akonadi Foundation

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[40] Veklerov, "Oakland Sees Exodus of Nonprofits from Downtown as Market Booms."

What do you feel funders (city and private) should know to better serve POC–led and POC–serving arts and culture organizations?

"[Funders] need something new, but there's still a community that needs this thing like the Malcolm X Jazz Festival. Reinventing the wheel each time makes it hard on producers to produce."

Community Stakeholder

The Beautiful Things "Natural Heir: The Arissa White Extension." Photo credit: Nye' Lyn Tho

Key Findings

Key Finding 4: Social Enterprise Model as a Resiliency Strategy

At least 11.6 percent of grassroots organizations identified in this report use a social enterprise model in order to provide low- or no-cost arts programming to communities of color in Oakland.

The Nonprofit Finance Fund's (NFF) complete capital approach offers a useful framework for understanding the various resources that organizations have leveraged to sustain Oakland's grassroots arts sector. The NFF identifies three forms of capital, aside from financial capital, that sustain organizations:

Intellectual capital draws on evidence about what works and what does not work at the business model and systems level.

Human capital is composed of the leadership ecosystem of advisors, volunteers, and clients that organizations need to thrive in challenging environments.

Social capital is based in trust and enables people and organizations to work collaboratively.

In response to the systemic barriers of mainstream arts funding infrastructures, communities of color have leveraged intellectual and social capital to build alternative organizational structures to keep their doors open. The Oakland arts ecosystem is defined by a robust, independent, and often informal cultural ecosystem that relies on a social enterprise model. Approximately 11 percent (11.59 percent) of identified organizations use a social enterprise model. As previously discussed, this inventory only captures organizations that have applied for private and public philanthropic dollars. These data sources are skewed toward nonprofits and are not a source of information on small businesses. The actual percentage of small businesses that provide arts and cultural programming to communities of color in Oakland may be much higher than this baseline inventory captures.

These organizations sustain arts and cultural community work through cafés, catering, boutique clothing stores, and so on. Regina's Door, for example, is a vintage clothing boutique and a "healing artistic space… serving the community by providing healing theater/creative arts for survivors of sex trafficking, Oakland artist/creatives, and women." [41] The People's Kitchen Collective (PKC) "works at the intersection of art and activism as a food-centered political education project and cooperative business." [42] Stakeholders strongly asserted that small businesses play an important part in the Oakland arts sector as presentation venues and collaboration hubs.

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[41] Regina's Door website
[42] People's Kitchen Collective website

To measure organizational health, funders use a variety of financial metrics, such as revenue reliability, consistent surpluses, and months of cash, to assess funding applicants' sustainability of funding applicants.[43] Yet, the inventoried organizations, which often function on very lean operating budgets, struggle to demonstrate stability in the manner funders require and are deemed unsustainable despite long and established presentation records. The Community Arts Stabilization Trust (CAST) has begun working to preserve organizational space for small and midsize arts organizations in Oakland through the Keeping Space–Oakland pilot, which aims to provide technical and financial assistance for Oakland-based arts and culture organizations that face immediate space challenges.

After the initiative's first round, CAST found that its requirements for eligibility were too narrow because they relied heavily on financial capital and the threat of imminent displacement. Inventoried organizations' informal structures and lean operating budgets make it infeasible for them to take advantage of support offered. Consequently, CAST revised its criteria to account for other indicators of stability and provided funding to cover specific operating costs such as permits, rental, and moving expenses that, if not covered, can put these organization at risk of displacement. Even with the revised guidelines, however, CAST's support will not benefit organizations that do not have either a fiscal sponsor or 501(c)(3) status. This dilemma highlights the importance of gaining a greater understanding of Oakland's vibrant and diverse cultural landscape, especially the need for more research on grassroots organizations with informal structures.

Community stakeholders explained that Oakland's cultural sector consists of many small organizations with alternative structures: artist collectives, ritual gatherings, and small businesses that double as event halls, performance spaces, and artist studios. They also noted that many artist collectives have a transient structure, and come together only for specific projects in unofficial community spaces. These informal organizations thrive on spontaneity and rely on strong community networks. They also require relatively low operating budgets. By leveraging intellectual, human, and social capital, the Oakland arts sector has developed resiliency and is strategically addressing financial barriers despite limited access to philanthropic funding.

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[43] Kramer, "Top Indicators of Nonprofit Financial Health."

Dohee Lee Puri Arts'
"ARA: Waterways".
Photo credit: Liz Suk

"The language of sustainability is a useful management frame, but it has big blind spots. I have witnessed POC organizations who have been around 30 years fail on the sustainability metric. They perhaps don't have the cash reserves to meet the sustainability metric. Clearly it is the metric that is wrong, not the organization."
Roberto Bedoya, Cultural Affairs Manager, City of Oakland

Next Steps: Recommendations for Funders

1. Provide Explicit Racial Equity Funding

The underfunding and undercounting of grassroots arts organizations serving communities of color in Oakland are the result of historic systemic inequities in arts funding that mirror racial inequity in the society at large. The absence of long-term general operating funding, the limited capacity of Oakland-based fiscal sponsors, the rising costs of operation, and the high risk of displacement pose challenges that impede the growth, stability, and sustainability of small arts and culture organizations serving communities of color in Oakland. An explicit racial equity funding framework requires funders to do the following:

◇ Adopt and apply a holistic racial equity lens to all facets of grantmaking, including hiring staff with racial equity competency and a deep understanding of the communities served.

◇ Involve communities of color in the planning and implementation of funding strategies aimed at addressing community needs.

◇ Use an approach that engages the community to establish indicators of financial readiness that align with operational and organizational models utilized by small organizations serving communities of color in Oakland.

◇ Dedicate funding for small arts organizations serving communities of color.

"The single most effective approach I saw that preserved San Francisco's arts organizations of color was the establishment of the cultural equity ordinance that created a cultural equity mandate for the San Francisco Arts Commission. A year or two ago, Grantmakers in the Arts, the Art x Culture Social Justice Network, and many others affirmed the urgency of having a cultural equity mandate for arts funding."

Community Stakeholder

2. Ongoing Data Gathering and Continued Inquiry

Due to the limitation of existing data, this study is a benchmark, a first step in understanding the complexity of grassroots arts organizations serving communities of color in Oakland. This study reveals that the scarcity of data is acute within specific communities and neighborhoods, including the Latinx and Asian communities, and in historic cultural hubs such as Fruitvale, Chinatown, and parts of East Oakland. It also brings to light some of the systemic and structural challenges these organizations are currently facing and points out that their undercounting in funders' databases results from the way funders determine organizational stability as a criteria for funding. The community engagement methodology in appendix A lays out a strategy for funders to continue identifying and collecting information about grassroots organizations and determine indicators of organizational health and stability using communal knowledge.

Although this report focuses specifically on grassroots POC arts organizations, these organizations do not exist in a vacuum. The research into this subsector revealed the need for continued inquiry and engagement of Oakland's arts organizations serving communities of color to answer the following questions:

◇ What role do small businesses play in the Oakland arts ecosystem?

◇ Where are the informal cultural zones? What are the organizations, formal and informal, activating the cultural landscapes in Oakland's historic cultural zones?

◇ What are the relevant metrics for measuring organizations' sustainability?

◇ What are the relevant cultural indicators for measuring community well-being and vibrancy?

3. Cross–Sector Funding Strategies

The work of Oakland arts organizations is based on the understanding that vibrant culture strengthens and improves all aspects of community life. Culture is an avenue for communities to generate and enact strategies and solutions to fortify themselves. Arts organizations in Oakland work across sectors—food justice, housing, transportation, health, economic development, and education. Stakeholders adamantly advocated for what they termed empowerment funding, a deeper funding strategy that allows grassroots organizations to utilize their understanding of the community to identify community needs and find timely solutions.

This strategy would involve the following:

◇ Multiple-year general operating funding that is flexible and higher in net value.

◇ Capacity building that draws on community knowledge, such as mentorship from community elders rather than bringing in outside consultants.

◇ Funding and time to implement and evaluate what has been learned, and support for succession planning so those lessons can continue to benefit the organization and the community at large.

◇ Investment to increase the capacity of fiscal sponsors, and provision of resources to fiscal sponsors rooted in the arts and communities of Oakland.

◇ Collaboration between funders to provide cross-sector funding sources for community development, health, civic engagement, housing, and so on that allow grassroots organizations working across these sectors to access funding for this work.

"Add general operating support so arts groups of color can offer programs for free and still be able to afford barebones costs of staying in Oakland to do cultural work in our neighborhoods. Our tiny cultural groups are anchor organization in our communities; our cultural work is base-building work. We need year-round funding to sustain our communities.""

Community Stakeholder

Unity Council "2013 Day of the Dead."
Photo courtesy of the Akonadi Foundation

4. Invest in Place Keeping

The high risk of displacement remains a key challenge for grassroots organizations in Oakland. Building on lessons learned from CAST's Keeping Space pilot and the Nonprofit Finance Fund's complete capital model, funders can develop community-driven metrics of organizational health and stability in order to build a pipeline of Oakland organizations that are poised to take on long-term leases or purchase commercial property.

Now is the time to invest in affordable housing, affordable live-work spaces for artists, and space for arts organizations with a focus on place-keeping in gentrifying neighborhoods. The cultural districting work in San Francisco's Calle 24, Los Angeles's Boyle Heights, and Seattle's Afrikatown provide important models for preserving physical and intangible cultural assets that define community health and vibrancy. Funders can support advocacy efforts to codify cultural districts in Oakland to ensure that their unique character, community, and place-based cultural resources are publically prioritized for investment and preservation. For example, funders can increase investment in the movement to establish a Black cultural zone in East Oakland along International Boulevard.

Appendix A

Community Engagement Methodology

Research has shown that effective community engagement can help build social capital in the form of social ties, connection, and networks. Effective community engagement informs effective policy and uncovers community assets that would otherwise be overlooked. There are four levels of community involvement that can increase trust between the community and the party seeking to engage that community.

Figure 10: Four Levels of Community Engagement

COLLABORATOR OR CO-LEADER
Community works as partner in decision making process.

INVOLVE
Community input and feedback
Influence the process

CONSULT
Obtain feedback from the community.

INFORM
Give information to the community.

The first and most basic level of engagement is informing the community about decisions that are being made. The next level is consulting the community, with members of the community asked to provide opinions, information, and feedback that will be considered in the decision-making process. When the community is involved, their input and feedback clearly influence the process and the decisions being made. Lastly, the community can be a collaborator or coleader and take part in the decision-making process. Different activities are suited for different levels of engagement. However, the ideal community engagement process is iterative and cumulative, allowing relationships and stakeholder trust to develop over time. Ongoing engagement is also an opportunity to understand the community's long-term resiliency strategies, practices adapted over time in the face of new challenges.

When engaging communities of color, a racial equity lens is necessary to mediate the impact of structural racism that has historically limited community access to decision-making. According to the Government Alliance on Racial Equity (GARE), being explicit about race during community engagement produces the best results because it allows stakeholders to discuss the root cause of many social issues. A racial equity lens prompts the facilitators to think about the following:

◇ Ways to expand the engagement process to stakeholders and communities that have not previously been invited to the table.

◇ Barriers to participation, such as the need for child care, cost and convenience of transportation, and language access.

◇ The importance of broad representation from the communities being engaged.

◇ Potential lack of enthusiasm or skepticism from the community due to a history of lack of engagement and trust.

◇ Ways to avoid overburdening the community through community engagement processes in which community input does not influence the final decision and does not lead to meaningful changes for the community.

Grassroots arts organizations, which are small and often function under the radar of funders, are rarely a part of the conversations about funding strategies that might directly affect them. One method to expand the engagement to new stakeholders is to make them part of the conversation. This practice draws on stakeholders' knowledge of the community and allows them to be partners. Facilitators should account for the resources needed to identify and remove barriers to participation, such as translating surveys, offering different times for focus groups, offering compensation, and allowing children to come to meetings. Facilitators with a deep understanding of the community, using a racial equity lens in the engagement process, can help mediate distrust. Lastly, being clear about the decision-making process and the role of the community, whether as advisor or partner, will help avoid misunderstanding and foster open communication with the community.

For the purpose of this project, continued community engagement is the next step in gathering data that will allow stakeholders to further understand the vastness and complexity of this subsector of Oakland's arts ecosystem. The methodology will also allow stakeholders to draw on the community to identify additional organizations and events that function under the radar of funders, to understand resilience strategies, and to inform the creation of culturally relevant organizational health and stability indicators.

Drawing on the James Irvine Foundation's report *Cultural Engagement in California's Inland Regions*, this engagement methodology involves two phases over the course of one year. The first phase consists of targeted door-to-door surveys in communities of color coupled with community mapping at arts and

cultural events identified through the baseline inventory. Door-to-door surveys in communities with a high percentage of people of color can add nuance to baseline data about how and where Oakland's communities of color access arts and culture. This methodology, as the Irvine report reveals, allows the project to be intentional in reaching a sample population that closely mirrors the diversity of Oakland.[44]

Given the outmigration of people of color from Oakland in the past decade, community mapping at arts events that accompany the surveys will be a useful technique to draw on the knowledge of the larger Oakland diaspora to identify hidden cultural assets. Using maps of Oakland, facilitators can ask community members to use pens or note paper to identify locations where they currently access art and culture, or where they previously did. Participants can use note paper to record the names of organizations and venues that provide arts and culture experiences, creating an inventory to use to in identifying historic and current hubs and adding more grassroots organizations to the existing inventory and maps.

Although community mapping works best in small groups, when participants can amplify each other's knowledge, this methodology will require the facilitators to leverage the baseline inventory to create a "crowd-sourced" mapping project. Facilitators will first identify cultural events that are attended by community members of color and then, work with the event coordinators to provide community mapping as a side activity before or during the event. Tapping into existing events, facilitators will not burden stakeholders by requiring them to travel to a separate location to provide input. Leveraging the existing data, facilitators can be more intentional in their outreach to certain communities by attending events that are frequently attended by members of those communities.

Whether using community mapping or surveying, a racial equity lens should be used to identify and remove barriers to participation. Surveys should be made available in multiple languages, and facilitators with relevant cultural competencies should work to encourage participation and mitigate reluctance to respond to door-to-door outreach in certain communities. When working with arts organizations, facilitators should provide their own staff to issue surveys and facilitate the mapping process, as well as contribute resources for space rental and setup and cleanup where necessary.

The second phase of the engagement process involves more directed methods of engagement, workshops, focus groups, and stakeholder interviews to collect relevant indicators for measuring grassroots arts organizations' stability and resilience. This phase must begin by determining the purpose of redefining and measuring stability and resilience in order to focus the conversation and create proxy coding for the data. Workshops are especially useful for this purpose as they provide an open space in which to generate ideas for potential indicators. Workshops can extend into offline or online forums where the participants continue to engage in conversations to refine the indicators, allowing organizations time to beta test indicators through data collection and evaluation. If resources for ongoing conversation are limited, a focus group or group interviews will allow the conversation to focus on the pros and cons of the suggested indicators. The feedback can be used to refine and revise the proposed metrics.

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[44] Brown, Novak, and Kitchener, *Cultural Engagement in California's Inland Regions.*

A potential pitfall of these directed methods of engagement is the risk of overtapping prominent members of the community. This not only burdens these members but stifles conversation. The previously mentioned snowball methodology is especially useful in expanding the group of stakeholders. Using data gathered through surveys and community mapping, facilitators can reach out to stakeholders identified by the community for input. Since these methods generate a great deal of qualitative data, coding and data reduction are key in narrowing the potential ideas into a list of viable indicators.

For communities of color, participation in engagement processes often involves spending limited resources. It is important to present an accountability framework that allows the community to track the results of the engagement process and measure the return on their investment of expertise and time. Clearly reporting study results and impacts is central to accountability, and building trust, will make it easier to seek input in the future. For the purpose of this project, a meaningful change could be new funding initiatives for grassroots arts organizations in Oakland that use culturally relevant indicators of stability as funding criteria. The following questions could help measure the success of the process: How many new organizations were identified through the mapping process? How many previously ineligible organizations are eligible under the new criteria?

For further information on community engagement through the lens of racial equity, we recommend the following resources:

Community Planning Toolkit: *Community Engagement*
https://www.communityplanningtoolkit.org/sites/default/files/Engagement0815.pdf

Cultural Engagement in California's Inland Regions
http://www.giarts.org/sites/default/files/Cultural-Engagement-in-Californias-Inland-Regions.pdf

GARE: *Racial Equity Toolkit*
http://racialequityalliance.org/wp-content/uploads/2015/10/GARE-Racial_Equity_Toolkit.pdf

Living Cities: "Why Involve Community Members in Collective Impact"
https://www.livingcities.org/resources/287-week-1-why-involve-community-members-in- collective-i

Impact Oregon Metro: *Public Engagement Guide*
https://www.oregonmetro.gov/public-engagement-guide

Participatory Asset Mapping: A Community Research Lab Toolkit
http://www.communityscience.com/knowledge4equity/AssetMappingToolkit.pdf

Seattle Office for Civil Right: *Inclusive Outreach and Public Engagement Guide*
https://www.seattle.gov/Documents/Departments/RSJI/GRE/IOPEguide01-11-12.pdf

Appendix B

Key Terms

For brevity, terminology is employed to refer to a range of concepts, institutions, and groups. Below is a list of key terms:

Arts Ecosystem: The interwoven landscape of artists, art administrators, presentation spaces, cultural events, and art organizations is referred to as the art and culture ecosystem, the cultural landscape, and the cultural economy.

Displacement: Displacement occurs when a household or organization is forced to move from its location or is prevented from moving into a previously accessible neighborhood due to conditions that

1. *are beyond the household's or organization's reasonable ability to control or prevent*;
2. *occur despite the household or organization having met all previously imposed conditions of occupancy*; and
3. *make continued occupancy by the household or organization impossible, hazardous, or unaffordable.*

Displacement manifests itself in many forms, from physical (e.g., evictions or service disruption) to economic (e.g., rent increases). Displacement can result from gentrification when neighborhoods become out of reach or can occur at earlier stages through disinvestment, increasing vacancies, and facilitating demographic turnover.[45]

Gentrification: Gentrification is often associated with white middle-class households moving into low-income communities and communities of color. A wide range of actors are involved in the gentrification process, including individuals, developers, builders, business improvement districts, lenders, planning consultants, government agencies, insurance firms, news media, and real estate agents, among many others. Local, state, and federal government policies and subsidies for mixed-income housing, beautification, transit improvements, and the like set the conditions for and catalyze gentrification processes by making them attractive for private investment.[46]

Grassroots Organization: An organization that is quintessentially local and rooted in people's shared experience with an interest in a place, which could be a neighborhood, city, or region. These organizations are people- focused; most of their work responds to the needs of a group of people and is often done by members of the same group. They do not always have 501(c)(3) status. In addition to having a more informal structure, they can also be temporary or transient, maintaining their work only as long as the issue they are trying to address in the community is relevant.[47]

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[45] Zuk and Chapple, Urban Displacement Project
[46] Ibid
[47] Grassroots Grant Makers. "What Is a Grassroots Group."

Informal Model: Not formalized in any organizational model, e.g., a 501(c)(3) or for-profit business. Could be a consistent gathering or habitual practice tied to a specific place that has artistic or cultural significance to a community.

People Of Color–Serving Organizations (POC-serving organizations) and organizations of color: Arts and culture organizations serving communities of color, predominantly employing arts workers of color, led by a person of color, and presenting work by artists of color.

Place Keeping: A spatial justice term coined by community activist Jenny Lee and described by Roberto Bedoya as "not just preserving the facade of the building but also keeping the cultural memories associated with a locale alive, keeping the tree once planted in the memory of a loved one lost in a war and keeping the tenants who have raised their family in an apartment. It is a call to hold on to the stories told on the streets by the locals, and to keep the sounds ringing out in a neighborhood populated by musicians who perform at the corner bar or social hall."[48]

Racial Equity: Racial equity is achieved when race is no longer a determinant of socioeconomic outcomes, and outcomes for all groups are improved. Racial equity is a lens and the outcome to be achieved. It is an inclusive approach to transforming structures to promote access, justice, self-determination, redistribution, and sharing of power and resources.[49] The term "racial equity lens" is used throughout this report. This refers to framing a policy, practice, or attitude in order to understand how it may reinforce differential outcomes by race.

Small Arts Organization: Organization with an annual operating budget below $250,000.

Social Enterprise: An arts organization that uses a for-profit model or component to provide arts programming or space to communities at low or no cost. This does not include nonprofit or fiscally sponsored organizations with earned-income strategies.

Social Justice Focus: An arts organization with a social justice mission or a social justice organization with arts- or culture-based programming. This includes organizations focusing on racial equity, affordable housing, food justice, criminal justice reform, and a range of other areas.

Community Stakeholders: Leaders of Oakland-based, grassroots, POC arts organizations who participated in the focus group and peer review of the inventory and report.

City Stakeholders: Interviewees from the City of Oakland's Cultural Funding Program.

Funder Stakeholders: Interviewees from the Akonadi Foundation and Kenneth Rainin Foundation.

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[48] Bedoya, "Spatial Justice."
[49] Center for Social Inclusion. "Our Work. What is Racial Equity."

Appendix C

Data Dictionary

Field	Description
Constituency Focus	Coded as Arab/Middle Eastern, Asian/Pacific Islander, Black/ African Diaspora, Latinx, Native American, or People of Color. Constituency is recorded based on the specific demographic groups named in an organization's mission and/ or programming descriptions.
Primary Focus	Captures primary focus as described in grantmaker database or organization website. **Art Education** - Various arts and cultural education programs **Events** - Includes festivals, film screenings, community gatherings, and workshops **Literary Arts** - various literary arts **Multidisciplinary** - Combination of disciplines without a specified primary focus **Music/Dance** - various music and/or dance disciplines **Theater Arts** - Various theater arts **Unspecified** - Organization funded for arts/cultural work that is not captured on the organization's website **Visual** - various visual arts disciplines
Social Justice Focus	An arts organization with a social justice mission or a social justice organization with arts/culture-based programming. This includes organizations focusing on racial equity, affordable housing, food justice, criminal justice reform, and a range of other areas.
Social Enterprise	An arts organization that uses a for-profit model or component to provide arts programming or space to communities at low or no cost. This does not include nonprofit or fiscally sponsored organizations with earned-income strategies.

Appendix D

Inventory of Mapped Organizations with Key Characteristics

Organization Name	Constituency Focus	Primary Focus	Budget Tier	Social Justice Focus
3 Realms Collective	People of Color	Visual	<100K	Yes
Academy of Hawaiian Arts	Asian/Pacific-Islander	Multidisciplinary	100K - 250K	
AeroSoul Art	Black/African-Diaspora	Visual	<100K	Yes
African American Quilt Guild of Oakland	Black/ African-Diaspora	Visual	<100K	
African American Wellness Project	Black/African-Diaspora	Events	<100K	Yes
Afro Urban Society	Black/African-Diaspora	Multidisciplinary	<100K	
AfroCentric Oakland	Black/African-Diaspora	Events	<100K	Yes
AfroSurreal Writers Workshop	Black/African-Diaspora	Literary Arts	<100K	
Agbole Foundation of America	Black/African-Diaspora	Multidisciplinary	<100K	Yes
AguaClara Flamenco	Latinx	Dance	Unavailable	
Alan Blueford Center for Justice	Black/African-Diaspora	Multidisciplinary	Unavailable	Yes
Alena Museum	Black/African-Diaspora	Multidisciplinary	Unavailable	Yes
American Center of Philippine Arts	Asian/Pacific-Islander	Multidisciplinary	<100K	
Amor Eterno Arte	Latinx	Multidisciplinary	<100K	Yes
Assata Will Rise	People of Color	Events	<100K	Yes
B4BEL4B	People of Color	Multidisciplinary	Unavailable	
Bantaba Dance Ensemble	Black/African-Diaspora	Dance	<100K	
Banteay Srei	Asian/Pacific-Islander	Art Education	<100K	Yes
Bay Area Black Nurses Association (BABNA)	Black/African-Diaspora	Unspecified	<100K	
Bay Area Jazz Society, Inc	People of Color	Music	<100K	Yes
BAY-Peace: Better Alternatives for Youth	People of Color	Art Education	100K - 250K	Yes
Beats Rhymes and Life	People of Color	Music	<100K	Yes
BH Brilliant Minds Project, Inc.	Black/African-Diaspora	Events	<100K	Yes

Organization Name	Constituency Focus	Primary Focus	Budget Tier	Social Justice Focus
BoomShake Music	People of Color	Music	<100K	Yes
Brujalyfe	Latinx	Events	<100K	Yes
Capoeira Mandinga and Brazilian Cultural Center	Black/African-Diaspora	Art Education	Unavailable	
CaribelinQ	Black/African-Diaspora	Events	<100K	
Connecting Health Institute	Unspecified	Events	<100K	Yes
Crosspulse	People of Color	Multidisciplinary	100K - 250K	
CTRL + SHFT Collective	People of Color	Multidisciplinary	Unavailable	Yes
Cultural Arts of GOLD	Black/African-Diaspora	Multidisciplinary	Unavailable	
Cultural Heritage Choir	Black/African-Diaspora	Music	Unavailable	
Culture Keepers	Unspecified	Events	<100K	
Dance Elixir	People of Color	Dance	Unavailable	
Dandelion Dancetheater	People of Color	Theater Arts	<100K	
De Rompe y Raja Cultural Association	Black/African-Diaspora	Multidisciplinary	Unavailable	
Deep Waters Dance Theater	People of Color	Dance	<100K	Yes
DelinaDream Productions	Black/African-Diaspora	Theater Arts	<100K	Yes
Diamano Coura West African Dance Company	Black/African-Diaspora	Dance	100K - 250K	
dNaga	Unspecified	Dance	<100K	
Dohee Lee Puri Arts	People of Color	Multidisciplinary	100K - 250K	
East Bay Children's Theatre, Inc.	People of Color	Theater Arts	<100K	Yes
East Bay Performing Arts	People of Color	Music	100K - 250K	Yes
El Wah Movement Dance Theater	Black/African-Diaspora	Dance	<100K	
Ensemble Mik Nawooj	People of Color	Music	100K - 250K	
Exceptional Community Connections	Black/African Diaspora	Unspecified	<100K	
Expressive Healing	Black/African-Diaspora	Dance	<100K	
Farms To Grow, Inc.	Black/African-Diaspora	Unspecified	<100K	Yes
Festival of Latin American Contemporary Choreographers ¡FLACC!	Latinx	Dance	<100K	
First Love Art Gallery	Asian/Pacific-Islander	Visual	<100K	
Fua Dia Congo	Black/African-Diaspora	Multidisciplinary	100K - 250K	
Ger Youth Center	Asian/Pacific-Islander	Multidisciplinary	Unavailable	Yes

Organization Name	Constituency Focus	Primary Focus	Budget Tier	Social Justice Focus
Girls Raks Bellydance and Body Image Program	Black/African-Diaspora	Dance	<100K	Yes
Global Communication Services	People of Color	Events	100K - 250K	Yes
Global Youth Movement (GYM Oakland)	People of Color	Multidisciplinary	<100K	Yes
Gritty City Repertory Youth Theatre	People of Color	Theater Arts	100K - 250K	Yes
Hamere Multimedia Inc.	Arab/Middle-Eastern	Multidisciplinary	<100K	
Healing Clinic Collective	People of Color	Events	<100K	Yes
Her Resilience	People of Color	Visual	<100K	Yes
Higher Gliffs/Community Rejuvenation Project	People of Color	Visual	<100K	Yes
Ile Omode School	Black/African-Diaspora	Art Education	<100K	Yes
Imani's Dream	Black/African-Diaspora	Dance	Unavailable	
Indian People Organizing for Change	Native American	Events	<100K	Yes
International Capoeira Angola Foundation, Oakland (ICAF)	Black/African-Diaspora	Multidisciplinary	<100K	
Islamic Cultural Center of Northern California	Arab/Middle-Eastern	Multidisciplinary	<100K	
Jikelele South African Dance Theater	Black/African-Diaspora	Dance	Unavailable	
John Santos Sextet	Latinx	Music	<100K	
Korean Community Center of the East Bay	Asian/Pacific-Islander	Unspecified	Unavailable	Yes
KSTARPRODUCTIONS	Black/African Diaspora, South Asian	Dance	<100K	
Lincoln Child Center	People of Color	Art Education	<100K	Yes
Lower Bottom Playaz	Black/African-Diaspora	Theater Arts	<100K	Yes
Malcolm X Grassroots Movement	Black/African-Diaspora	Events	<100K	Yes
Malidoma Collective	People of Color	Multidisciplinary	<100K	Yes
Mamacitas Cafe	People of Color	Art Education	<100K	Yes
Mud Water Theatre	People of Color	Dance	<100K	Yes
NAKA Dance Theater	People of Color	Multidisciplinary	<100K	Yes
New Style Motherlode Dance Studio	People of Color	Dance	Unavailable	
O.T.'s Free Youth Arts Program	People of Color	Art Education	<100K	Yes
Oakland Carnival	Black/African-Diaspora	Events	<100K	

Mapping Small Arts & Culture Organizations of Oakland

Organization Name	Constituency Focus	Primary Focus	Budget Tier	Social Justice Focus
Oakland Digital Arts and Literacy Center, Inc.	People of Color	Digital Media	<100K	Yes
Oakland Maroons Art Collective	Black/African-Diaspora	Multidisciplinary	<100K	
Oakland Public Conservatory of Music	People of Color	Music	100K>250K	
Oakland Youth Orchestra	People of Color	Music	<100K	
Oaktown Jazz Workshop	People of Color	Music	Unavailable	
Omnira Institute	Black/African-Diaspora	Multidisciplinary	<100K	Yes
One Fam	People of Color	Multidisciplinary	100K - 250K	Yes
OneLife Institute	People of Color	Events	<100K	Yes
Peacock Rebellion	People of Color	Multidisciplinary	100K - 250K	Yes
PEN Oakland	People of Color	Literary Arts	Unavailable	Yes
People's Kitchen Collective	People of Color	Multidisciplinary	100K - 250K	Yes
Peters Family Enterprise, Inc	Black/African Diaspora	Multidisciplinary	<100K	Yes
POOR Magazine	People of Color	Multidisciplinary	100K - 250K	Yes
POW! Womxn in Comics	People of Color	Visual	<100K	
Practicing Freedom Collective	People of Color	Theater Arts	<100K	Yes
Prescott-Joseph Center for Community Enhancement, Inc.	People of Color	Multidisciplinary	<100K	Yes
Prevention at the Intersections	People of Color	Art Education	<100K	Yes
Prisoner Reentry Network	People of Color	Digital Media	<100K	Yes
Proyecto Lando/ Cunamacué Collaboration	Black/African-Diaspora	Dance	Unavailable	
Purple Silk Music Education Foundation Inc	Asian/Pacific-Islander	Music	100K - 250K	
Qilombo Community Center	Black/African-Diaspora	Multidisciplinary	<100K	Yes
Qulture Collective	People of Color	Multidisciplinary	Unavailable	Yes
Raks Africa	Black/African-Diaspora	Multidisciplinary	Unavailable	
Rara Tou Limen Haitian Dance Company	Black/African-Diaspora	Dance	<100K	
Red, Bike and Green	Black/African-Diaspora	Events	<100K	Yes
Regina's Door	People of Color	Multidisciplinary	<100K	Yes
Reimagine! Movements Making Media/RP&E	People of Color	Digital Media	<100K	Yes
Rooted in Resilience (formerly Bay Localize)	People of Color	Events	100K - 250K	Yes

Organization Name	Constituency Focus	Primary Focus	Budget Tier	Social Justice Focus
Samba Funk – at Malonga Center	Black/African-Diaspora	Multidisciplinary	Unavailable	
Savage Jazz Dance	People of Color	Dance	Unavailable	
Shabnam Dance Company	Arab/Middle-Eastern	Dance	Unavailable	
Shunammite Group/West Coast Crab N Jazz Fest	People of Color	Events	100K - 250K	
SOS Juice	People of Color	Multidisciplinary	<100K	Yes
Starchild Dance	Black/African-Diaspora	Dance	Unavailable	
State of Black Oakland	Black/African-Diaspora	Events	<100K	Yes
Studio Grand	People of Color	Multidisciplinary	100K - 250K	Yes
Sudanese Association of Northern California	Black/African-Diaspora	Events	100K - 250K	
Taller Bombalele	Black/African-Diaspora	Dance	<100K	
Teatro Brasileiro de Dança	Black/African-Diaspora	Multidisciplinary	<100K	
The F.U.N. Manifesto	Unspecified	Events	100K - 250K	
The House of Malico	Black/African-Diaspora	Multidisciplinary	<100K	Yes
The Kendra Kimbrough Dance Ensemble (KKDE)	Black/African-Diaspora	Dance	<100K	
The Love Balm Project	People of Color	Theater Arts	<100K	Yes
The Oakland Mind	People of Color	Multidisciplinary	<100K	Yes
The Spot Oakland Chinatown Youth Center	Asian/Pacific-Islander	Unspecified	100K - 250K	Yes
Transnational Institute for Grassroots Research and Action (TIGRA)	People of Color	Art Education	100K - 250K	Yes
Trust Your Struggle	People of Color	Visual	Unavailable	Yes
TuBeNu Cultural Gatherers	People of Color	Theater Arts	<100K	Yes
Ubuntu Theater Project	People of Color	Theater Arts	100K - 250K	
Umoja Festival	Black/African-Diaspora	Events	<100K	Yes
UnderCover Presents	People of Color	Music	100K - 250K	
Urban Asset Protection	People of Color	Events	<100K	Yes
When She Rises	People of Color	Events	<100K	Yes
Wo'se Community Church	Black/African-Diaspora	Art Education	Unavailable	Yes
Xicana Moratorium Coalition	Latinx	Events	<100K	Yes
Young Gifted and Black	Black/African Diaspora	Multidisciplinary	<100K	Yes
Youth Radio	People of Color	Digital Media	<100K	Yes
Youth SEED	People of Color	Events	100K - 250K	Yes

Appendix E

Inventory of Mapped Venues

Venue	Zip Code	Venue	Zip Code
Aggregate Space Gallery	94607	Oakland Scottish Rite Center	94612
Betti Ono Gallery	94612	OMNI Commons	94609
Brooklyn Preserve	94606	Paramount Theater	94612
California Humanities Gallery	94607	Peralta Hacienda Historical Park	94601
Cascades at Joaquin Miller Park	94602	Prescott-Joseph Center	94607
Chapter 510	94612	Pro Arts	94612
DeFremery Park	94607	Real Time and Space	94607
East Bay Meditation Center	94612	Redwood Regional Park	94619
Eastside Arts Alliance	94606	Royal Nonesuch Gallery	94609
First Congregational Church	94612	San Antonio Park	94606
First Presbyterian Church of Oakland	94612	St. Paul's Episcopal Church	94610
Great Wall of Oakland	94607	Starline Social Club	94612
Golden Gate Branch Library	94608	Studio Grand	94610
Impact HUB	94612	Swans Market	94607
Interface Gallery	94609	Tassafaronga Recreation Center	94621
Johansson Projects	94612	Temescal Art Center	94609
Lake Merritt Amphitheater	94612	The Blueprint	94606
Lake Merritt United Methodist Church	94606	The Flight Deck	94612
Laney College Theater	94607	The Humanist Hall	94612
Laney Community College Gymnasium	94607	The New Parish	94612
Liberating Ourselves Locally	94606	The Sound Room	94612
Liberty Hall	94607	Theatre Play	94609
Lowell Park	94607	Trybe Oakland	94606
Malonga Casquelourd Center for the Arts	94612	First Unitarian Church	94612
Martin Luther King Jr. Elementary School	94607	Alan Blueford Center for Justice	94612
Martin Luther King Junior Regional Shoreline	94621	Amor Eterno Arte	94606
McClymonds High School	94607	CTRL + SHFT Collective	94608
Mosswood Park	94609	Destiny Arts Center	94608
Myns Warehouse	94607	Oakland Terminal Art Gallery	94607
Oakland Asian Cultural Center	94607	Omnira Institute	94610
Oakland City Center	94607	One Fam	94607
Oakland Convention Center	94607	Peacock Rebellion	94612
Oakland Metro Opera House	94607	Qulture Collective	94607
Oakland Museum of California	94607	Regina's Door	94612

Appendix F

Inventory of Fiscal Sponsor Organizations

Fiscal Sponsor Organization	Sponsor's City	Fiscal Sponsor Organization	Sponsor's City
Asian Health Services	Oakland	Interfaze Educational Production	Berkeley
Bisemi	NA	Intersection for the Arts	San Francisco
California Indigenous Environmental Alliance	Oakland	L.C. and Lillie Cox Haven of Hope	Danville
Center For Media Justice	Oakland	Loco Bloco	San Francisco
Chinese for Affirmative Action	San Francisco	Lotus Bloom	Oakland
Citizen Engagement Laboratory (CEL) Education Fund	Oakland	Lower Bottom Playaz	Oakland
Communities for a Better Environment	Oakland	Media Alliance	San Francisco
Community Initiatives	San Francisco	Movement Strategy Center	Oakland
CubaCaribe	Not Available	National Alliance for Media Arts and Culture	San Francisco
Dancer's Group	San Francisco	Nomadic Press	Oakland
Diamano Coura	Oakland	Oakland Asian Cultural Center	Oakland
Dimensions Dance Theater	Oakland	Oakland Peace Center	Oakland
Earth Island Institute	Berkeley	Osundun Corporation	Alameda
Eastside Arts Alliance	Oakland	Our Family Coalition	San Francisco
Elevated LEGACY	Oakland	Peace Development Fund (PDF)	San Francisco
Everyday Magic Inc.	San Francisco	People United For A Better Life in Oakland	Oakland
Fractured Atlas, Inc.	New York	Pro Arts	Oakland
Friends of Oakland Parks and Recreation	Oakland	Qilombo Community Center	Oakland
Galería de la Raza	San Francisco	Queer Cultural Center	San Francisco
Health and Human Resource Education Center	Oakland	Social Good Fund	Richmond
		The Mentoring Center	Oakland
		Western Institute for Social Research	Berkeley

Appendix G

List of Stakeholder Participants

Name	Organization
Adriana Grino	Kenneth Rainin Foundation
Angela Wellman	Oakland Conservatory of Music
Anyka Barber	Betti Ono/Oakland Creative Neighborhood Coalition
Ayodele Nzinga	Lower Bottom Playaz
Carol Wahpepah	Intertribal Friendship House
Darren Colston	Independent Filmmaker
David Telles	Independent Filmmaker
Devi K	Peacock Rebellion
Elena Serrano	EastSide Arts Alliance & Cultural Center
Gina Acebo	Akonadi Foundation
Gloria Fangon-Hitz	Asian Cultural Center
Holly Alonso	Peralta Hacienda
Joshua Fisher Lee	AYPAL: Building API Community Power
Linda Sanchez	67 Suenos
Nkei Oruche	Afro Urban Society
Regina Evans	Regina's Door
Roberto Bedoya	City of Oakland
Sasha Kelley	House of Malico/Malidoma Collective
Sheena Johnson	Akonadi Foundation
Shelley Trott	Kenneth Rainin Foundation
Ted Russell	Kenneth Rainin Foundation
Tyese Wortham	Community Arts Stabilization Trust
Vanessa Camarena	Studio Grand

Appendix H

Stakeholder Questions

I: Interview Questions

1. How would you describe the unique character of Oakland's grassroots POC-serving arts and culture organizations?

2. In what ways is the context in which Oakland organizations operate unique (politically, socially, environmentally, etc.)?

3. What are the strengths/assets of Oakland's ecosystem?

4. To what extent does Oakland currently have natural cultural districts or clusters of arts and cultural assets? What are some that already exist?

5. Could you tell us more about the interests/strategies of the different informal cultural districts in Oakland?

6. What are the key obstacles and challenges facing arts and culture organizations serving communities of color? Are you aware of the current needs of communities of color? How are the challenges different for fiscally sponsored or informal grassroots organizations/ events?

7. What are the existing infrastructures (space, grants, capacity building, technical assistance, other resources) for supporting these organizations?

8. What opportunities are there to strengthen Oakland's grassroots POC-serving arts and culture ecosystem (e.g., through policy change, collaborative grantmaking, space/resource sharing, etc.)? What are the challenges to supporting fiscally sponsored and small/informal POC art and culture organizations from a funder's perspective?

9. How has displacement affected the arts and culture ecosystem in Oakland? How does the art and culture sector in Oakland today compare to the sector five years ago? ten years ago?

10. Have there been efforts to mitigate displacement and support the right to stay and cultural preservation for communities of color in Oakland? Who leads these efforts? How is the effectiveness of these efforts measured?

11. Have you had specific efforts/strategies to support organizations serving communities of color in the past/present? Have you had support from fellow funders in these efforts/ initiatives?

II: Focus Group Questions

1. Has the ecosystem changed in the last decade? If so, how? Do you see changes coming down the road? What and why?

2. What are external factors or conditions impacting the ecosystem?

3. What is unique about the arts and culture sector in Oakland?

4. In what ways is the context in which Oakland organizations operate unique (politically, socially, environmentally, etc.)?

5. What do you see as assets of the ecosystem?

6. Who and where are the cultural hubs? Why has activity been concentrated in these hubs?

7. What are the key obstacles and challenges facing arts and culture organizations serving communities of color? How are the challenges different for fiscally sponsored or informal grassroots organizations/events?

8. Has your audience changed (in number, demographics, geographics, etc.)?

9. How? What was the time frame of these changes?

10. What do you think is contributing to audience shifts over time?

11. Can you describe the programmatic needs of communities of color in Oakland?

12. Have there been any shifts (positive, negative or neutral) regarding programmatic demand from your community? Has there been an increase, decrease, or same demand of services?

13. What opportunities are there to strengthen Oakland's grassroots POC-serving arts and culture ecosystem (e.g., through policy change, collaborative grantmaking, space/ resource sharing, etc.)?

14. Have there been efforts to mitigate displacement and support cultural preservation for communities of color in Oakland? Who leads these efforts? What is the impact of these efforts?

15. What else do you feel funders (city and private) should know to better serve POC-led and POC-serving arts and culture organizations?

Appendix I

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