



Life isn't about waiting for the storm to pass.
It's about learning to *dance*
in the Rain

artspace

ANNUAL REPORT 2019

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***Front Cover: An artwork-covered hallway in Artspace El Barrio's PS109 building, New York City, NY. Photo by Magdiel Sanchez.*

REFLECTIONS

Dear Artspace Friends,

Much has changed from 2019 to 2020. The COVID-19 pandemic altered many of our daily lives and expectations, often in unsettling ways; followed by an unjust tragedy in Artspace's hometown of Minneapolis that led to protests across the country and around the world. The full impact of these current events is still unfolding and will undoubtedly be studied far into the future. Yet these dual occurrences have already made clear how profoundly interconnected we all are, and how the pillars of Artspace's work remain critical: community-led development with a commitment to racial equity, affordable housing with space for self-expression, and the arts as a conduit of healing, connection, and social change.

We are proud to report that 2019 was a remarkable year for Artspace as we progressed our work in a number of ways. Highlights include the preservation of hundreds of working artist studios at the iconic Northrup King Building in Northeast Minneapolis; as well as the acquisition of the Ambassador, an abandoned Art Deco theater in Northwest Baltimore, which Artspace will restore in response to the community's vision. In 2019 Artspace also opened 50 newly built live/work units for artists and their families in Mesa, Arizona; topped off a historic preservation project in the Pullman Historic District in Chicago's South Side, where 38 more artists and their families will reside; and broke ground on a project that will create 100 additional live/work units in North Minneapolis. Ola Ka `Ilima Artspace, a mixed-use arts development in Hawai'i, also completed construction in 2019, with artists moving into 84 units. Each of these projects is

unique to the needs of their regions and artists, including those within a number of culturally distinct communities, yet all aim to provide sustainable places for creative communities to flourish. Ultimately, Artspace buildings are for people—and the deep, tangible impact that our affordable, live/work units have on the lives of residents is evident in the results of our first nationwide resident survey. Launched in celebration of our 40-year anniversary as a nonprofit organization, a snapshot of the survey results can be found within these pages.

We hope you enjoy Artspace's 2019 Annual Report, looking back on a year of growth to create, foster, and preserve affordable and sustainable space for artists and arts organizations. We are constantly inspired by the hard work of the Artspace board and staff, and as we move deeper into 2020, we know that Artspace's efforts to pave affordable pathways for housing, the arts, and arts-based community development will continue to be urgently needed. We thank you for being part of this critical work, and we welcome your partnership and creative solutions as we move forward.

Warm wishes,



Mary Margaret MacMillan,
Chair, Artspace Board of Directors



L. Kelley Lindquist,
President & CEO, Artspace

PRESERVATION OF CREATIVE SPACE IN NORTHEAST MINNEAPOLIS— *with Plans to Expand Access*

In 2019, the story of the Northrup King Building and campus turned a new chapter with Artspace's purchase of the property. It was first constructed in 1917 as headquarters for Northrup King & Co., a seed company that emphasized the virtues of cold Minnesota weather for producing more resilient seeds. Since the sale of the warehouse to Shamrock Properties in the 1990s, the century-old structure in Northeast Minneapolis transformed floor-by-floor into a blooming building full of artist studios through the work of longtime property manager Debbie Woodward. Today it is renowned as the largest art complex in Minnesota: Home to over 350 tenants including working artist studios, antique dealers, framers, photographers, jewelers, sculptors, painters, and creatives of all sorts. It is also an anchor venue in Art-a-Whirl®, the nation's largest studio art crawl.

Pressure to sell to developers, however, intensified after Woodward's father, developer Jim Stanton, died in 2017. Woodward, a relentless champion of the arts, contacted Artspace in an attempt to retain the vibrant artistic community that had grown throughout the building. Artspace realized that the preservation of working artist studios, galleries, and nonprofit and commercial space was a mission-critical effort. In September 2019, Intermedia Arts partnered with Artspace and provided a significant grant in support of the acquisition of the massive complex. In addition to approximately 350,000 square feet of existing art space, the complex includes 235,000 square feet of undeveloped space in eight vacant structures. Omar Akbar, Intermedia Arts' Board Co-Chair, stated, "Intermedia Arts is honored to support Artspace in preserving and expanding affordable space for the broader Twin Cities creative community. We believe this is a powerful way to preserve Intermedia Arts' vision and invest in the future of emerging and underrepresented artists in Minneapolis for generations."

Artspace's purchase of the Northrup King Building prevented artists from being uprooted, as is so often the tale, and instead preserved affordable space for artists to grow. Plans to expand and



diversify arts offerings on the 13-acre campus are also in the works. Adaptive reuse of buildings on the site is expected to begin in 2023 and includes the creation of approximately 100 affordable live/work units for artists within two empty buildings; the buildout of 35,000 square feet of space for more diverse community, nonprofit and creative enterprise partners; and the use of ample outdoor space for plazas and a garden. Artspace will also invest in improvements to the parking lot, utilities, and storm drainage; and will increase overall accessibility, creating even greater opportunity in the heart of the thriving Northeast Minneapolis Arts District.

—Kathleen Kvern



Previous page, top, the iconic Northrup King Building entrance. Middle, former silos stand tall behind an commercial tenant space. Both photos taken by Greg Foley. Bottom, The Tres Leches Gallery. Photo courtesy of Alison Price. This page, visitors to the Tres Leches Gallery. Photo courtesy of Alison Price.

THROUGH AN ARTIST'S EYES: THE NORTHRUP KING BUILDING EXPERIENCE

“The Northrup King Building is, in my mind, the flagship of the Northeast Minneapolis Arts District. Its sheer size—a mammoth former seed warehouse, flanked by two rail lines—is overwhelming at times; a veritable Smithsonian of the Twin Cities’ arts scene. The skillsets and accomplishments housed in this behemoth span the fresh, eager art student to the internationally collected artist.

The personalities, charms, and quirks of the building combine with the generous artist community to form something that is difficult to describe. Talents, advice, skills, and technologies are freely shared, and a helping hand or mind is always around the corner. Need a ladder? No worries. Need advice on a tricky composition? No problem. Having difficulties navigating a newly minted e-commerce site? Volunteers are at the ready. Sharing life’s successes and sorrows together, the artists and creatives of the Northrup King Building are closely knit, looking out for each other and lending a helping hand, brush, or keyboard when needed.

This generous Northrup King Building arts community shares their abundant energy and skill not only with each other, but with the greater community as well. The Northrup King Building is a unique and marvelous place. I am truly honored to be part of this extraordinary group of people, where my growth and education as an artist continues. Thank you!”

—Alison Price, artist and co-owner of Tres Leches Gallery. Located in the Northrup King Building, Tres Leches Gallery is home to 11 extraordinary artists, people that dedicate themselves to the arts, and to making our world a more beautiful and kind place to be.

2019 MILESTONE MOMENTS



A typical Artspace project begins with demonstrated support from local leadership and a critical mass of artists and arts organizations with confirmed space needs. From design conception to construction and lease-up, an Artspace building typically takes four to seven years to complete. Throughout this process, Artspace and partners celebrate significant milestones—with three achieved in 2019.

Artspace began collaborating with the Neighborhood Economic Development Corporation and city partners in Mesa, Arizona in 2012 to explore the arts as a strategy for downtown development; and Artspace kicked off 2019 with the **Grand Opening of the Mesa Artspace Lofts** on January 23, 2019. While the sun set behind the Superstition Mountains, a courtyard program celebrated the 50 newly constructed live/work apartments for artists and their families, as well as the gleaming new gallery, courtyard, and commercial and community spaces. The evening concluded with some artists opening their home studios for guests to tour, while others showcased their music, poetry, and fashion design talents live on stage.



The Mesa Artspace Lofts Grand Opening. Top, Mesa Artspace Lofts residents in their gallery. Middle, Mesa City Councilmember Jen Duff, David Crummey of Newtown CDC, and Terry Benelli of LISC Phoenix. Bottom, resident artist Therosia Reynolds performing in the courtyard. All photos by Ivan Martinez.



Several months later, on June 4, 2019, Artspace and partners from Chicago Neighborhood Initiatives and PullmanArts hosted the **Pullman Artspace Lofts Topping Off** in the Pullman Historic District of Chicago, Illinois—named a national monument by President Obama. Two historic, vacant buildings were in the process of being restored for 38 artists and their families, and guests viewed progress with a hard-hat tour of the site, followed by a Topping Off toast.



The Pullman Artspace Lofts Topping Off. Top row, left, guests join a construction tour led by Andrew Michaelson, Artspace, and Ciere Boatright, Chicago Neighborhood Initiatives. Right, Ciere Boatright leads a tour of the site. Middle and bottom, Pullman Artspace Lofts tour groups. All photos by James Harvey.



Artspace concluded the year's events with the **Groundbreaking of the Northside Artspace Lofts** on November 5, 2019, right in Artspace's proverbial backyard in Minneapolis, Minnesota. Artspace will create 100 live/work apartments for artists and their families, as well as a gallery, in the Harrison neighborhood site formerly occupied by a vacant industrial building and parking area. Following a brief program, community partners stepped outside to break ground with artist-designed shovels. With this action, Mayor Frey, Juxtaposition Arts, and others symbolically moved the project into the construction phase—and one step closer to making the vision a reality.

—Dana Mattice



Check out additional photos from 2019 milestones online at artspace.org.

The Artspace Northside Lofts Groundbreaking. Top row, left, Minneapolis Mayor Jacob Frey makes remarks. Right, Juxtaposition Arts' co-founder DeAnna Cummings shows Northside Artspace Lofts materials. Center, Minneapolis City Councilmember Jeremiah Ellison and Juxtaposition Arts' co-founder Roger Cummings. Bottom row, left, members of Artspace staff and board in front of the Minneapolis skyline. Bottom row, right, neighborhood, city, and nonprofit leaders pose with artist-designed shovels. All images by Jahliah Holloman.

MAKING THE CONNECTION

When I began the Rafala Green Fellowship in 2018, I set a goal to make connections with colleagues from across the country who also push the boundaries of community development. As I entered the second year of my fellowship, the program directors facilitated my participation in convenings and trainings with the Metropolitan Consortium of Community Developers (MCCD), Springboard for the Arts, and Enterprise Communities' Cultural Resilience Cohort. These experiences represent an important, but often elusive, "best fit" when it comes to professional development. Through these experiences, I found resources, support, and friendship that added dimension to my fellowship—and will last beyond it.

New pathways of learning and sharing were created for me by being in close proximity to practitioners who share social justice and racial equity values. At Springboard for the Arts' Community Development Practitioner Training in St. Louis, Missouri, I met colleagues from the St. Louis Art Place Initiative who work to create wealth and equity through homeownership for low- and moderate-income artists. Their praxis acknowledges the legacy of class and race inequities inherent in U.S. land ownership, particularly in St. Louis' Gravois Park neighborhood. Through Enterprise Community Partners Culture and Creativity Convening, I connected with the North Shore Community Development Coalition and visited their project, the Punto Urban Art Museum, in Salem, Massachusetts. North Shore CDC's approach to public art and real estate centers the perspectives and needs of Punto's Latinx community. They work to increase community vibrancy and combat displacement through the long-term stewardship of affordable real estate, while supporting working class Latinx entrepreneurs with services and programming. Back in the Twin Cities, I participated in MCCD's Emerging Leaders in Community Development program. As part of the program, MCCD skillfully matched me with a mentor who understood my values, listened to my professional needs, and engaged me in activities that contributed to my growth.



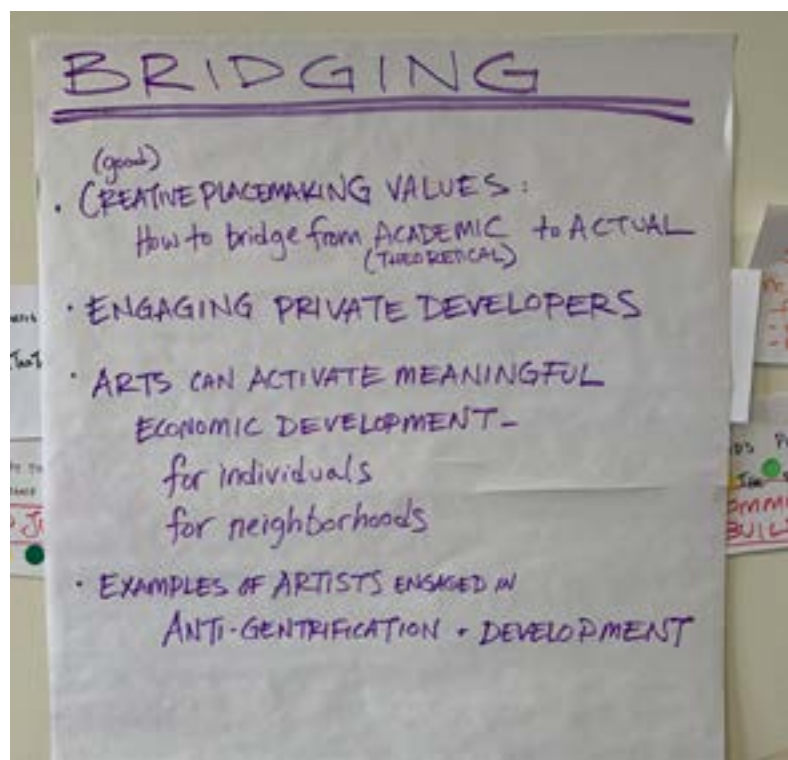
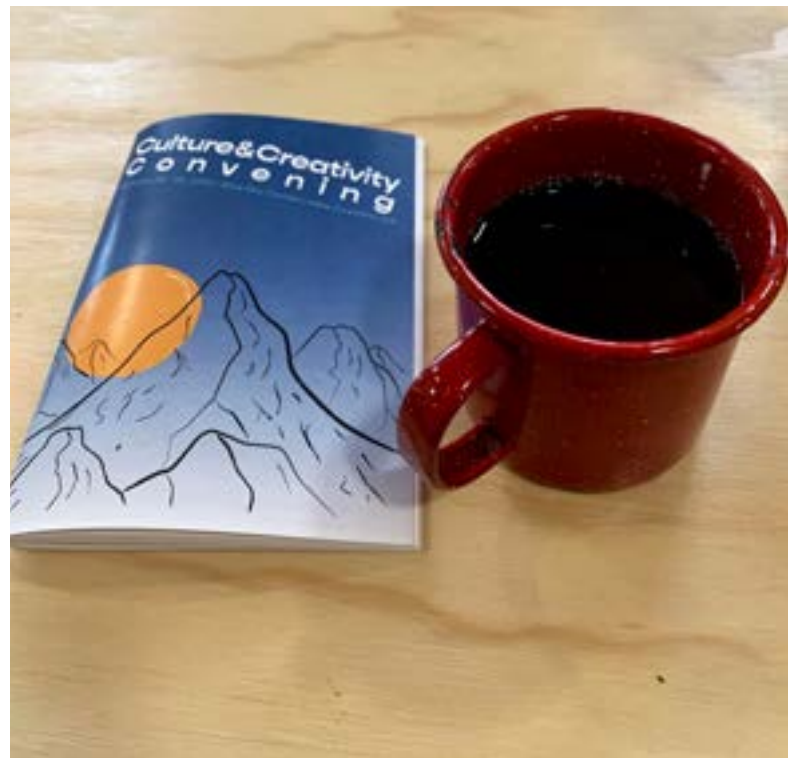
The close learning I did with these groups and individuals expanded my fellowship experience. We shared an understanding that effective community development must center social justice, which helps us dive into challenges and problem solving. Listening to colleagues' feedback and sharing my perspective on their work is a reciprocal exercise in reimagining, planning, and accountability. Through this broader national community, I now have the support, guidance, and exchange of ideas that will serve me far beyond the fellowship.

The second year of the Rafala Green Fellowship brought me full circle. Real estate lessons I learned from Artspace's Properties team manifested in the Pilsen Housing Cooperative (PIHCO). During the fellowship, I worked remotely on PIHCO, a shared equity housing project founded by friends and neighbors to combat displacement through an alternative model for homeownership in our Chicago neighborhood. In the fall of 2019, PIHCO identified a six-unit building for sale and began the process of ownership. My Artspace colleagues were available to answer questions, listen to ideas, and give feedback on PIHCO's process. In late February 2020, PIHCO closed on its first building and transitioned to an official housing cooperative, with a member-run Board of Directors. The synchronicity of my fellowship at Artspace and work with PIHCO reaffirmed my professional path.

As I near the end of my fellowship, the coronavirus pandemic brought disparities in our country into sharp focus. It's no surprise that stress around housing—one of our most essential needs for life and survival—is amplified at this moment. Eviction moratoriums, a scramble to shelter the unhoused, and calls for rent and mortgage strikes are responses to a reality where housing (even the government-subsidized, affordable kind) is intimately tied to systems based on economic profit and loss. At Artspace, I have humbly witnessed my Asset Management colleagues bravely grapple to balance the pandemic's visceral human impact with our economic capacity to sustain services we committed to provide. The legacy of land and housing in this country has never been easy, but now our field has an opportunity to create new systems and practices that undo past injustice and chart a better path forward. Adjusting our vision to see new pathways and possibilities is the challenge we all need to undertake to get there.

—Amanda Cortés

Author Amanda Cortés and Jeremy Staab comprise the 2018-2020 Rafala Green Fellowship cohort. The Rafala Green Fellowship Program is made to promote diversity, equity, and inclusion for people from communities traditionally underrepresented in the real estate development field.



Previous page, Amanda and her partner American Indian Community Housing Organization (AICHO) mural by NSRGNTS in Duluth, Minnesota. Photo by Ivy Vainio. This page, top, Enterprise Community Partners Culture and Creativity Convening at Blue Sky Center in New Cuyama, California. Bottom, Springboard for the Arts-Community Development Practitioner Intensive-St. Louis, Missouri. Photos courtesy of the author.

THE DIRECTORS COLLABORATIVE

Artspace's Cowles Center for Dance & the Performing Arts is located in the heart of downtown Minneapolis's Theater District and boasts three theaters (the 500-seat Goodale Theater, 225-seat Illusion Theater, and the 100-seat TEK BOX), 10 dance studios, and administrative space for some 20 nonprofit groups—including many of the area's leading dance companies. Since opening its doors in 2011, The Cowles has become a catalyst for the creation, presentation, education, enjoyment, and celebration of dance and the performing arts across the region.

In 2019 the Cowles transitioned from a typical hierarchy to a collaborative leadership model, ushering in an innovative future for the center while continuing to cultivate a thriving community of dancers and dance lovers. The Directors Collaborative is led by Jessi Fett, Director of Programming & Education; Joseph Bingham, Director of Operations & Production; and Kate Tucker, Director of Advancement. Working with a shared clarity of purpose, each brings unique skillsets and perspectives to advance the mission while also defining future opportunities and possibilities.

"I am grateful for the opportunity to work alongside my fellow co-directors, whom I respect and who push me to do my best work," said Tucker. "The Directors Collaborative has only made the effectiveness of fundraising stronger and more united as we start this new chapter at the Cowles." The Directors Collaborative has created a holistic leadership approach that permeates across all departments and facets of the organization. As the Cowles Center moves into a year-long celebration of its tenth performance season, collaboration will remain key to its creativity, innovation, and sustainability.

"As leaders, we push each other to do our best work and we are supportive of one another's initiatives," said Fett. "I see how each of us brings a unique skillset to the table from the way that we look at fundraising, to the ambitious programs that we want to put on our stage, to the quality of dance education we bring to youth across Minnesota."

"The Cowles Center is a place where many avenues for artists intersect to spur new ideas and creativity," added Bingham. "Our leadership model complements and mirrors this by incorporating more than one leader's voice to holistically drive our programming, services, and financial well-being to new levels."

There are exciting things to come at The Cowles Center with the leadership, vision, and passion of the Directors Collaborative.

—Kathleen Kvern



The Cowles Center Director's Collaborative, clockwise from top, Joseph Bingham, Director of Operations & Production; Kate Tucker, Director of Advancement; and Jessi Fett, Director of Programming and Education.

NATIONAL IMPACT SURVEY

Reaching 40 years in operation in 2019, Artspace sought to better understand the impact of our affordable, live/work artist housing model—and so launched an inaugural, nationwide online survey. The goals were to achieve greater insights about who lives in our artist communities; and measure how well we deliver benefits. All Artspace live/work residents were invited to self-assess impacts via a Thrive-ability Indicator, measuring financial, social, safety/security, artistic practice, and stability. We achieved a statistically significant return of 29% (providing a 95% assurance that, within a 3% margin of error, the survey answers are how all Artspace residents would respond).

“I cannot express what a huge mental & creative shift is caused by NOT having to constantly worry about eviction and making rent.”

“I was couch hopping before I moved in. Without this space I would be again. ‘Not Homeless’ may seem like a low bar, but when that’s what you’re facing... I cannot stress the impact of this unit on my life enough.”

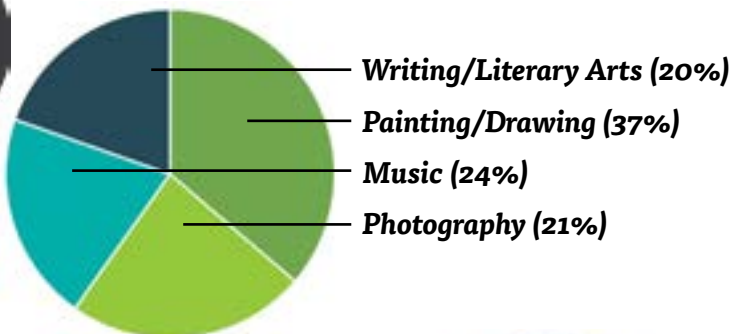
“Our family is socially connected to other families here. Our kids practice art, music, & dance together.”

-Anonymous testimonials from residents who took the surveys

WHO IS AN ARTSPACE RESIDENT?



99% of our residents are artists, engaging in:



Artspace residents are well-educated:

56%

have a bachelor's degree or higher.

60%

of Artspace residents came to their Artspace building from the same city.



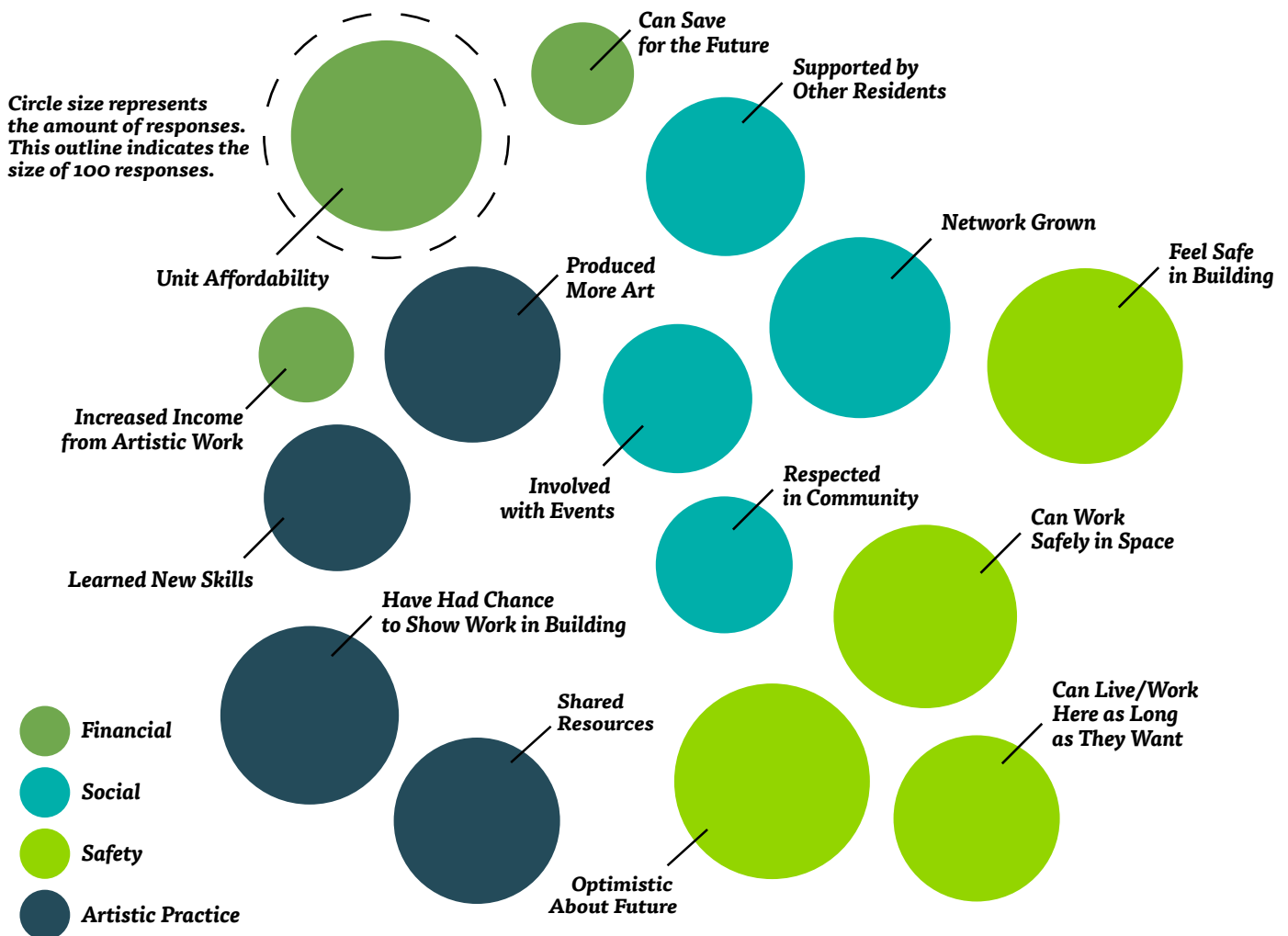
42% of Artspace residents identify as BIPOC, and 58% identify as white. This loosely echoes national demographic trends.

Household income for more than half of our residents is between \$10,000 and \$30,000 annually.

46%

of Artspace residents with a household size of one are at or below the Federal Poverty level.

THRIVABILITY INDICATOR



STABILITY

One in five of Artspace respondents had experienced homelessness in the five years prior to relocating to an Artspace project, while three in 10 had been forced to leave their home. Out of the three, 75% also lost their primary workspace: home studios. The primary reason artists were forced to leave their homes was that they faced a significant rent increase. More than three quarters of Artspace respondents found their Artspace live/work unit to be affordable.

Data compiled across departments

“Being able to roll out of bed & start painting has been the biggest impact on my work. Always having my art supplies open and ready to use saves time. Lots of available light is priceless.”

“When clients come to my studio this building makes me look more professional and accomplished as an artist. It helps to open more doors.”

-Anonymous testimonials from residents who took the surveys

For comprehensive survey findings, visit www.artspace.org/impact-whitepaper.

IN OPERATION

AZ	Mesa Artspace Lofts, Mesa	MN	Artspace Green Homes North, Minneapolis*	NY	El Barrio's Artspace PS109, East Harlem, NYC
CA	Artspace Tannery Lofts, Santa Cruz	MN	Artspace Hastings River Lofts, Hastings	OH	Artspace Hamilton Lofts, Hamilton
CA	Digital Media & Creative Arts Center, Santa Cruz	MN	Artspace Jackson Flats, Minneapolis	OR	Everett Station Lofts, Portland
CO	Artspace Loveland Arts Campus, Loveland	MN	Chicago Avenue Fire Arts Center, Minneapolis	TN	South Main Artspace Lofts, Memphis
CT	Read's Artspace, Bridgeport	MN	The Cowles Center for Dance & the Performing Arts, Minneapolis	TX	Elder Street Artist Lofts, Houston
DC	Brookland Artspace Lofts, District of Columbia	MN	Franklin Arts Center, Brainerd	TX	National Hotel Artist Lofts, Galveston
FL	Sailboat Bend Artist Lofts, Fort Lauderdale	MN	Grain Belt Studios, Minneapolis	TX	Roderick Artspace Lofts, El Paso
IA	Harvester Artspace Lofts, Council Bluffs	MN	Hennepin Center for the Arts, Minneapolis	WA	Artspace Everett Lofts, Everett
IL	Elgin Artspace Lofts, Elgin	MN	Kaddatz Artist Lofts, Fergus Falls	WA	Artspace Hiawatha Lofts, Seattle
IL	Karcher Artspace Lofts, Waukegan	MN	Northern Warehouse Artist Lofts, St. Paul	WA	Artspace Mt. Baker Lofts, Seattle
IL	Switching Station Artist Lofts, Chicago	MN	Tilsner Artists' Cooperative, St. Paul	WA	Tashiro Arts Building, Seattle
IN	Artspace Uptown Artist Lofts, Michigan City	MN	Traffic Zone Center for Visual Art, Minneapolis	WA	TK Artist Lofts, Seattle
LA	Bell Artspace Campus, New Orleans	MN	Washington Studios, Duluth		
MD	Mount Rainier Artist Lofts, Mount Rainier	ND	Minot Artspace Lofts, Minot		
MI	City Hall Artspace Lofts, Dearborn	NV	Riverside Artist Lofts, Reno		
MN	653 Artist Lofts, St. Paul	NY	Artspace Buffalo Lofts, Buffalo		
MN	Artspace Frogtown Single-Family Homes, St. Paul*	NY	Artspace Patchogue Lofts, Patchogue		

*Properties with an asterisk have multiple, individually run buildings that exist under a common name.

IN DEVELOPMENT

CO	Loveland Feed & Grain, Loveland	MD	Ambassador Theater, Baltimore	SD	Oglala Lakota Artspace, Pine Ridge Reservation
CO	Trinidad Space to Create, Trinidad	MD	Artspace Silver Spring Arts Campus, Silver Spring		
HI	Ola Ka 'Ilima Artspace Lofts, Honolulu	NY	Utica Artspace, Utica		
IL	Pullman Artspace Lofts, Chicago	MN	Northside Artspace Lofts, Minneapolis		

ARTSPACE STAFF

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President & CEO

Will Law
Chief Operations Officer

Ezra Sauter
Personal Assistant to the President

Connor Robinson
Executive Assistant

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*Vice President, Communications + Rafala Green
Fellowship Program Director*

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*Creative Director, Artspace & The Cowles Center for
Dance & The Performing Arts*

Laura Moran
*Interim Communications Manager, Artspace &
The Cowles Center for Dance & the Performing Arts*

Kim Sanchez
Tech Support & Programming Manager

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Wendy Holmes
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Teri Deaver
Vice President, Consulting

Anna Growcott
Director, Consulting

Aneesha Marwah
Manager, Consulting

Naomi Marx
Quantitative Analyst

Lyndsey Schrader
Coordinator, Consulting

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Lori Pope
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Project Manager, Northrup King Building

Kellie Hmong
Financial Assistant/Bookkeeper

Mary Jo Johnson
Assistant, Special Projects

Nu Lee
*Bookkeeper, Performance Property Management
Company*

Siden Suon
*Bookkeeper, Performance Property Management
Company*

Brittany Douglas
Staff Accountant

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Vice President, National Advancement

Stacey L. Mickelson
Vice President, Government Relations

Dana Mattice
Director, National Advancement

Kate Tucker
*Director of Advancement,
The Cowles Center for Dance & the Performing Arts*

Zamzam Mohammed
Manager, National Advancement

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Vice President, Asset Management

Heidi Zimmer
Vice President, Property Development

Steve Stanley
Vice President, Property Development

Freddie Houston
Vice President, Performance Property Management Company

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Director, Property Development

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Director, Property Development

Julie Alexander
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Erika Dani
Asset Manager

Jennifer Marmol
Asset Manager

Kimberly Moore
Asset Manager

Haley Cramer
Project Manager, Property Development

Ariel Garcia
Project Manager, Property Development

Alyssa Kelley
Project Manager, Property Development

Shaela Wilson
Properties Associate, Asset Management

Amanda Cortés
Rafala Green Fellow

Jeremy Staab
Rafala Green Fellow

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Susan Kenny Stevens, Ph.D.

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Cree Zischke

2019 PROJECT-RELATED FUNDRAISING

Ambassador Theater

Mayor and City Council of Baltimore

Artspace Utica

Community Foundation of Herkimer & Oneida Counties

National Grid

Capital Repairs & Improvements

Mardag Foundation (Washington Studios)

Texas Preservation Trust Fund (National Hotel Artist Lofts)

Northrup King Building & Campus

Erich & Hannah Sachs Foundation

Intermedia Arts

Oglala Lakota Artspace

ArtPlace America

Bush Foundation

Ford Foundation

The Hayes Fund of HRK Foundation

Hearst Foundations

Margaret A. Cargill Philanthropies

National Endowment for the Arts

U.S. Economic Development Administration

Windgate Charitable Foundation

Ola Ka 'Ilima Artspace Lofts

ArtPlace America

Atherton Family Foundation

City of Honolulu

Cooke Foundation, Limited

Ford Foundation

Harry & Jeanette Weinberg Foundation, Inc.

Harold K.L. Castle Foundation

Hawai'i Community Foundation

The Howard Hughes Corporation

National Endowment for the Arts

The State of Hawai'i

The Ward Village Foundation

SOMO Artspace Lofts, Bentonville

Walton Family Foundation

Trinidad Space to Create

Boettcher Foundation

Colorado State Historical Fund

Colorado Trust

El Pomar Foundation

Enterprise Community Partners

2019 ANNUAL FUND DONORS

\$100,000+



FORD FOUNDATION

THE KRESGE FOUNDATION



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

\$25,000+

McKnight Foundation

Elizabeth Redleaf *

Ronning Family Foundation*

TCF Foundation

\$10,000- \$24,999

Art & Martha Kaemmer Fund of the HRK Foundation

Susan and Terry Dolan*

GPS Family Foundation

Greystone Foundation

Paul Johnson

\$5,000- \$9,999**Jane Cowles****Dominium Partners Charitable Fund****Carol and Ian Friendly *****HRK Foundation****Kassell Family Foundation****MAHADH Fund of the HRK Foundation****UCare****U.S. Bank****The Wurtele Foundation****\$2,500 - \$4,999****Jim and Julia Adams*****Mark Addicks and Tom Hoch*****Bridgewater Bank****Cannon Heyman & Weiss****Community Housing Corporations and Senior
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Foundation****William Keenan****M.A. Mortenson Company****Mark Manbeck and Drew Spencer****Richard Martin*****Daniel Mehls*****Patricia Anne Connelly Fund of The
Minneapolis Foundation****Gloria Perez*****PLI Card Marketing Solutions****Pugsley Fund of the HRK Foundation****Gustavo Rosado****Cree Zischke*****\$500 - \$999****Peter Beard*****Ceil Cirillo*****Cindy and Bob Clague****Gary Cunningham*****Douglas M. and Carole M. Baker Giving Fund****Elisabeth R. Bennett Family Fund of The
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Suzanne Koeplinger*

LHB Architects

Jennifer Melin Miller and David Miller

Mersky Family Foundation

Cynthia J. Newsom*

Sarah Lynn Oquist*

Kenna Poppler

Rolinda Ramos

Charlene Roufs

Corine Sheridan

Jane Tilka and Bill Dolan

\$250 - \$499

Tio Aiken**

Gustavo Asto

Diego Benites

Jonathan Blank

Randall Bourscheidt*

Haley Cramer**

Barbara Forster

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\$100 - \$249

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\$10M+



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\$3M - \$9.9M

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\$1M - \$2.9M

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2019 EVENTS

AMP IT UP

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AMP it Up VIP attendees touring the Library Recording Studio. Guests enjoyed savory bites and fun cocktails while touring the studios and meeting artists at Artspace's Grain Belt Studios, Minneapolis.

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Wellington Management

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Host Committee

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HHL Architects

Raymond James

FINANCIAL STATEMENTS

2017 – 2019

CURRENT ASSETS

	2017	2018	2019
Cash	\$5,205,087	\$5,607,955	\$7,428,963
Operating Reserve	\$1,005,480	\$1,013,049	\$1,026,521
Cash- Restricted	\$19,002,289	\$13,892,250	\$4,806,488
Accounts Receivable, Net	\$566,058	\$658,172	\$903,721
Promises to Give, Net	\$2,375,257	\$2,619,689	\$2,109,556
Prepaid Expenses	\$394,669	\$608,662	\$818,818

PROPERTY & EQUIPMENT

Construction in Progress	\$37,660,025	\$44,604,110	\$24,703,082
Land & Land Improvements	\$32,813,403	\$34,480,939	\$39,670,709
Equipment	\$6,832,972	\$6,800,025	\$7,384,383
Building & Improvements	\$461,625,141	\$498,114,827	\$573,641,124
<i>Total Before Depreciation</i>	<i>\$538,931,541</i>	<i>\$583,999,901</i>	<i>\$645,399,298</i>
<i>Accumulated Depreciation</i>	<i>-(\$104,333,934)</i>	<i>-(\$120,694,506)</i>	<i>-(\$134,816,318)</i>

OTHER ASSETS

Promises to Give, Net	\$1,861,721	\$796,117	-
Restricted Escrows & Reserves	\$10,821,262	\$12,620,047	\$12,976,965
Investment & Receivables from Partnerships	\$276,432	\$276,432	-
Investments in Future Projects, Net	-	-	\$164,445
Other Assets	\$1,382,013	\$1,563,013	\$2,594,773

TOTAL ASSETS

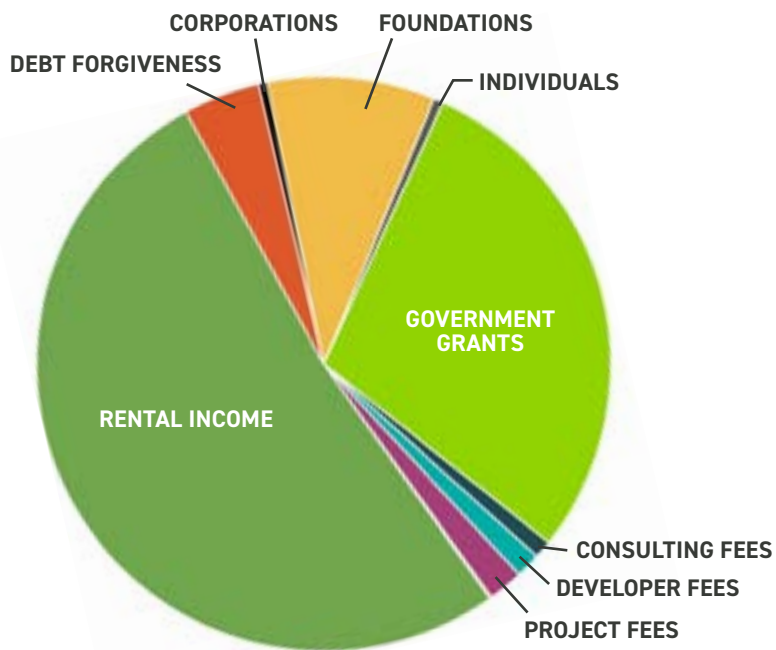
\$477,507,875

\$503,050,781

\$543,413,230

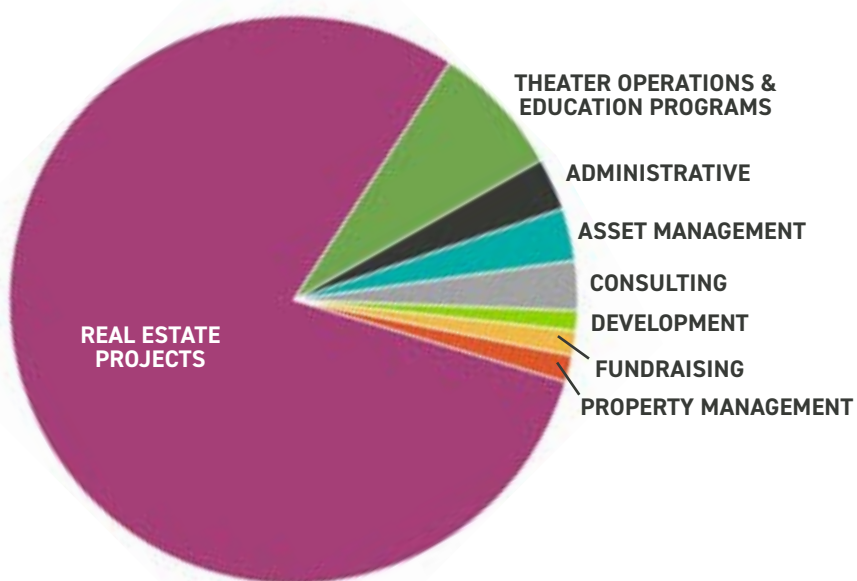
2019 BUDGET

REVENUE SOURCES



CONSULTING FEES	1%
CORPORATIONS	.7%
DEBT FORGIVENESS	4%
DEVELOPER FEES	1%
FOUNDATIONS	10%
GOVERNMENT GRANTS	29%
INDIVIDUALS	1%
INTEREST INCOME	.2%
PROJECT FEES	2%
RENTAL INCOME	52%

EXPENSES BY PROGRAM



ADMINISTRATIVE	3%
ASSET MANAGEMENT	3%
CONSULTING	3%
DEVELOPMENT	1%
FUNDRAISING	1%
PROPERTY MANAGEMENT	1%
REAL ESTATE PROJECTS	80%
THEATER OPERATIONS & EDUCATION PROGRAMS	8%



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