

artspace

ANNUAL REPORT 2017



CREATE

FOSTER

PRESERVE

ArtSpace Foster Support



OVERVIEW

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About the front cover: This picture represents the hui pū (gathering together) of three hālau hula (Hawaiian dance schools) and their kumu hula (master teachers of Hawaiian dance). Artists in Residence at the PA'I Arts & Culture Center - Pua Ali'i 'Ilima, nā kumu hula Vicky & Jeff Takamine and Hālau Nā Kamalei, kumu hula Robert Uluwehi Cazimero and Hālau Hula Ka No'eau, kumu hula Michael Pili Pang.

Image courtesy of Vicky Holt Takamine, Kumu Hula, Pua Ali'i 'Ilima, Executive Director, PA'I Foundation.

Letter from the President

Dear Friends,

I am pleased to share with you Artspace's 2017 Annual Report that summarizes our work as it directly aligns with our mission to create, foster, and preserve affordable and sustainable space for artists and arts organizations. While it is hard to convey the full depth and breadth of what Artspace and our community partners have accomplished collectively, we hope this report will give you a good sense of our work last year. 2017 was a year of great achievement and bold efforts at Artspace, and we continue to operate in a solid financial condition due, in large part, to the careful stewardship of our finance team and the Board's finance committee.

Artspace experienced tremendous momentum and manageable growth, with vibrant activity happening in each of our existing 40 projects in operation, as well as construction on six new projects in six communities. We created opportunities for low-income artists by providing more than \$3 million in total rent subsidy, and thousands of people came through the doors of Artspace buildings to attend more than 600 performances, programs, exhibitions, and community events in our spaces. We are pleased to be called "home" to thousands of artists and their families, and 445 creative businesses.

In addition to our regular activities, Artspace embarked on two special projects that reflect our deep commitment to racial equity, and to serving the particular needs of distinct cultural communities. The first is the creation of the Rafala Green Fellowship, which will provide support for four emerging leaders of color to join the Artspace team full-time over the course of four years (two Fellows each serving for two years), and receive training to become expert practitioners in the field of arts-centric community development. The second is the continuation and expansion of Artspace Immersion, led by Artspace's robust consulting division. Artspace Immersion is a free, 18-month cohort program for emerging arts and cultural organizations, many run by or serving people of color and indigenous people, to advance their unique, space-related goals. We piloted the program in Detroit in 2015 and last year developed the Immersion program to launch in the Twin Cities in 2018, which will next travel to Memphis in 2019.

As you read the stories of our projects and programs highlighted in this report, please know that *literally all* of them have happened through partnership and collaboration. While Artspace is a national organization,



we are most often invited to partner at the local level and collaborate with folks from communities who have much to teach us. We would like to thank the many artist residents, nonprofit organizations, commercial tenants, community members, foundations, public officials, and other key partners in our work who helped make 2017 another meaningful year for Artspace. Our collective efforts are helping to ensure art is at the center of community development.

Artspace is well poised with talent, enthusiasm, and commitment from our Board of Directors and staff for the work that lays ahead of us.

Sincerely,

Kelley Lindquist

President & CEO, Artspace Projects

Letter from the Board Chair



Dear Friends of Artspace,

On behalf of the Artspace Board of Directors, I am pleased to report that 2017 was a time of tremendous success for the organization. Artspace broadened its nationwide impact through the managed growth of 10 new projects in development, and expanded its reach with rich programs including Art Bridge and Artspace Immersion. Artspace invested significant time and resources to the stewardship of 50 projects across the country, ensuring that conditions exist in our properties for residents and arts communities to thrive; and Artspace collaborated with more partners than ever, guaranteeing that the projects align with the needs of the communities they serve. The Artspace Consulting division also shared knowledge and expertise with civic and community leaders who would like to advance their own visions for equitable, artist-led community development.

In 2017, we also recognized Kelley Lindquist's 30 years of distinguished leadership advancing Artspace's mission. In honor of this milestone, we proudly launched the Lindquist Legacy Fund to ensure that Artspace can continue developing affordable, sustainable, and equitable creative spaces in distinct cultural communities across the country. We thank those who made an investment in Artspace to strengthen our expansive network across America.

We are truly grateful to all who have contributed to the success of Artspace, including the Artspace Board and staff who helped make 2017 another terrific year. We also look forward to developing new partnerships, and finding new and creative ways to work together in the years ahead. While we have much to celebrate, there is also still much to do. There remains an urgency around the creation of affordable spaces for the arts—and we're excited to build on this momentum with our partners, and advance new work in the years ahead.

Thank you,

Mary Margaret MacMillan
Board Chair



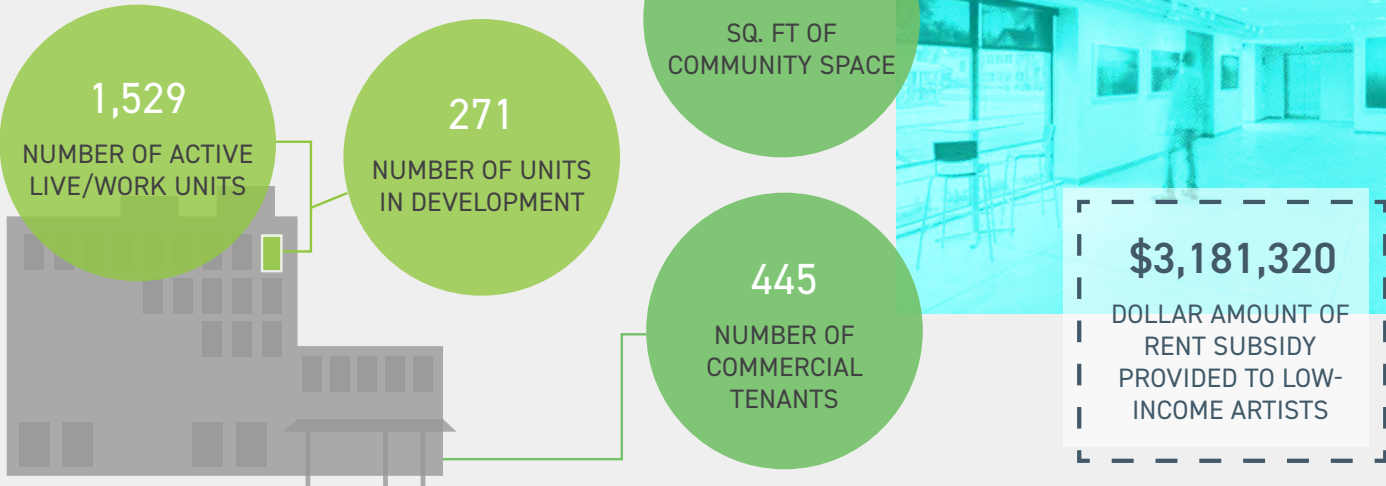
Top: Kelley and Mary Margaret meet the legendary Leah Chase at her restaurant Dooky Chase, a New Orleans institution. Bottom: Clockwise from top- Rebecca Driscoll; Mary Margaret MacMillan; Peggy Lucas; Osh Ghanimah; Kelley Lindquist.



While Artspace is a national organization, we are most often invited to partner at the local level and collaborate with folks from communities who have much to teach us.

Kelley Lindquist

DEVELOPMENT



CONSULTING

122 PROJECT INQUIRIES

35 CONSULTING PROJECTS

HIGHLIGHTS:

Launched **ARTSPACE IMMERSION** in the Twin Cities, working with a cohort of nonprofits facing space-related challenges.

Began **REGIONAL FEASIBILITY AND MARKET STUDIES** in Northwest Arkansas.

2017 CONSULTED ON:



BUILDINGS: 7



CITY INITIATIVES: 20



COUNTIES: 2



REGIONS: 5

CO

STATES: 1

IMPACT + RECOGNITION

600+

ART EVENTS THIS YEAR IN ARTSPACE PROPERTIES AROUND THE US

GRAND OPENING:

EL PASO, TX: RODERICK ARTSPACE LOFTS

GROUNDBREAKINGS:

HONOLULU, HI: OLA KA 'ILIMA ARTSPACE LOFTS

MESA, AZ: MESA ARTSPACE LOFTS

ARTSPACE HASTINGS RIVER LOFTS: MetCouncil 2017 Livable Communities Demonstration Account

CITY HALL ARTSPACE LOFTS: The MI Downtown Assoc. CREW Impact Award: Best \$1 Million+ Private Development Project

RODERICK ARTSPACE LOFTS: 2017 Gold Nugget Award of Merit: Best Affordable Housing Community

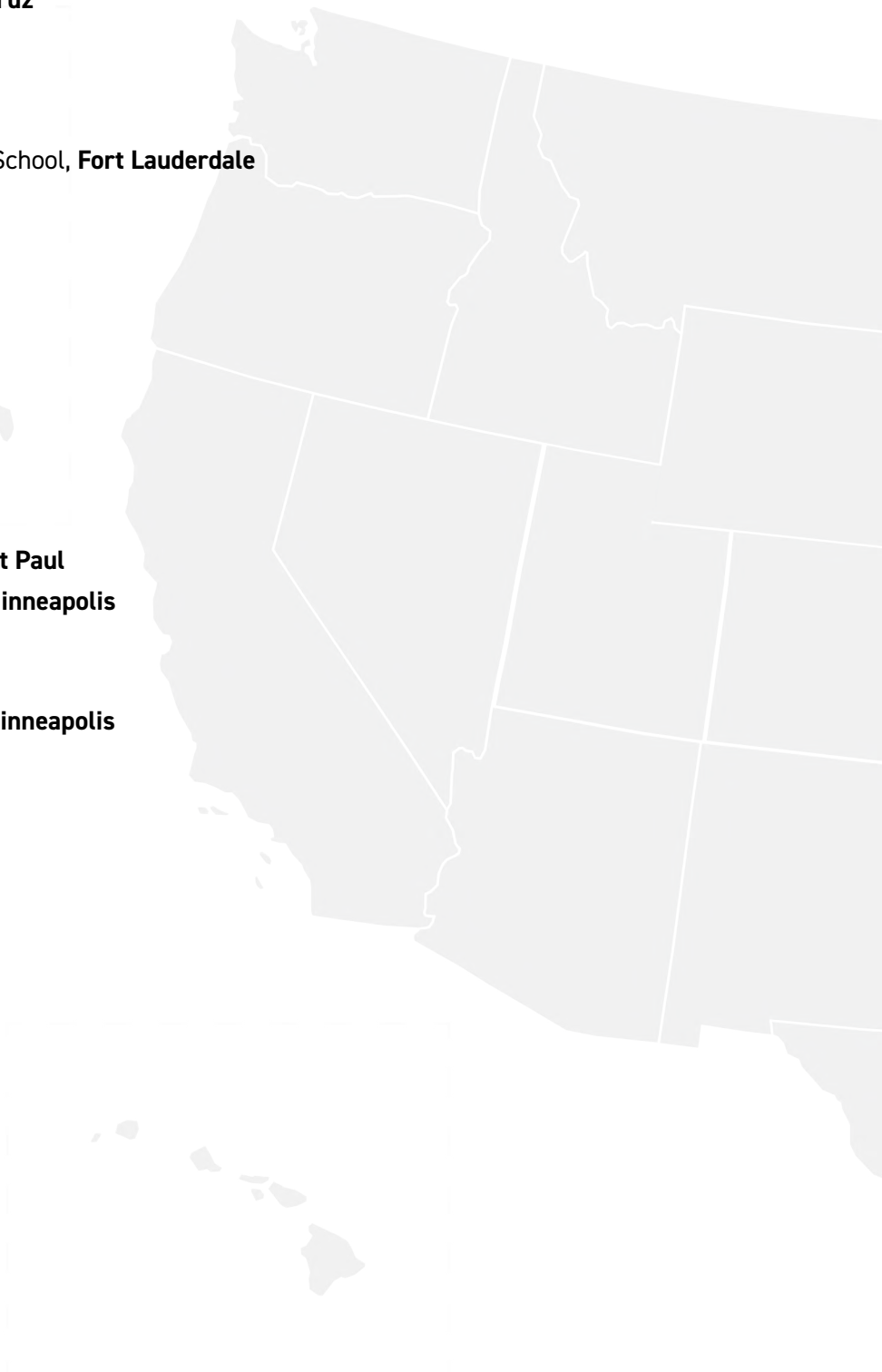
TRINIDAD CO: 2017 CHFA LIHTC Award

EVENTS

PERFORMANCES CONCERTS
EXHIBITIONS OPEN STUDIOS
READINGS FESTIVALS

41 PROPERTIES IN OPERATION (BY STATE)

CA	Artspace Tannery Lofts, Santa Cruz
CA	Digital Media & Creative Arts Center, Santa Cruz
CO	Artspace Loveland Arts Campus, Loveland
CT	Read's Artspace, Bridgeport
DC	Brookland Artspace Lofts, Washington, D.C.
FL	Sailboat Bend Artist Lofts/Historic West Side School, Fort Lauderdale
IA	Harvester Artspace Lofts, Council Bluffs
IL	Elgin Artspace Lofts, Elgin
IL	Karcher Artspace Lofts, Waukegan
IL	Switching Station Artist Lofts, Chicago
IN	Artspace Uptown Artist Lofts, Michigan City
MD	Mount Rainier Artist Lofts, Mount Rainier
MI	City Hall Artspace Lofts, Dearborn
MN	653 Artist Lofts, Saint Paul
MN	Artspace Franklin Arts Center, Brainerd
MN	Artspace Frogtown Single-Family Homes, Saint Paul
MN	Artspace Green Single-Family Homes North, Minneapolis
MN	Artspace Jackson Flats, Minneapolis
MN	Chicago Avenue Fire Arts Center, Minneapolis
MN	Cowles Center for Dance & Performing Arts, Minneapolis
MN	Grain Belt Studios, Minneapolis
MN	Kaddatz Artist Lofts, Fergus Falls
MN	Northern Warehouse Artist Lofts, Saint Paul
MN	Tilsner Artists' Cooperative, Saint Paul
MN	Traffic Zone Center for Visual Art, Minneapolis
MN	Washington Studios, Duluth
ND	Minot Artspace Lofts, Minot
NV	Riverside Artist Lofts, Reno
NY	Artspace Buffalo Lofts, Buffalo
NY	Artspace Patchogue Lofts, Patchogue
NY	El Barrio's Artspace PS109, New York City
OH	Artspace Hamilton Lofts, Hamilton
OR	Everett Station Lofts, Portland
TX	Elder Street Artist Lofts, Houston
TX	National Hotel Artist Lofts, Galveston
TX	Roderick Artspace Lofts, El Paso
WA	Artspace Hiawatha Lofts, Seattle
WA	Artspace Mount Baker Lofts, Seattle
WA	Everett Artspace Lofts, Seattle
WA	Kaplan Artist Lofts, Seattle
WA	Tashiro Arts Building, Seattle



11 PROPERTIES IN DEVELOPMENT (BY STATE)

- AZ** Mesa Artspace Lofts, **Mesa**
 - CO** Loveland Feed & Grain, **Loveland**
 - CO** Trinidad Artspace, **Trinidad**
 - HI** Ola Ka 'Ilima Artspace Lofts, **Honolulu**
 - IL** Pullman Artist Lofts, **Chicago**
 - LA** Bell Artspace Campus, **New Orleans**
 - MD** Silver Springs Arts Campus, **Silver Springs**
 - MN** Artspace Hastings River Lofts, **Hastings**
 - MN** Artspace Northside Lofts, **Minneapolis**
 - SD** Oglala Lakota Artspace, **Pine Ridge**
 - TN** South Main Artspace Lofts, **Memphis**
-

PROPERTIES FEATURED IN THE 2017 ANNUAL REPORT

MESA ARTSPACE LOFTS / OLA KA 'ILIMA ARTSPACE LOFTS
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RODERICK ARTSPACE LOFTS **THE LEAP PG. 16**

TRINIDAD ARTSPACE **CREATIVE COMMUNITIES, STATEWIDE PG. 27**

KADDATZ ARTIST LOFTS **THE SNOWBALL EFFECT: GROWING AN ARTS
COMMUNITY IN FERGUS FALLS PG. 34**

NATIONAL HOTEL ARTIST LOFTS / ELDER STREET ARTIST LOFTS
**ARTSPACE'S GULF COAST COMMUNITIES WEATHER HURRICANE HARVEY,
MITIGATE IMPACT PG. 38**



Carla



kree·yāt, verb, to use the tools of real estate development to build affordable spaces for creative communities



All across America, artists are born and made; and they often gravitate towards each other, organically forming creative enclaves. The space they need to live and work safely, however, must be adapted or newly built—and that's where Artspace comes in. In 2017, Artspace found itself working on hallowed ground—literally—with Ground Blessings honoring projects in Mesa, AZ, and Honolulu, HI. Artspace also began construction in three disparate communities linked by the Mississippi River; and opened the

Roderick Artspace Lofts in El Paso, TX, with a Grand Opening celebrating the resident artists and arts organizations. Beyond these physical places, Artspace also delved into virtual space for artists to connect. The fifth iteration of Artspace's Art Bridge program connected indigenous artists in Anchorage, AK, with Puerto Rican artists in New York, NY, allowing the two groups to collaborate across geographical boundaries in ways that our ancestors could only dream of.

Illustration at left featuring images from Mesa Artspace Lofts construction (Heidi Zimmer); Roderick Artspace Lofts Grand Opening (Ariana Martinez); and Pregones/PRTT artists in Anchorage. Top: Performance curated by the PA'I organization at the Ola Ka 'Ilima Ground Blessing (Kyle Wright).

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Groundbreakings, Ground Blessings



MESA ARTSPACE LOFTS GROUNDBREAKING

Artspace's 50th project and its first in Arizona, the Mesa Artspace Lofts will fulfill an element of Mesa's Central Main Plan, which promotes a return of downtown housing in coordination with the construction of a new light rail line. Artspace's new project will include 50 units of live/work artist housing; ample commercial and community space; and a building for A New Leaf

to provide residential services. Artspace broke ground March 24, 2017, with a traditional blessing led by Royce Manuel of the Salt River Pima-Maricopa Indian Community; remarks by civic leaders and partners; and a dozen local artists turning the groundbreaking shovels into special works of art.

Top, Mesa Partners: City of Mesa; Arizona Department of Housing; NEDCO; Pheonix LISC. Bottom, left: Ceremonial shovels designed by various Mesa organizations. By Ivan Martinez.



OLA KA 'ILIMA ARTSPACE LOFTS GROUND BLESSING

A Ground Blessing and 'Awa Ceremony for Artspace's first project in Hawaii took place January 29, 2017, led by PA'I Foundation Executive Director Vicky Holt Takamine (who is also a community leader and a Kumu Hula, or master of hula). These ceremonial activities were incredibly unique for Artspace and spanned a two-day period, beginning with the burial of a pig on the construction site and an overnight vigil; including the greeting of the sun

on the beach the following morning; and culminating in a community feast. These activities consecrated the land that the Ola Ka 'Ilima Artspace Lofts will be developed on. The project will include 84 live/work units with views of the mountains and sea, community space, and a green area for gardening; as well as the PA'I Arts & Culture Center, which will showcase Native Hawaiian arts and traditions to raise Native visibility in their homeland.

Top: The Ola Ka 'Ilima Artspace Lofts project team. Bottom, left: the PA'I organization taught a workshop on traditional Native Hawaiian food preparation. Bottom, right: Performance curated by PA'I organization. By Kyle Wright.



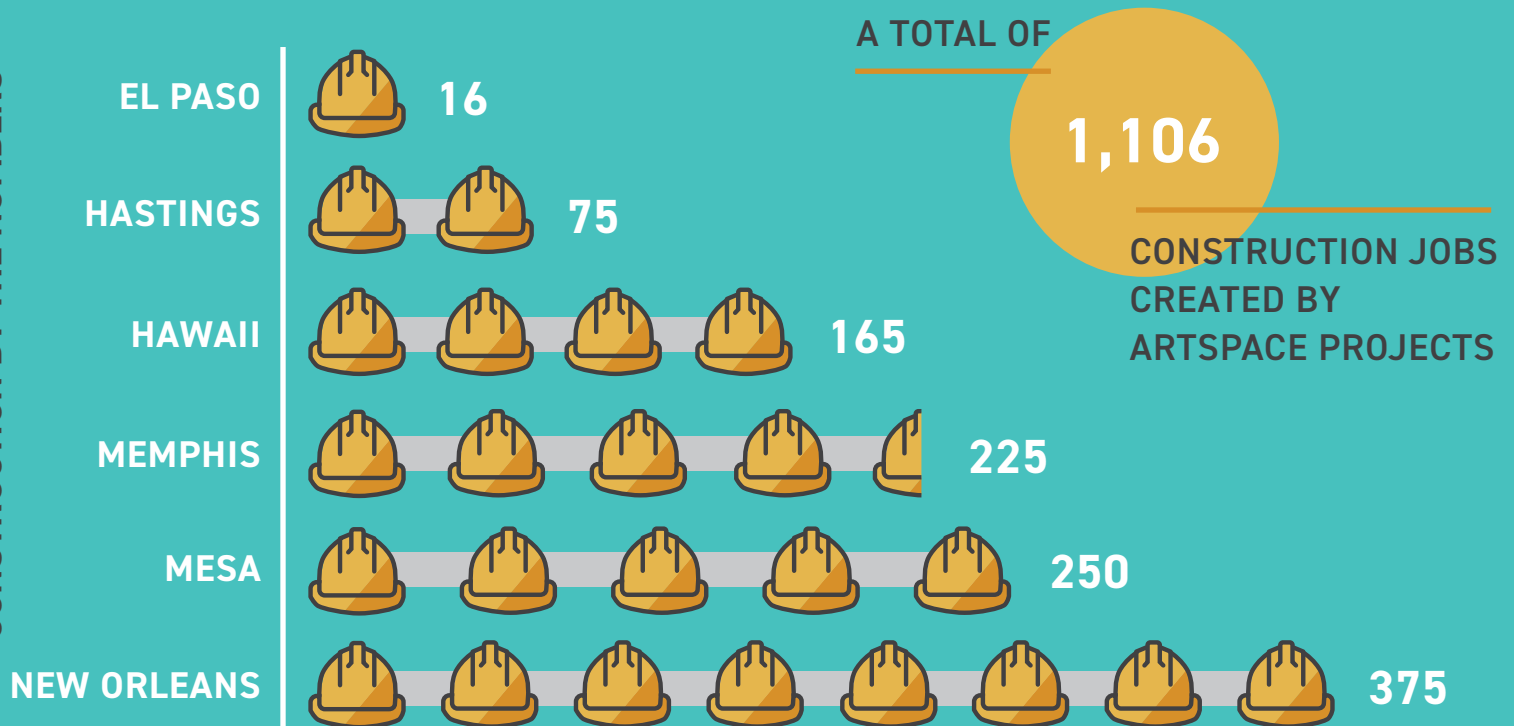
ARTSPACE IN DEVELOPMENT

ARTSPACE: NORTH TO SOUTH

In 2017, Artspace began construction on projects in unique communities North to South, connected by the Mississippi River. **ARTSPACE HASTINGS RIVER LOFTS**, in Hastings, MN, is new construction that revives a vacant site at the east end of the historic downtown main street, with stunning views of the river and Levee Park. The Artspace building is integral to Hastings' downtown redevelopment effort and Riverfront Renaissance. Following the river nearly 800 miles south, to Memphis, is the **SOUTH MAIN ARTSPACE LOFTS**. Located in the rapidly changing South Main Arts District, affordable housing for artists is a critical need. This project, near the National Civil Rights Museum, will restore a historic warehouse and add a new building in an adjacent parking lot. The resulting, mixed-use arts campus will be Artspace's

first property in Tennessee. Traveling some 400 miles further south is a historic restoration project: the **BELL ARTSPACE CAMPUS** in the historic Tremé neighborhood of New Orleans—Artspace's first property in Louisiana. For more than 100 years, the two-block campus was a cultural anchor, but sat abandoned since Hurricane Katrina in 2005. The buildings that make up the campus are now finding new life within the community. Together, the Hastings, South Main, and Bell projects total an estimated \$67 million; and with the two buildings that broke ground in Mesa, AZ, and Honolulu, HI, and a third that opened in El Paso, TX, employed more than 1,000 construction workers and subcontractors in 2017. Ultimately, these Artspace properties create space for unique creative communities to flourish today, and far into the future.

CONSTRUCTION BY THE NUMBERS



MEMPHIS: OLD & NEW

In Memphis, transforming a historic warehouse into artist housing, and building a brand new building of additional artist housing on an adjacent vacant site, provided LRK architects Tony Pellicciotti and Lisa Law with a unique challenge. How would they give this blended campus of old and new buildings a cohesive appearance? To begin, they respected the history of the space. The building was constructed in 1904 as the Benedict-Warren Hardware Company, and transferred to United Warehouse Company in the 1950s, which operated the three-story building as a distribution facility with loading docks that connected to the railroad, and could allow items

to be transported to the Mississippi River for barge shipment via the waterways. The architects retained the original brick exterior and arched windows and doors of the historic building, as well as massive timber beams across the ceilings inside. Then, they found inspiration in the warehouse's past to design the new construction, bringing in elements such as metal sheeting exterior walls that mimic shipping containers, and a replica of railroad track rails in the outdoor courtyard. The result is a functioning, beautiful campus, South Main Artspace Lofts, nearing completion that the Artspace team looks forward to activating with artists and their families.




ART BRIDGE

The purpose of the Art Bridge program is to facilitate a growing network of organizations using video conferencing and live streaming technology to further their artistic process, creativity, and collaboration. In 2017, Art Bridge's fifth year, Artspace paired two past participants from two distinct artistic communities in a one-year, in-depth exploration of the distance collaboration model: The Alaska Native Heritage Center (ANHC) in Alaska and the Pregones/Puerto Rican Traveling Theater (Pregones/PRTT) in New York. The program was made possible by the National Endowment for the Arts.

ANHC and Pregones/PRTT are both rooted in the preservation of cultural heritage, engaging several generations to learn and create multidisciplinary work. ANHC is located in Anchorage and builds on the traditional cycle of knowledge that has helped to perpetuate Native societies for hundreds of generations in Alaska; while Pregones/PRTT, which is located in the Bronx in New York, creates and performs original musical theater and plays centered around Puerto Rican/

Latino themes. The two seemingly disparate organizations spent a year sharing, studying, and weaving together elements from each other's cultural and performance practices. Through video exchanges and in-person interactions, they bridged vast geographic distance to create an experimental performance, "A Tale of Two Tricksters," employing video conferencing as a creative medium.

ANHC Artistic Director Loren Anderson said that "the collaboration felt natural. Sharing and learning about each other's stories was the most interesting part, and how we can tell these stories and connect with each other, even though these cultures are so far away. We've gone through the same issues of colonization and gentrification. This pushed our boundaries to a place that is different, and that we've been wanting to go for a long time." Pregones' Associate Artistic Director Jorge Merced agreed: "Our organizations share a commitment to art-making and to promoting the distinct voice of our peoples. We both provide an essential cultural engagement that carries across generations. In the Bronx, we

invited three recent graduates of our education program to dive deeper into this living legacy as part of the Art Bridge process. It was inspiring to see these young artists join hands with professional members of our ensemble to draw parallels and contrasts between the cultures of the Puerto Rican diaspora and Alaska Native communities. They took on a very active role in determining the visual perspectives for the exchange, and were assistant camera operators. After our highlight live-streamed performance, they also co-adapted and memorized the multilingual and intercultural script, which they're also performing as part of our summer season at community gardens throughout the South Bronx." The success of Art Bridge is made possible by artistic passion, and deep and lasting connections made while sharing cross-cultural discoveries and the creation of new work. 

Top, left: Pregones/PRTT artists in Anchorage. Top, right: Alaskan Native Heritage Center artists in New York City. Courtesy of the organizations.



RODERICK ARTSPACE LOFTS



GRAND OPENING

THE
ROCK
SHOW

The Leap

Aaron Torres, an artist who made remarks at the Grand Opening for the Roderick Artspace Lofts, reflects on the life changes that brought him to this place; and what living in an Artspace community this last year has meant to him. This is his story, in his own words.

American journalist and writer Hunter S. Thompson spent a great deal of his career chasing the American Dream, driving coast to coast in search of ingredients to yield the entrepreneurial spirit, stable income, white picket fence, and loving family that many associate with the United States. He never found a definitive recipe; but as I bring friends and clients to my studio at Roderick Artspace Lofts in El Paso, Texas, I often wonder, “Is this my American Dream?”

A friend of mine recently came to visit from Austin, where I spent a decade prior to moving back to my hometown of El Paso. He was blown away by my Artspace studio, and by how much more committed to my art I’ve become. It’s often hard for us to truly measure our growth, but my friend put into perspective how efficient I’ve become. I casually replied to him, “Well, I guess Artspace is working.”

My friend met me at a different time in my life, when I was working as a tailor at a high-end clothing store in Austin and living in an apartment in a beautiful neighborhood. I had no financial stress, and was a yuppie. Although the surface of my identity was as polished as my \$300 Cole Haan shoes, my true nature was stifled. Sure, I did creative work for a living, but it was demanding, in service of fast fashion, and ultimately catered to someone

else’s American Dream. After years of working, I grew increasingly frustrated adding the fuel of my talent to someone else’s fire. It hit me: I had to quit. I had to start my own clothing company, and do it my way.

I took baby steps in reaching this goal. I quit my corporate job; started working for friends with their own tailoring/design company, where I learned as much as I could; worked evenings as a production sewer for another friend’s costume company; and worked weekends at the corporate gig. I figured I had to hustle and save every penny if I wanted to reach self-employed status. Eventually, I learned that there is truly never a good time to do something like that. It’s about taking a leap of faith.

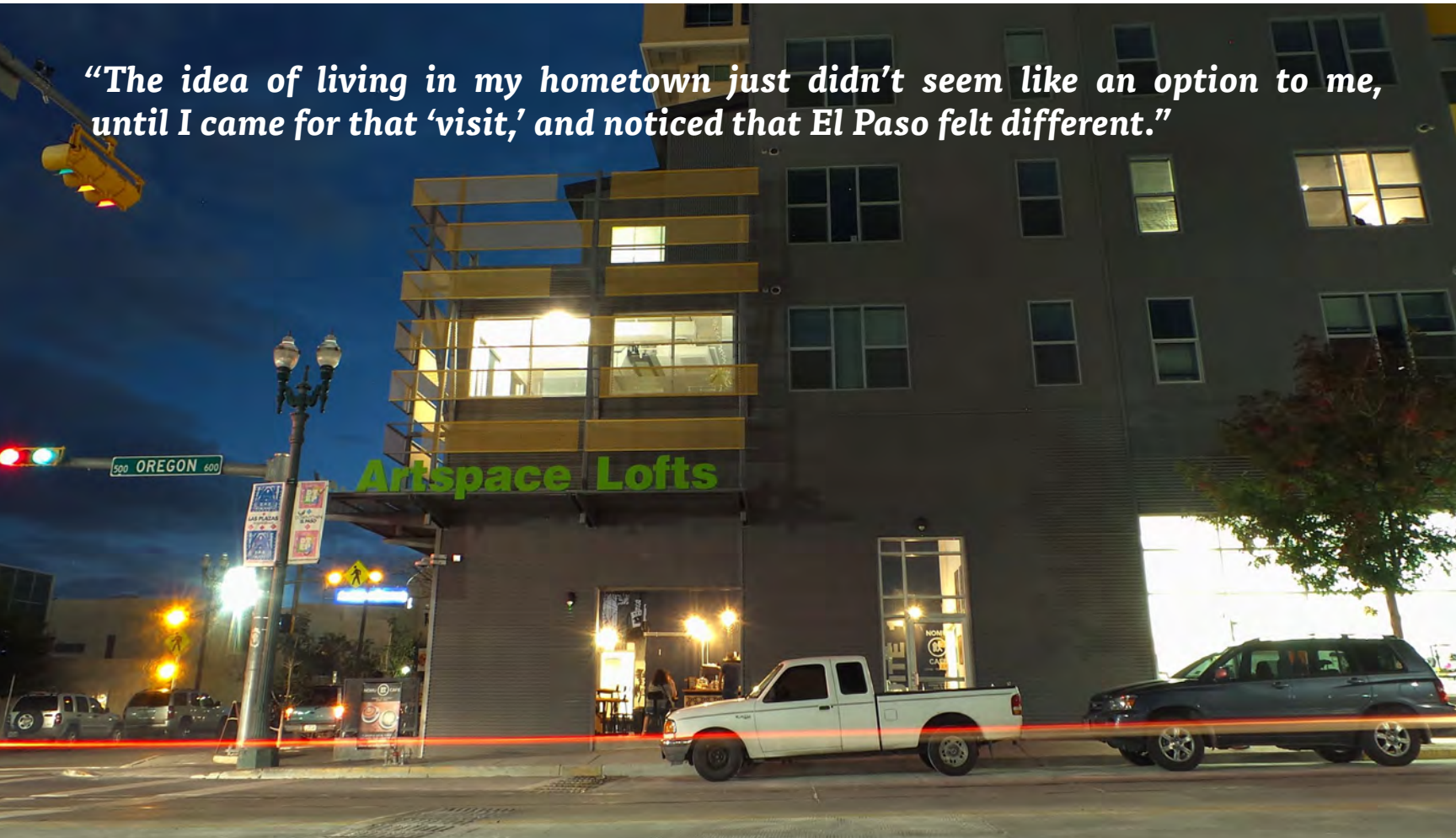
And so I took it, and landed on my feet. Nothing prepares you for being your own boss and running your own business out of your home. You wear countless hats, constantly communicate with clients, and are ceaselessly worried about money. It’s awesome if you have the entrepreneurial spirit, but it’s definitely a new definition of “work,” and a new form of stress. Once you take the leap, however, it’s hard to go back to the Monday to Friday, 9 to 5 job with the 401(k) that we’re all conditioned to want.

My Austin “sweatshop of stress” consumed me for many years,

and I loved it. As the wave of gentrification hit Austin like a tsunami, though, I started to question whether Austin loved me—or artists at all—anymore. One by one I saw friends move back to their hometowns, where rent wasn’t tripled after new management took over their apartments and added aluminum siding to the façade of a derelict building; or to larger cities where rent was nearly comparable. I, too, committed to move. I figured that a grant award for a community art project in New Orleans was the catalyst I needed to commit to moving there, but I wanted to spend some time in El Paso before moving further away from family. I packed all my sewing machines and fabric, said “see ya later” to friends and clients in Austin, and headed to El Paso for what was supposed to be two weeks.

I never thought I’d move back home. I left when I was 18 to attend art school in Dallas, and then moved to Austin. I thought, if anything, I’d move further away. Growing up, I always felt El Paso was missing the art and culture I loved in bigger cities. The idea of living in my hometown just didn’t seem like an option to me, until I came for that “visit,” and noticed that El Paso felt different. I kept finding this authenticity I had felt removed from in gentrifying Austin. I found the New Orleans-style charm I had become consumed with, but rooted

"The idea of living in my hometown just didn't seem like an option to me, until I came for that 'visit,' and noticed that El Paso felt different."




in my Mexican heritage, and among my family. I also found people taking advantage of the opportunity of a developing city. And I found art. A lot of it. I wanted to be a part of it, and before I knew it, my "two week" trip back home spanned three weeks, then a month, and then I lost sight of my New Orleans plan.

Staying just blocks away from the site Artspace now occupies, I couldn't help but feel drawn to it. There was a sculpture from the Ground Breaking ceremony, and talk about the project. My family would direct me to news stories of this mysterious and seemingly unreal living space in development. I became obsessed with checking the website for progression in this future oasis for artists, and thought it would be perfect. I was damn near driven out of Austin due to the ridiculously inflating rents and cultural repercussions, and knew Artspace would be a safe haven. And it hit me: I had to get into Artspace.

Based on my puppy love for New Orleans, my family couldn't believe that I was actually sold on El Paso, and serious about moving back. I knew it was going to be a process, but I also knew my new love of El Paso was authentic. I wanted to break the cycle of people leaving my hometown in search of something bigger, when something *huge* was developing right before our eyes. So I jumped ship. I moved in with my grandma, found a job as a tailor, and started organizing art and music shows, and meeting artists. Having experienced the dark side of what expansive growth can do to a city's identity and culture, I also felt a duty to help shape the ever-growing city of El Paso. I feel like my role in El Paso was—and is—important. I also met countless people on the same wavelength: Talented individuals who left in search of something that was ultimately inside of them, and who returned home.

As it turns out, patience, a positive attitude, and perseverance pay

off. Here I am, in a studio space designed for efficiency and inspiration, in a professional, new building, with neighbors who understand the artistic hustle. For us, work isn't measured on a digital time card. We don't clock in and out of our dreams. Artists bear a sacred responsibility. We are the communicators of the people, martyrs to the times we are living in—and I think it's safe to say that we are living in crazy times. As artists, we have a responsibility to represent the oppressed. When my clients come to Artspace, I see them inspired by the energy here, and I see my artwork legitimized. I see their interests in artists and how we live—the risks we take, and the seriousness in which we live for our craft. It's validating to be with other people willing to take that leap of faith in pursuit of their passion, and a validation that our talents are not just appreciated, but necessary for society.

The same friend that gave me accolades for my growth in my new studio also talked to me about cryptocurrency. He said it was the last chance for people “like us” to make it big and strike gold. I told him I’d already struck gold: It’s the clothing I am privileged to make for others full-time now, under my ethics of sustainability to the planet. The payoff I get from investing my time and energy into my art, in a building that affords me that privilege, is the true alchemy. 

Front illustration featuring images of the Roderick El Paso Grand Opening event. By Therese Harrah and Ariana Martinez. Previous page: Exterior of Roderick Artspace Lofts. By Adrian Martinez. This page, right: Painting by Martin Zubia, featured in the resident gallery exhibition at the Grand Opening. Below: Roderick Artspace Lofts. By Adrian Martinez.



“When my clients come to Artspace, I see them inspired by the energy here, and I see my artwork legitimized. I see their interests in artists and how we live—the risks we take, and the seriousness in which we live for our craft.”





FOR
ST
E

fos·ter, verb, to support and contribute to an accelerating national movement of equi- table, artist-led community development



From Arkansas to Colorado, and from Minneapolis to Memphis, Artspace is expanding its scope considerably. In 2017, the team worked to cultivate space for creative communities in cities, regions... and even an entire state. Sometimes this involved Artspace helping communities examine creative space needs for the first time, as it did when the Walton Family Foundation invited the Consulting team to conduct feasibility and market studies for four towns in Northwest Arkansas—Artspace’s first assignment tackling an entire region. In other cases, the work involved the Artspace team sharing its 30 years of experience as practitioners in the field with new communities, such as in the Artspace

Immersion program, made possible by funding from the Kresge Foundation. Artspace Immersion is launching in the Twin Cities and Memphis, so that local arts administrators have the tools to advance their own unique space challenges. At its broadest capacity, Artspace is addressing creative space needs for an entire state. The Space to Create Colorado initiative is a partnership among multiple state agencies, local municipalities, the Boettcher Foundation, and most importantly, the creative community. Its goal is to create permanently affordable housing and other creative space as an economic development strategy in rural communities.

Illustration at left featuring images of Anna Growcott at the Crystal Bridges Museum of American Art (Dana Mattice); Twin Cities Immersion cohort members Dalton Outlaw, Kelly Turpin, Lori Gleason and Isabel Chanslor of St. Paul City Ballet/Element Gym (Therese Harrah); Loveland Arts Campus in Colorado. Top: Loveland Arts Campus during the Annual Sculpture Games.

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TWIN CITIES COHORT



ARTSPACE IMMERSION

Making Space

Kelly Nezworski, Director of Administrative Operations at Foci – Minnesota Center for Glass Art, came to Artspace hoping to gain real estate expertise.


Foci grew organically from a private studio into a nonprofit, but weren't thinking of ADA accessibility or growth in the early days. They now dream of a new space because the organization has expanded from one full-time staff to four in the past year, and accessibility is desired. They are at an exciting pivot point.

Foci's challenge is ubiquitous. The Artspace Consulting staff fielded 160 calls last year from arts and civic leaders experiencing space issues all around the country. Some were fighting gentrification, while others had been displaced. Sometimes a new nonprofit formed and needed to find its first space; while other organizations were expanding but lacked experience running a capital campaign, as in the case of Foci. Many cities hoped to partner with Artspace to develop an artist live/work space in their own community. All struggled, however, to identify viable real estate solutions to long-term stability in their neighborhoods—and often couldn't afford a consulting fee.

While Artspace is unable to tackle 160 new projects in one year, they can share their tools to help arts organizations forge their own solutions—as they had done before, with generous funding provided by the Kresge Foundation. In 2015-16, Artspace designed and launched an ambitious, experimental program, Artspace Immersion, to build local capacity for creating and maintaining affordable space for the arts in Detroit. The program's execution was so effective that the

Kresge Foundation invited Artspace to expand the initiative.

In 2017, Artspace was delighted to bring Immersion to its hometown. After a series of informational sessions, some 30 Twin Cities-based organizations applied for 10 available spaces, attesting to the need. Artspace launched the first session in February 2018, and over the next 18 months will assist participants to address barriers to their unique, space-related initiatives. Curriculum will include workshops featuring experts; individualized technical assistance from pro forma development to document review; ongoing mentorship; and art facilities tours.

Nezworski said that so far, the Immersion program “has been really insightful. It has given our leadership team the space and time to think through these problems, and it's given us access to resources and people with knowledge in real estate, legal, and operational expenses.” By the end of the program, she hopes to have launched a capital campaign. Artspace's intent is that all Immersion participants will be able to outline steps to move forward with financially and operationally viable and sustainable decisions related to their individual space needs, strengthening the arts ecosystem in the Twin Cities. 

*Left: Photos featuring the Immersion Artspace Twin Cities cohort.
By Laura Moran.*

IMMERSION: TWIN CITIES COHORT

Chicago Avenue Fire Arts Center Dedicated to art forms produced by heat, spark, or flame

Electric Machete Studios Latinx fine arts gallery & performance space, art & music collective, print studio, & boutique

FilmNorth Network of independent filmmakers, offering education and resources for all skill levels

FOCI Engaging the Minnesota community in the study and appreciation of glass arts while expanding the potential of the medium

HUGE Improv Theater Dedicated to long form improvisational theater, featuring performances and classes

Playwrights' Center Champions playwrights and new plays to build upon a living theatre that demands new and innovative work

Public Functionary Art exhibition and social space, bringing diverse perspectives in a shared space on equal ground

Saint Paul Ballet/Element Gym Neighboring organizations: Lifting the human spirit through the art of ballet; and the first and only co-working/collaborative Benefit Cooperation gym in the world

Threads Dance Project Seeks to viscerally connect the movement, music, and meaning of being human

Youth Performance Company Empowers youth and inspires social change through BOLD theatre



NORTHWEST ARKANSAS

CONSUMERS



Addressing Space Needs for Artists

How do funders and nonprofits partner to drive system changes in key geographies? The work that the Walton Family Foundation and Artspace began in 2017, to address creative communities' space needs in Northwest Arkansas, is a case in point.

Through a commissioned report by the University of Arkansas, the Walton Family Foundation found that a booming economy in their home region of Northwest Arkansas (NWA) had the unfortunate side effect of driving a shortage of accessible housing region-wide, particularly in the largest city's downtowns. To better understand and address these trends, the Foundation is pursuing a broad strategy with several significant investments—including a \$430,000 grant award to Artspace for a consulting scope of work including a regional feasibility study for creative space and mixed-use artist housing developments in NWA. Artspace has, of course, been pursuing solutions for nearly 40 years to address the lack of affordable space for artists and creatives—but it had never before conducted work in Arkansas, or for a whole region. The unique collaboration between Artspace and the Walton Family Foundation seeks to understand and reveal the space needs of four creative communities in rapidly growing cities in NWA—Bentonville, Fayetteville, Rogers, and Springdale—and to explore the potential of producing mixed-use, attainable, live/work arts facilities to meet those needs.

Artspace's comprehensive consulting scope of work began in December

2017, and will continue throughout 2018. To launch the project, Artspace took two full weeks to visit all four cities, conducting focus groups, hosting public meetings, and touring existing artist spaces to produce four Preliminary Feasibility Studies (one for each town). The team will return in summer 2018 to conduct a Regional Arts Market Study, providing quantitative information about demand for various creative spaces. A NWA Cultural Asset Map will also be produced, to reveal where existing creative spaces are located. Ultimately, results will be reported for each community individually, as well as for the region as a whole. Based on data, Artspace will then make recommendations for the types of cultural facilities most needed in each community—and preliminary findings already reveal that the arts ecosystem is strong and growing, but that artists are struggling with affordability or anticipating future lack of affordability.

Both Artspace and the Walton Family Foundation are committed to making an impact today, and for future generations. We look forward to deepening our learning about this unique region, and providing a pathway to attainable space for artists and arts organizations in Northwest Arkansas. [e](#)



Left: Illustration: Archie Schaffer, Octavio Logo, and NW Arkansas sites. Above: Mural in Fayetteville. All by Dana Mattice.

REGIONAL INNOVATORS

In each of the NWA cities that Artspace visited, the team heard a common refrain from the artists and arts organizations that came to the focus groups: They need attainable space to produce their creative works. Local leaders have begun to provide this, and Artspace looks forward to building on their momentum to further support the emerging arts ecosystems.

SPRINGDALE

Powerhouse artist couple **AMBER & JONATHAN PERRODIN** own a pair of side-by-side shotgun studios in Springdale. Called the Gemini, they create their own works of art in the space, as well as host classes, exhibits, pop-up shops, and more; and are building out an Airbnb. The couple also founded Perrodin Supply Co., an online marketplace for their work; and Amber co-created a biannual, indie marketplace, The Little Craft Show, for other artists to connect their work with audiences.



FAYETTEVILLE

Founded in 2009 as the Fayetteville Underground in downtown Fayetteville, the nonprofit visual arts organization, **ART VENTURES**, is almost a decade in business. Characterized by its inclusivity and accessibility, the organization provides exhibition space, educational programming, studios, and more.

"There is potential for all of us to succeed at this, but we need help for it to happen... I've had to go into my own bank account to say our artists are worth it. There's a need for true commitment from the base first, and our Board has stepped up."

SHARON KILLIAN, ARTIST & ART VENTURES BOARD PRESIDENT

BENTONVILLE

While the Artspace team was in Bentonville, music producer and entrepreneur **NEIL GREENHAW** was celebrating the one-year anniversary of his newly constructed Haxton Roads Studios, a downtown recording facility. In the months to follow, Greenhaw announced that he would be building a second commercial-lease space next door, also centered on the arts and arts businesses.



"The Northwest Arkansas area is a breeding ground for creativity. The sky is the limit here for the artist community."

NEIL GREENHAW



ROGERS

Art promotes economic development for downtown businesses, and provides opportunities for the sale of original art. Restaurant and retail business owners provide 20 to 30 monthly pop-up venues during **DOWNTOWN ROGERS ART ON THE BRICKS ART WALK**, where guest artists and musicians exhibit their work and meet visiting art patrons every second Thursday. Artists change from month to month, but the art experiences in downtown Rogers consistently provide new and interesting opportunities.

SPACE TO CREATE COLORADO

*The wide open spaces of
Colorado inspire equally
expansive thinking, and
room to implement
innovative approaches.*



Creative Communities, Statewide

When Colorado's government officials sought to address work force affordability and economic development in their small towns, they found inspiration in Artspace's first Colorado project: the Artspace Loveland Arts Campus.

The Loveland project, which opened in 2015, turned a neglected city block into a thriving creative hub, and showed potential to be implemented elsewhere. Thinking big, Coloradoans envisioned transforming other rural and mountain towns into booming centers for creativity, with similar projects scattered state-wide.

To bring this vision into reality, the State of Colorado spearheaded Space to Create Colorado, a multi-agency, public-private partnership to drive economic development in rural and mountain communities through the arts. Governor Hickenlooper announced the \$45 million program, which is the nation's first state-driven initiative for affordable housing for artists and creatives. Planned to span eight regions across all of Colorado, one town in each will receive an arts facility, with Artspace involved as the lead nonprofit consultant and development partner. Private funders are also contributing, with the visionary Boettcher Foundation taking the lead by investing \$250,000 per project, adding up to a \$2 million commitment.

Unique to Colorado is an arts agency embedded right within the state's economic development department, the Colorado Creative Industries (CCI), which advocates for the state's creative individuals and businesses, and pushes state

resources out to greater Colorado through their initiatives. They are dedicated to managing Space to Create's selection criteria and application process, working hand-in-hand with the Department of Local Affairs (DOLA). Another uniquely Coloradoan agency, DOLA is dedicated to serving its rural areas, which are often extremely isolated from the metropolitan centers by literal mountain ranges standing in between.

To kickoff Space to Create, Artspace began predevelopment work in 2015 on a demonstration project in Trinidad, a former mining town near the New Mexico border. Bustling with some 30,000 people a century ago, today just over 8,000 live among the cobblestone streets and historic buildings, including the largest concentration of Victorian houses west of the Mississippi. Now known for its funky character and annual ArtoCade art car event, the community is devoted to downtown revival efforts, including animating many of the beautiful, historic buildings that have sat unoccupied for decades. Trinidad Artspace will transform the entire 200 block of downtown Main Street into a dynamic complex that will combine three historic structures with distinct exteriors, linking the second stories of all three with 13

affordable, live/work apartments for creatives. Street-level amenities will feature a "dirty" makerspace for tenants to utilize, and the city's own, 25,000-square-foot cultural facility. Six blocks away, next to a historic train depot and across from a park, Artspace will construct a brand-new building with 28 more units of affordable live/work apartments. This building, just one block off of Main Street, boasts views of the mountains and Purgatory River to provide plenty of inspiration to its residents. The Colorado Housing & Finance Authority and History Colorado partnered with Artspace on tax credit financing and adaptive re-use to make this project possible.

Trinidad is informing the eight Space to Create projects that will follow, with towns to be selected for projects via a competitive, state-wide process. First and foremost rural, with communities under 50,000 people who are geographically distant from urban areas, Space to Create sites will also have a concentration of creative sector workers, a demonstrated ability to execute community-based initiatives, and a commitment of resources made by the local governing body. The first of the eight to be selected is Ridgway, known as the gateway to the San


"We were captivated by Artspace's model of combining housing for artists with community arts space. We approached Artspace about adapting its model to rural communities because we saw an opportunity to help rural Colorado towns revive their main streets while tackling issues of affordable housing... Space to Create projects will help revive not just the buildings they are located in, but the entire regions around them."



Tim Schultz, Boettcher Foundation

Juan Mountains, in southwest Colorado; and the second mountain town, Paonia, is a center of organic farming and brewing in the West region. The final six are yet to be determined.

Other states are taking note of the Space to Create Colorado program, which has emerged as a replicable model. The state of Washington, specifically, has made the most progress in designing their own version of the program with Artspace: The head of Washington's state arts agency wrote and passed legislation that will develop a certified Creative District program; and they have funded a staff position. Unlike Space to Create Colorado, which is focused on rural areas, the state of Washington is interested in including communities of various sizes.

The Artspace team is honored to have built a program with the State of Colorado that will have an expansive ripple effect, enabling practitioners in other states to implement their own solutions across the country. 

Artists, artisans and creative enterprises are the heart and soul of Colorado communities. Creative people not only inspire us with their work, they are brilliant community problem solvers. Creative industries represent 4.2% of GDP and are an economic development strategy for rural communities to diversify and grow the state economy. One of our greatest challenges, like many other places in the country, is residential and work space that's affordable for the creative sector. We could not do this work without our state and philanthropic partners, along with Artspace, the leading nonprofit developer of creative space in the nation.

Margaret Hunt, Colorado Creative Industries

First page illustration featuring Loveland Arts Campus.

This page: Rendering of the Trinidad Artspace property on West Main Street.
By HHL Architects.

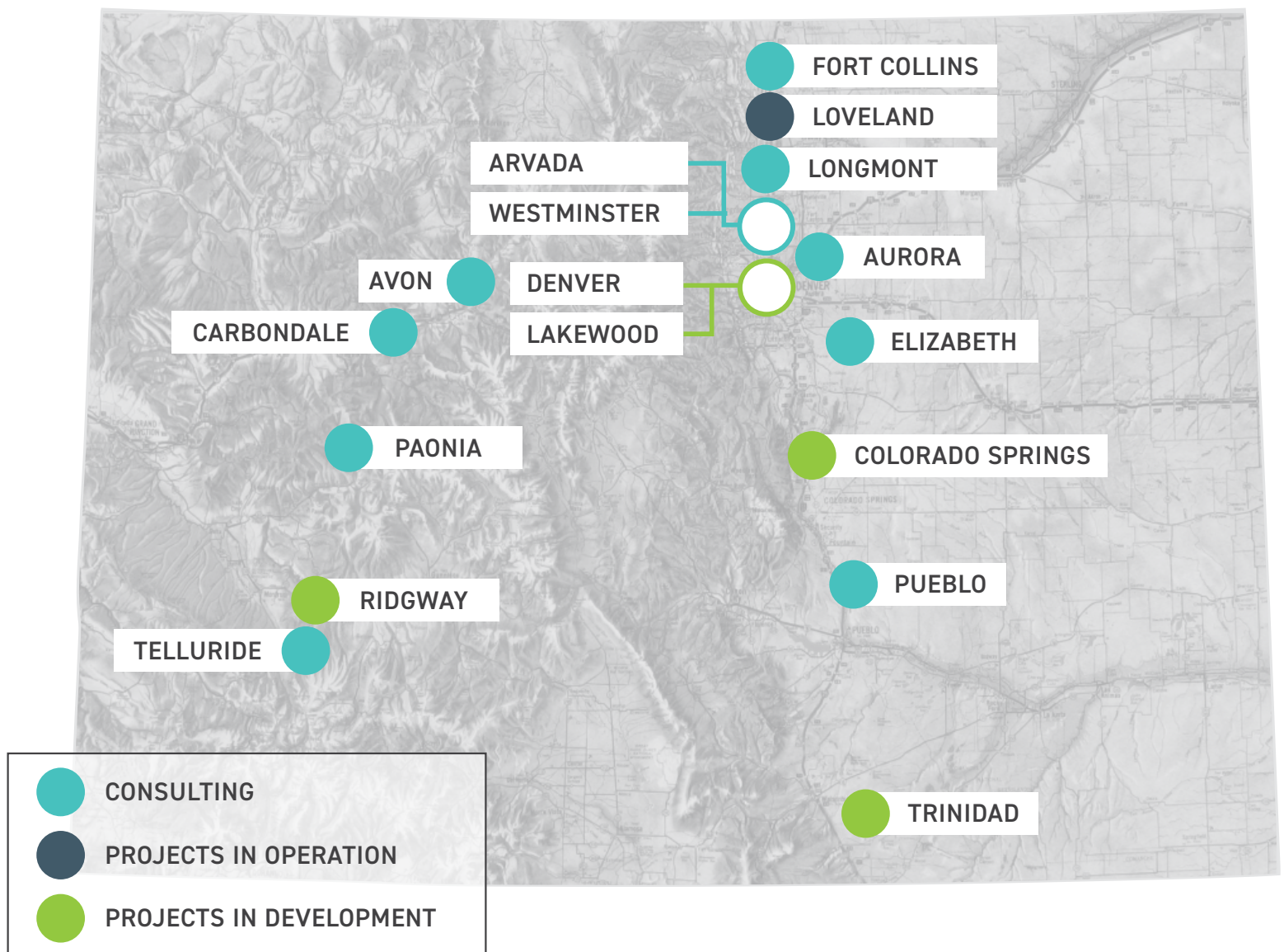
A HISTORY OF ARTSPACE IN COLORADO

Colorado has surfaced as a dynamic state for Artspace activity.

Building on a long history serving as a consultant there, Artspace opened its first Colorado project in 2015, the Artspace Loveland Arts Campus, which inspired the entire Space to Create Colorado program. A demonstration project is now underway in Trinidad, with eight regional projects to follow—starting with

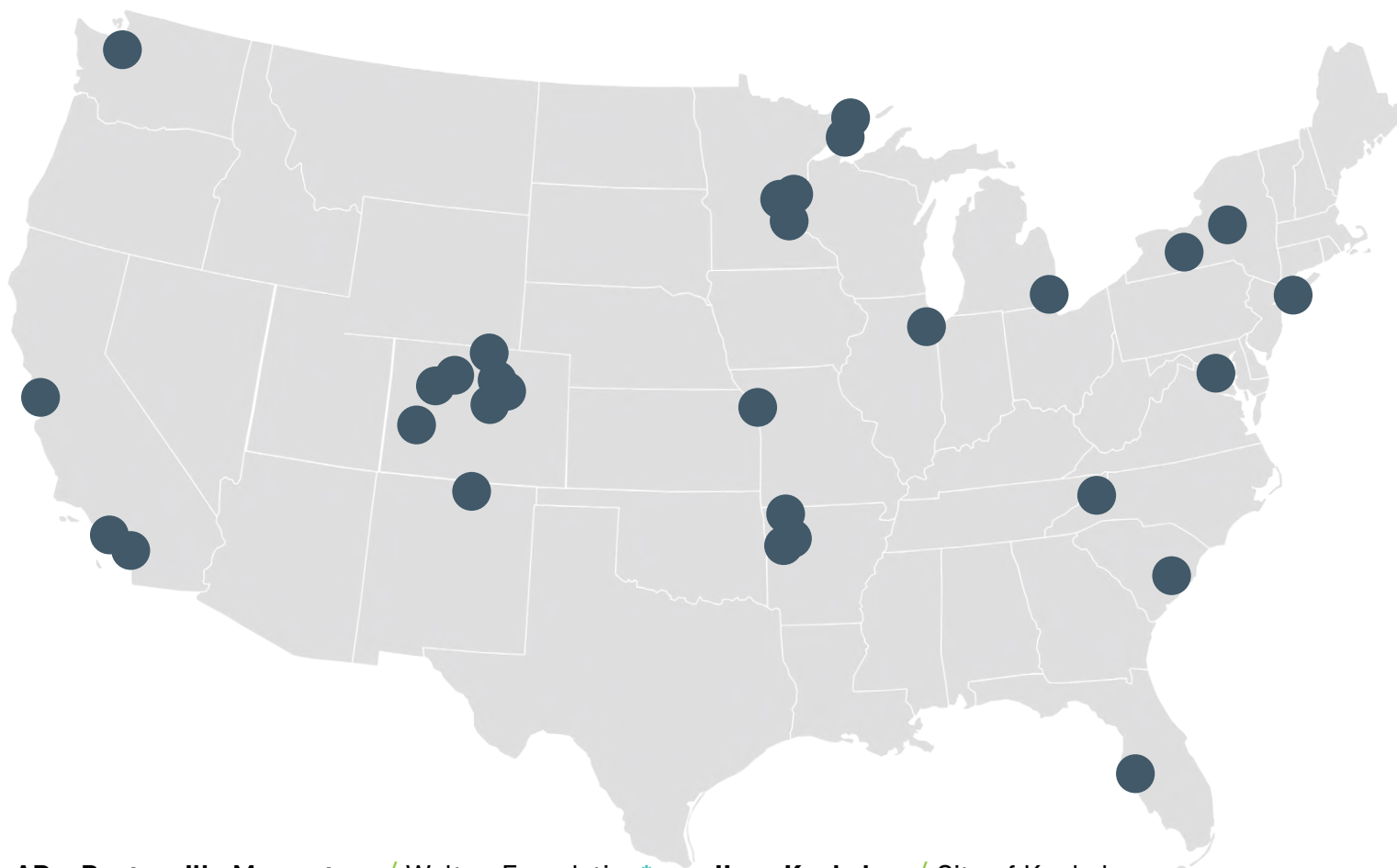
Ridgway and Paonia—to address permanent affordability and drive economic development in rural areas. Artspace has also been active in pre-development work in Colorado's two largest metropolitan centers—Denver and Colorado Springs—as stand-alone, separate efforts from the Space to Create program.

PROJECTS IN COLORADO



CONSULTING ACROSS THE MAP

In 2017, Artspace Consulting & Strategic Partnerships conducted work in 14 states, ranging from Preliminary Feasibility and Arts Market studies to pre-development discussions and customized scopes of work.



AR Bentonville Momentary / Walton Foundation*

AR Bentonville / Walton Foundation

AR Fayetteville / Walton Foundation

AR Springdale / Walton Foundation

AR Rogers / Walton Foundation

CA Laguna Beach / City of Laguna Beach

CA Los Angeles / Otis College*

CA San Jose / City of San Jose*

CO Aurora / City of Aurora

CO Avon / Fire Station 7 / Town of Avon*

CO Carbondale / Town of Carbondale

CO Colorado Springs / Downtown Ventures

CO Denver / RiNo Park*

CO Elizabeth / Town of Elizabeth

CO Fort Collins / Bohemian Foundation

CO Ridgway / Town of Ridgway

FL Sarasota / Arts and Cultural Alliance

IL Kankakee / City of Kankakee

MI Detroit / Kresge Foundation*

MN Cook County / Cook County

MN Faribault / HRA of Faribault

MN Hopkins / City of Hopkins

MN Immersion: Twin Cities / Kresge Foundation*

MN Immersion: Memphis / Kresge Foundation*

MN St. Paul / City of St. Paul*

MO Kansas City / EDC and City of KCMO

NC Asheville / CCCD

NM Taos / Town of Taos

NY Corning / Three Rivers Development

NY Queens / Greater Jamaica Development

NY Utica / City of Utica

SC Charleston / Donnelly Foundation

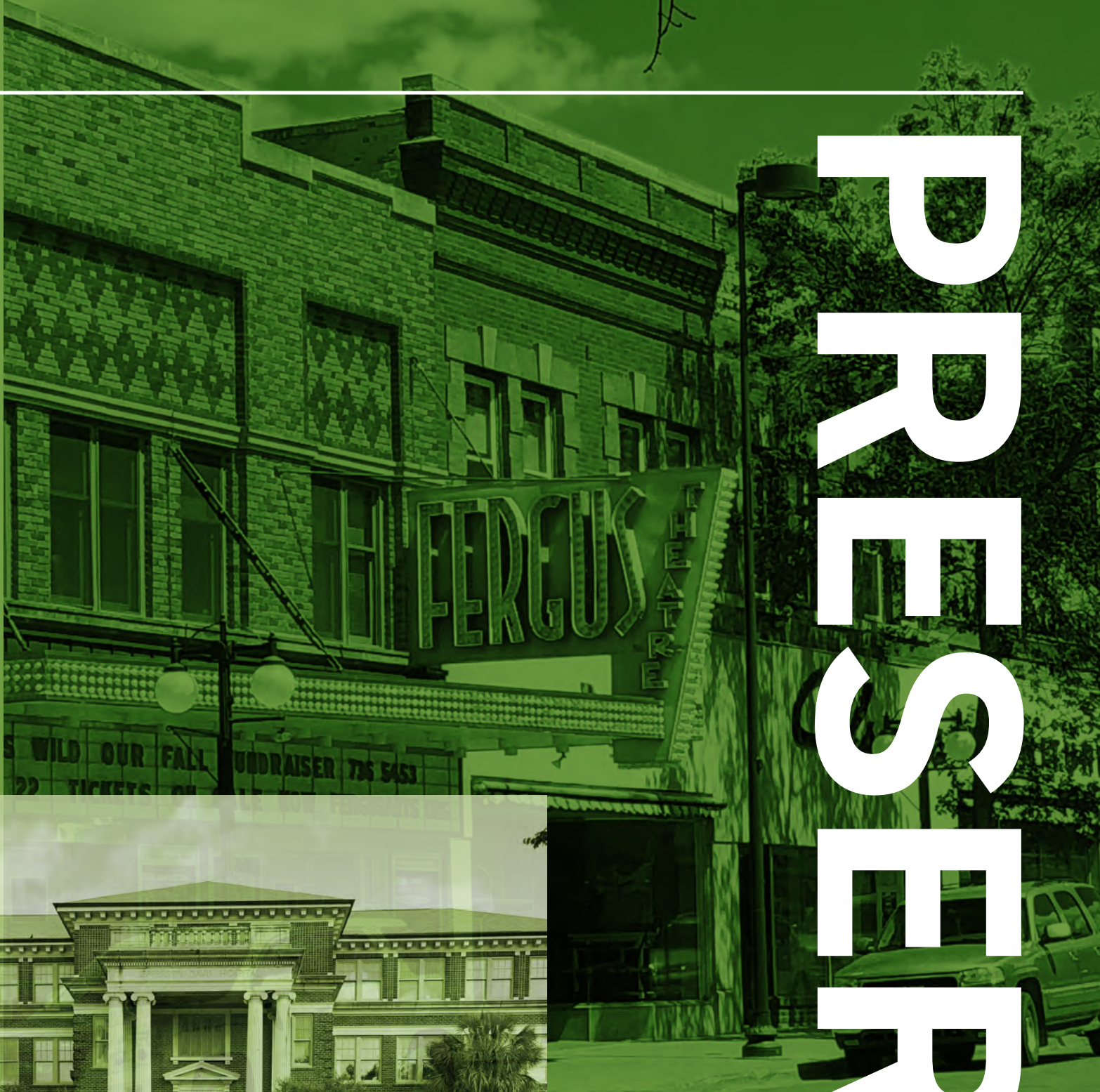
VA Arlington / AFAI / County

WA Bellevue / City of Bellevue

WI Bayfield / City of Bayfield

*Indicates customized consulting project.

PRESENCE



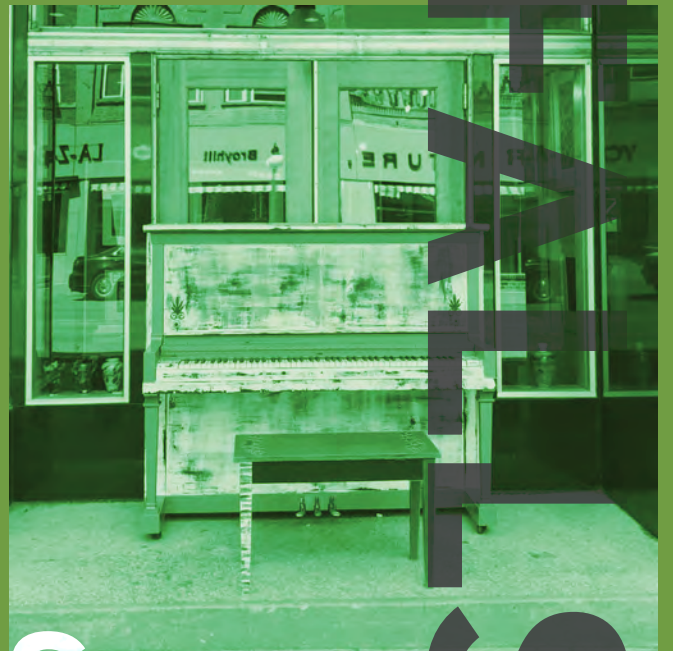


***pri-zurv, verb, to retain and maintain
high quality space for artists and creative
communities, ensuring it remains afford-
able in perpetuity***

During Artspace's most recent strategic planning session, one important word was added to Artspace's mission: "sustainable." This recognizes work that Artspace had already been doing, as Artspace's very first project is still going strong nearly 30 years later. The Artspace team is proud of the commitment to uphold our "mature" properties, supporting the

phenomenal arts and cultural communities working within them. From building an arts community in rural Minnesota to withstanding a hurricane in Texas, the Artspace buildings are vital places that give their residents not only shelter, but room to innovate, create, and grow.

*Illustration at left featuring images of the historic Fergus Falls Theater (Therese Harrah); and the Elder Street Artist Lofts in Houston (Dana Mattice).
Top: An interior in the Northern Warehouse in Saint Paul (David Baboila).*



KADDATZ ARTIST LOFTS

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The Snowball Effect: Growing an Arts Community in Fergus Falls

The Kaddatz Artist Lofts is located in a landmark building originally built as the Kaddatz Hotel in 1913 by prominent local businessman Charles Kaddatz. One of the biggest buildings in downtown Fergus Falls, it sat empty for some 30 years and withstood roosting pigeons, a fire in the upper rear unit, and decades of rain coming in through the third floor—until a grassroots historic preservation effort sprang up to save the iconic building from the wrecking ball. Artspace responded to the community's call, and the Kaddatz Artist Lofts opened its doors in 2004. Today, the thriving arts hub features 10 live/work units, community space, two working studios, the nonprofit Kaddatz Galleries, and classroom and storage space. It is also part of a larger arts ecosystem that is widely regarded as a model for rural arts communities, and has been extensively covered by the Star Tribune, Minnesota Public Radio, and the Wall Street Journal.

When Artspace planted its flag in Fergus Falls, however, the art scene was still growing. The Lake Region Arts Council (LRAC) had opened shop in Fergus Falls in 1977, serving as one of 11 Arts Councils in Minnesota charged with distributing arts funding statewide. In 1995, a historic theater was renovated into A Center for the Arts, creating the first anchor performing arts center downtown. Built as the Orpheum in the 1920s and updated as the Fergus in the 1950s, it closed in the 1970s—but found new life after a \$1 million

renovation campaign. With the City of Fergus Falls and a grassroots group of preservation activists, the powerhouses behind A Center for the Arts led the “Save the Kaddatz” campaign, inviting Artspace leadership to tour the property and participate in a community meeting and dinner. The Artspace team was sold on the vision, and entered the Fergus Falls arts landscape looking for artists to activate the new space.

On-site property manager and artist resident Karan Ouren has lived in and managed the Artspace property for more than 13 years, and said that initially there were issues getting all 10 units rented. Artspace Senior Vice President of Properties, Greg Handberg, wondered whether affordable, rental live/work housing for artists would work in a rural area. He questioned “where those people were living and working now, and if they would relocate to a multi-family, live/work space in Fergus Falls—we didn't really know until we opened the doors. I remember at the Grand Opening of this building, I was talking to a new tenant here. As we were walking out the front door this kid came zooming by on a skateboard on the sidewalk and high-fives the guy I'm talking to, and says, ‘Hey, Mr. K!’—who, it turned out, was the new high school art teacher! He moved here from Fargo and said he would probably be living in Fargo and commuting to teach school in Fergus Falls, and not have moved here, had it not been for the Kaddatz.” Today, Ouren fields about 10 inquiries per

month from people who want to live at the Kaddatz, and keeps an extensive waiting list. Some hopefuls call back every six months to ensure their spot. “When Artspace had this building done, it really enhanced and gave more opportunities to the arts than what we had previously,” Ouren explained. “One of the things about living here is that you have a community of diverse artists that support one another.”

Serendipitously, a few years after Artspace created the Kaddatz Artist Lofts, Minnesota voters passed the Legacy amendment to the Minnesota constitution in 2008, forming the Arts & Culture Heritage Fund and significantly increasing LRAC's capacity as an arts grant funder. In a Star Tribune article, “Arts Funding Fuels Minnesota's Main Streets, Communities,” Jenna Ross reported that Minnesota now ranks first in the nation for per capita public funding for the arts, ahead of even New York, and that Legacy funding has provided more than \$440 million to historical, artistic and cultural projects and events since 2009. She reported that the impact is clearest “in outstate Minnesota, where grants have boosted artists' projects and rooted fledgling organizations.” This influx of funding was certainly felt in Fergus Falls. The nonprofit Kaddatz Galleries was formed one year later, and opened its doors in Artspace's street-level commercial space in 2009. “The Kaddatz Gallery is a completely separate project from the Kaddatz building. That space was



empty for five years and there wasn't the user, there wasn't the program, there wasn't the money or operator to deliver on the street presence of what this arts space needed to be," Handberg explained. "So this community did the same thing they did with the Center for the Arts and the Kaddatz, and created this entirely separate project that built the initial vision of what this was supposed to be. We tried and we tried and we tried, and it was just sitting here empty for five years. They invented a nonprofit at the same time that they created a funding resource to create this gallery, which is a very tough thing to do—to create an entity at the same time as a program and a space." In addition to the Kaddatz Galleries, LRAC also opened an art gallery downtown that same year, funded by the McKnight Foundation, suddenly giving Fergus Falls two spaces for the display and sale of visual art. A Center for the Arts also continued providing year-round music, theatre, and dance acts, providing the performing arts piece of the puzzle.

Momentum continued in 2011, when Springboard for the Arts—a Minneapolis-based nonprofit organization that offers resources, workshops, and toolkits for artists—opened a satellite location in Fergus Falls, with their rent covered in-kind by LRAC. Springboard immediately

created the biennial Rural Arts & Culture Summit, to build capacity for the arts in rural areas and connect practitioners to one another. Maxine Adams, executive director of LRAC, said that a theme at the Summit has been that "the arts happen in rural Minnesota, and rural places in the upper Midwest. You don't have to hang your head because you're 'just' a rural artist. It's just as good as any place else. There's that feeling, particularly with the internet and the ability to access worldwide markets with technology, that you can choose where you live. It doesn't have to be a big metropolitan center."

This certainly resonates with the staff of young adults at some of the area arts organizations. Over the years, Kaddatz Galleries operated with a rotating, part-time staff, and the Board of Directors just decided, in summer 2017, to create their first full-time executive director position. They hired Klara Beck in October 2017, who had run a small, independent business doing backend work for artists. Originally from a small town in Minnesota, she had moved to Chicago with her husband; but when he finished his Master's program and they began to think about where to settle, the Kaddatz Galleries job and allure of small town life lured the couple back. "You feel like you can make a bigger impact

in a smaller town because you can actually see changes happening," Beck said. "We wanted to start our own business and are starting a brewery here. You couldn't really do that in a big city, like when we were in Chicago—that would be way too much work. But here there is space available. People are always looking for new things to be doing and ways to be out and part of the community." One of Beck's colleagues at the Kaddatz Galleries grew up and stayed in the Fergus Falls area, while the other came back in part for the art scene. Both employees at Springboard's Fergus Falls locations have lived in metropolitan centers, but also elected to be in this rural area.

Talent attracts more talent, and an influx of artists from outside the region are now rotating in and out, thanks to Springboard's Hinge residency program to keep people engaged with an enormous, defunct, state psychiatric hospital, known as the Kirkbride and vacant since 2005. Springboard renovated several of the Kirkbride's outbuildings as apartments for resident artists to live in and create projects centered around the hospital space and/or mental health themes, and they have hosted nearly 70 artists from 2015-17. Continued arts growth in the town includes Artspace's addition of two working artist studios to the Kaddatz in 2016, adding capacity for professionals to make a career locally; and the development of classroom space in the basement, which Artspace provides in-kind to Kaddatz Galleries staff and Springboard resident artists. Then, in 2017, Fergus Falls was one of several communities to benefit from the Super Bowl being hosted in Minnesota, as the Minnesota Super Bowl Legacy Grant program provided funds to create an interactive play sculpture at the Central Lakes State Trail.


Adams has been in Fergus Falls since 1982, and reflected on changes in

the area. “When I think about what’s happened here in Fergus Falls, it’s been kind of a snowball effect,” she said. “There were a few very dedicated people in the community that wanted the arts to be part of who we are as a town ... [And through their efforts,] I saw a shift in how the people of Fergus Falls began to hear how outside people viewed us. It took a fair amount of that happening until we started to think of ourselves differently. And in the last few years there has been a tipping point, that we not only are doing things with the arts in our community, but we are thinking about ourselves that way, too—and that has been a huge momentum changer for the whole community. But that’s taken almost 40 years to get to that point, and a lot of hard work by a lot of people. You have a wellspring of so many people working very hard, for a long time, to get this community to where it is today.”

Amanda Frost, the Education Coordinator at Kaddatz Galleries who grew up in the area, has also been impressed by the grassroots efforts. “There’s been so much work done by these organizations and by artists in changing the perception of being an artist. It is possible to be an artist and have a career in this area, in a rural community, and impact other people with your artwork,” she said. “There has been so many people along the way who have helped create that change. When I was younger Fergus Falls was perceived as a dead town. ‘Old people, police, and geese’ was our motto. A lot of people have worked really hard to change that, and not just the perception, but to make it real in people’s lives—

with funding, with Springboard’s support, with the Kaddatz spaces, with the space at A Center for the Arts—it’s just provided a lot of opportunity for a lot of people that’s created that change.”

The staff at the Kaddatz Galleries recently hosted a delegate from the Plains Art Museum in Fargo, North Dakota, and included a tour of both the gallery and some of the artists’ spaces within Artspace’s Kaddatz Artist Lofts. A bunch of them asked what it takes to move in to an Artspace property like this, Beck said.

“Yes, there is a whole big thing happening right here in Fergus Falls, but this little Artspace community started something that I never would have dreamt of,” Ouren added. She talked about her fellow residents: One who teaches piano lessons and theater to hundreds of youth, and “never would have dreamt that she would make too much money to have to pay taxes now.” She cites another, who moved here from the Twin Cities without an apartment lined up, just to take advantage of one of Artspace’s new working studios; and yet another who quit her day job and moved from Fargo to become a full-time artist. “My point is that people have flourished here individually, as well as what they have offered to the community as a whole. Artspace gives people a whole new opportunity, a whole new start ... In this small little community, the smallest of the Artspace buildings has impacted hundreds of lives as a direct result.” 

FERGUS FALLS ART COMMUNITY TIMELINE

1995 Orpheum theater is renovated into a Center for the Arts

2003 Minnesota State Community and Technical College receives funding

2004 Artspace renovates the historic Hotel Kaddatz, opens Kaddatz Artist Lofts

2008 Minnesota voters pass the Legacy Amendment; the Arts & Culture Heritage Fund is formed. LRAC’s increased funding allows them to make more grants to local artists and arts organizations

2009 Kaddatz Galleries is formed, moves into the Kaddatz Artist Lofts / LRAC opens an art gallery just blocks away from Kaddatz Galleries

2011 Springboard for the Arts opens its first outpost, in Fergus Falls / Rural Arts & Culture Summit is founded to build arts capacity in rural areas

2015 Springboard launches Hinge Arts residency at Kirkbride, activating the historic state hospital site in Fergus Falls

2016 Kaddatz adds two working studio spaces

2017 LRAC celebrates 40th anniversary / 70 artists from 17 states participate in the Hinge arts residency

First page illustration featuring images of Fergus Falls/Kaddatz Artist Lofts. Previous page: Klara Beck, Amanda Cross, and Jess Torgerson of the Kaddatz Galleries. All photos by Therese Harrah.

HOUSTON & GALVESTON



WEATHERING HURRICANE HARVEY

Artspace's Gulf Coast Communities Weather Hurricane Harvey, Mitigate Impact

The Houston Chronicle called Hurricane Harvey the most destructive storm in Houston's history. It made landfall on the Texas Gulf Coast as a Category 4 storm on Aug. 25, 2017, bringing a whopping 60 inches of rain to southeast Texas and causing more than 100 deaths and billions in damage.

The Houston metro in particular experienced devastating floods, amassing five feet of accumulated rain in some areas. Upwards of 30,000 people were displaced; more than 330,000 were left without electricity; and nearly 50,000 homes were damaged—with some entirely destroyed. Two of Artspace's historic gems were located in the storm's eye: National Hotel Artist Lofts in coastal Galveston, and Elder Street Artist Lofts in metropolitan Houston. Combined, the two buildings hold 61 artist live/work units, and more than 100 individuals and their families.

A storied grande dame, the National Hotel was originally built as an opera house in 1870, enjoying a brief but glamorous reign as Galveston's cultural centerpiece. It survived the Great Storm of 1900, which made landfall in Galveston and killed thousands; and eventually came to join the Artspace family in 2001. Enduring “come hell or high water,” the property and its community of artists also survived the wrath of Hurricane Katrina in 2005, and Hurricane Ike in 2008. Becky Major,

Creative Director at the National Hotel Artist Lofts and Executive Director of the Proletariat Gallery and Public House, a commercial space in the National Hotel, said she was a “basket case” waiting for Hurricane Harvey to hit, but focused on preparing for it in every way possible. She tried to procure sandbags, which can be stacked against doors to redirect water and debris flows away from the property, but they were completely sold out—so she bought concrete caulk to seal windowsills, doorjambs and other openings. She also raised the elevators to the third floor, and shut them off. The street-level businesses were assisted in lifting their assets off the ground floor, including the newly opened Old Moon Deli & Pie, which transferred all their commercial kitchen equipment to community space on an upper level. Four tenants evacuated in advance, while at the same time seven individuals from the greater Galveston community were invited into the building to stay with residents, so they didn't have to ride out the storm alone.

In total, 39 people and 17 pets hunkered down, and one artist tenant wrote all their names in crayon on her wall. Many had never gone through a storm like this, and banded together. “To be stuck anywhere, I would want to be stuck with the people who were here,” Major said. During the 24 hours of the storm she did not sleep but circulated the building, checking in on people. Luckily, the building never lost power, and there was a great sense of community. One woman made tacos, while another hosted band practice. Someone else invited people to watch morning cartoons. “Everybody stayed together, which happens after a catastrophe like that. Everyone gets a little closer, and you're there for your fellow neighbor.”

Unfortunately, about six inches of flood waters breached the building, and Major said that seeing the amount of water was surreal, but brought people together. “Everybody helped everyone ... When the water started receding, we were all there watching it happen. As soon as the water got out of the building, it was

“Everybody helped everyone ... When the water started receding, we were all there watching it happen. As soon as the water got out of the building, it was an army of people here with wet-vacs, brooms, and everything to get it out.”

Becky Major, Creative Director at the National Hotel Artist Lofts and Executive Director of the Proletariat Gallery and Public House

an army of people here with wet-vacs, brooms, and everything to get it out.” In a preemptive attempt to stave off mold and rotting, tenants also immediately removed affected materials, including sheetrock and insulation that had soaked in water, as well as spraying in a bleach-water mix. They worked until 1 a.m. to eradicate the water from the businesses, and then the

group went to check on an older couple in a corner unit, who they found sitting in place in their rain boots, still behind sealed doors with water trapped inside. “It was the most amazing, genuine display of humanity—with everyone in this building, who had been working all day and all night with the heightened emotions of seeing the water in the building, all coming

together to get their place cleared out,” Major said. “Everyone forgot about political things ... I’m getting chills as I talk about it.”

Simultaneously, 103 miles away, the people at Artspace’s Elder Street Artist Lofts in Houston were also riding out the storm. Another historic property, Elder Street sits on the site of a municipal cemetery


established in the 1840s, where thousands are buried. A historic renovation, Artspace's building was converted from the 1924 Jefferson Davis Hospital into artist housing. When artists move out, they leave a chair in the hallway for the spirits to sit—but many of the tenants have lived there since it opened in 2005. Suzie Branch has experienced four hurricanes as Property Manager at Elder Street, and takes it seriously. She knew from experience that they rarely get electrical outages, as they are on the fire department's grid; and that, due to its elevation, Elder "turns into an island—but we have to swim our way out in storms." When the hurricane hit, Branch said, "we were all stuck here, plain and simple. Everything across the railroad tracks was completely under water. The Theater District was completely under water, and they lost all of their costumes. The police evidence room, in the basement, was gone. But again, we were high and dry."

No water breached the building at street level—but rain did pool and then seep in through flat sections of the building's roof. The corner units on the third floor incurred the most water damage, and one in particular bore the brunt. The tenant, who was an original resident since Artspace opened the building, had to move all her belongings; and her apartment would be closed for some six months for repairs. Branch considers this timeframe fortunate, however, as she knows of other properties with all 80 units damaged and residents still unable to return. She mentions one woman who lost her house, property, and two cars before finding a home as a new tenant at Artspace.

The majority of the artists at Elder Street, however, came through unscathed. Like the residents in Galveston, the Houston Artspacers came together to eat meals, keep each other company, and offer

support. While roads remained flooded for some time, water levels receded enough at the railroad tracks to allow the artist residents to cross by foot. Many went to volunteer at food shelters, and help others.

Artspace Asset Manager Lucas Koski, who oversees Artspace's Texas portfolio, visited both properties as soon as flights were able to land. Safety is of utmost concern for the Artspace team, who stays current on best practices and authored a white paper, "Safety & Artist Spaces Best Practices," in May 2018 in response to the Ghost Ship fire in Oakland, CA (a warehouse converted into an artist collective, including dwelling units, that lacked permits for residential and entertainment uses and was not up to code. The building was destroyed in a fire, with some 30 casualties, and raised a national alarm bell regarding the lack of safe, affordable spaces for artists). Artspace properties have clear emergency procedures and equipment from fire escapes and fire extinguishers to panic hardware and carbon monoxide detectors; and floodbars have been installed in the newly opened Bell Artspace Campus in New Orleans. Still, natural disasters can devastate even those who follow all best practices, and the Artspace team is thankful that the spaces in Texas have weathered this last storm.

"Artspace is unbelievably lucky to have two engaged, compassionate, and resilient partners in Becky and Suzie," said Koski. "They both have the important, get-'er-done approach in all that they do, which is an incredible mindset in times of emergency. The tenants look to them for leadership and support." 



First page illustration featuring images of the National Hotel Artspace Lofts in Galveston, courtesy of Becky Major. This page: Elder Street Artist Lofts residents continue to build community post-Harvey. Photos by Suzie Branch.

A CRASH COURSE IN SUSTAINABILITY

SUSTAINABILITY: WHAT DOES IT MEAN?

After nearly a decade of experimenting with various temporary solutions to address artist space needs, Artspace reinvented itself in 1987 with a commitment to provide permanently affordable space for artists and arts organizations. After 30 years of pursuing this mission, and accomplishing the creation of 50 artist facilities in 23 states across the U.S., Artspace is doubling down on its commitment to the artist communities that it has created. Artspace will ensure that these places remain sustainable homes for artists, and valuable contributors to the communities where they are located, for decades to come.

THE ROLE OF ARTSPACE

Artspace is a nonprofit real estate developer and owner. Artspace plays a managing role in every project that it creates, and is responsible for the physical, financial, and artistic condition of each. As a real estate developer and owner, Artspace is unique in that its mission is focused specifically on the arts. Given Artspace's commitment to sustain these real estate spaces for the arts, it is critical to plan for the long term. This is true both in the initial development of the project, and in the long-term stewardship. This is the work of the Asset Management Department of Artspace.

TYPES OF ASSETS

Artspace has created a portfolio of property that varies widely in size and type, from transforming a historic, 5,000-square-foot silent movie theater into the Chicago Avenue Fire Arts Center in Minneapolis, to creating a new, 84-unit, mixed-use building (currently under construction) in Honolulu, Hawaii. The portfolio of properties can, however, be sorted into two general types. The first type is the bread and butter of Artspace's work: a mixed-use property that provides affordable artist live/work housing on the upper floors, and arts-related commercial space on the lower levels. This first type of property uses long term financing sources, such as the Low Income Housing Tax Credit program, structured on very long-term investment time horizons (15 years). The second type are commercial in nature, more conventional, and utilize shorter term financing. These projects provide more flexibility to adapt to changing arts community needs and opportunities.

As Artspace's portfolio ages, the number of properties reaching their 15-year investment horizon increases; as does Artspace's focus on ensuring long term sustainability for each of these properties. Different strategies are evaluated and implemented to address the specific needs of each unique property.

EXAMPLES


Some properties require significant capital improvements to address future needs— for example, Northern Warehouse, Artspace's first building. Completed in 1990 in Saint Paul, MN. In 2013, this property was fully rehabilitated with a new bundle of tax credits and other financing. Artspace's Washington Studios in Duluth, MN, which opened in 1995, is contemplating a similar recapitalization in 2018 or 2019. Some properties require less significant improvements but, given their age, still require funding to complete anticipated capital repair needs over the next five to 10 years. Artspace's Riverside Lofts in Reno,

NV, which opened in 2005, required refinancing in 2017. The Artspace team identified a flexible new first mortgage debt structure that allowed continued affordability, while providing significant funding to the building's capital repair reserves to pay for upcoming (but not currently urgent) capital needs.

In some instances, Artspace has accessed financial markets to refinance, bringing equity back to Artspace to be redeployed from an existing asset to a new endeavor. In 2017, Artspace worked to refinance its Everett Station Lofts in Portland, OR, in a way that maintained long-term affordability

for artist tenants while bringing significant capital back to Artspace, to be redeployed in other community efforts.

Finally, some buildings simply need to adapt with time. In 2017, Artspace worked with a commercial tenant within the Northern Warehouse, obtaining grant funding to expand the coffee shop and create new performance space. Also in 2017, Artspace identified funding to improve existing, underutilized space at Kaddatz Lofts in Fergus Falls, MN, to provide new working studio space and a community art gallery.



***sup·port, verb, to aid
Artspace, financially
or otherwise, to enable
mission fulfillment***

Artspace would not have been able to develop its portfolio of properties without the tremendous generosity of individuals, foundations, and government support. It is an honor to highlight Artspace's body of supporters, as they have been essential partners in creating and sustaining affordable space for artists and their families. Artspace's Builders Circle members (\$2,500+ annually) were invited to experience the artistic community life that has formed in projects from New York to Seattle. Additionally, in 2017 the

Lindquist Legacy Fund was established in honor of Kelley Lindquist's 30th anniversary of leading Artspace. The purpose of this Fund is to support Artspace's work in distinct cultural communities in places as diverse as the Pine Ridge Reservation in South Dakota to a predominately African American neighborhood in Minneapolis. Artspace is incredibly grateful to the leadership of the Board of Directors, and the entire staff, for being excellent stewards of Artspace's assets.

Top: Bruce Levine and Herman Milligan, Jr., PhD at the Builders Circle event at Artspace El Barrio's PS109 in New York City (Carlos David).

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Featuring images from the Builders Circle Seattle and New York City trips, and the Lindquist Legacy Fund in Minneapolis.

Photography by Carlos David (NYC), Robert Hay (Seattle), and Caroline Yang (Minneapolis).

Builders Circle

Artspace relies on the steady support of individuals and organizations who care about making our communities vibrant.

The Builders Circle was formed in 2016 to help create direct access for our supporters (\$2,500+ annually) with the artist community life at a variety of Artspace projects. Thank you to our 2017 Builders Circle members— your gift directly supports our mission to create, foster, and preserve affordable and sustainable space for artists and arts organizations.

In 2017, Builders Circle members traveled to New York City, where Artspace was able to highlight the dynamic artist community at El Barrio's Artspace PS109, and visit cultural partners at the El Museo del Barrio and Studio Museum in Harlem. Additionally, Builders Circle members were invited to Seattle for studio visits, an artist panel discussion, and unique access to resident artists in our Tashiro Kaplan Arts Building, Artspace Hiawatha Lofts, and Artspace Mt. Baker Lofts projects; as well as a private tour at the Wing Luke Museum in Chinatown. Over the three-day trip members were immersed in understanding the history of the Pioneer Square neighborhood of Seattle, and the artist network that has formed among the three Artspace projects.

Trips in 2018 and 2019 are planned for New Orleans; Memphis; Mesa; and Honolulu surrounding the Grand Opening festivities for this next generation of affordable and sustainable housing for artists and their families.

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Lindquist Legacy Fund



In 2017, there was an initiative to form the Lindquist Legacy Fund so that Artspace can create financing that allows for us to continue developing affordable, sustainable, and equitable creative spaces in distinct cultural communities across the country. The Fund was launched at a special event in Minneapolis, honoring Kelley Lindquist's 30th anniversary leading Artspace.

Artspace was grateful to Lindquist Legacy event host Wendy Dayton, event sponsors, and the host committee,

who paved the way with an initial investment in the Fund. As a result, in its inaugural year the Fund raised over \$260,000 to support Artspace's ongoing work in places as diverse as the Oglala Lakota community on the Pine Ridge Reservation; an Arab American community in Dearborn, MI; a predominately Puerto Rican community in New York's East Harlem; a predominately African American community in New Orleans; and a predominantly Mexican American community in El Paso.

Doug and Tammy Loeffler on why their construction company, Loeffler Construction and Consulting, supported the Fund: *"Artspace always puts on a classy and fun event wherever it goes... always enlightening, fun, with interesting people who come and speak ... That was a really special day for Kelley Lindquist. To think that anyone stays with one company for 30 years and continues on a mission, and never gives up, just stays with it all those years and sees all those projects and growth of Artspace— I mean, that's pretty incredible. That's not done every day. When he announced the Lindquist Legacy Fund, we have to keep that legacy going and that mission going forward. Everyone who can pitch in to help was asked to consider doing so, and we thought this is a great event and great way to celebrate his work and the work of Artspace all in one fell swoop. It just made sense for us to jump in and help, and that's what we did."*

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OGLALA LAKOTA ARTSPACE AT THE PINE RIDGE RESERVATION, SOUTH DAKOTA



Rolling Rez Arts. Photo courtesy of First Peoples Fund

The process to bring the first-ever arts center to the Pine Ridge Reservation in South Dakota has been collaborative from the start, from initial community outreach (that informed the 2013 market study) to project planning and program development. The Oglala Lakota Artspace facility will be a reservation-based, Native-run program administered by Artspace, Lakota Funds, and First Peoples Fund through the Oglala Lakota Artspace LLC. The building will expand services provided by Rolling Rez Arts, the mobile arts and financial literacy vehicle created by the same LLC partnership, which has traveled more than 8,000 miles to reach more than 500 people and provide nearly 50 art classes, business of art workshops, and banking across the reservation to date. Oglala Lakota Artspace will provide a fixed location featuring individual artist studio space; a storefront for the Lakota Federal Credit Union; shared workspace for collaborations that can double as small performance space; a recording and sound studio; a home base for First Peoples Funds' youth development spoken word program, Dances With Words; a Native art gallery and gift shop, including a place to buy art materials; and a garage for the Rolling Rez Arts Bus. In 2017, the team began working with architect Tammy Eagle Bull (Oglala Lakota), who incorporated Lakota star knowledge and cosmology into the design of the building. The Oglala Lakota Artspace LLC will break ground and start the 12-month construction project in September 2018.



Rendering by Encompass Architects



NORTHSIDE ARTSPACE LOFTS IN THE HARRISON NEIGHBORHOOD, MINNEAPOLIS, MN

Photo of Redeemer Center for Life, courtesy of Artplace America

Northside Artspace Lofts is a mixed-use redevelopment of a block in Minneapolis' culturally diverse Harrison neighborhood. The building addresses a strong desire by the community to create and preserve affordable housing to stabilize the neighborhood and help prevent gentrification-led displacement of long-time residents. Artspace is developing new construction of a five-story, Green Communities-designed building. All 100 live/work units will be affordable for residents earning 60% or below of the Area Median Income (AMI), and amenities available to all will include a large gallery, community work studio, gathering/event areas, a courtyard with a children's play area, a public arts loggia, and underground parking. Artspace is partnering with Juxtaposition Arts (JXTA) to embed JXTA's Visual Art Literacy Training studio, JXTA art gallery, and JXTA artists' residency program in the Northside Artspace Lofts development. The partnership seeks not only to activate the building for the people who live and work there, but to activate the street through parklets, outdoor seating, and public art interventions; as well as support the under-served creative communities in the surrounding neighborhoods through commissions, employment, artist housing, and artist workshops.



Rendering by LHB Architects

Cumulative Donors

Artspace would like to thank the hundreds of individuals, private foundations and corporations whose charitable contributions have been essential in advancing our general operations, special initiatives, and major projects. This list reflects cumulative giving over Artspace's history and its portfolio of completed projects.

Artspace is incredibly grateful for our institutional and individual supporters at every level of giving who have made our work possible for more than 30 years. Thank you for leading the way in developing and sustaining more livable creative communities. Lead contributors include:

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We are truly grateful to all who have contributed to the success of Artspace ... we're excited to build on this momentum with our partners, and advance new work in the years ahead.

Mary Margaret MacMillan

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FINANCIAL STATEMENTS 2015 – 2017

CURRENT ASSETS

	2015	2016	2017
Cash	\$3,773,340	\$5,247,800	\$5,205,087
Operating Reserve	\$1,005,480	\$1,007,990	\$1,005,480
Cash- Restricted	\$3,680,658	\$4,943,017	\$19,002,289
Accounts Receivable, Net	\$2,319,471	\$1,572,573	\$566,058
Promises to Give, Net	\$4,031,886	\$3,183,385	\$2,375,257
Prepaid Expenses	\$342,332	\$431,483	\$394,669
TOTAL CURRENT ASSETS	\$15,153,167	\$16,386,248	\$28,568,840

PROPERTY & EQUIPMENT

	2015	2016	2017
Construction in Progress	\$29,855,292	\$22,446,009	\$37,660,025
Land & Land Improvements	\$29,444,236	\$30,745,502	\$32,813,403
Equipment	\$4,656,252	\$5,464,212	\$6,832,972
Building & Improvements	\$382,686,808	\$417,917,626	\$461,625,141
<i>Total Before Depreciation</i>	<i>\$446,642,588</i>	<i>\$476,573,349</i>	<i>\$538,931,541</i>
<i>Accumulated Depreciation</i>	<i>-(\$77,413,410)</i>	<i>-(\$90,465,688)</i>	<i>-(\$104,333,934)</i>
NET PROPERTY & EQUIPMENT	\$369,229,178	\$386,107,661	\$434,597,607

OTHER ASSETS

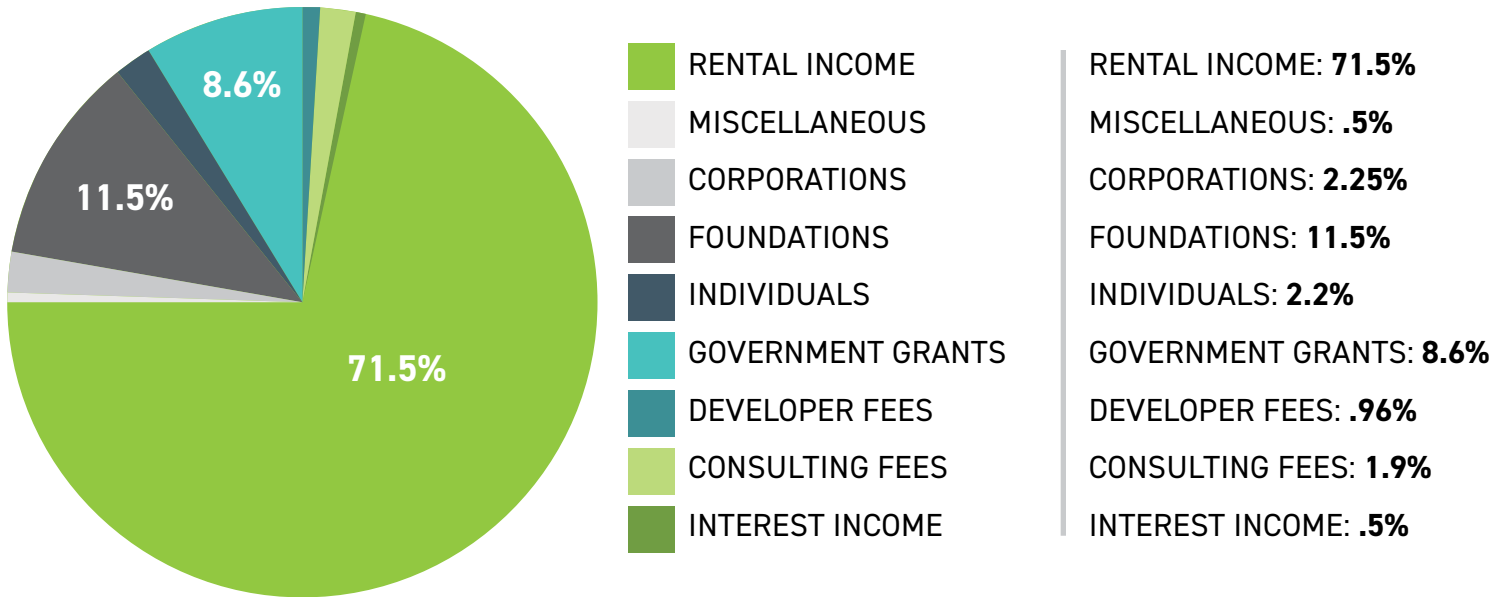
	2015	2016	2017
Promises to Give, Net	\$120,000	\$2,272,018	\$1,861,721
Restricted Escrows & Reserves	\$9,543,851	\$9,991,640	\$10,821,262
Investment & Receivables from Partnerships	\$275,235	\$275,235	\$276,432
Due from Related Party	\$8,111,746	\$0	\$0
Other Assets	\$4,362,552	\$1,290,554	\$1,382,013
TOTAL OTHER ASSETS	\$22,413,384	\$13,829,447	\$14,341,428

TOTAL ASSETS	\$406,795,729	\$416,323,356	\$477,507,875
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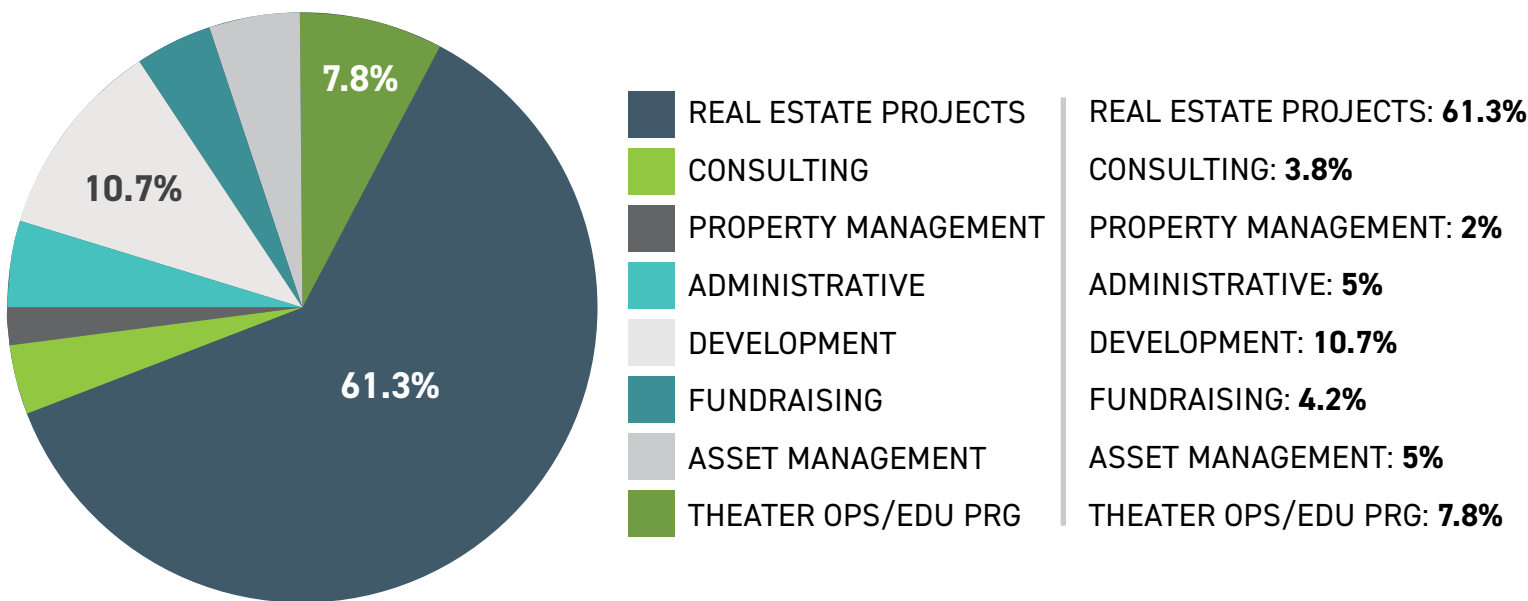
BUDGET

Compiled from statements of activities and functional expenses.

REVENUE SOURCES



EXPENSES BY PROGRAM



About the 2017 Annual Report

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ABOUT ARTSPACE

Founded in 1979, Artspace is a nonprofit organization whose mission is to create, foster, and preserve affordable and sustainable space for artists and arts organizations. To fulfill that mission, Artspace uses the tools of real estate development to construct or restore places where artists can affordably live and work. Artspace buildings also support healthy communities, anchored in existing assets. With a commitment to affordability, Artspace ensures that the spaces remain accessible to artists and their families in perpetuity. Artspace's unique portfolio, developed over three decades, includes 50 projects nationwide and represents more

than \$650 million invested in America's infrastructure. Beyond developing places, Artspace has also served as a consultant to hundreds of arts communities coast-to-coast, helping others advance their visions. While embracing the value the arts bring to individual lives, Artspace champions the once-radical idea that artists and arts organizations can leverage fundamental social change. Artspace's headquarters are located in Minneapolis, with additional offices in Denver, New Orleans, New York, Seattle, and Washington D.C.

Inside cover illustrations featuring photos from the Roderick Artspace Lofts Groundbreaking in El Paso; interior of the Northern Warehouse in St. Paul (David Baboila); exteriors of the National Hotel Artist Lofts in Houston; an artist at the Chicago Avenue Fire Arts Center; and the entrance to Washington Studios in Duluth. Front cover: Builders Circle panel featuring Osh Ghanimah, XXX, XXX and XXX (Carlos David). Back cover: National Hotel Artist Lofts in Galveston, TX.

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