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**ANNUAL  
REPORT  
2018**

**artspace**



A TALE OF TWO RIVERS

Artspace’s annual projects reach every corner of the United States. But in 2018, we noticed something special: that major milestones happened along two key geographic landmarks.

CONSULTING ALONG THE ARKANSAS RIVER

The Consulting and Strategic Partnerships team continued work for the Space to Create Colorado program in Paonia and Ridgway, and carried out a year-long investigation of creative needs in the Northwest Arkansas communities of Bentonville, Fayetteville, Rogers, and Springdale.



SPACE TO CREATE COLORADO

PAONIA  
RIDGWAY

NORTHWEST ARKANSAS

BENTONVILLE  
FAYETTEVILLE  
ROGERS  
SPRINGDALE



MISSISSIPPI RIVER

Left: Ridgway, Colorado. Photo from Library of Congress.  
Right: Northwest Arkansas, photo from Wikimedia Commons.

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# LETTER FROM THE PRESIDENT

Dear Artspace Friends and Supporters,

I am delighted to share Artspace's 2018 Annual Report with you. 2018 proved to be another amazing year of growth, guided by our deep partnerships and informed by inspiring thought around Artspace's future.

As the need for affordable space and housing accelerates across the country, Artspace is proud that our properties can create pathways to new resources and anchor affordability in rapidly changing neighborhoods. Our dedication to answer the national call to provide affordable space for arts and culture has never been more evident than in the projects in our pipeline that celebrated key milestones in 2018. Last year marked the groundbreaking ceremonies for the Silver Spring Arts Campus in Silver Spring, Maryland; the Oglala Lakota Artspace Studios on the Pine Ridge Reservation in South Dakota; and Trinidad Space to Create in rural Colorado. Artspace also recognized the addition of two new Southern communities in our portfolio with amazing Grand Openings of the Bell Artspace Campus in New Orleans, Louisiana and South Main Artspace Lofts in Memphis, Tennessee. These wonderful milestones were reached with the support of many community partners who invited us, welcomed us, and even at times advocated for our work to move forward in their communities. We are grateful for the trust and guidance of our partners, and we look forward to deepening these relationships for years to come.

Programming has also been an area of unprecedented growth for Artspace with the launch of a new fellowship

and the expansion of Artspace Immersion. Artspace is grateful to have the generous support of the Ford Foundation, which supports the Rafala Green Fellowship program. The Rafala Green Fellowship is named in honor of the late Rafala Green, an African American artist, community activist, and former Artspace board member who helped Artspace make enduring bridges into the Twin Cities African American community in the 1990s. Rafala Green's friendship and service on the Artspace Board of Directors made an indelible mark on our organization, and in my life personally. Last fall, Artspace welcomed Amanda Cortés and Jeremy Staab as inaugural Artspace Rafala Green Fellows. For the past year the fellows have been based in our Property Development Department, learning the core competencies of Artspace real estate development and the nonprofit real estate sector. We, in turn, have learned much from them as well.

The Artspace Immersion program is an 18-month cohort program that provides resources and technical assistance to small and medium-sized arts organizations tackling their own unique, space-related challenges. Originally established in 2012 in Detroit, the program was rebooted last year. We are thankful for support from the Kresge Foundation, Mellon Foundation, and



the National Endowment for the Arts, whose funding allowed Artspace to engage a new wave of Artspace Immersion participants in the Twin Cities, Minnesota and Memphis, Tennessee. We are overjoyed about the incredible momentum and energy surrounding these programs, and look forward to witnessing the positive ripple effects they might catalyze.

The guiding spirit behind Artspace is our Board of Directors, representing a diverse group of people from one end of the country to the other. Already in 2018 the Board of Directors and our dynamic staff began discussion around the "big ideas" that we know will impact our real estate portfolio and programs. We are excited that these discussions will be an early springboard into our 2020 strategic plan, and we are laying the groundwork to identify new solutions, systems, and strategies to better serve our mission for generations. Thank you for being part of our journey.

Thank you,

A handwritten signature in black ink, appearing to read "Kelley Lindquist".

**Kelley Lindquist**  
Artspace President & CEO

# LETTER FROM THE BOARD CHAIR

Dear Artspace Friends,

Artspace was founded in 1979 in Minnesota, and nearly four decades later it has grown into a national organization with offices in New York, Washington D.C., Denver, and Seattle. Our work has had a nationwide impact on arts-based community development that is grounded in local relationships, helping communities advance their visions.

38 board members serve from across America, bringing unique insight and connections to their own local communities. Artspace's distinctive portfolio currently includes some 50 mixed-use projects across the country, and the Artspace team has consulted on hundreds of arts-related projects coast-to-coast. These big milestones are reached through a collective effort with many partners, one action at a time, one year at a time.

As Chair of the Board of Directors, I am so proud of all that the Artspace team accomplished in 2018, with our partners across the country. While the energy of the arts was on full display at Grand Opening celebrations for the Bell Artspace Campus in New Orleans, South Main Artspace Lofts in Memphis, and Artspace Hastings River Lofts in Hastings, Minnesota, the events also recognized nearly 200 more units of

affordable housing that Artspace made possible for low-income artists and their families. We also celebrated the resulting, arts-driven community visioning taking place in each of these exceptional places. The "Artspace idea" is also spreading internationally, and we were honored to have President Kelley Lindquist present on Artspace's work in China and Greece in 2018.

These successes speak to the excellent leadership and fiscal oversight that my colleagues provide. In 2018 we welcomed three new members to our national Board of Directors. Terry Benelli, the Executive Director of Local Initiatives Support Corporation in Phoenix, Arizona, made a big impact on the development of the Mesa Artspace Lofts, and brings deep knowledge of social health determinants to Artspace's work. Curtis



Thornhill, CEO of Apt Marketing Solutions in Salt Lake City, Utah, has already committed to assist Artspace in the development of better metrics to quantify our impact, and serves on the host committee of 2019's Builders Circle "Builders Bash" event in New York City. Janis Lane-Ewart, Development Director at Jazz88.FM and a well-known community organizer, has been advocating locally to pave the way for new opportunities in Artspace's home region of Minnesota. The skills of these powerful leaders will help Artspace continue to advance its mission to create, foster, and preserve affordable and sustainable spaces for artists and arts organizations.

We are so grateful to you, and to all of our friends and supporters, for joining us on this exciting and innovative path.

Thank you,

**Mary Margaret MacMillan**  
Board Chair

IN OPERATION

8.5%  
portfolio growth

51  
total properties  
in operation



1,727  
live/work units for  
artists & their families



COUNTING OUR PROPERTIES

Artspace surpassed 50 properties in operation during 2018. This count considers each individual property in our portfolio, including single family homes. To see our full property list, visit pages 8-9.

\$945,084

amount of rent subsidy provided in 2018 to low-income artists and families across four newly leased properties.



Three of these properties had Grand Openings this year. See our event recaps on page 12.

229

new units added this year across the Artspace portfolio



436

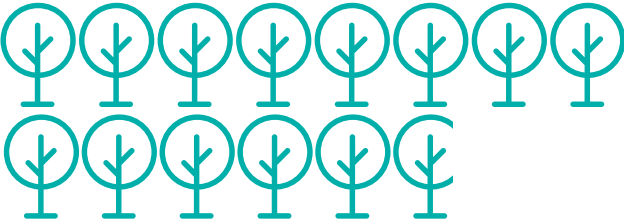
commercial tenants in our buildings

COMMERCIAL TYPES

- Artist Studios
- Art Galleries
- Cafés
- Creative Entrepreneurs
- Nonprofits

598,498

total square footage, equal to:



13.75 acres

IN DEVELOPMENT

122  
units in development

38,500  
sq. ft. of future commercial space

259

units in predevelopment



GROUNDBREAKINGS

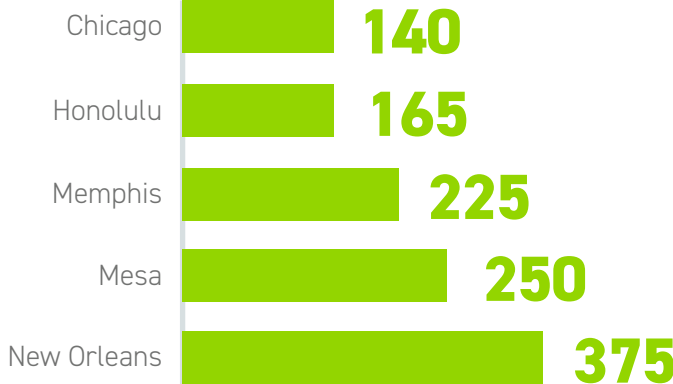
Artspace Silver Spring Arts Campus, Silver Spring, MD  
Oglala Lakota Artspace, Pine Ridge, SD  
Trinidad Space to Create, Trinidad, CO

GRAND OPENINGS

South Main Artspace Lofts, Memphis, TN  
Bell Artspace Campus, New Orleans, LA  
Artspace Hastings River Lofts, Hastings, MN



2018 JOB CREATION BY CITY



A total of 1,155 construction jobs created by Artspace

CONSULTING

8

preliminary feasibility visits across five states:

- Arkansas
- Colorado
- Illinois
- Minnesota
- New York



4,426

people surveyed across seven arts market studies in:

- Arkansas
- California
- Colorado
- Minnesota
- North Carolina
- Virginia



COMMUNICATIONS

600+ posts made this year across social media\*

\*Facebook, Instagram & Twitter



6,433

Facebook page likes for Artspace as of December 31, 2018

3.7k

total Facebook reactions in 2018



COMMUNITY ENGAGEMENT

EVENTS

- Exhibitions
- Info Sessions
- Markets
- Panels
- Performances
- And more!

250

average number of events across our properties annually



ARTSPACE IMMERSION

2

Artspace Immersion cohorts

19

participating organizations

AWARDS

- MN Brownfields Reshape Awards for Community Impact (Artspace Hastings River Lofts)
- AIA MN Affordable Housing Design Awards Finalist (Artspace Hastings River Lofts)
- 2018 Awards for Excellence in Historic Preservation, Louisiana Landmarks Society (Bell Artspace Campus)
- 2018 Reader's Choice Awards, Historic Preservation, Affordable Housing Finance (Bell Artspace Campus)



75.8%

growth in Instagram followers this year\*



\*estimated based on follower tracking between March and October 2018

For upcoming events, visit [artspace.org/events](https://artspace.org/events)



COUNTING PROPERTY EVENTS

Community engagement happens in a myriad of ways. Our count here includes planned on-site property events, but it is impossible to capture daily engagement such as community meals, gardening, holiday traditions, and spontaneous collaborations.



# ARTSPACE ACROSS THE USA

Artspace opened its 50<sup>th</sup> property in 2018. The full list of properties in operation and in development can be found on the pages below. Properties with an asterisk have multiple, individually run buildings that exist under one common name.

## IN OPERATION

CA	Artspace Tannery Lofts, Santa Cruz	MN	Artspace Hastings River Lofts, Hastings
CA	Digital Media & Creative Arts Center, Santa Cruz	MN	Artspace Jackson Flats, Minneapolis
CO	Artspace Loveland Arts Campus, Loveland	MN	Chicago Avenue Fire Arts Center, Minneapolis
CT	Read's Artspace, Bridgeport	MN	The Cowles Center for Dance & the Performing Arts, Minneapolis
DC	Brookland Artspace Lofts, District of Columbia	MN	Franklin Arts Center, Brainerd
FL	Sailboat Bend Artist Lofts, Fort Lauderdale	MN	Grain Belt Studios, Minneapolis
IA	Harvester Artspace Lofts, Council Bluffs	MN	Hennepin Center for the Arts, Minneapolis
IL	Elgin Artspace Lofts, Elgin	MN	Kaddatz Artist Lofts, Fergus Falls
IL	Karcher Artspace Lofts, Waukegan	MN	Northern Warehouse Artist Lofts, St. Paul
IL	Switching Station Artist Lofts, Chicago	MN	Tilsner Artists' Cooperative, St. Paul
IN	Artspace Uptown Artist Lofts, Michigan City	MN	Traffic Zone Center for Visual Art, Minneapolis
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
MN	Artspace Green Homes North, Minneapolis*	NY	El Barrio's Artspace PS109, East Harlem, NYC

## UNDER DEVELOPMENT

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

## PROPERTIES FEATURED IN THIS REPORT

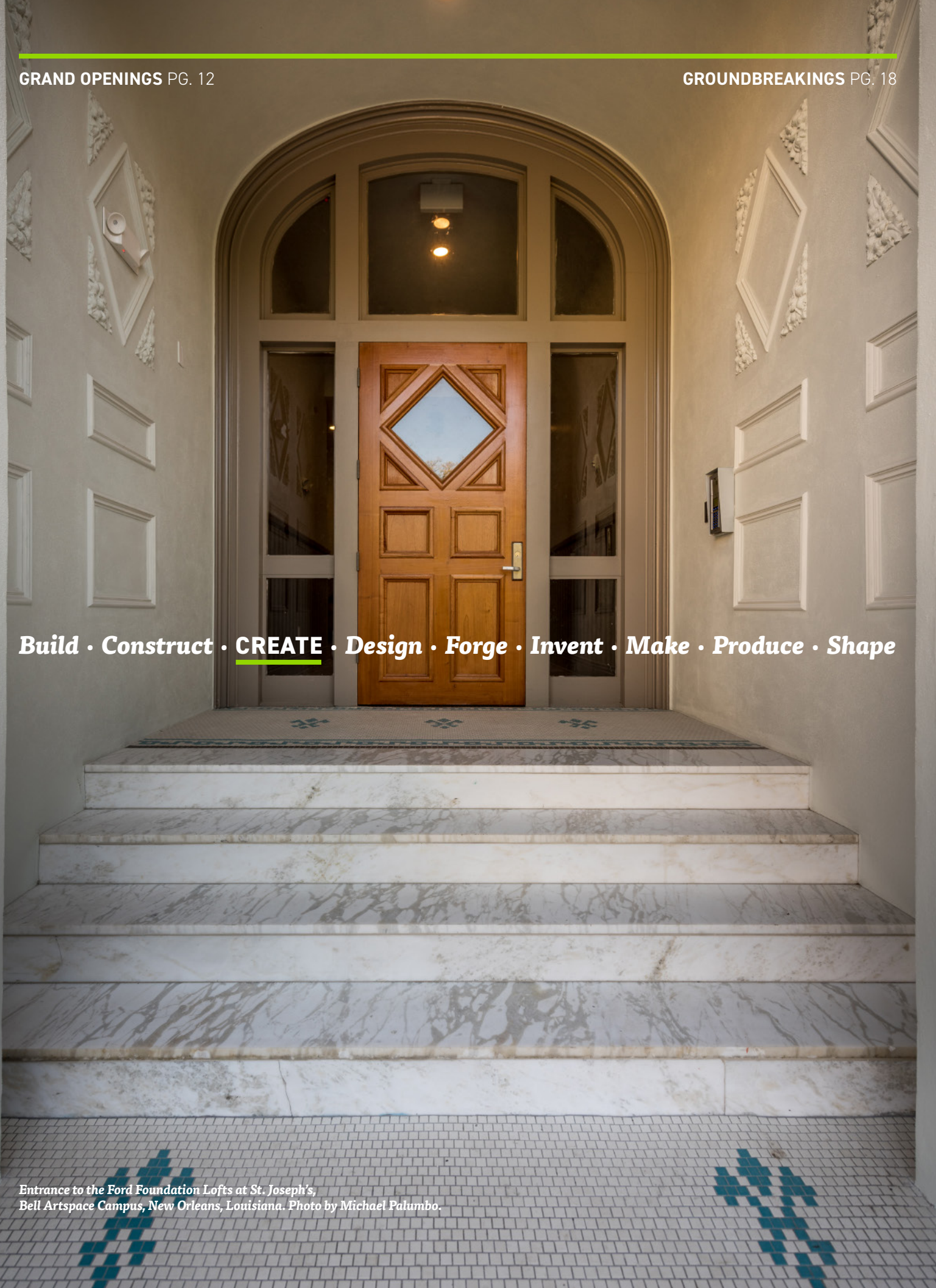
BELL ARTSPACE CAMPUS New Orleans, LA	12
ARTSPACE HASTINGS RIVER LOFTS Hastings, MN	14
SOUTH MAIN ARTSPACE LOFTS Memphis, TN	16
TRINIDAD SPACE TO CREATE Trinidad, CO	18
ARTSPACE SILVER SPRING ARTS CAMPUS Silver Spring, MD	19
OGLALA LAKOTA ARTSPACE Pine Ridge Reservation, SD	20
FRANKLIN ARTS CENTER Brainerd, MN	40
RODERICK ARTSPACE LOFTS El Paso, TX	47



Miss Gloria Ward waves at the Bell Artspace Campus Grand Opening, New Orleans, Louisiana. Photo by Willis Gilliard.



Build · Construct · CREATE · Design · Forge · Invent · Make · Produce · Shape



Entrance to the Ford Foundation Lofts at St. Joseph's, Bell Artspace Campus, New Orleans, Louisiana. Photo by Michael Palumbo.



# Grand Openings

For a complete list of captions, see page 21.

## Bell Artspace Campus

OPENED April 19, 2018

NEW ORLEANS, LA







# Artspace Hastings River Lofts

OPENED May 3, 2018

HASTINGS, MN





# South Main Artspace Lofts

OPENED November 8, 2018

MEMPHIS, TN





# GROUNDBREAKINGS

For a complete list of captions, see page 21.







**OGLALA LAKOTA ARTSPACE**  
SEPTEMBER 27, 2018  
PINE RIDGE RESERVATION, SD

# GRAND OPENINGS & GROUNDBREAKINGS CAPTIONS

## Grand Openings

### BELL ARTSPACE CAMPUS

Page 12, top: Chief David Montana and Spyboy Al Polite of the Fi Yi Yi Indians in front of the Ford Foundation Lofts at St. Joseph's (JR Thomason). Below: Resident artist Naimah Smith, center, dances with Nkiruka Drum & Dance Circle (Willis Gilliard). Page 13, clockwise from top left: Sierra Camille and her painting puppet perform on the campus lawn; resident artist Nicolas Aziz performs fellow resident artist's Ti-Rock Moore's piece, Gazing; Fredrick "Hollywood" Delahoussaye performing during opening remarks. All photos on this page are by JR Thomason.

### ARTSPACE HASTINGS RIVER LOFTS

Page 14, top: Artspace Hastings River Lofts lawn at night (FarmKid). Below, left: Resident artist Estrella Flores speaking at the Grand Opening. Right: Attendees listening to opening remarks. Page 15, top: Juxtaposition Arts artist helps guests make custom tote bags. Below, left: Resident Tiffany Duong and her daughter pose in the community gallery. Right: Artspace's Erika Dani speaks with an event-goer. All other photos by Alex Conover.

### SOUTH MAIN ARTSPACE LOFTS

Page 16, top: Attendees gather on the plaza (Ken West). Below: The resident gallery exhibition, using the event's theme, This is Where We Go From Here (Gary Baldwin). Page 17, top: Resident fashion designer Paul Thomas poses with his collection (Malik tha Martian). Below, left: Artspace's Heidi Zimmer with Barbara Hyde, resident artist Malik tha Martian, and Pit Hyde. (Gary Baldwin). Resident artist Tonya Dyson performs with the Chinese Connection Dub (Malik tha Martian).

## Groundbreakings

### TRINIDAD SPACE TO CREATE

Page 18, top: A lineup of Artspace staff, funders, and partners with ceremonial artist shovels. Below, left: 2XM performing. Right: Crowds gather in downtown Trinidad. Photos by Raven Paiz from the City of Trinidad.

### ARTSPACE SILVER SPRING ART CAMPUS

Page 19, top: Crowds mingle before opening remarks. Below: Artspace staff, funders, and partners with ceremonial artist shovels. Photos by Jack Gordon.

### OGLALA LAKOTA ARTSPACE

Page 20, top: The Pine Ridge Reservation landscape (Greg Handberg). Middle, left: Lori Pourier with Tammy Eagle Bull and family members, and Sherry Salway Black. Right: Ceremonial artist shovels. Below: Artspace staff, funders, and partners with ceremonial artist shovels. Photos by Naomi Chu.



# GRAND OPENINGS & GROUNDBREAKINGS SPONSORS

## Event Sponsors

### BELL ARTSPACE CAMPUS



RAYMOND JAMES



### ARTSPACE HASTINGS RIVER LOFTS



RBC Capital Markets

URBANWORKS



### SOUTH MAIN ARTSPACE LOFTS



Attendees at the Bell Artspace Campus Grand Opening, New Orleans, Louisiana.  
Photo by JR Thomason.



Arkansas Coalition of Marshallese at NWA Fashion Week,  
Bentonville, Arkansas.  
Photo by Aneesha Marwah.



Advance · Champion · Cultivate · Encourage · FOSTER · Nurture · Support

Downtown Rogers, Arkansas.  
Photo from Wikimedia Commons.



## ENGAGING COMMUNITY: *New Orleans*



While planning to adaptively reuse a historically significant campus in the Tremé neighborhood of New Orleans, efforts to center the history and memories of this special place were at the forefront. Guided by community partners and collaboration, Artspace restored a landmark neighborhood center, known today as the Bell Artspace Campus.

Every community that Artspace has had the privilege to work within has a unique local history. Some histories are better known than others and sit “top of mind” for their residents, while others are hidden away in archives or never recorded at all, leaving stories untold. During the early process of site selection and predevelopment for the Bell Artspace Campus, the intentions for Artspace’s community engagement work were set by the collective ancestral and contemporary histories of the Tremé neighborhood, combined with the significance of working in New Orleans after Hurricane Katrina. Artspace’s activities, rooted in the spirit of collaboration, laid critical groundwork that built trust in the community and inspired (what was arguably) one of the most dynamic Grand Openings in Artspace history.

### THE BELL ARTSPACE CAMPUS

Throughout the process of working in New Orleans, Artspace was acutely aware of the sensitivities around being an “outside” developer in a city striving to move forward despite the extant effects of Hurricane Katrina. As a mostly Minnesota-based staff, with its non-profit headquarters in Minneapolis, Artspace was fortunate to have Joe Butler join Artspace in 2009. Born, raised, and based in New Orleans, Butler’s understanding of the local history and culture allowed Artspace leadership to arrive with the right sensibilities. Butler not only supported critical portions of community engagement across a 10-year period but was also instrumental in identifying the site that would become the Bell Artspace Campus.

This site had anchored the Tremé neighborhood for more than 100 years as a place for education, music training, and cultural development. Originally established in 1906 as St. Joseph’s Academy, it consisted of a Catholic church and school that included a music education program led by Andrew Bell, a freed slave who studied at the Music Conservancy in Chicago and whose name grew to be synonymous with the campus. Over time, St. Joseph’s expanded to include a gymnasium, auditorium, and an additional school building before it was sold to the Orleans Parish School Board in 1961. The five buildings then found renewed use as the public Andrew J. Bell Middle School, which birthed one of the most awe-inspiring school marching band programs in all of New Orleans. The Bell School Marching Band Crusaders filled the school’s

trophy case until the tragedy of Hurricane Katrina, which left the campus deserted until Artspace’s construction. The long success of music and parish education, paired with striking Gothic architecture, defined the powerful legacy of the site.

The Tremé neighborhood itself is also legendary. During the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, a literal barricade ran between New Orleans’ French Quarter and Tremé to keep unwanted free people of color and other so-called “undesirables” from the city. Just beyond city limits, Tremé developed into one of America’s most significant cultural districts, with early residents including the builders, architects, merchants, bankers, and artisans who defined the unique style of New Orleans. The music history of Tremé is distinguished, from the establishment of Congo Square to Jelly Roll Morton playing piano and inventing jazz. Tremé’s history includes the first African American-owned newspaper, published in the 1860s; and political traditions that helped elect Ernest Nathan Morial, New Orleans’ first African American mayor, in the late 1970s. Today, this cultural legacy is carried forward.

The Artspace team knew they would be held accountable for understanding and honoring the histories of both the campus and the neighborhood, and were constantly in conversation with community members, engaging them in an informal capacity to anchor understanding of this important place. It was clear that both the campus and broader Tremé were held in people’s hearts—even while the memory of Hurricane Katrina haunted. Learning the history of the neighborhood through the lens of people who lived across the street, or played in the Bell School marching band, was equally as important as knowing the formal histories, and was crucial in advancing Artspace’s work. Artspace also turned to local partners to help guide the way.

**Page 26: Roots of Music marching band proceeds through the crowd. Photo by JR Thomason.**

**Page 27, top: The St. Joseph’s school gymnasium in 2013, untouched since Hurricane Katrina. Photo by Greg Handberg. Middle/Below: The apartment of artist Ti-Rock Moore, a unit inside the former gym. Photo by Willis Gilliard.**





### EARLY GROUNDWORK AT A GLANCE

Crafting a shared vision for the future of the campus came to fruition through the invaluable counsel of many community, development, and philanthropic partners. Roberta Uno, formerly of the Ford Foundation, introduced Artspace leadership to Stephanie McKee-Anderson, Executive Artistic Director of Junebug Productions. McKee-Anderson led important engagement work near the campus site, and eventually brought Junebug on as an anchor commercial tenant. Artspace also consulted with Carol Bebel, founder of the Ashé Cultural Arts Center. Both were key influencers in how Artspace “moved in community” during every stage of project development. They helped spread the word about the Bell Artspace Campus through their networks and recruited artist advisory committee members to interview prospective artist tenants. Organizations like St. Peter Claver Community and Tremé4Tremé invited Artspace to community forums focused on neighborhood housing, facilitating opportunities for the Artspace team to address concerns. For example, one forum resulted in Will Law, Artspace’s Chief Operating Officer, signing a Good Neighbor Agreement. Other local partners, like Providence Community Housing, provided pivotal support as a development partner, giving Artspace nuanced information about the context for nonprofit development in New Orleans. The Sojourner Truth Community Center, developed by Providence, became Artspace’s location for a series of community information sessions and workshops facilitated by Artspace’s Asset Management division. Artspace also made essential connections to Make Music Nola, now a commercial tenant at the campus, and the New Orleans Masters Craftsmen Guild, whose apprentices will eventually restore the interior of The Great Hall at St. Joseph’s Chapel. Contributions from all of these key, local influencers allowed Artspace to expand outreach exponentially, have authentic dialogues with community members, and ultimately build strong relationships in Tremé.

### THE ART OF CELEBRATION: HISTORY, MEMORY, AND PLANNING FOR THE FUTURE

Taking the time to listen to partners, and those who the project would serve, is a key component of Artspace’s success both in restoring and fully leasing the award-winning campus, and in hosting the tremendous Grand Opening that would follow. In January 2018, a formal planning committee for the Grand Opening was established, consisting of cross-department Artspace colleagues, McKee-Anderson, and Make Music Nola Executive Director Laura Patterson. For four months, the committee worked closely with development partners, the construction team, and Bell Artspace resident artists and curators to crystalize a resident-driven vision for the event. Converge Consulting was also hired to help source BIPOC-owned businesses to support the event, coordinate exhibitions with guest artists, and manage four stages of performances. Working effectively in community, themes of remembrance, celebration, and creation emerged, ultimately informing the Grand Opening that took place on April 19, 2018. Nearly 400 gathered at the Bell Artspace Campus for a dynamic day of festivities, including a program with remarks, a second line parade, art exhibitions, puppets, live mural painting, stilt walkers, food trucks, conceptual art performances, and live music from musicians as varied as brass and opera. The event perfectly captured the energy of the newly restored and inhabited campus, which now continues to contribute to New Orleans’ rich culture.

**Top to bottom: Roots of Music marching onto the campus; Artspace staff enjoy food and fun on the campus lawn; Junebug Productions’ Sunni Patterson performs an Artburst between opening remarks; A member of the Free Agents Brass Band during the Second Line. Top two photos by Willis Gilliard. Bottom two photos by JR Thomason.**



## ENGAGING COMMUNITY: Northwest Arkansas

Artspace’s Consulting & Strategic Partnerships division is often the first point of contact in a new community, as in Northwest Arkansas, where the thriving economy has positioned the region as one of the fastest growing in America—but has also driven a shortage of affordable space.

To start a new scope of work, the Artspace team is aware that collaboration with individuals and community groups is essential to achieving an equitable and successful project, and seeks to invite people to the table from the onset so that they can contribute their ideas to developing concepts. To begin building relationships, Artspace often relies on a Core Group of community leaders—which is exactly what we did in Northwest Arkansas (NWA). The Artspace team first visited in December 2017 to train 25 community members as Core Group Leaders (some five to seven per community), with broad representation in terms of fields of expertise (arts community, real estate, economic development, city/county staff), ages, and socioeconomic, ethnic, and cultural backgrounds. The resultant Core Groups contained key individuals

who intimately understood the places the work would be rooted in, as well as the people who an Artspace or other arts-related real estate development project could serve. They volunteered to help facilitate involvement from their networks and the broader community—including identifying and inviting focus group participants, and planning and promoting public meetings—positioning Artspace to begin expansive community engagement in 2018.

In the New Year, the Artspace team began their efforts in Northwest Arkansas in earnest, conducting Prefeasibility Studies—which are, at their essence, the start of a sustained dialogue with the broader community. Three Artspace colleagues visited Bentonville and Springdale in January 2018, and Rogers and Fayetteville in April 2018,

interacting with some 300 community members overall. The process began with tours of each city, as guides showcased existing arts venues, culturally distinct neighborhoods, vacant space, areas experiencing change, city plans, and more. Next, the Artspace team and Core Groups collectively hosted a series of four presentations and discussions, one per city (16 in total). The first three in each place were intimate, round-table groups themed for artists, civic leaders, and financiers, respectively, with Artspace introducing our concept of affordable, mixed-use, live/work space for the arts. Then, Artspace would invite the groups to respond, listening deeply to the ideas of people closest to the issues who are best empowered to find lasting solutions for their communities. The Artspace team also collected arts space concept ideas and priorities.



Following these focus groups, Artspace opened up the floor to the public, hosting one public information session in each city where everyone had an equal opportunity to participate and make their voice heard. There was broad turnout in each place, attesting to the excitement around the arts in Northwest Arkansas. Four unique Prefeasibility Study Reports were then generated, customized for each town.

The Artspace team returned in May 2018 to train an Arts Market Study (AMS) Core Group, comprised of two or three volunteers from each of the four original Core Groups, with 10 total members. Once the Arts Market Study Core Group had been coached on the survey concept, and extensively marketed the AMS to their communities, Artspace visited in July 2018 to publicly present the Prefeasibility Findings in a series of four events, one in each community; and to officially launch the online Arts Market Study and invite broad public participation. 175 in total attended the launch, and the survey remained open through September 2018. More than 800 people took the survey, providing a solid dataset that revealed high demand for arts spaces, with more than 80% interested in either live/work space or private studios. The survey also defined that the region could support up to 80 workforce artist live/work units, and nearly 40 private studios. This quantifiable data is vital in project planning and determining what might actually be possible.

Sometimes, as Artspace is working in a community, the team will notice key voices who are missing from the table. In the case of Northwest Arkansas, the Artspace team heard a lot about the local Marshallese community and the complex history that brought them to Springdale. The U.S. had occupied the Marshall Islands and tested nuclear weapons there from 1946–58, signing the Compact of Free Association afterwards to sanction the Marshallese to travel and work freely in the U.S. as compensation. An estimated 6,000 Marshallese people live in Springdale today—yet Artspace hadn’t yet achieved significant participation from this community to ensure their representation in defining future cultural space for the



region. Artspace made a trip in August 2018 with the sole goal of connecting with this culturally distinct population, engaging Melisa Laelan, founder of the Arkansas Coalition of Marshallese (ACOM), to make essential connections and host another Focus Group. A dozen Marshallese community members participated, visioning a Marshallese Cultural Center, and had the opportunity to record their responses in the Arts Market Study. A ripple effect from this meeting was a connection made between a Core Group Member, NWA Fashion Week CEO Robin Atkinson, and the community, resulting in the first-ever showcase of Marshallese fashion during NWA Fashion Week. In a later visit, Artspace continued outreach to regional culture bearers by hosting an additional Focus Group with Latinx and Marshallese community members in Springdale, engaging 30 more.

Artspace began to wrap up the scope of work at the end of the year, in December 2018, presenting a 300-page Report of Findings to the Walton Family Foundation. The Artspace team then made two final trips, in January and March 2019, to publicly reveal these findings with one presentation per city. The final report disclosed the need for arts infrastructure in all four NWA communities to provide long-term affordability for artists and creatives. A variety of types of spaces were requested to meet the demands of current and future NWA artists and their families; and to connect artists to existing and growing NWA assets such as parks, trails, downtown development, and more. Major themes also emerged in each community: Affordability and connections to the Mo-mentary were priorities in Bentonville;

more space for working artists was needed to keep and retain university students in Fayetteville; and Springdale and Rogers both desired downtown revitalizations, with the former requiring an anchor for the arts and the latter yearning for connections between the arts and bike amenities. With this information, Artspace recommended project concepts for each city, including financing and site proposals. Alongside this project, Artspace also undertook a nine-month, discrete scope of work to map cultural assets across the region. This included some 20 in-person interviews and extensive research; and in March 2019, Artspace shared four Cultural Asset maps for local distribution.

Through sustained dialogue and extensive interaction and exchange with communities, Artspace aims to be socially responsive to the needs and expectations of communities and help them move towards the change that they have defined for themselves. In Northwest Arkansas, Artspace met many who were passionate about the creation and preservation of space for arts and culture in a rapidly changing area, with specific premises revealed for each of the four cities. This qualitative and quantitative knowledge poises Artspace, community members, and/or local real estate developers to move ideas into action. Further, if Artspace is invited to develop space for the arts in Northwest Arkansas, we will be poised to carry forward the dynamic relationships built over the course of 2018, through a development process that can take up to seven years, so that a resultant project would truly represent the community and be based on existing assets.

*Page 29: Artspace and the Core Group host a Focus Group at the Guisinger Building in Fayetteville. Page 30: Top: A Core Group leads a site tour in Rogers; Middle: The Public Information Session at Haxton Roads Studio in Bentonville draws a large crowd; Bottom left: Attendees at a Focus Group at the Rogers Experimental House in Rogers; Bottom right: Artspace visits the Arkansas Coalition of Marshallese in Springdale, and views a traditional Marshallese canoe. All photos courtesy of Artspace.*

WRITTEN BY DANA MATTICE

# TIMELINE

**December 2017**  
Core Group Training

**January & April 2018**  
Prefeasibility Studies engage some 300 community members, collect qualitative data, and produce four reports

**May 2018**  
Arts Market Study Core Group Training

**July 2018**  
Presentation of Findings and launch of Arts Market Survey, with 175 attendees and more than 800 survey takers, resulting in quantifiable data and an AMS Report

**July 2018 — February 2019**  
Cultural Asset Mapping

**August 2018**  
Marshallese Focus Group

**December 2018**  
Report of Findings delivered to the Walton Family Foundation

**January 2019**  
Public reveal of findings, with 250 attendees



# Artspace Programs

Top: Artspace Immersion: Twin Cities Cohort and the Artspace Consulting team. Photo by Laura Moran. Below: Rafala Green Fellows Jeremy Staab (left) and Amanada Cortés at the McKnight artist fellowship reception. Photo provided by Amanada Cortés.



Beyond developing, managing, and consulting on affordable arts spaces, Artspace also runs programs that build capacity, collaboration, equitable representation, and economic development through the arts. In 2018, we commenced two Artspace Immersion cohorts, Twin Cities and Memphis, and launched the Rafala Green Fellowship Program.



## ARTSPACE IMMERSION: A PROACTIVE LEAP

Three cities, 19 arts organizations, and 55 participants immersed themselves in Artspace's mission-driven process—with more ahead in 2019.

Established in 1979 to serve as an advocate for artists' space needs, Artspace effectively fulfilled that mission for nearly a decade by helping displaced artists find new studio space—only to have the same artists return to Artspace as they were displaced again and again. By the late 1980s Artspace made the proactive leap to create our own affordable space for the arts, including below market rate space for both artists and arts organizations. This ownership model allows Artspace to uphold affordability in our buildings in perpetuity, breaking the cycle of displacement.

Artspace's portfolio today provides commercial space for some 450 arts organizations in 22 states—but the need is much greater. At some point, all nonprofit organizations grapple with physical space challenges. Some rent space but have delinquent landlords who do not properly maintain the buildings; or have buildings sold out from under them, forcing a relocation. Others face rent increases that place an undue burden on the organization's finances. Then there are those who need more room to expand services or are ready to launch a capital campaign, but don't know if they have the capacity to move and grow, or where to start. The Artspace team sees this wherever we work, nationwide, and has taken the next proactive leap in our organizational evolution—into programming.

Artspace Immersion is a cohort-based program that connects arts and cultural organizations to each other, and to resources and information that they might not otherwise have access to, including the real estate knowledge that Artspace amassed over our four decades in the field. Over the course of 2018, Artspace led two unique Artspace Immersion cohorts in two geographic



areas (Memphis and the Twin Cities of Minneapolis and Saint Paul), featuring 19 arts and cultural organizations comprised of 55 participants. Workshops cover topics such as concept refinement, budgeting for space, facility planning, leasing versus owning, and how to progress from ideas to implementation. The Artspace Immersion program also introduced participants to leaders in real estate development, such as architects, real estate lawyers, brokers, and contractors, providing equitable access and expanding participants' social capital. Ultimately, Artspace Immersion is providing leadership of diverse arts and cultural organizations with the capacity-building skills necessary to develop sustainable space solutions—thus ensuring stability for their organizations and promoting enduring arts and cultural organizations that anchor neighborhoods.

In a mid-point evaluation, Artspace Immersion: Twin Cities participants expressed appreciation for the organizational assessment and goal-setting processes, and the quality of the community resources and presenters. Participants from Saint Paul Ballet and Element Gym, who share a vision for a multi-disciplinary movement center that serves dancers and boxers alike, said that they, "would go back and take this entire program series again. We are always deepening our understanding of each topic." Leadership from FilmNorth said that they, "went from crisis to crisis for many years. Artspace is getting us to think multi-year in our strategic and financial planning ... The thoroughness and thoughtfulness of this program is a '5 star.'" As the program draws towards its conclusion, two thirds of Artspace Immersion: Twin Cities organizations have found (or are in the process of securing) new or expanded space.





The Artspace Immersion: Twin Cities cohort concluded with a Spotlight presentation in June 2019, where the Memphis cohort joined in and both cohorts were given the chance to meet and share their experiences. Artspace Immersion: Memphis will continue through March 2020; and Artspace Immersion: Detroit will launch in September 2019. Further, since Artspace launched the Immersion program, there has been an increasing interest in the innovative curriculum. A new series of accelerated workshops, Artspace Primer, an iteration of the Immersion program, will be a fresh addition to Bloomberg Philanthropies' exclusive Arts Innovation and Management program, which focuses on strengthening the organizational capacity of some 250 small and mid-size cultural organizations in seven cities.

**Page 33:** Artspace staff Teri Deaver laughs with Twin Cities cohort members Karen L. Charles and Sara Karimi of Threads Dance Project. Photo by Laura Moran.

**Page 34:** Members of the Memphis cohort pose with Artspace Consulting staff. Photo by Wendy Holmes.

## ABOUT THE PROGRAM

**Artspace Immersion is made possible by The Kresge Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts. To learn more about Artspace Immersion, visit [www.artspace.org/immersion](http://www.artspace.org/immersion).**

**Artspace Primer is made possible by Bloomberg Philanthropies. To learn more about Artspace Primer, visit [www.artspaceprimer.org](http://www.artspaceprimer.org).**

**Artspace Immersion: Twin Cities**  
February 2018 — June 2019

**Chicago Avenue Fire Arts Center**  
**FilmNorth**

**FOCI - Minnesota Center for Glass Arts**

**HUGE Improv Theater**

**Playwrights' Center**

**Public Functionary**

**Saint Paul Ballet & Element Gym**

**Threads Dance Project**

**Youth Performance Company**

**Artspace Immersion: Detroit**

**The Detroit cohort will be announced in Fall 2019.**

**Artspace Immersion: Memphis**  
October 2018 — March 2020

**Arrow**

**Center for Transforming Communities**

**Collage Dance Collective**

**Indie Memphis**

**Memphis Black Arts Alliance**

**Memphis Museum of Tribal & Visionary Art**

**Orange Mound Arts Council**

**Orange Mound Block Chain**

**Total Spirit Connection**

**Young Actors Guild**

**Artspace Primer**

**Artspace Primer launched in May 2019, and will be hosted in Atlanta, Austin, Denver, New Orleans, Pittsburgh, and Washington D.C.**

## RAFALA GREEN FELLOWSHIP PROGRAM

The mission of the Rafala Green Fellowship Program is to promote equity and inclusion among cultural communities often underrepresented in the real estate development field. The program supports four emerging leaders over the course of four years (two fellows each serving for two years). Amanda Cortés and Jeremy Staab joined Artspace in October; here they reflect on their fellowship experience thus far.

### Jeremy Staab

Starting my Rafala Green Fellowship at Artspace has been exciting and disorienting all at once. It has been an amazing whirlwind of new concepts and terminology, and full of challenges and opportunities. Everyone at Artspace has been very welcoming to me and Amanda. We were immediately swept off to visit all of the local Artspace properties to engage with the artists, and it has truly been heartwarming to meet and connect with those who live and work in Artspace buildings. I feel very blessed to be building affordable and accessible homes and workspaces for culture bearers and creatives, moving their work forward in revitalizing, sustaining, and advancing the culture of our communities.

The Rafala Green Fellowship has immersed us in Artspace's culture of comradery and perseverance, driven by vision and values. I respect and appreciate the hard work ethic of the entire Artspace staff. I have heard the phrase spoken in the office: "Development is solving problems, and we love problems." To me, this mantra reflects the dedication and commitment of the Property Development Department to partner with community-based organizations to tackle complex social economic issues, specifically around providing underserved communities access to affordable housing, services, and spaces.

The experience of being able to step into some of the unique communities Artspace works within has been a highlight of my fellowship. I was

able to attend both the South Main Artspace Lofts (Memphis, Tennessee) and Mesa Artspace Lofts (Mesa, Arizona) Grand Openings. One of the best intentions of Artspace leadership has been deliberately expanding the Rafala Green Fellows networks and access to key stakeholders, philanthropists, and foundational leadership. Having the opportunity to help the Builders Circle Host Committee at the Memphis Grand Opening was a fantastic way to meet board members and some of our funders. Gaining access to certain circles of influence are not always accessible to people of color, and this intentionality has been by far one of the biggest benefits of the Rafala Green Fellowship.

I was also impressed by the property designs at the Grand Openings. The architects paid special attention to the creation of community and program-mable spaces for resident artists to connect and collaborate. I was able to meet and chat with some of the service providers of these community spaces. I heard stories of artist residents along with other local artists about gaining access to very helpful social services and technical training via programs provided by A New Leaf (Mesa) and Art-Up (Memphis). I was moved by every artist I met. Each had a story to share about the experiences of connecting, befriending, and, in some cases, making a family with their fellow artists in their newly established Artspace community. I cannot say enough about all of the talent and cohesion I witnessed during our tours.



As a part of my fellowship I have been able to elevate my technical skills in the affordable housing development arena. Within the first month, we enrolled in the National Development Council's HD420 Rental Housing Development Finance training. This challenged and schooled me on the financing side of developing an affordable housing project utilizing Low-Income Housing Tax Credits (LIHTC). The training was valuable and insightful, and led to further conversations about how Artspace finances projects.

Another opportunity afforded to the Rafala Green Fellows was the chance to attend the Urban Land Institute's (ULI) Real Estate Diversity Institute (REDi). ULI has been great about bringing in local industry influencers as guest speakers—including architects, general contractors, and interior designers—to expand our knowledge base and network in the field. The newly elected, Latina mayor of Richfield, Minnesota, Mayor Maria Regan Gonzalez, was one of the first speakers. She was very encouraging and set the tone for women and people of color taking on new roles in real estate development. As a class, we were assigned a case study to rede-



**The experience of being able to step into some of the unique communities Artspace works within has been a highlight of my fellowship.**

Jeremy Staab

velop three acres in a mini-mall area in Richfield called the Hub. The case study work and curriculum have been extremely valuable in putting developer skills into practice. Course work focused on topics like market analysis, site control and acquisition, site planning and design, project feasibility and financing, and construction management.

Studying in class has been great, but the hands-on experience provided by Artspace leadership and my Property Development colleagues have been invaluable: kicking off with supporting team leads on a LIHTC application in the state of Arkansas. This was a great

opportunity to work with key stakeholders and local partners to strategically create a master plan to develop mixed-use space with affordable housing units for artists and artists in residency, as well as commercial space for arts organizations. I was able to pair focus areas of study from my REDi course with skills I brought with me into the fellowship and newly learned project management techniques provided by Artspace, executing a strong LIHTC application alongside team leads. The fellowship workload has also rolled into other project areas including community engagement, financing projects, construction management, and lease-up of property.

When I entered into this fellowship, I intended to bring what I learned back to Indian country to lead community economic work, ultimately resulting in the development of homes and creative spaces for tribal members and their families. In honoring those that come before me, I'd like to share some parting words of wisdom from Alyssa Kelley, a Project Manager at Artspace: "As difficult as these housing development projects get, we keep moving them forward because there is no greater gift we could give someone. We create homes for families. We create homes."

# Amanda Cortés

I moved to Minneapolis in October 2018 to begin a new chapter: The Rafala Green Fellowship. I left Chicago and my Mexican, working class, immigrant, artist community – lifted by their love and support – to learn the tools of real estate development which would, in turn, inform community development. The first few months of the fellowship were a flurry. Adjusting to a new city; getting to know my colleagues; learning a new field and informing the work with my values and approach was the mountain that sat before me, so I set out on the journey.

Early in the fellowship it became clear that Artspace develops affordable housing in its own unique way. It is no coincidence that the Traffic Zone Center for Visual Art (the limestone, brick and timber building in which Artspace is headquartered) is cooperatively owned by our nonprofit and the Traffic Zone Artists whose working studios fill our building with vibrancy.

While art and inspiration fuel our work, we cannot accomplish our goals without figuring out how to pay for what we build. Thus, it proved essential to begin this fellowship with classroom-style training with the National Development Council to learn how Low-Income Housing Tax Credits work to fund affordable housing. This complex funding system is the cornerstone of our development model at Artspace. I learned that while tax credits fund a significant part of each development, they are not enough to cover all of our development costs. Like a many-tiered cake, we layer sources of funding from federal, state and local government programs to meet our funding needs. Philanthropic funding is the icing on the cake and helps close any funding gap we may have. Each funding source comes with complicated rules and restrictions that can collide with each other. I grew a deep respect and admiration for the creative and resourceful experts in our Property Development Department who balance



fiscal needs with community needs to bring our developments to life. They are like orchestra conductors leading an ensemble made up of architects, contractors, banks, philanthropists, attorneys, elected officials, government agencies, artists, organizers, creatives, and community members who collaborate to create a score of music (which happens to be a place where people live and create). This style of development requires patience, diligence, and persistence.

**Little by little, I gained a much deeper and fundamental understanding of what it takes to create and sustain spaces for art, creativity, and culture.**

Amanda Cortés

Staff power is one of Artspace's greatest resources. We have an interdependent ecosystem and each department plays a role in the success of our mission. Our staff takes on an incredible amount of work. Not only do we manage and develop live/work properties in communities across the country, we also share our wealth of knowledge with arts organizations through training and skill building. We study and report on housing and creative space needs in urban, suburban, and rural communities while cultivating new relationships for new developments. On top of this, we raise and manage funds to accomplish our work. The interdisciplinary nature of this fellowship creates opportunities for learning across all departments and in the coming months I look forward to exploring the intersections between our work even more. Little by little, I gained a much deeper and fundamental understanding of what it takes to create and sustain spaces for art, creativity, and culture.

On days when the learning curve was steep and new materials came fast and furious, walking through our building's yellow doors and into the first-floor gallery has felt like a self-referential moment. In our gallery, just a few weeks ago at the ten-month mark of this fellowship, I came face to face with a photograph of Marsha P. Johnson, a fierce Black, trans activist celebrated in death but not in life. In this large, black and white photograph, Marsha leans against a building casually and smiles slightly while holding a protest sign proclaiming, "Power to the People." Her expression seems to say, "I know this. Now you get with the

program." Even in death, Marsha was still doing the work. Her literal and figurative manifestation pulled me out of the haze of tax credit applications, budgets, zoning ordinances, contracts, endless emails, phone conferences and fears that I wasn't learning fast enough. I landed back on the journey but now able to see the forest behind me and the road level out in front of me. I had clarity about what this fellowship is meant to teach me. It's a lesson that I already knew, and one that is being affirmed more and more each day: We are developers of space for housing and art, but our impact reaches beyond our buildings' footprint and is deeper than the foundations we pour.

At this mid-point, I contemplate what Rafala Green, an African American artist and the fellowship's namesake, would want for me and for Artspace on this journey. Her friends, like St. Paul artist Seitu Jones, speak of her as a woman who held her colleagues to account and pushed them beyond preconceived limitations toward justice. I imagine Rafala walking beside me on this fellowship and also pushing me to examine the fissures in our field. Time and again, the needs of groups and organizations in our field doing the heavy lifting of creating physical space for marginalized communities, for Black, Indigenous, Asian, Latinx and Queer communities, bubble to the surface. Groups in Minneapolis and St. Paul like Public Functionary; Indigenous Roots; CoMotion Center for Movement; Electric Machete; The Collective in Memphis, Tennessee; the Pilsen Housing Cooperative, which I am a part of in Chicago; and hundreds more across the

country struggle to access capital, not for lack of preparation or capacity, but because the guardians of capital and funding do not understand our operating models, our stories, our philosophy, and our resistance to monetizing our cultural and artistic production for the benefit of others. These groups, organizations, and collectives are bravely testing new models and pursuing funding from institutions in what seems like a never ending, uphill battle. What we, and I include myself in this group, need most is a change in the economic system currently holding on to access, power and money. We need partners in real estate, community development, finance, the arts, nonprofit, the public sector, and government, to consider how their policies and practices stifle economic development for working class communities like mine. On the next leg of this fellowship journey, I will keep preparing and learning the skills my colleagues at Artspace have generously shared with me so far, but I will challenge myself to keep my eye on the long road and push everyone to do the same, in Rafala's honor.

Portraits in this article provided by the fellows.  
WRITTEN BY JEREMY STAAB & AMANDA CORTÉS





Resident Artist Sean Costos at the Franklin Arts Center, Brainerd, Minnesota.  
Photo by Jeff Mozey.



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MAINTAINING THE HOUSE THAT ARTSPACE BUILT PG. 45

I WANT TO SPEAK TO THE MANAGER PG. 42

WELCOME TO THE BORDERPLEX PG. 47

Conserve · Defend · Keep · Maintain · PRESERVE · Protect · Secure · Sustain

Entrance to the Franklin Arts Center,  
Brainerd, Minnesota. Photo by Therese Harrah.



# FRANKLIN FAMILY

The Artspace Franklin Art Center, located in Brainerd, Minnesota (population 13,428), celebrated its 10<sup>th</sup> anniversary as an Artspace property in 2018. Artist Mitchell Cory Nelson, his wife Lynn, and their artist son Martin lived here for nearly that whole decade. The father-son duo reflects on sharing a studio, interacting with other artists in the building, and working together in the FAC Resident Artists Gallery.



## Tell us about your art forms.

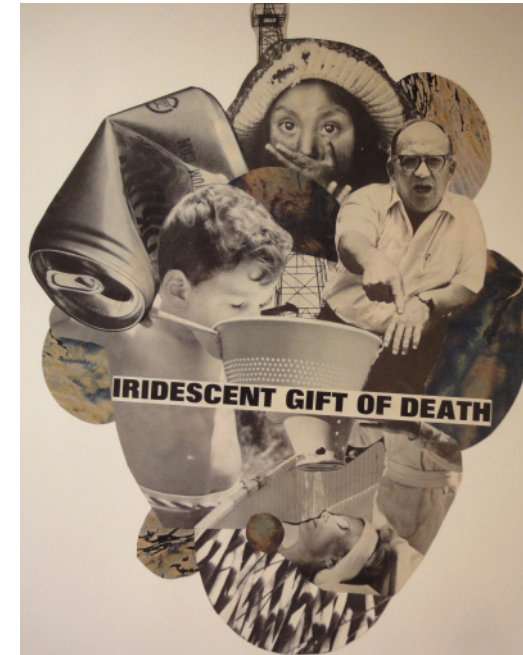
**MARTIN NELSON (MN):** I am a mixed-media artist. I primarily create hand-made collages, but I also enjoy working in mixed media painting, sculpture/installation, and video work. All of my artwork is very reliant on found materials. My collages are created from an abundance of old magazines, books, newspapers, and other interesting printed matter. Likewise, my sculptural work incorporates 3D objects and forms often found at thrift stores that are combined, altered, and re-contextualized into something new that relates to whatever ideas or statement I am addressing at the time. My artwork covers many topics including the environment, history, culture, politics, mass media, current events, and human interaction. I am interested in creating artwork based on these important topics and how they relate to the growing issues within our country and the world. Their extreme nature can be very overwhelming at times, and I have faced challenges in the past with even beginning work on a piece because of this. Once I have moved past these obstacles, however, things begin to flow a little easier within myself and the work. I enjoy being able to study my own ideas and the issues of the world around us, and put those into a visual format for all to see and learn from, and, most importantly, perceive as they wish.

**MITCHELL CORY NELSON (MCN):** I primarily paint with acrylics on canvas in a Pop Nouveau style, but also create works through pen and ink on paper, and with various printing mediums. My work is often very colorful, bold, and interesting, making you think and see something new every time you view it. To this day I still approach my work and creative process as a young child. Inspiration and select imagery comes from personal dreams; old school, comic, and popular mechanics books and magazines; and other various pieces from the 1950s and '60s. Creating artwork with this abundance of imagery is similar to pulling toys out of a toy box: Cowboys and Indians rounding up dinosaurs with astronauts in covered wagons, while rocket-propelled Volvos fly by. I believe that within my artwork, it doesn't matter what belongs and what does not, because this in itself is what makes my artwork interesting, fun, and stand out among everything else that is out there. I hope that those looking at my artwork will take the time to create their own story and ideas about each piece.

## What is your experience as professional artists living and working in a rural community?

**MN:** As an artist who creates artwork that could be considered nontraditional from what you may typically see in a rural community or the "lake country," it can be hard to find an audience that connects with your work. There are definitely people who enjoy and understand the messages that I am trying to convey through my collages, but there are also others who do not make those real-world connections and find them offensive at times. Either way, it is good to be able to share my work with everyone, and I always welcome a productive discussion on my pieces.

**MCN:** I enjoy working in the relaxed atmosphere that comes along with a rural community. Many people are supportive of the arts in general here; but with the style and subject matter that makes up my work, I can have similar experiences as Martin, with people having a hard time appreciating my work for what it is. We both often attend art fairs in Minneapolis, like Art-A-Whirl and the Twin Cities Pride Festival, where we usually do better in terms of sales and the audience that is viewing our work.



## What has been your experience living and working within a creative community at the Franklin Arts Center, and what is your favorite part?

**MN:** When we first moved here the creative community was wonderful. I was 21 years old at the time and there were many other residents living in the building that were around my age, so I connected with them well. It was great being around like-minded people and being able to run across the hall to your neighbor's place whenever you wanted to bounce ideas off of each other for new projects, or talk about what is happening in the gallery the next month. We would often hang out in someone's apartment until the late hours of the night, working on collaborative art projects and installations that would later be exhibited in the FAC Resident Artists Gallery. The artists living here had the freedom to be creative and express who they were all the time, and it was perfect in so many ways. I was privileged to be the Gallery Director/Curator of the FAC Resident Artists Gallery for five years. With the help of my crew we worked with and exhibited the artwork of over 365 artists from the U.S. and around the world, bringing so many new and creative art forms and mediums to this small gallery in Minnesota for all to experience, enjoy, and learn from. Over those years, we put on 48 gallery exhibitions, which included 36 group and 12 solo shows.



Page 40: Mitchell Cory Nelson, "Blind Zombie Cheerleaders," acrylic on canvas. Right: Mitchell Cory Nelson in the studio during the 10th anniversary celebration at Franklin Arts Center, 2018.

Page 41: Martin Nelson, "Iridescent Gift of Death," collage on paper. Right: Martin Nelson with Minneapolis artist Sara Suppan at her first solo exhibition, Inhabited, at the FAC Resident Artists Gallery, 2015. Photos provided by the Nelsons.

## What's next for each of you artistically?

**MN:** I just wrapped up being a part of an Earth Day exhibition in Little Falls, Minnesota with three other artists who create artwork with recycled materials. My piece "Wonderland," which is based on immigration and the U.S.-Mexico border wall, was accepted into the "Popular Opinions: A Cultural Discussion" exhibition at the Duluth Art Institute, which will be on display in summer 2019. Currently I am working on a new body of work that will be exhibited in a solo show at the end of June 2019 here at the Franklin Arts Center. Outside the studio, I continue to volunteer on the Crossing Arts Alliance Gallery Committee, and engage in other arts events in the local community.

**MCN:** We are currently in the process of packing up and moving to a new studio space in the building. I plan to teach some art classes out of this new space later this year. Also, I will have a retrospective exhibition of my work at the Crossing Arts Alliance in downtown Brainerd in early 2020.





**Karan Ouren**



**Rolinda Ramos**



**Doug Vann**



**Becky Major**

# “I Want to Talk to the Manager”

WRITTEN BY TIO AIKEN & DANA MATTICE  
ILLUSTRATIONS BY THERESE HARRAH

With over 50 properties across the nation, it is easy to get lost in the big picture of Artspace's portfolio. It takes a dedicated team of on-site property leaders to transform buildings into homes, and to make communities shine. Here are the stories of four such leaders.

## Karan Ouren

POSITION	PROPERTY	DURATION
Site Manager and Resident Artist	Artspace Kaddatz Lofts Fergus Falls, MN	14 years Since 2005

As a child, Karan Ouren’s family moved frequently, never dwelling anywhere longer than three years—and she continued that pattern as an adult, until she moved to Artspace’s Kaddatz Artist Lofts in Fergus Falls, Minnesota. She has lived there for 14 years now, and has been Kaddatz’s on-site manager for the majority of that time—accepting the job after she had already

been cleaning the property of her own volition, driven by her personal desire to care for the home she so enjoyed. Ouren states: “I love where I’m living, and I love what Artspace has accomplished for this small but art-filled community.” A mixed media artist and painter herself, who has sold pieces locally and nationally, Ouren also credits the

community for some of her accomplishments. “I don’t believe that I would have had this success had I not been living here at the Kaddatz, having so much support from the artists who live here, and the various art organizations that are all within a block of where I live,” she said.

## Becky Major

POSITION	PROPERTY	DURATION
Creative Director, The National Hotel Artist Lofts	National Hotel Artist Lofts Galveston, TX	11 years Since 2008

Becky Major took on the job of managing Artspace’s National Hotel Artist Lofts in Galveston, Texas, in 2008—mere weeks after Hurricane Ike flooded the island. Major lives on site, and co-owns the Proletariat Gallery and Public House, a business on the street-level of the building. Following the hurricane, the space was a shell with no power or running water, but in 2012 the resi-

dents came together to revitalize it as a venue for the creative community; and it opened as The Proletariat in 2015. Through her work at Artspace, Major has come to see herself as an event coordinator—from the annual LoftWalk to monthly barbecues—and a catalyst for artists. She also wears many hats, from managing maintenance, janitorial, and bookkeeping to acting as

counselor, dog walker, and event coordinator. “The National Hotel Artist Lofts residents are my creative and artistic family,” Major said. “It is the most rewarding position I have ever found myself in. It has given me growth in life and a true passion for the building and people I am surrounded by.”



# Doug Vann

**POSITION**  
*Site Manager  
and Resident Artist*

Doug Vann is a celebrated photographer, editor, graphic designer, and image collection consultant. He was one of the first residents to move in to the Tashiro Kaplan Artist Lofts in 2004, and still resides there today. Before becoming the property manager at TK in 2010, Doug served the Pioneer Square Community Association as the board

**PROPERTY**  
*TK Artist Lofts,  
Seattle, WA*

president and board secretary, where he gained experience with community issues including public safety and affordable housing. His dedication to Artspace is only rivaled by his passion for civic engagement, and his commitment to utilizing the arts to help the less fortunate develop a voice in the creative economy.

**DURATION**  
*8 years  
Since 2010*

“I came to become the on-site (live and work) manager to give back to a creative community that needs someone with an understanding of the complexity of providing affordable, safe and sustainable housing, during these long-standing, complicated times for the arts community in Seattle.”

# Rolinda Ramos

**POSITION**  
*Site Manager  
and Resident Artist*

Rolinda Ramos had been working in property management for 16 years when she learned that Artspace had an upcoming project in East Harlem. She was already familiar and enthralled with East Harlem’s rich cultural history. “I thought it would be amazing if I could merge my two worlds; property management and love for arts and culture.” As a Puerto Rican woman who grew up in a predominantly Latinx neighborhood, the concept of

**PROPERTY**  
*El Barrio’s Artspace PS109,  
East Harlem, NYC, NY*

“El Barrio” was dear to her; she was eager to support a place with the same close-knit sense of community and vibrancy she grew up with. Rolinda started managing El Barrio’s Artspace PS109 in July 2014 and has since become integral to coordinating space and logistics for artist-led events that welcome the surrounding community— all while keeping the building fully leased, compliant, and in good condition. She accomplishes this while keeping an

**DURATION**  
*5 years  
Since 2014*

open door to residents and an ear to the surrounding neighborhood. “Although managing El Barrio’s Artspace has its challenges and demands, I am delighted to support artists from all walks of life, and to have a hand in enhancing the social, artistic, and cultural elements of the community.”



Grain Belt Studios, Minneapolis, Minnesota.  
Photo by David Baboila.



PERFORMANCE PROPERTY MANAGEMENT COMPANY:

Maintaining the House That Artspace Built

While the heart of Artspace is the artists who reside in our buildings, the foundation is space, which requires a high level of care and devotion to maintain the integrity of the structures.

Founded in 1998, Performance Property Management Company (PPMC), a subsidiary of Artspace, strives to uphold Artspace’s dedication to affordable artist housing with a commitment to quality and personable property management. Currently managing nine Artspace properties across the country, PPMC works alongside Artspace in maintaining the financial stability of their assets, overseeing physical needs of the buildings under our management, and mediating and maintaining positive relationships with the valued residents and commercial tenants who decide to make our buildings their home or creative space.

That the goals of both PPMC and Artspace are so intertwined is not a surprise, given the values on which the organization was founded. “Naomi (Chu, founding member of PPMC and current VP of Artspace Asset Management) and I worked for a management company Artspace had hired to manage a number of their projects,” says Gary Jenneke, one of the former and founding members of PPMC. “(They) went bankrupt, and Artspace came to us.”

PPMC started small, taking on Hennepin Center for the Arts (now The Cowles Center for Dance & Performing Arts) and the Traffic Zone Center for Visual Arts building in Minneapolis, along with the commercial portion of Northern Warehouse in Saint Paul. Grain Belt Studios, also located in Minneapolis, came on shortly after. Today, following its parent company’s lead in expanding out and beyond the Twin Cities, PPMC also manages Washington Studios in Duluth, Minne-

sota, the commercial portion of the City Hall Artspace Lofts in Dearborn, Michigan, and The National Hotel Artist Lofts located in Galveston, Texas.

Freddie Houston, Vice President of Performance Property Management, explains the evolution of the organization: “The mission of Performance Property Management was to efficiently manage commercial spaces at a cost savings for Artspace. Over the years we have evolved to use that mission in residential as well. We want to make sure that all of our tenants and residents feel like they have a quality place to live and conduct business.”

“I think the reason PPMC is unique and important to Artspace is because it is located in house and has always been directly connected,” explains Naomi Chu. “PPMC has that ability to dedicate its staff to need because they are wholly owned by Artspace, as opposed to being a great big management company where we’re just a small client.”

Along with providing leadership and financial management, PPMC keeps a maintenance team on site at the properties we manage. Keeping the caretakers of the building in house not only efficiently assists residents and commercial tenants with any issues that come up on a daily basis, but it also helps staff to develop a personal and knowledgeable relationship with the buildings they maintain. Many employees have a long history with the buildings in their care, develop strong and caring relationships with the residents and commercial tenants they serve, and manage the buildings with a heartfelt touch.

“Knowledge of the building, the history of the building, it’s really important, especially when you’re doing big things” explains Pat Cassidy, Maintenance Coordinator for Traffic Zone Center for Visual Art. “The outside world doesn’t know, ‘Oh by the way there’s a sewer buried under that,’ or that our fire sprinkler system came through that end of the building.”

Be it plumbing, electrical work, wood working, demolition, or new construction, the maintenance crew at PPMC has a hands-on approach to everything that they do. Keeping much of the work in house also helps PPMC maintain affordability while keeping quality up.

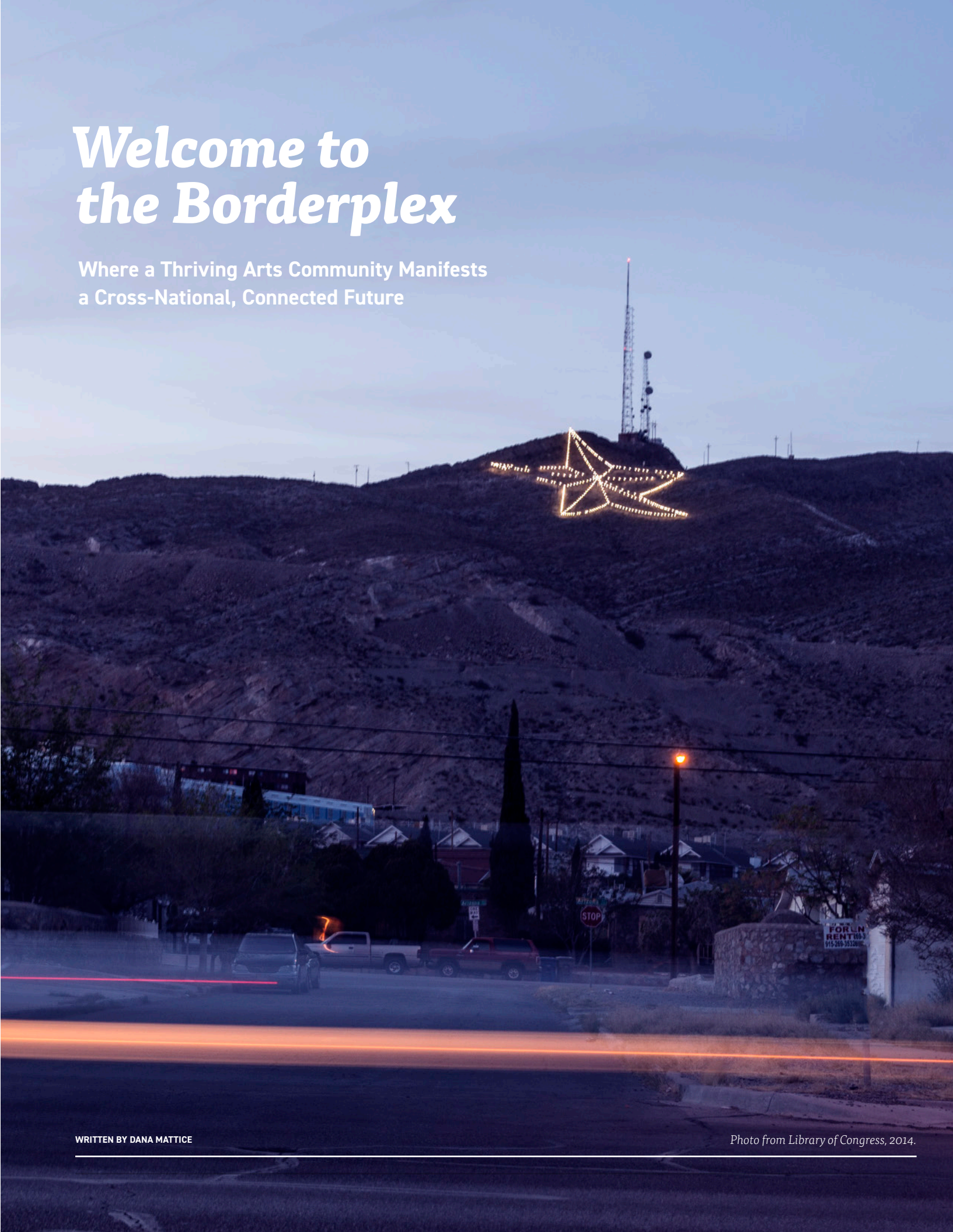
“We realize that part of what it costs tenants to be here, my salary is part of that, it’s factored right in there. So of course you want to give the tenants some value for what they’re paying you,” Cassidy explains. “Maintenance isn’t everything. It is to me, it is not to everybody. But if nobody maintains a building it falls apart pretty quick, you know? And then it is a different place.”

By respecting the integrity of our buildings and the creative communities formed within their walls, Performance Property Management Company works hard to ensure that through our practices we uphold Artspace’s core mission to create, foster, and preserve affordable and sustainable space for artists and arts organizations. Our buildings will always be a place that feels familiar, safe, and welcoming for all that live and work in them.

WRITTEN BY STACY MALBON

Welcome to the Borderplex

Where a Thriving Arts Community Manifests a Cross-National, Connected Future



WRITTEN BY DANA MATTICE

Photo from Library of Congress, 2014.



“The world is quite ruthless in selecting between the dream and the reality, even where we will not.”

*Cormac McCarthy, All the Pretty Horses (The Border Trilogy: Book 1)*

“Oh, I’m from the city of the 9-1-5.” *Khalid, American Teen*

## RODERICK ARTSPACE LOFTS

opened two years ago, and today the artist residents and commercial arts businesses touch almost every aspect of civic life in El Paso, Texas—a uniquely bilingual, binational American city that shares a direct border with Ciudad Juárez, Mexico. The craggy Franklin (U.S.) and Sierra de Juárez (Mexico) mountain ranges provide geographical texture surrounding the urban core; and the Rio Grande River and its bridges are the only separation between two cross-national communities that otherwise flow contiguously together. In fact, thousands of border crossings take place daily, including by artists traveling back and forth to source art supplies. At any given time, visitors might see military members from Fort Bliss jogging up the Franklin Mountains—some of who may also happen to be artists; and traditional and first-generation students bustling across the Bhutanese-influenced campus at the University of Texas at El Paso (UTEP)—some of who may go on to be residents of Roderick Artspace Lofts, where many UTEP art school graduates currently reside. A hot tourist attraction, Rocketbuster Boots, has utilized an Artspace resident’s talent in leatherwork to create beautifully crafted, custom cowboy boots; while the El Paso Museum of Arts’ giftshop features a pop-up of artist-designed, resin toy doves by an Artspace couple.

The exceptional culture of this unique place is visibly reflected on the face of the Roderick Artspace Lofts, in the form of an Artspace-commissioned

mural led by Chicano artist Jesus “Cimi” Alvarado in collaboration with artists Martin “Blaster” Zubia and Victor “Mask” Casas (a veteran who did three tours in Iraq, and has since gone back to art school). The activity was funded in part by the Downtown Management District, with the Artspace mural a high-profile, professional example of what an artist mural could be. The work predominantly features one of the first Latinx conductors, Abraham Chavez, who the downtown concert hall is named after. Surrounding this central figure are several other culturally significant people: luchador Sin Cara, a wrestler from the community who was signed to the WWE; Rosa Guerrero, a folklórico dancer who taught in the area and attended the mural unveiling; Tin-Tan, the infamous pachuco from Juárez; and jazz player Art Lewis, who came and stayed in El Paso. Cimi said that his art intentionally celebrates the stories of the El Segundo Barrio community where he grew up in El Paso—a working class, Hispanic, border community.

Beyond the mural, Cimi was also involved in Artspace focus groups that preceded the real estate development. When Cimi returned to El Paso in 2007, he found younger city leadership whose energy carried over to the arts. “They were thinking outside of the box, of the old money and the old traditions,” he said. “In the old days, there was really nothing here in El Paso supporting what we wanted to do. And if you were a person of color, it was even worse, because the museums were not

going to show you as a painter. A lot of us left because we didn’t see a future. But when I came back, the city was doing different things.” Cimi was excited to see the development of the Roderick Artspace Lofts, which has since brought a critical mass of artists downtown—and, of equal importance, retained them. This energy contributes to the success of the popular Last Thursday art crawl, he said, with his store, Kalavera Culture Shop, an active site. A storefront business at Roderick Artspace Lofts owned and operated with his wife, Kata Decker, Kalavera’s general manager is their friend, mural collaborator, and Artspace resident Martin Zubia. Kalavera sells high-quality, powder-based aerosol paint at an affordable price; and provides some of the fuel for what is now a city-wide mural craze, made possible by the previously mentioned Downtown Management District’s Downtown Mural Grant Program. Cimi credits the below-market-rate affordability of Artspace for allowing he and his wife to become first-time business owners.

Next to Kalavera is El Paso City Representative Peter Svarzbein’s Artspace storefront, the Purple Gallery. An El Paso native, Svarzbein is an artist himself, perhaps best known for his El Paso Transnational Trolley Project which was inspired by an international streetcar system that used to connect El Paso and Juárez. Started as a 2011 thesis project for his Master’s program at New York’s School for Visual Arts, Svarzbein enacted a guerrilla marketing campaign in El Paso, pretending that the street-



Top: Fab Lab El Paso co-founder and Lab Director, Cathy Chen, with Fab Lab mascot Chato, at Brew Lab, the “sister business” she and her husband also run. Pictured, at back, is a map of downtown El Paso fabricated at Fab Lab. Below: Kalavera Culture Shop. Photos by Dana Mattice.



cars were returning—which confused many and garnered massive media coverage. “I utilize the trolley as a symbol and metaphor to talk about our border community, since border crossing defines us from the richest of the rich to the poorest of the poor,” Svarzbein said. “Every day, you see students cross, families cross, music crosses, language crosses—anything that can cross, does. The border as we understand it is a place that brings people together, not separates them. To me the street car that used to travel hundreds of times a day between the two cities is a great symbol of that relationship that we have had for decades if not centuries.” The project took on a life of its own when the City put the streetcars up for sale, which had been languishing out in the desert since 1974. After gaining thousands of supporting signatures and a \$97 million grant from the Texas Department of Transportation, the stunning, FDR-commissioned Art Deco trolley runs again today, making its loop right past Roderick Artspace Lofts and connecting the university and downtown. It remains a chimerical dream, however, for the streetcars to shuttle passengers across the border as it once did.

After the trolley project, Svarzbein stayed on in El Paso and initially activated the Artspace project site, which used to house the abandoned El Paso Saddle Blankets building. The Temple to the Future urban art intervention brought Svarzbein, Cimi, and some 20 other artists—from both sides of the border—to participate in a four-day, art-making frenzy that wrapped the vacant building in wheat-pasted art in a “head to toe covering of positivity, art, love, and creativity. Without art, and without public art, and without investment in the arts, the true civic life of a city is compromised,” Svarzbein stated. “Public art is absolutely necessary to highlight the vitality, history, culture, and identity of cities. They enrich civic space and create a space for questions and celebration, which are unquantifiable.” Svarzbein calls the Temple to the Future project a “blessing” for Artspace’s new construction, which was built on the site after the old structure was demolished.

Another vital element of Roderick Artspace Lofts is the interconnected makerspace, Fab Lab El Paso, and its sister business, the Brew Lab coffee shop, founded by the visionary husband-and-wife duo Cathy Chen and Gustavo Arriaga. Chen is from New York and Arriaga is from El Paso, but they met at Duke University, and then lived in Tokyo to pursue higher education. Chen said that they were both “spoiled by the maker movement in Tokyo, which is very different from the one in the U.S., which is focused on robotics, engineering, and technology and skews older, white, professional, and male with specialized skills in middle- to upper-income levels. In Tokyo we were very much immersed in a makerspace that was very diverse, very inclusive, had women and children, and engaged a lot of designers, artists, and architects.” Expecting their first child in 2013, the couple selected El Paso as a place to settle for the lower cost of living, allowing leeway to explore career tracts beyond their educational focuses. They immediately tried to find a local makerspace, but the only thing that existed was a small, traditional group that met in a garage and was not very accessible to the public. “Instead of waiting for someone else to build what we wanted to see happen, we asked, why don’t we do it?,” Chen said. She gave birth in February, and one month later, in March 2014, they opened their doors to the public. It took time for Fab Lab to build momentum, which started with a family loan of \$20,000 for a small space and a few machines. The couple taught all the classes, built out all the machines from online kits, and supplemented the loan with “sweat, tears, blood, and time,” while working remotely to pay themselves until the business could afford them salaries.

From the onset, Fab Lab attracted artists, including UTEP’s art department chair, who brought in his class—which was huge for Fab Lab at a time when they would get calls from people who thought they were a medical clinic. “Our fate was tied to the artist community from the beginning,” Chen said, citing additional support from the city’s Museum of Cultural Affairs Department. Eric Pearson and the El

Paso Community Foundation were also early grant makers of Fab Lab’s youth program (which has since achieved national recognition), as well as a fiscal sponsor. Pearson connected the couple to Artspace, and Chen and Arriaga came in for a hardhat tour when Roderick Artspace Lofts was still in its scaffolding stage. The architects literally designed space around their ideas; and today, Fab Lab and Brew Lab both have “social storefront” glass garage doors that can be thrown open to the street, while connecting to each other on the interior by sliding glass doors. This type of physical clarity and openness is emblematic of the overall visible and welcoming atmosphere that is inherent to the couple’s business model. “We want to be inviting and attractive to younger demographics, but also comfortable and not intimidating to older generations who are not digital natives,” Chen explained. After it was built, it made her feel like she was in New York or Tokyo again. The couple engages and pays Artspace live/work artist residents as contract workshop teachers, baristas, and more, providing a platform for the artists to expand their knowledge and to incorporate more digital skills into their repertoire. “I see a very vibrant art community here in El Paso, but a lot of people are still using analog or traditional methods for creating their art,” Chen said. “I want to see more stuff that is ‘out there,’ that breaks the traditional constraints and boundaries of what ‘high art’ is defined as; and I want to see some disruptive art and disruptive technology in this community. It’s hard, because El Paso’s not a high-tech city ... but we’re taking baby steps.” Chen is planning the first-ever digital artist residency in El Paso, in partnership with Meow Wolf in Santa Fe (known for their immersive arts experiences), and is currently seeking grant funding to “expose artists in El Paso to a much larger digital arts movement. This is going to be the direction of the 21st century, so I want to see it happen on the border.” Fab Lab will also continue their innovative programs for youth, including a new, toddler STEAM (Science, Technology, Engineering, the Arts and Mathematics) day, where children build things from an age-appropriate MakeDo kit.

The Roderick Artspace Lofts’ commercial art tenants are rounded out by the El Paso Opera and an office of El Paso Children’s Museum, as they work to develop a new space downtown. Above the street-level creative enterprises, more than 50 affordable live/work units for artists and their families are fully leased. Many residents speak highly of the property’s affordability, and the collaboration and friendships generated. Artspace resident and graphic designer Veronna Corral heads Artspace’s resident life and exhibition committees, but had previously been living with family and paying for a commercial office. Artspace’s live/work space allowed her and her fiancé, also an artist, to find their own space. Lucero Ornelas and her painter boyfriend (the previously mentioned Zubia, of Kalavera) lived with his mom, and also found a home at Artspace with appropriate space for his large-scale paintings, which had been dominating his mother’s living room. Corral and Ornelas knew each other from UTEP, where they co-founded Maximo Art Society, but became best friends after becoming Artspace neighbors. Before Artspace, Michelle Delgado and Gino Yebarra also previously lived with family members, and started their business, Ghost Fox Toys, from a family member’s garage, creating designer art toys sculpted, cast in resin, and painted. They moved into Artspace together and immediately set up their work space, where they built their own kitchen table and a picnic table on loan to the Artspace community room. Their favorite thing about living at Roderick Artspace Lofts is the affordability, where they have enough room to create their work and live off their art. Their child, Oliver, was the first to be born in the building—but now, Delgado mentions that there are families on every floor (about nine children total) growing up in this creative community.



**Top: Adrian Martinez (left), Artspace resident and graphic designer Veronna Corral (right). Corral heads the resident life and exhibition committees. Below: Cowboy boots at Rocketbuster, which elevates the leather craft of boot making to an art form and has employed Artspace tenants.**



One gets the sense that momentum is continuing to grow for the arts in El Paso. Microsoft recently selected El Paso as a TechSpark city, and there is fertile ground for the arts and technology to continue mixing. It was announced that unused space in the downtown public library will be devoted to the city's Mexican American Cultural Center, placing it across the street from Roderick Artspace Lofts, and adding to the downtown arts hub that also includes the El Paso Museum of History, El Paso Museum of Art, and El Paso Transnational Trolley Project. Even while the Trump administration holds hundreds of migrants in an outdoor holding pen under the international bridge, El Paso and Juárez city officials are collaborating to fund a participatory art installation, Border Turner, by Canadian-Mexican artist Rafael Lozano-Hemmer. The piece will feature searchlights installed on each side of the border, and when the lights cross, live channels of communication will be opened, creating what UTEP's Rubin Center for the Visual Arts calls "a powerful and positive counter-narrative to current rhetoric about the border ... making visible the relationships that are already in place." The annual Chalk the Block street festival, which takes place in October and has grown to include some 200 artists and nearly 40,000 participants, will feature many Roderick Artspace Lofts artist residents, including potentially an inaugural project by Fab Lab's first digital artist-in-residence in 2020. The creative energy in El Paso is palpable, as artists continue to tell their own stories and move their dreams into reality.



*El Paso Masters, a mural on the side of Roderick Artspace Lofts, with the Franklin Mountains behind it. Mural created by Cimi, with help from Blaster and Mask. Photo provided by Cimi.*



### MAKING RODERICK A REALITY

The Roderick Artspace Lofts are dedicated to three extraordinary El Paso leaders who donated the land and made the project possible through a tireless, seven-year effort: Chris Cummings Sr., Katherine Fulwiler Brennand, and Chris Cummings Jr.

The Roderick Artspace Lofts are named after Frances Roderick Axelson and the entire Roderick Family, who have contributed to a dozen charitable funds at the El Paso Community Foundation.

Additional Funding provided by: The Texas Department of Housing and Community Affairs, the City of El Paso, Federal Home Loan Bank of Dallas, Raymond James Tax Credit Funds, Wells Fargo Bank, the El Paso Community Foundation, the Kresge Foundation, the Ford Foundation, and the Meadows Foundation.



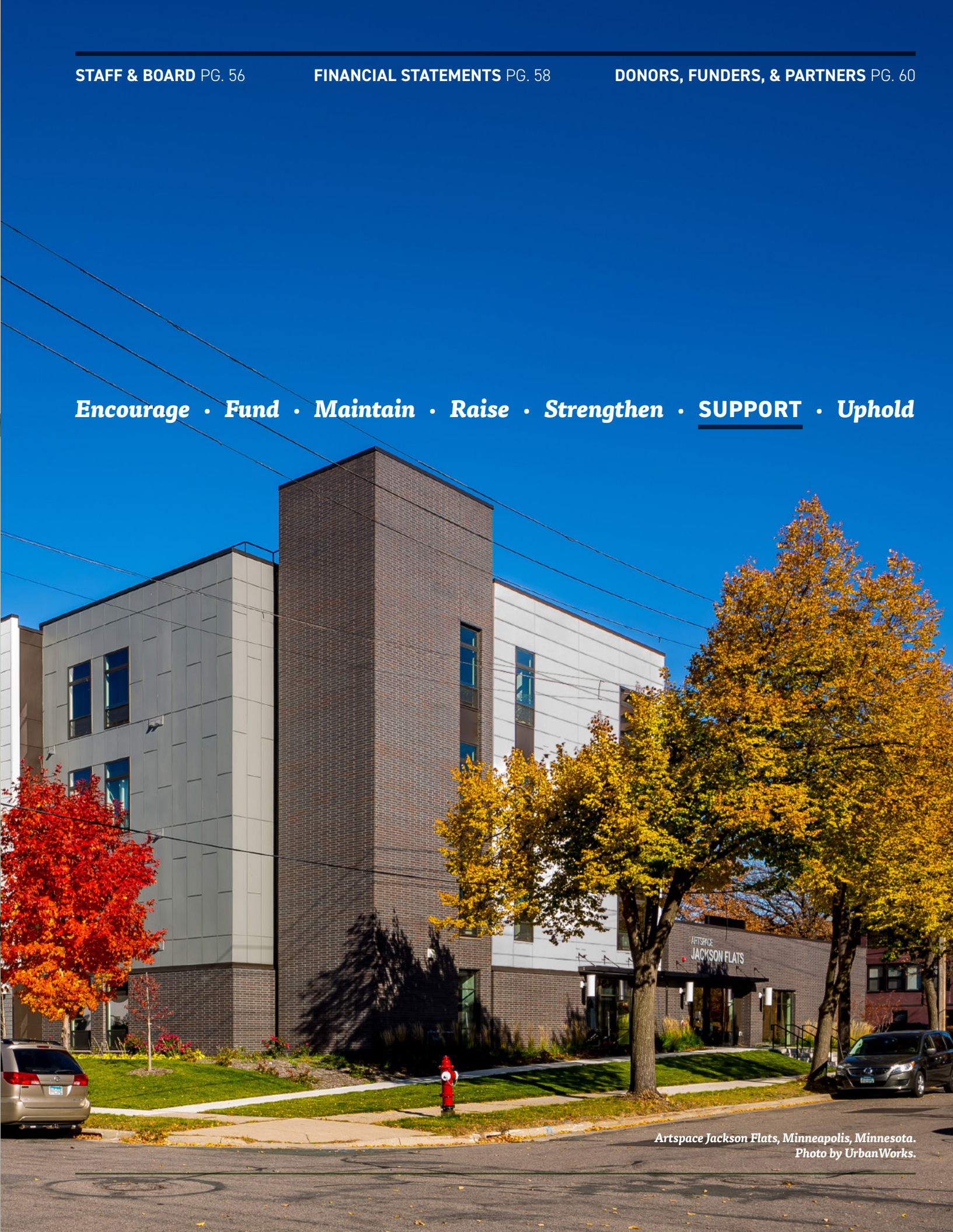
*Top: "Ánimo Sin Fronteras (Courage Without Borders)" by El Mac, one of three murals painted by the artist on both sides of the Mexican border in December 2015, created with support from Kalavera Culture Shop's owner Cimi. Below: Vintage SCC train cars from Representative Peter Svartzbein's El Paso Transnational Trolley Project.*





Attendees at the first annual AMP it Up! event  
at Artspace Jackson Flats, Minneapolis, Minnesota.  
Photo by Easton Green.

Encourage · Fund · Maintain · Raise · Strengthen · SUPPORT · Uphold



Artspace Jackson Flats, Minneapolis, Minnesota.  
Photo by UrbanWorks.



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**NU LEE**  
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**JOEL RONNING**  
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*Assistant Treasurer*

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**GLORIA SEWELL**

**SUSAN KENNY STEVENS, PH.D.**

**CURTIS THORNHILL**

**CREE ZISCHKE**



*Clockwise from top left: Artspace Board member Rebecca Driscoll; Board Chair Mary Margaret MacMillan; Board member Peggy Lucas; Osh Ghanimah; and Artspace President Kelley Lindquist at Dooky Chase restaurant in New Orleans. Photo by JR Thomason.*



# FINANCIAL STATEMENTS 2016 – 2018

CURRENT ASSETS

	2016	2017	2018
Cash	\$5,247,800	\$5,205,087	\$5,607,955
Operating Reserve	\$1,007,990	\$1,005,480	\$1,013,049
Cash- Restricted	\$4,943,017	\$19,002,289	\$13,892,250
Accounts Receivable, Net	\$1,572,573	\$566,058	\$658,172
Promises to Give, Net	\$3,183,385	\$2,375,257	\$2,619,689
Prepaid Expenses	\$431,483	\$394,669	\$373,662
TOTAL CURRENT ASSETS	\$16,386,248	\$28,568,840	\$24,164,777

PROPERTY & EQUIPMENT

	2016	2017	2018
Construction in Progress	\$22,446,009	\$37,660,025	\$44,604,110
Land & Land Improvements	\$30,745,502	\$32,813,403	\$34,480,939
Equipment	\$5,464,212	\$6,832,972	\$6,800,025
Building & Improvements	\$417,917,626	\$461,625,141	\$498,114,827
Total Before Depreciation	\$476,573,349	\$538,931,541	\$583,999,901
Accumulated Depreciation	-\$90,465,688	-\$104,333,934	-\$120,694,506
NET PROPERTY & EQUIPMENT	\$386,107,661	\$434,597,607	\$463,395,395

OTHER ASSETS

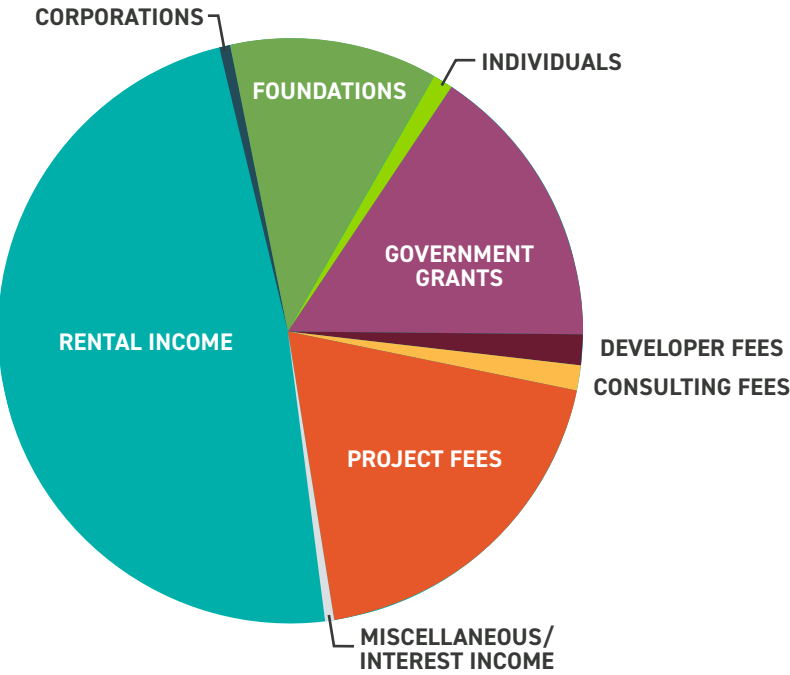
	2016	2017	2018
Promises to Give, Net	\$2,272,018	\$1,861,721	\$796,117
Restricted Escrows & Reserves	\$9,991,640	\$10,821,262	\$12,620,047
Investment & Receivables from Partnerships	\$275,235	\$276,432	\$276,432
Other Assets	\$1,290,554	\$1,382,013	\$1,798,013
TOTAL OTHER ASSETS	\$13,829,447	\$14,341,428	\$15,490,609

TOTAL ASSETS	\$416,323,356	\$477,507,875	\$503,050,781
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# 2018 BUDGET

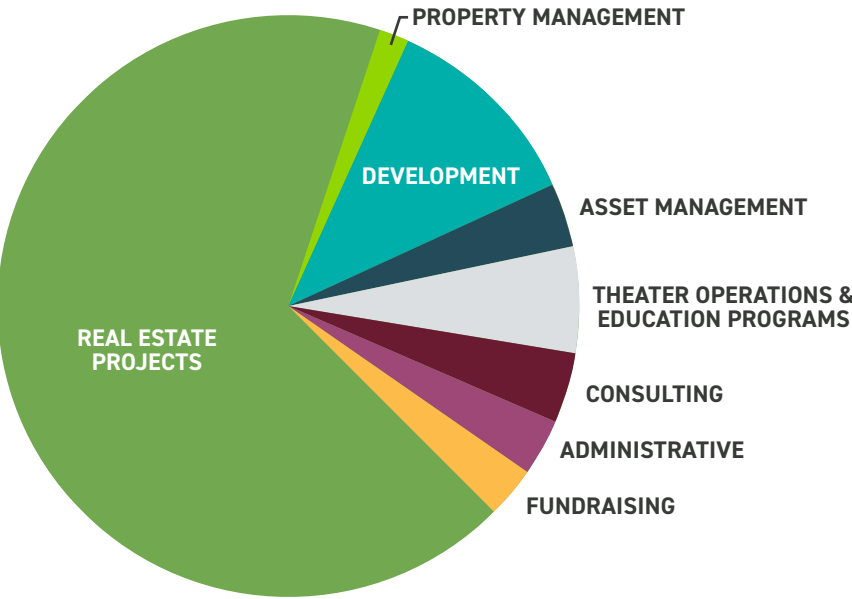
Compiled from statements of activities and functional expenses.

## REVENUE SOURCES



CONSULTING FEES	1%
CORPORATIONS	1%
DEVELOPER FEES	2%
FOUNDATIONS	11%
GOVERNMENT GRANTS	16%
INDIVIDUALS	1%
INTEREST INCOME	0%
MISCELLANEOUS	0%
PROJECT FEES	19%
RENTAL INCOME	49%

## EXPENSES BY PROGRAM



ADMINISTRATIVE	3%
ASSET MANAGEMENT	3%
CONSULTING	4%
DEVELOPMENT	11%
FUNDRAISING	3%
PROPERTY MANAGEMENT	2%
REAL ESTATE PROJECTS	68%
THEATER OPERATIONS & EDUCATION PROGRAMS	6%



# Builders Circle

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MARK ADDICKS AND TOM HOCH	ART KAEMMER	BARBARA AND DON PORTWOOD
JOHN AND JOAN BROOKS	BURTON KASSELL	TINA AND CHIP RAGEN
JANE COWLES	JANE AND PETER LEFFERTS	ELIZABETH REDLEAF
MATTHEW AND GRETCHEN DAMON	MARY MARGARET MACMILLAN AND LARRY NEUMANN	JOEL RONNING
WENDY DAYTON	MARK MANBECK AND DREW SPENCER	SUSAN AND WILLIAM SANDS
SUSAN AND TERRY DOLAN	CLARA UELAND AND WALTER MCCARTHY	MARK AND ROBIN SEIGLE
REBECCA DRISCOLL AND JACK KOCAK	RICHARD MARTIN	GLORIA AND FRED SEWELL
BOB AND MARIE FEELY	TERESA AND PAUL MUELLER	CURTIS THORNHILL
CAROL AND IAN FRIENDLY	CYNTHIA J. NEWSOM	PATTY AND RANDY TUCKER
KATHERINE GOODALE	ROGER OPP	MARGARET WURTELE
KATHERINE HAYES		CREE ZISCHKE

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CHASE	LOONEY RICKS KISS	UCARE
CHASSE	MONTGOMERY MARTIN CONTRACTORS	CANNON HEYMAN & WEISS, LLP

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## \$100,000+



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+

JANE COWLES\*  
ELIZABETH REDLEAF\*  
JOEL RONNING\*

## \$10,000 - \$24,999

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ART AND MARTHA KAEMMER FUND OF HRK FOUNDATION  
WALT MCCARTHY AND CLARA UELAND  
TCF FOUNDATION

## \$5,000 - \$9,999

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MAHADH FUND OF HRK FOUNDATION  
THE WURTELE FOUNDATION

## \$2,500 - \$4,999

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<sup>\*</sup> Denotes a gift to the Lindquist Legacy Fund. The Lindquist Legacy Fund was established in 2017 to honor President Kelley Lindquist's 30th anniversary leading Artspace. The fund supports Artspace's ongoing work in distinct cultural communities across the country.

► Denotes an Artspace Board member

◊ Denotes an Artspace staff member

In spite of extensive efforts to avoid errors, mistakes can occur. Please notify us if your name was omitted, listed incorrectly, or misspelled.





Top: Artspace resident Ashley DuBose and her band performing at the first annual AMP it Up! fundraiser.  
Below: Attendees watch her performance. Photos by Easton Green.

# AMP IT UP!

## annual fundraiser

On October 23rd, 2018, 150 friends and supporters attended Artspace's very first annual fundraiser - AMP it Up! - at Artspace Jackson Flats in Northeast Minneapolis. Attendees ranged from bankers, architects, and developers, to urban planners, arts administrators, artists, and arts appreciators. With an "Art, Mimosas, and Pancakes" theme, AMP it Up! kicked off the 2018 Annual Fund Campaign in a fun and casual setting. In addition to raising general operating support, the event also served as an approachable and accessible opportunity for young professionals to get involved with Artspace.

Guests designed their own pancake masterpieces with fixings from the pancake bar, sipped orange and grapefruit mimosas, and explored the galleries and open studios at Artspace Jackson Flats, all while listening to artist residents Ashley DuBose and Tom Krochok perform. The resident-driven community gallery space exhibited "Gods and Monsters," a hotly anticipated show that MPLSART.com described as a "dark creativity... horrors from the silver screen, monsters from ancient mythology, dark gods, and terrors of every shape and kind." And the open studios featured artists of various media,

including ceramics, painting, stained glass sculpture, 3D printing, jewelry, metalcraft, and mixed media with recycled materials. The imagination, joy, and creative energy present throughout Jackson Flats gave guests a sense of what it means to live and work in an Artspace community—an impression made more salient through interactions with residents.

AMP it Up! inspired a total giving of \$32,475, matched by a generous \$20,000 grant from TCF Foundation. All proceeds contributed directly to Artspace's unique work in equitable, arts-based community development in Minnesota and across the United States. Additionally, with the support of a dedicated and enthusiastic host committee, AMP it Up! engaged nearly 80 young professionals who had never experienced an Artspace community, or seen Artspace's mission at work. Artspace is so grateful to the AMP it Up! Host Committee, event sponsors, and Artspace Jackson Flats artists who made the event a truly enjoyable, mission-focused gathering of Artspace friends and family, familiar and new.

WRITTEN BY HALEY CRAMER

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# Cumulative Donors

\$10M+

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\$3M - \$9.9M

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*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.*

\$3M - \$9.9M

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COLORADO STATE HISTORICAL FUND  
EL POMAR FOUNDATION  
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NOVO RESTORATION

## ARTSPACE RiNO

BONFILS-STANTON FOUNDATION  
DENVER ARTS & VENUES  
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JP MORGAN CHASE  
RiNO BUSINESS IMPROVEMENT DISTRICT  
U.S. BANK

## ARTSPACE SILVER SPRING ARTS CAMPUS

CAPITAL ONE FOUNDATION  
ENTERPRISE COMMUNITY PARTNERS

## BELL ARTSPACE GREAT HALL

GIBBS CONSTRUCTION  
MOLLY JAHNCKE\*  
PATRICK SCHINDLER\*  
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## CITY HALL ARTSPACE LOFTS

AK STEEL  
WILLIAM BIALKOWSKI\*  
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OVATION FOUNDATION\*  
WILLIAM DAVIDSON FOUNDATION

## NORTHSIDE ARTSPACE LOFTS

BRIDGEWATER BANK\*  
BUSH FOUNDATION  
ENTERPRISE COMMUNITY PARTNERS\*  
MCKNIGHT FOUNDATION\*  
POHLAD FAMILY FOUNDATION\*  
U.S. BANK\*

## MESA ARTSPACE LOFTS

FIREFLY SCIENTISTS’ FOUNDATION  
JP MORGAN CHASE FOUNDATION  
VIRGINIA G. PIPER CHARITABLE TRUST

## OGLALA LAKOTA ARTSPACE

ARTPLACE AMERICA  
BUSH FOUNDATION  
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HAYES FUND OF HRK FOUNDATION\*  
HEARST FOUNDATION  
MAHADH FUND OF HRK FOUNDATION\*  
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FORD FOUNDATION  
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RBC  
SPIRAL BREWERY  
URBANWORKS ARCHITECTURE

*Host Committee: Rebecca Driscoll and Jack Kocak, Wendy Loomis, Herman Milligan, Jr., Ann and Diane and Farid Saed, Bill Sylvander, and Libby and Bob Ungar.*

### BELL ARTSPACE CAMPUS GRAND OPENING

GIBBS CONSTRUCTION  
LOONEY RICKS KISS  
MCCORMACK BARON SALAZAR  
RAYMOND JAMES

### FRANKLIN ARTS CENTER 10-YEAR ANNIVERSARY

BRUTGER EQUITIES  
PRAIRIE BAY GRILL & CATERING

### MESA ARTSPACE LOFTS GRAND OPENING

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CHASE  
CHASSE BUILDING TEAM  
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RAYMOND JAMES  
SUNBELT HOLDINGS  
SUSAN KENNY STEVENS

*Host Committee: Chairs Terry Benelli, Susan Kenny Stevens, and Cree Zischke; as well as Bob Booker, David Crummey, Jen Duff, Dawn Giles, John and Kathleen Graham, Mike and Donna Lynch, Peggy and David Lucas, Cindy Ornstein, Amy Osowski, Sunnee O’Rork, Jenny Poon, and Tony Wall.*

### SOUTH MAIN ARTSPACE LOFTS GRAND OPENING

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MONTGOMERY MARTIN CONTRACTORS  
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RENO AND CAVANAUGH

*Host Committee: Co-Chairs Kerry Hayes and Sutton Mora Hayes, and Gretchen and Kojo McLennon; as well as Nelda and Tyrone Burroughs, Kim Caldwell, Whitney Hardy, Pitt and Barbara Hyde, Dianne and Myron Mall, Montgomery Martin, Lester Merriweather and Dorian Spears, John Pontius, Larry Robinson, Linda Steele, Arnold Thompson, Paul Thomas, and Phil and Terry Woodard.*

## 2018 CONSULTING SUPPORT

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BLOOMBERG PHILANTHROPIES  
THE KRESGE FOUNDATION  
NATIONAL ENDOWMENT FOR THE ARTS  
WALTON FAMILY FOUNDATION

Continued



# END NOTES

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*This report was a collaborative effort between the Communications and National Advancement departments.*

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**JEREMY STAAB**  
Rafala Green Fellow

## ABOUT ARTSPACE

artspace

AMERICA'S LEADER IN ARTIST-LED COMMUNITY TRANSFORMATION

Artspace is a nonprofit organization that uses the tools of real estate development to create affordable places where artists can live and work. Artspace consistently develops these projects in ways that support stable, healthy communities, anchored in existing assets. Because Artspace owns each of the projects it develops, they are able to ensure that the spaces remain affordable and accessible to artists in perpetuity. With 50+ projects developed over the last three decades, Artspace has supported artist-led community transformation, representing a \$653 million investment in America's arts infrastructure. While embracing the value the arts bring to individual lives, Artspace has championed the once-radical idea that both artists living with financial hardship, and chronically underfunded arts organizations, can leverage fundamental social change. With headquarters in Minneapolis and offices in Denver, New York, Seattle, and Washington D.C., Artspace is America's leading developer of arts facilities; and has served as a consultant to hundreds of communities and arts organizations nationwide.

250 THIRD AVENUE NORTH, SUITE 400  
MINNEAPOLIS, MN 55401

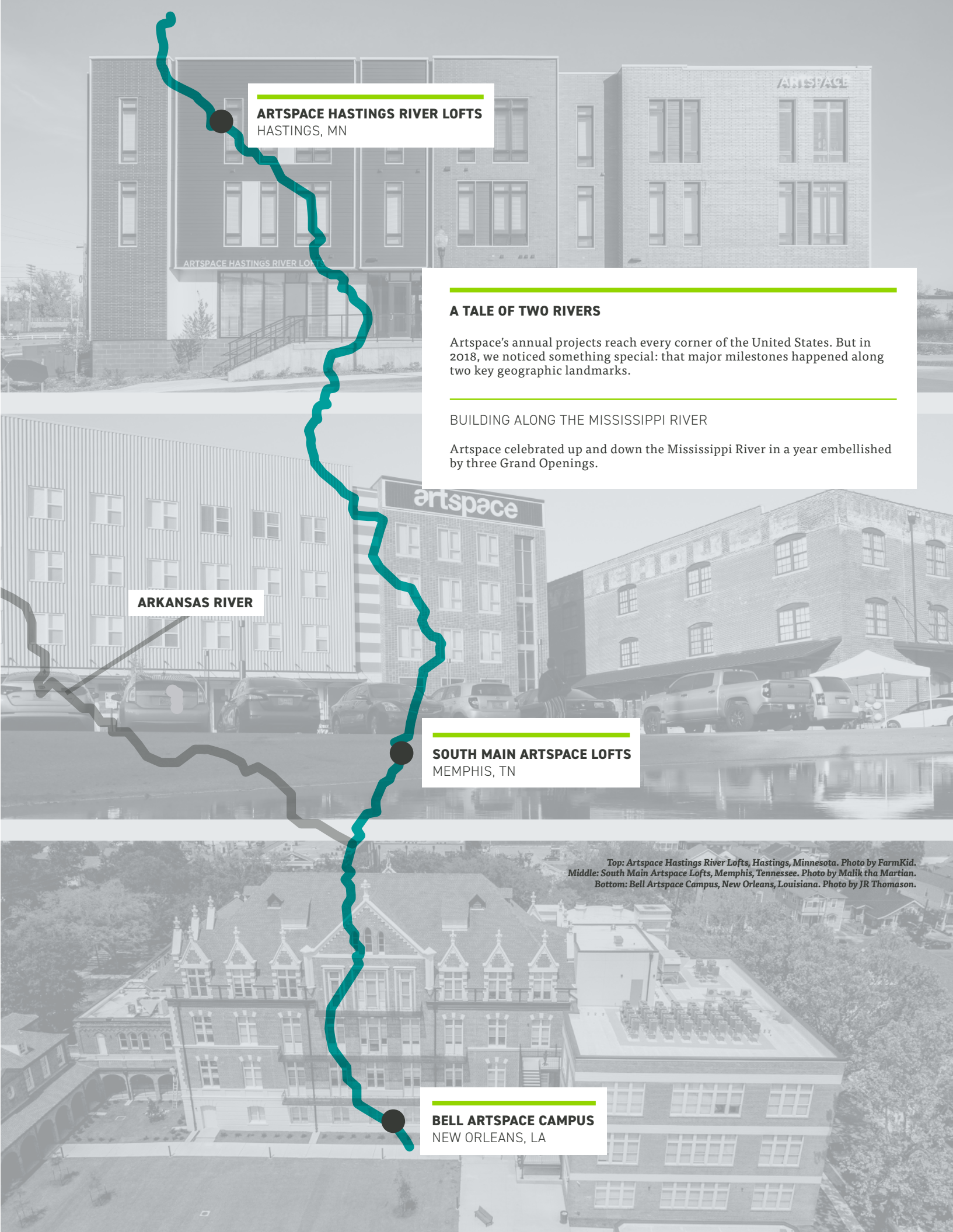
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## COVER IMAGES

**Front cover:** Muralist Kentrice Schexnayder (pictured at right) is a resident of Bell Artspace Campus. She did a live painting during the property Grand Opening in New Orleans. Photo by JR Thomason.

**Back cover:** A crowd assembles at the South Main Artspace Lofts Grand Opening, Memphis, Tennessee. Photo by Ken West.





# artspace

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