

ARTSPACE ANNUAL REPORT

2020

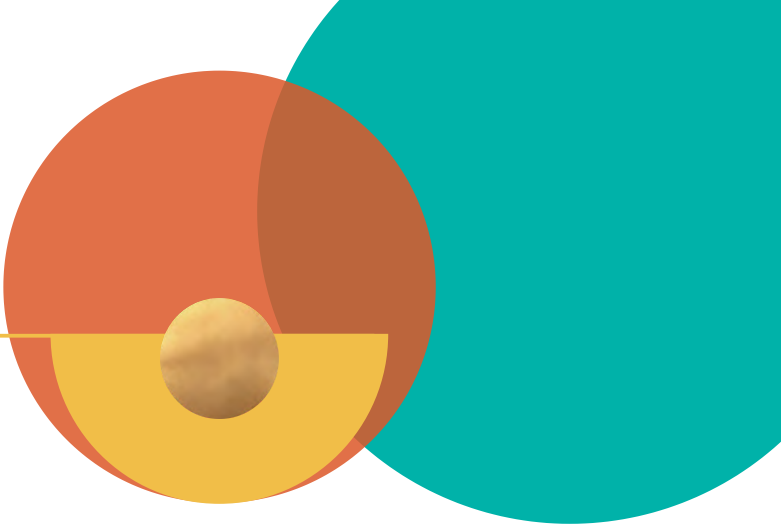
artspace





Artist studio at Ola Ka 'Ilima Artspace Lofts.
Photo by Kyle Wright.

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LETTER FROM THE PRESIDENT & BOARD CHAIR



Kelley Lindquist



Mary Margaret MacMillan

Dear Friends,

2020 was a year of compounding challenges, where we met uncertainty with resolve and pushed toward transformation. The impacts of the global pandemic and calls for justice for George Floyd in Minneapolis highlighted the urgency for our world to powerfully shift toward a more cooperative and equitable future. The strain on the availability of affordable and workforce housing inventory across the country reached a tipping point. Like many of our peers in the nonprofit housing industry, Artspace adjusted its approach during the 2020 pandemic. To that end, we gladly share our 2020 Annual Report, our reflections, and our gratitude with you.

WE ARE GRATEFUL TO SHARE OUR MOMENTS OF CELEBRATION

2020 at Artspace began in celebration, with the Grand Opening of the Ola Ka ‘Ilima Artspace Lofts in Honolulu, HI in February. As the year progressed, Artspace also quietly celebrated the completed construction of four additional cultural centers. The Pullman Artspace Lofts (Chicago, IL), Trinidad Space to Create (Trinidad, CO), Oglala Lakota Artspace (Pine Ridge Reservation, SD), and the Artspace Silver Spring Arts Campus (Silver Spring, MD) were all successfully completed despite the rising costs in construction materials that were exacerbated by the pandemic. We hope you enjoy our recap of these visionary cultural centers in the articles, “Building on our Portfolio” and “Ola Ka ‘Ilima Artspace Lofts Grand Opening”; as well as our celebratory “2020 Year-in-Review Infographic.”

WE ARE GRATEFUL TO SHARE OUR STORIES OF IMPACT

No matter who you were or what part of the country you lived in, 2020 called on us to reassess and, in many ways, radically change our approach to our lives and to our work. At Artspace we searched ourselves as individuals and as an organization to best meet the moment: Working with our residents and tenants during the national rent moratorium, fostering community across virtual platforms, and empowering arts organizations and creatives to build capacity to identify pathways to reach their own space-related dreams. We are so thankful that Artspace is based in one of the many cities where artists were at the forefront of calls for justice and equity; while organizing for peace, providing mutual aid, and fostering a sense of belonging during this pandemic. We hope you enjoy the collection of articles: “Crocheting Murals of Love,” “Collective Action,” “Creation in the Midst,” “Artspace Communities in the Chaos,” “Novel Approaches to These Unprecedented Times,” and “6 FEET / 6 SOLOS.” They highlight just a handful of the many artists, organizations, and programs under the Artspace umbrella working toward a future focused on the betterment of all.

WE ARE GRATEFUL TO SHARE OUR STORIES OF CLARITY

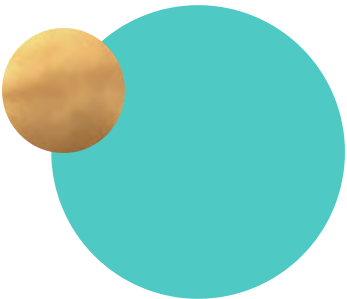
We are even more committed to our mission—and we understand that when we continue to provide safe, affordable, and sustainable space for artists and arts organizations in the creative sector, artists and creators can focus on their life’s work and lead the way with creative solutions for today’s challenges. This truth came into laser focus as we navigated the pandemic and witnessed the impact of George Floyd’s lost life in Minneapolis. As an organization, Artspace focused on a new process to anchor Diversity, Equity, Inclusion, and Access (DEIA) in our work. We invite you to learn more about the intentionality of this process in our article, “Addressing Diversity, Equity, Inclusion, and Access at Artspace.”

ARTSPACE IS GRATEFUL FOR YOUR CONTINUED SUPPORT.

Last year was a test of sustainability for our organization. We know that Artspace’s incredible work would not be possible or purposeful without the contributions of the many artists who live and work in our buildings. We are extremely thankful for their contributions, as well as for the contributions of funders and individual donors who continue to believe in the power and vibrancy of the arts to transform lives and uplift communities.

Kelley Lindquist
PRESIDENT

Mary Margaret MacMillan
BOARD CHAIR



2020 YEAR-IN-REVIEW

INFOGRAPHIC

PROPERTIES
IN OPERATION

58 properties located in 35 cities & 1 tribal reservation across 22 states & Washington, DC

LIVE / WORK UNITS

IN OPERATION: 1,928
IN DEVELOPMENT: 332

COMMERCIAL UNITS

IN OPERATION: 662

13,650 Square Feet of Commercial Space in Development

\$800.56M Invested in Operating Projects

CELEBRATING THE GRAND OPENING OF OLA KA 'ILIMA ARTSPACE LOFTS IN HONOLULU, HAWAII!

AND THE WINNER IS... *Artspace is the proud recipient of two awards of recognition*

1

2020 CHICAGO LANDMARK AWARD FOR PRESERVATION EXCELLENCE TO PULLMAN ARTSPACE LOFTS

2

NAIOP HAWAII'S KUKU HALE 2020 GREEN BUILDING AWARD TO OLA KA 'ILIMA ARTSPACE LOFTS

773 construction jobs created

REFINANCED THE NATIONAL HOTEL ARTIST LOFTS IN GALVESTON, TX

3 development projects completed

1

PULLMAN ARTSPACE LOFTS

2

TRINIDAD SPACE TO CREATE

3

ARTSPACE SILVER SPRING ARTS CAMPUS

CONSULTING

30 Communities consulted with

125+ Urban and rural organizations nationwide received pro-bono consulting through the COVID-19 pandemic

3 Artspace Immersion programs reached 30 organizations in four cities: Memphis, Detroit, Little Rock, & North Little Rock

LEADERSHIP RECOGNITION

Congratulations to Artspace President & CEO, Kelley Lindquist, for receiving University of Minnesota's Outstanding Achievement Award

THE COWLES CENTER

65 In-person education sessions reached 340 students, pre-pandemic

10 Live performances reached an audience of 3,210

103 Virtual education sessions reached 7,749 households

2 Virtual performances (En Avant! and 6x6) reached an audience of 325














571 Distance learning sessions reached 3,758 students

ESTIMATED NUMBER OF ZOOM MEETINGS

TOO MANY

ARTSPACE ACROSS THE US

PROPERTIES LIST 2020 IN OPERATION

AZ		MESA ARTSPACE LOFTS, MESA	IA		HARVESTER ARTSPACE LOFTS, COUNCIL BLUFFS
CA		ARTSPACE TANNERY LOFTS, SANTA CRUZ DIGITAL MEDIA & CREATIVE ARTS CENTER, SANTA CRUZ	IL		ELGIN ARTSPACE LOFTS, ELGIN KARCHER ARTSPACE LOFTS, WAUKEGAN PULLMAN ARTSPACE LOFTS, CHICAGO
CO		ARTSPACE LOVELAND ARTS CAMPUS, LOVELAND TRINIDAD SPACE TO CREATE, TRINIDAD	IN		ARTSPACE UPTOWN ARTIST LOFTS, MICHIGAN CITY
CT		READ'S ARTSPACE, BRIDGEPORT	LA		BELL ARTSPACE CAMPUS, NEW ORLEANS
DC		BROOKLAND ARTSPACE LOFTS, DISTRICT OF COLUMBIA	MD		ARTSPACE SILVER SPRING ARTS CAMPUS, SILVER SPRING
FL		SAILBOAT BEND ARTIST LOFTS, FORT LAUDERDALE	MI		CITY HALL ARTSPACE LOFTS & CONCOURSE / THE CONNECTOR, DEARBORN
HI		OLA KA 'ILIMA ARTSPACE LOFTS, HONOLULU			

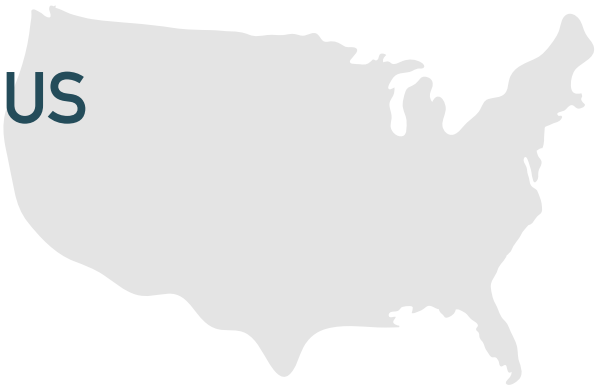
The majority (41) of the properties are live/work residential, some with a mixed-use commercial component. Properties in orange have multiple, individually run buildings that exist under a common name (eight single-family homes, sold to artists). Properties in green represent (nine) art centers or working studio building.

MN		653 ARTIST LOFTS, ST. PAUL ARTSPACE FROGTOWN SINGLE-FAMILY HOMES, ST. PAUL ARTSPACE GREEN HOMES NORTH, MINNEAPOLIS ARTSPACE HASTINGS RIVER LOFTS, HASTINGS ARTSPACE JACKSON FLATS, MINNEAPOLIS CHICAGO AVENUE FIRE ARTS CENTER (CAFAC), MINNEAPOLIS THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS, MINNEAPOLIS FRANKLIN ARTS CENTER, BRAINERD GRAIN BELT STUDIOS, MINNEAPOLIS HENNEPIN CENTER FOR THE ARTS, MINNEAPOLIS KADDATZ ARTIST LOFTS, FERGUS FALLS NORTHERN WAREHOUSE ARTIST LOFTS, ST. PAUL NORTHROP KING BUILDING, MINNEAPOLIS TILSNER ARTISTS' COOPERATIVE, ST. PAUL TRAFFIC ZONE CENTER FOR VISUAL ART, MINNEAPOLIS WASHINGTON STUDIOS, DULUTH	NY		ARTSPACE BUFFALO LOFTS, BUFFALO ARTSPACE PATCHOGUE LOFTS, PATCHOGUE EL BARRIO'S ARTSPACE PS109, NEW YORK CITY
			OH		ARTSPACE HAMILTON LOFTS, HAMILTON
			OR		EVERETT STATION LOFTS, PORTLAND
			SD		OGLALA LAKOTA ARTSPACE, PINE RIDGE RESERVATION, KYLE
			TN		SOUTH MAIN ARTSPACE LOFTS, MEMPHIS
			TX		ELDER STREET ARTIST LOFTS, HOUSTON NATIONAL HOTEL ARTIST LOFTS, GALVESTON RODERICK ARTSPACE LOFTS, EL PASO
			WA		ARTSPACE EVERETT LOFTS, EVERETT ARTSPACE HIAWATHA LOFTS, SEATTLE ARTSPACE MT. BAKER LOFTS, SEATTLE TASHIRO ARTS BUILDING, SEATTLE TK ARTIST LOFTS, SEATTLE
ND		MINOT ARTSPACE LOFTS, MINOT			
NV		RIVERSIDE ARTIST LOFTS, RENO			

The interior courtyard of the Ola Ka 'Ilima Artspace
Lofts before Grand Opening. Photo by Kyle Wright.




ARTSPACE ACROSS THE US



PROPERTIES LIST 2020 IN DEVELOPMENT

AR  ARTSPACE, LITTLE ROCK
SOMO ARTSPACE LOFTS, BENTONVILLE

AZ  ARTSPACE, TEMPE

CO  ARTSPACE, COLORADO SPRINGS
GRAND LAKE SPACE TO CREATE, GRAND LAKE
RIDGWAY SPACE TO CREATE, RIDGWAY

NY  UTICA ARTSPACE, UTICA

MD  AMBASSADOR THEATER, BALTIMORE

MN  NORTHSIDE ARTSPACE LOFTS,
MINNEAPOLIS
NORTHRUP KING BUILDING LOFTS &
CAMPUS, MINNEAPOLIS

OLA KA 'ILIMA ARTSPACE LOFTS GRAND OPENING

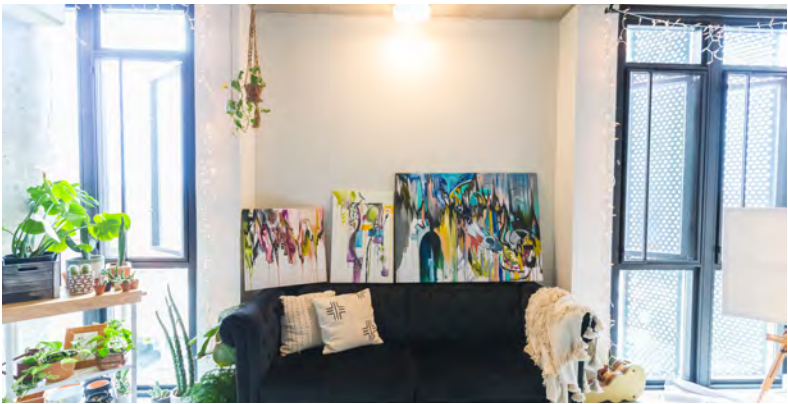


On February 27, 2020, Artspace hosted the Grand Opening of the Ola Ka 'Ilima Artspace Lofts in Honolulu, which created 79 affordable rental homes for more than 80 artists and their families, as well as for those who had been displaced by rising rents. The project would not have been possible without Artspace's project partners: the PA'I Foundation and EAH Housing.

Artspace Grand Opening events are an opportunity for Artspace residents (artists and non-artists) to participate in a moment of co-creation. Grand Openings demonstrate how residents would like their creative community to flourish, and showcase the welcoming spirit in which they hope to move forward and live with one another. It is also an opportunity to celebrate the collective contributions of Artspace development partners, friends, and supporters who help make projects a reality.

PRE-PANDEMIC CELEBRATIONS

The pre-pandemic Grand Opening was a joyful, two-part event. Upwards of 150 guests attended an afternoon luncheon, and the crowd grew to 379 for an evening celebration full of memorable cultural experiences unique to Artspace's inaugural property on the Hawaiian Islands. The daytime program opened with an Oli Aloha and Ho'okomo, a traditional Native Hawaiian welcome and greeting, by Nā Kumu Hula Vicky Holt and Jeff Takamine; and Pua Ali'i 'Ilima performed a Hula kahiko. Nā Kumu Hula Vicky Holt Takamine also closed the daytime event with a song and blessing, where guests held hands in the spirit of Aloha. Both programs featured collaborative dance pieces performed by emerging choreographer and Ola Ka 'Ilima Artspace Lofts resident ShenRu Yong, in which she used the architectural elements and multiple building spaces as her stage. Both events also featured open studios in artists' homes, and visual art exhibitions in the building's community and amenity spaces. Event tours showcased multiple genres of artistic practice and expression, including video game design, cosplay, lei making, filmmaking, live cooking demonstrations, photography exhibitions, live painting, and more.



Page 12: Ola Ka 'Ilima flowers shower down during a grand opening performance. Photo by Kyle Wright.
Page 13. Top: Nā Kumu Hula Vicky Holt Takamine blesses the crowd before the afternoon program begins. Bottom two: Ola Ka 'Ilima Artspace Lofts Grand Opening daytime and evening open studios and performances. Photo Credit: Kyle Wright.
Page: 14, 15: Ola Ka 'Ilima Artspace Lofts Grand Opening daytime and evening open studios and performances. Photo Credits: Kyle Wright, Kimo Lauer, and Pamela Mathis.



CROCHETING MURALS OF LOVE

CARMEN PAULINO USES YARN TO CELEBRATE ESSENTIAL WORKERS AND PROMOTE LOVE, JOY, AND A SENSE OF SAFETY WHILE QUARANTINED



THREADS OF LOVE

Carmen Paulino is a multidisciplinary artist who lives in El Barrio’s Artspace PS109 in East Harlem, New York City. For many years, she considered herself primarily a muralist—but she also taught painting, jewelry making, and knitting classes in the community, most notably to senior citizens in the neighborhood.

In 2015, Paulino started a project, “Beautifying the Community,” to provide free art classes at senior centers, hospitals, and other locations. The elders who took her classes enjoyed crocheting the most, and appreciated that Paulino recognized a craft (which many of them had practiced in their prime) as art. “I decided to create large crochet hearts with different members of the community as a collaborative piece of artwork for a new exhibition,” Paulino said. “Fiber artists aren’t recognized in this community but taking things we all made and installing them around the neighborhood gave everyone a sense of pride—especially our seniors.”

When New York City residents began sheltering in place in March, Paulino decided to continue her project with a twist—to send love to the essential workers.

El Barrio’s Artspace PS109 is near the local fire station, police station, and the East Harlem Department of Sanitation. Paulino’s husband, who works as a paramedic for the New York City Fire Department, also inspired her project. “I have personally witnessed the dangers he’s encountered,” she said. “I’ve dealt with the anxiety and despair of him coming back home to our family after walking out into danger, with no break and no days off during the pandemic.” Paulino’s crochet mural project became a way to channel her anxiety into hope. “I wanted to let all nurses, doctors, essential frontline workers, and first responders know that they were being thought of for all that they do to keep the country—and more specifically, my city—going.” The local fire station and police station have both asked her to donate pieces to their buildings after the project ends.

As the quarantine extended for months, Paulino also began organizing no-contact pickups for seniors who were crocheting at home. “The seniors in our community are so important to me, and inspire me daily,” she said. “Even during the pandemic, they keep a positive outlook.”

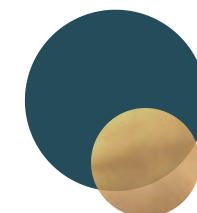
Together, Paulino and the participating seniors wove a scattered-site mural throughout East Harlem filled with hearts, rainbows, and expressions of gratitude for essential workers and everyone staying home to keep their community safe.

People often reach out to Paulino on social media to share how her project has impacted them. Many have stories about stumbling upon her work—whether a tiny, crocheted heart or a 10-foot-tall rainbow—and how it became a bright spot in their day. Paulino loves how each installation site has invited a sense of comfort, connectivity, and joy to her community in challenging times.



Page 16: Carmen Paulino.
Page 17, 18, 19: Community crocheted murals across East Harlem, New York. All photos courtesy of Carmen Paulino.





COLLECTIVE ACTION

ARTSPACE’S MODEL OF AFFORDABLE, MIXED-USE ART SPACE IS PUT TO THE TEST DURING A GLOBAL PANDEMIC, DEMONSTRATES THE POWER OF MUTUAL AID AND COMMUNITY CARE



Artspace operates at the nexus of the arts and affordable housing, providing valuable physical infrastructure that is necessary for art to exist in a community. Nearly 2,000 low-income families are housed in Artspace buildings nationwide, as well as more than 650 small businesses. The COVID-19 pandemic proved to be a tremendously challenging time for people across the country, particularly for arts and cultural workers, small business owners, and artists—many with second jobs in the equally vulnerable service industry. A report from the Brookings Institution, “Lost Art: Measuring COVID-19’s devastating impact on America’s creative economy,” estimated losses of 2.7 million jobs and more than \$150 billion in sales of goods and services for creative industries nationwide. While there were differences in regional experiences and corresponding city and state guidelines, mandated closures and lay-offs impacted the creative sector in all locations. Artspace residents and commercial tenants across the country faced uncertainty about staying healthy, remaining in community, and making ends meet financially.

Page 20: An artist works on a mural as part of the “One Epic Paint Bash” surrounding the Artspace Hamilton Lofts in Hamilton, Ohio.

Page 21, Left: An artist with his mural, created as part of the “One Epic Paint Bash” surrounding the Artspace Hamilton Lofts. Right: Artspace Hamilton Lofts resident Laurana Wong in the community garden, Hamilton, Ohio.

BEYOND BRICKS & MORTAR



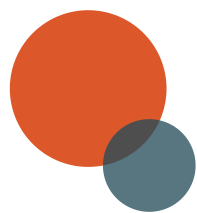
Artspace’s Asset Managers are directly responsible for the stewardship of specific properties that Artspace owns and operates, ensuring the long-term physical and financial sustainability of those buildings. Beyond upholding the bricks-and-mortar affordable housing and community spaces, however, Asset Management’s work deeply emphasizes the well-being of residents and tenants who reside within. When the COVID-19 pandemic was first declared a national emergency in the United States in March 2020, Asset Management’s primary concern was for the safety and health of Artspace communities. To immediately help mitigate the financial strain of Artspace residents and tenants, Artspace halted evictions; waived late fees on rent collections; and offered flexible rent payment plans.

As museums, Broadway, movie theaters, libraries, and other cultural venues were suddenly shuttered across the country, Artspace’s Asset Managers also quickly closed Artspace’s community gathering spaces and postponed or cancelled events in Artspace buildings to reduce the risk of COVID-19 transmission. In addition, they implemented enhanced cleaning protocols and shared best public health practices with all on-site property managers throughout the national portfolio (following guidelines shared by the World Health Organization and Centers for Disease Control and Prevention). When the Coronavirus Aid, Relief, and Economic Security Act (CARES) passed at the federal level later that month, Artspace shared resources with residents and



tenants about how to access unemployment aid, small business loans, and other support. Later, as state and local aid rolled out, some properties arranged for outside parties to visit their site, such as Volunteers of America, which was tasked with distributing Emergency Rental Assistance funds through CARES in one area. Artspace leaders also developed a stress test model to depict and prepare for potential impacts of rent lost in each building and to create contingency plans to ensure even financially stressed buildings were operational for their communities. Artspace’s Consulting team shared the stress test tool with pro bono clients across the country, so that other arts and cultural organizations could also plan for the best but prepare for the worst.

Based on trends in rent collection across Artspace’s nationwide portfolio, it is clear that live/work residents and commercial tenants were impacted—but that despite hardships, they were committed to staying in their affordable Artspace communities. Residential rental income was surprisingly not affected until the fall of 2020, which is also when rental assistance programs launched nationally (with exceptions in some states). Consistently across the portfolio, when residential rent collection dipped significantly, it often later exceeded 100%—indicating that those unable to pay earlier made up the rent later. These increases in collections often corresponded with times when federal or state resources were made available. Commercial rental income, however, was impacted immediately with all of the mandated shutdowns. The East Coast was hit the hardest in the spring, while the West Coast felt the impact mid-summer. Many continued making payments from their reserves and with help from unemployment aid, and often, neighbors did what they could to support small businesses. In one standout case, an anonymous donor paid several months of rent for Chef Bizzaro Millinery, which sells hand-made hats and fascinators from a commercial space in Artspace Uptown Artist Lofts in Michigan City, IN. Sadly, some small businesses in Artspace’s buildings had to shut down altogether. To sustain the economical livelihood of these commercial tenants and small businesses, Artspace worked collaboratively with tenants and, in some instances, developed plans to forgive past balances into 2021.



BANDING TOGETHER

Despite the immense trials and tribulations that Artspace residents and tenants themselves faced, Artspace communities banded together in truly remarkable ways to manifest community care, mutual aid, and collective action. Many were concerned with food insecurity made prevalent by the economic hardship that communities faced during the pandemic, so they organized to provide support at the local level. At some Artspace locations, systems were already in place—such as at Artspace Hamilton Lofts in Hamilton, OH, where Artspace residents maintain a fruit-and-vegetable garden to benefit the community. At Mesa Artspace Lofts in Mesa, AZ, and at Artspace Hiawatha Lofts in Seattle, WA, residents distributed surplus food to people experiencing homelessness. At Tashiro Kaplan Artist Lofts, also in Seattle, a food bank was kept in the community room that primarily benefited those homebound with medical conditions during the height of the shutdowns; while at El Barrio’s Artspace PS109 in New York City, the on-site property manager arranged for free food aid to be provided by the City for residents in need. At National Hotel Artist Lofts (NHAL) in Galveston, TX, a resident who works as a chef dropped off food within a community room on a weekly basis; while another group of residents, known as the #gilttergang, made over 200 face masks and donated them to local businesses and neighbors. Still others set up a fundraiser for a neighbor fighting cancer and organized a schedule to help support him through the end of his life.

"Sidewalk Sessions" outside National Hotel Artist Lofts in Galveston, TX. photo by Jo Bird.



BANDING TOGETHER

Leading up to the winter holidays, as global COVID-19 deaths surpassed one million, Artspace’s Tannery Arts Center in Santa Cruz, CA, hosted a special display of luminaries during the local hospice’s annual Tree of Lights to remember lost loved ones. Within numerous buildings across Artspace’s national portfolio, residents volunteered to grocery shop or run errands for vulnerable neighbors; arranged virtual meetings to share artistic work and maintain community; and assisted each other to “hunt and gather” supplies to keep everyone safe, secure, and active during lockdown.



Through the chaos, many residents also managed to practice and produce their art forms, provoking thought and providing catharsis within their communities. In Galveston, Artspace artists performed Sidewalk Sessions across the street so that NHAL residents and neighbors could watch from their windows. This continued once a week until publicity reaped too much of a crowd, and the program was paused. In Seattle, several Artspace residents garnered media recognition for artwork with themes related to the shutdown and social justice uprising. In Hamilton, OH, Artspace residents collaborated to establish an “Artist Alley” with signage, overhead string lights, live painting in front of the building, and the creation of an Art Garden; as well as the “Strauss/Market St. Murals” directly behind Artspace’s building, which featured the “One Epic Paint Bash” block party. At this event, Artspace residents collaborated on the creation of 10 murals covering 2,000 square feet in an area that the on-site manager dubbed “drab and soulless before.”



Page 24, Top: El Barrio’s Artspace PS109 on-site property manager, Rolinda Ramos, arranged for free food aid to be provided by New York City for residents in need. Bottom: At Artspace’s National Hotel Artist Lofts in Galveston, Texas, a group of residents known as the #gilttergang make and donate over 200 face masks during the pandemic. Photo by Becky Major.

Page 25, 26: El Barrio’s Artspace PS109 on-site property manager, Rolinda Ramos, arranged for free food aid to be provided by New York City for residents in need.

Page 27: At Artspace’s National Hotel Artist Lofts in Galveston, Texas, a group of residents known as the #gilttergang make and donate over 200 face masks during the pandemic. Photo by Becky Major.



“The world experienced events and circumstances in life throughout 2020 and into 2021 that we never imagined going through. At NHAL these events brought us together as a community that is more united than ever,” said Becky Major, the on-site property manager of NHAL. “I am beyond proud of the genuine display of humanity that we showed for one another. While we never want to experience a pandemic again, we learned from this. We will continue to deal with hurricanes and death, but we are stronger now. We are not just neighbors living in a building—we are family living in a community.”

BY THE NUMBERS

Nearly **40** cases of COVID-19 were reported in Artspace properties nationwide

More than **90** individuals or families entered into rent repayment plans

More than **30** commercial tenants entered rent repayment plans.



CREATION IN THE MIDST

On May 25, 2020, and the days that followed, Americans and people around the world witnessed the murder of George Floyd. Individual artists and arts organizations found themselves at the forefront of a cumulative response of grieving, protest, and healing worldwide. For Twin Cities-based artists and arts and cultural organizations, including Artspace, this injustice hit particularly close to home. In fact, Artspace’s property, the Chicago Avenue Fire Arts Center (CAFAC) building (run by a nonprofit organization of the same name), sits just north of 38th and Chicago and neighbors Cup Foods, the convenience and grocery store outside of which Floyd died.

Over the years, CAFAC has prioritized collaboration with artists and community to create public artworks that address social and environmental justice to educate and engage communities. The fire arts center became known for supporting new and under-represented public artists through mentorship, from design and fabrication to installation, helping to develop the skills of emerging public art fabricators.

Immediately after the murder of George Floyd at the hands of Minneapolis police, the community held space at the intersection of East 38th Street and Chicago Avenue. This area quickly became known as George Floyd Square (GFS) and evolved into an ongoing occupation protest and memorial site. On the second day of the uprising, as businesses across the city boarded up their storefronts, artist Christopheraaron Deanes worked with the community to create a banner for the Chicago Avenue Fire Arts Center.



Pages 28, 29, & 31: The evolution of artistic tributes to George Floyd at George Floyd Square, 2020; photos courtesy of the Chicago Avenue Fire Arts Center and Greg Foley.



CAFAC believed that open arms would serve the center and the neighborhood better than a boarded façade; and opened their space to meet the needs of a grieving, enraged, and empowered community through whatever resources they could offer.

Local resident Jeanelle Austin is the caretaker of the George Floyd Global Memorial, which governs all of the artifacts that are left at the GFS site. “Even in the midst of our rage and our pain, we can create,” Austin said during an interview with TRC Global Summit. “We can create, and we can build, and those things can embody the rage.” Another local resident and high school teacher, Marcia Howard, said in the same interview that “everything that is laid down in the square is in protest. Period.” As a community facility within George Floyd Square, CAFAC made space available in their street front gallery to exhibit the drawings, letters, signs, and other offerings that have been brought to George Floyd Square and conserved by a team of community caretakers. “What we were able to offer the caretakers was an opportunity to explore how to bring pieces that evolved organically at the memorial site and are laden with emotion into a gallery setting,” said CAFAC Executive Director Victoria Lauing.

In response to the murder of George Floyd and the subsequent movement for justice at GFS, artist Esther Osayande created a 4-by-8-foot, hand-painted enamel piece at CAFAC. Titled “Sankofa,” it is installed on the wall of Cup Foods just a few feet away from CAFAC. Osayande’s work became a touchstone place to focus on the meaning of the Sankofa Adinkra, a West African symbol about the importance of learning from the past to ensure a strong future, especially as candlelight vigils were held at GFS leading up to the trial and verdict of the former officer Derek Chauvin. It is part of a larger initiative by Pillsbury House Theatre, coordinated by artist Michael Hoyt, titled Illuminating Legacies.

CAFAC board member and artist Chris Harrison also designed a significant public artwork, “Elements,” for installation in a new government building downtown. His piece is located on the building’s fourth floor, home to the City’s Public Works department, and was conceived as an homage to the challenges those City employees faced in the wake of the 35W bridge collapse.

The fabrication began during the pandemic and continued through the evolution of GFS. It was installed in an increasingly tightened security environment, right up until the week of the trial of Derek Chauvin, with escorts required for entry as razor wire was installed around the building. Though it was designed in 2019, this piece also has touchpoints to the uprising and movement for justice that was born in the place it was created.

Another iconic public art piece—this one located at GFS—is the raised fist sculpture by artists Jordan Powell-Karis and Dylan Leavitt Phibbs. Originally created out of wood, the artists desired to make it a more enduring piece that could withstand the elements. In the TRC Global Summit interview, CAFAC Artistic Director Heather Doyle recounted her conversation with Powell-Karis: “He was like, ‘I know I have to make this permanent. Do you know how to make this permanent?’ And we’re like, ‘Yeah. We know how to do that.’” Jordan told CAFAC that he wanted the metal version of the sculpture fabricated as fast as possible. “It doesn’t have to be fancy,” he told Doyle. “This is the protest that we’re holding up, not some gallery.” Doyle and Lauing agreed. In just five days, the sculpture was fabricated in steel with assistance from CAFAC and community members and lifted into place at the center of George Floyd Square.

“To be part of something bigger—a movement for justice—we all have a role to play if we are finally going to address racial justice in this city and in the country,” said Lauing.

ABOUT CAFAC

The Chicago Avenue Fire Arts Center (CAFAC) was founded in 2007 by a group of six neighbors who met through their involvement with the Central and Bryant neighborhood organizations. Their idea for an arts center was motivated by a resident-led small area plan that outlined development goals for the neighborhood commercial node.

Early in 2008, the artists reached out to Artspace to help them determine the feasibility of creating a new “fire arts center” in a former autobody shop at the intersection of 38th Street and Chicago Avenue in South Minneapolis. Fire arts include sculptural welding, blacksmithing, flameworking, encaustic painting, jewelry making, bronze casting, and other art forms that involve flame or high heat.

The Center offers classes, provides studio and gallery space to artists, and creates public art works. Artspace entered into an agreement with CAFAC to develop and own the facility until the nonprofit organization was financially stable, at which point they would assume ownership—which they are on track to do in ten years.





Street photography, "New York City,"
by Gulnara Samoilova.

ARTSPACE COMMUNITIES IN THE CHAOS: A PERFECT PLACE TO BE

For Artspace communities, the absence of physical human connection gave birth to soaring new creative works that kept us feeling alive throughout the pandemic. Creatives and arts entrepreneurs, especially those in underrepresented communities, were some of the groups hit hardest in the COVID-19 era. With events cancelled, venues closed, and audiences quarantined, a fear of the unknown materialized. And in the midst of this collective trauma, the creative spirits in Artspace projects breathed life into and helped these communities flourish. Artspace residents Gulnara Samoilova and Jovelyn Richards are two such cases.

Gulnara Samoilova, a street and fine art photographer and an El Barrio's Artspace PS109 resident, immersed herself working on her book, "Women Street Photographers," which had been in the pipeline for a couple of years. "To inspire the Women Street Photographers community on Instagram, I began filming myself painting collages for my 'Lost Family' series. I wanted to show that you can be creative by trying new things or by learning new skills," Samoilova said. She was using new methods to create and express herself artistically, and bringing her community into this process so they could uplift one another.

Paying it forward nurtured her El Barrio Artspace community. "Rolinda Ramos, the manager of PS109, is an amazing and caring person," Samoilova added. "Her guidance and encouragement helped me in creating 'Women Street Photographers' traveling exhibitions and artist residency." Samoilova's book was published on March 2, 2021, and received worldwide accolades.

Having previously lived through the tragic events of 9/11, experiencing yet another significant mass trauma bred new fears of loss and pain. "It was important to me to feel connected while in isolation, so I made it a priority to be in touch with my closest friends," Samoilova said. Taking her connections beyond her physical space, she began producing inspirational short films with her friend and mentor, Ximena Echague, allowing her to challenge herself creatively every day. "There was an extraordinary groundswell of support," she added.

Looking hopefully towards a post-pandemic future, Samoilova said fondly, "I am forever grateful to Artspace for giving me the opportunity to live my dream and to be able to give back to the community. It's been a dream to live within a community of creatives."



Jovelyn Richards is a theater and film director, writer, and performance artist from Oakland, CA, who located to Honolulu, HI, in the hopes of living amongst a creative community. Richards arrived in October 2019, nearly five months before the pandemic, hoping to find a home at Ola Ka 'Ilima Artspace Lofts, sight unseen, after hearing about this project being built from the ground up with the intention of fostering artistic consciousness in the area. "That was very exciting to hear," Richards said. With the hope that her new home would be "more than a place to settle in to do my work," she left the Bay Area, where her roots run deep, with the understanding that "it was dictated by the spirit of the universe."

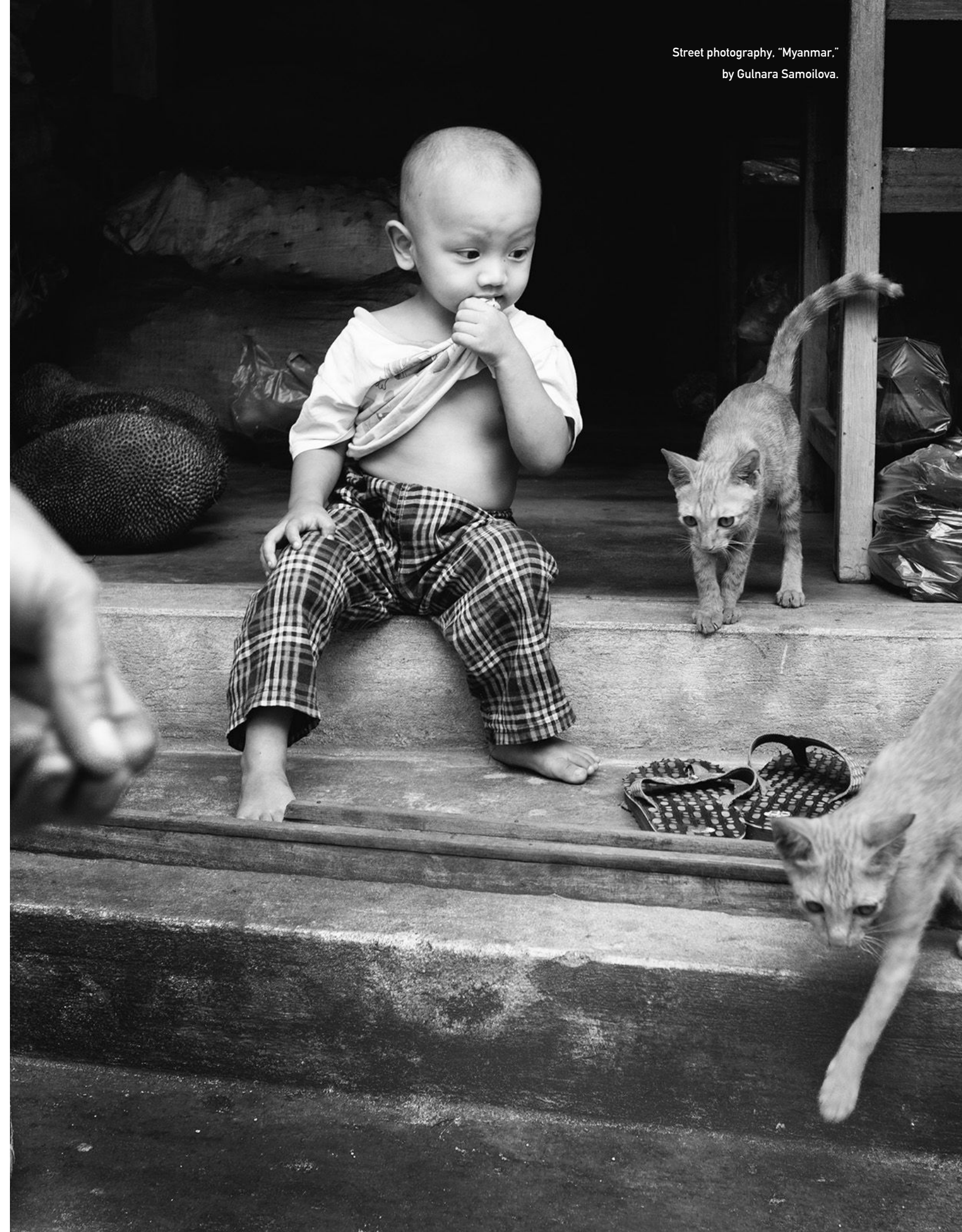
Richards has always had the fundamental belief: That at the turn of every century the world seems to fall apart—whether that be economical, by plagues, or by rulers. "Whatever that might look like, it always gives form to new ideologies, most notably the Harlem Renaissance," she said. The pandemic then was a testament to what Richards had long believed to be true, and she thus felt called to a greater purpose.

Page 34. Left: Gulnara Samoilova. Photo by Malvina Battiston. Right: Jovelyn Richard. Photo by Ernie Fields.

Having to revert to lessons learned much earlier when confronted with the fear of the unknown, Richards said: "There was a responsibility as an artist, to go deeper within your art to share the stories of this time in our history and experiences." As a means to fulfill this responsibility, Richards wrote an article for the Playwrights' Center, "How to Honor Our Muses During Challenging Times: Cultivating Rituals to Face Fear and the Unknown," in which she recalls being forced to ask herself fundamental questions as a writer—questions that came out of conversations in this community of artists.



"Folks had come from these isolated places as artists, some not having the support they needed, some being in spaces where artists are not recognized as real viable folks to pay attention to," Richards reflected. "The loneliness of being an artist after the world gets done—the paintings, the gallery openings, the theatre performances—[felt highlighted by the pandemic]." Thanks to the community at Ola Ka 'Ilima Artspace Lofts, however, she felt true belonging. "Here amongst artists, it was one single line unbroken. The perfect place to be!"



Street photography. "Myanmar."
by Gulnara Samoilova.



BUILDING OUR PORTFOLIO

CONSTRUCTION UPDATES IN THREE WAYS

Despite the many challenges and disruptions that we collectively faced in 2020, Artspace was able to complete three critical construction projects: Oglala Lakota Artspace on the Pine Ridge Reservation in South Dakota; Pullman Artspace Lofts in a historic, urban neighborhood of Chicago; and Trinidad Space to Create in rural Colorado. Each of these efforts address unique community needs, yet all aim to provide affordable and sustainable space for creative communities to flourish; and leverage the arts as an economic engine for increased opportunities for artists and arts organizations.



Pictured, left to right and six feet apart, in front of the newly constructed Oglala Lakota Artspace: Lakota Funds Executive Director Tawney Brunsch; Artspace SVP, Properties, Greg Handberg; and First Peoples Fund President Lori Pourier.



OGLALA LAKOTA ARTSPACE OPENS OPPORTUNITIES FOR PINE RIDGE ARTISTS

The pandemic might have postponed the original 2020 target date for a Grand Opening of the Oglala Lakota Artspace on the Pine Ridge Reservation in South Dakota, but nothing could disrupt the enthusiasm artists have for the space. Developed through the powerful partnership of First Peoples Fund, Lakota Funds, and Artspace, the building provides individual artist studios, shared workspace, a recording and sound studio, classroom space for art classes and business trainings, commercial space, exhibition space, a performing arts venue, and garage space for the Rolling Rez Arts bus.

There is a vibrant arts sector of economic activity on the reservation: 30% of Oglala Lakota tribal citizens on the reservation identify as artists, and 40% of Pine Ridge households rely on some form of traditional arts for income. A 2013 First Peoples Fund survey of more than 100 Pine Ridge-based artists and culture bearers, “Building a Creative Economy: Art as an Economic Engine in Native Communities,” found that access to creative space was one of the six resources artists need to succeed—and the Oglala Lakota Artspace directly responds to that need. “Many years of enormous effort have gone into this,” said Kelley Lindquist, President and CEO of Artspace and a member of First Peoples Fund’s Board of Directors. “It’s a great privilege to be collaborating here on Pine Ridge and collaborating with such extraordinary people.”

“The stars are a guidebook for the Lakota people that tell of the journey from the Spirit/Star world to the Earth/MaterialWorld,” Eagle Bull explains. “In each group of stars on the Lakota star map there are stories and teachings that help guide, teach, and inspire, which is also the hope for this building.”

The Oglala Lakota Artspace is located in a growing economic and cultural corridor near the Pine Ridge Area Chamber of Commerce, Lakota Prairie Ranch Resort, and Oglala Lakota College. Tammy Eagle Bull (Oglala Lakota) is the Co-founder and President of Encompass Architects, and the first Native American woman licensed as an architect in the United States, and she designed the Oglala Lakota Artspace around the Lakota star knowledge map.

Page 36, Top Left: Pullman Artspace Lofts. Photo by James Harvey. Middle Left: Oglala Lakota Artspace. Photo by Greg Handberg. Bottom Left and Right: Trinidad Space to Create. Photo Courtesy of Gibbs Construction.

Page 37, Top: Artspace's Trinidad Space to Create, courtesy of Gibbs Construction. Bottom: Oglala Lakota Artspace. Photo courtesy First Peoples Fund.

Page 38, Top: Oglala Lakota Artspace. Photo by the First Peoples Fund. Bottom: Photo by Greg Handberg.

HISTORY IN THE RE-MAKING: PULLMAN ARTSPACE LOFTS

The Pullman Artspace Lofts, completed in 2020, was achieved through a development partnership between three nonprofit organizations: Artspace, Chicago Neighborhood Initiatives, and PullmanArts. It is the first new residential development built in the Pullman Historic District, located on the city’s South Side, in more than 60 years. The \$18 million building was built on land that had been empty for more than a century, and now provides 38 units of affordable housing for the creative sector including studio, one-, and two-bedroom apartments. Additionally, Pullman Artspace Lofts includes 2,000 square feet of community space for use as a gallery, meeting place, and community room for art classes and various cultural programs.

The live/work apartments and community space span three adjacent buildings: the adaptive reuse of two historic, previously vacant structures; and a newly constructed third building, situated on a formerly empty lot. The new construction features a mansard roof, arched doorway, and other details that echo the neighboring historic buildings from the late 1800s. “I think that’s what makes this project so dynamic is that it really integrates the past and the future,” PullmanArts President Frankye Payne said.



Page 40, Left: Pullman Artspace Lofts exterior. Photo by James Harvey. Right: Pullman Artspace Lofts interior. Photo by James Harvey.
Page 41: Artspace, Chicago Neighborhood Initiatives, and PullmanArts staff huddle outside one of the Pullman Artspace Loft’s historic buildings.





DEEPENING THE ROOTS OF A STATEWIDE PROGRAM: TRINIDAD SPACE TO CREATE

Trinidad Space to Create is the demonstration project for Space to Create Colorado, a state-led initiative to create affordable workforce housing and workspace in rural Colorado communities. Planned to span eight regions across the state, one town in each will receive an arts facility, with Artspace involved as the lead nonprofit consultant and development partner.

Advancing construction despite the pandemic, Trinidad Space to Create transformed an entire block of downtown Main Street into a dynamic complex. Three historic structures, each with distinct exteriors, are linked across the second stories and filled with 13 workforce, live/work apartments for creatives. Street-level amenities feature a 25,000-square-foot cultural facility for community use. Six blocks away, next to a historic train depot and across from a park, Artspace constructed a new building with 28 more units of workforce live/work apartments. Creative residents there have views of the mountains and Purgatory River for plenty of inspiration.



Page 42, 43: Trinidad Space to Create. Photos courtesy Gibbs Construction.

NOVEL APPROACHES TO THESE UNPRECEDENTED TIMES

HOW ARTSPACE CONSULTING GREW DURING A GLOBAL PANDEMIC

WINTER

A digital archivist combing through the Artspace Consulting departmental calendar could easily see the writing on the wall: 2020 would be a momentous year. Funding from the Andrew W. Mellon Foundation enabled a new portfolio of work in San Juan, Puerto Rico (Artspace’s first-ever work in a U.S. territory), where anon-the-ground team of Artspace staff and local consultants would begin the first steps of a Preliminary Feasibility Study. The conclusion of the 18-month Artspace Immersion: Memphis cohort program was celebrated with a second Spotlight event (refined to prioritize connecting cohort participants to community leaders and changemakers, while still facilitating inspiring space-related presentations from 10 small- and mid-sized organizations from the Birthplace of Rock ‘n’ Roll). These accomplishments spoke to the special successes of the department and nodded to upcoming achievements.

Soon after, the coronavirus traveled to the United States. In March 2020, the words ‘historic,’ ‘novel,’ and ‘unprecedented’ would join the common lexicon, but these themes already epitomized the pursuits of Artspace Consulting for many years. Where evolution would take place, however, is within the department’s approach; turning, as many did, to a digital practice. For a department whose work naturally included extensive travel, they needed a pivot to virtual strategies that would allow for the same successes that site visits and in-person workshops achieved.

SPRING

Feasibility and Arts Market Studies hit pause while city agencies and community organizations likewise redirected priorities—but the recently launched Artspace Immersion: Detroit would continue as planned, necessitating a quick transition into virtual facilitation fluency. The cohort transitioned from in-person meetings (which began in November 2019) to monthly workshops conducted through Zoom, utilizing e-learning platforms and files sharing in lieu of the typical physical binders and worksheets. The cohort also highlighted a change in need: Arts organizations of many sizes were no longer focused as intently on growing space and capacity, but instead prioritized stabilization. The goals of the program shifted to include operations stabilization and planning for uncertain futures, as well as space planning.

This pivot in the Artspace Immersion: Detroit cohort helped illustrate a need that resonated across the nation, and globe,” offers Wendy Holmes, Senior Vice President, Artspace Consulting, “and we knew that we could respond in kind.” This response manifested in two brand-new initiatives: Pro Bono Creative Space Consulting and the Stress Test Analysis.

The Pro Bono Creative Space Consulting initiative launched on April 13, 2020—just one month after Minneapolis (Artspace’s home city) went under its initial lockdown. Pro bono services on offer ranged from capital and budget analysis, to developing fundraising materials, to coaching organizational staff on accessing emergency resource.



The Artspace Immersion Memphis Spotlight Event on February 20, 2020 celebrating the achievements of the cohort. Photo by Artspace staff.

Artspace Consulting proffered these services to arts and cultural organizations, as well as municipalities working on space-based initiatives. With its simple-sounding but crucial mission to “help with your creative space project during these challenging times,” at no cost, Consulting’s pro bono work reached an astounding height. Over the next eight months, the team would go on to provide 130 organizations and cities with individualized assistance.

One organization, the Pro Arts Gallery & Commons in Oakland, California, inquired about developing a monthly cash flow and 15-year forecast. Through this forecasting, Pro Arts discovered that they weathered the storm of the pandemic and landed in a stronger financial place. Through customized space-based planning, the Minneapolis-based company Arena Dances secured a new lease and began work on its emerging space, The Arena, to provide an accessible open movement center to the Minneapolis dance community.



SUMMER

In July 2020, drawn from a tool that Artspace Properties developed to analyze financials and depict impacts on its own properties across the country, the Consulting department announced its Stress Test Analysis, revised and scalable for organizations of any size. This new financial tool was adapted to help organizations approach scenario planning and to strategize sustainability plans for best-and worst-case scenarios in uncertain economic times. One participating organization, Collage Dance Collective, underwent the analysis as they navigated the pandemic and a major move.

Collage, a member of the 2018-2020 Artspace Immersion: Memphis cohort, had begun developing their new, 22,000-square-foot dance facility in December 2019. They continued fast-paced construction through 2020 with hopes of returning their professional and school-level dancers to the studio as quickly as possible—but needed to ensure that they were following the best plan for their financial success and organizational well-being.

“



“My board [had] been asking for this sort of analysis, but with the day-to-day pressure of working through all the unknowns, I didn’t have the headspace to put it together,” shared Marcellus Harper, Executive Director of Collage. “I was so grateful that the team at Artspace were there and could provide the clarity and direction I needed to report to the board and take actions to secure the future of my organization.”

Throughout the Pro Bono Consulting and Stress Test Analysis services, themes emerged such as forecasting, stabilization, and, of course, virtual competencies and programs. For most of 2020, virtual engagements were the only way to reach core audiences. Once Consulting’s Preliminary Feasibility and Arts Market Studies resumed, they too went online.

A Preliminary Feasibility Study in Fort Worth, Texas moved successfully online thanks to a local partnership with Near Southside, Inc., a savvy community development organization with an enthusiastic willingness to navigate through a 100% virtual approach.

Using Zoom as a community meeting space and with the aid of a drone to conduct an aerial site tour, the Fort Worth core group refined their vision for a project to include artist housing, nonprofit space, and maker spaces.

Creative utilization of video would also advance the Arts Market Study in Griffin, Georgia. A 10-minute video captured the essence and importance of restoring the historic Rosenwald School—an anchor to the community’s goals of historic preservation, increased creative space, and bridging cultural communities—encouraged participation in the online survey. Teri Deaver, Vice President of Artspace Consulting, was glad for the shift. “Redevelopment of the Rosenwald School site has long been a priority of the historically underserved, predominantly African American Fairmont neighborhood, and its location is ideal for establishing stronger and more equitable connections between the two distinctly different areas of the city,” she said. “COVID-19 related closures and safety protocols impacted how community members interacted...by utilizing a promotional video we ensured that the important message of the Rosenwald redevelopment, and how people could get involved to advance this new vision, could be easily and safely shared with all of Griffin’s community members.”

Page 46: Stills from The Rosenwald School.
Left: Featuring Patty Beckham and Philip Hensley.
Right: Featuring Jewel Walker-Harps.
Big Lefty Productions. 2020

FALL

By the time Consulting announced the Artspace Immersion: The Rocks (Little Rock and North Little Rock) cohort in September 2021, virtual programming no longer seemed like a challenge. Testing new technologies to improve breakout sessions, data sharing, and ideation had become a natural part of an ever-evolving process, as did connecting like-minded creatives.

“I think one of the silver linings of the pandemic was that, suddenly, it became instinctive to introduce various arts organizations across the country,” shared Anna Growcott, Director of Artspace Consulting and Artspace Immersion. “We already had this great network of arts leaders, thanks to Immersion, and it’s easier than ever to hop on a video call with someone you’ve never met—even just to share ideas.”

It is a practice that Artspace Consulting hopes to grow (and the department has already facilitated several virtual, cross-cohort workshops), along with the individualized support for small-and mid-sized organizations that came out of the Pro Bono initiative. In many ways, the pivots necessitated by the pandemic became the foundation for a fine-tune of the department’s processes and allowed for a return to the core of their work: pinpointing and responding to the deepest and truest need of a community or organization.



6 FEET / 6 SOLOS

THE COWLES CENTER'S RESPONSE TO THE UNCERTAINTY BROUGHT BY COVID-19

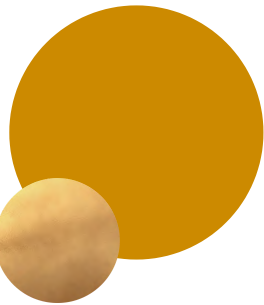
In the early days of the COVID-19 pandemic, when it felt like the entire world was shutting down in away never experienced before, the staff at The Cowles Center for Dance & the Performing Arts knew one thing: The impact of the pandemic on artists and audiences needed to be addressed, and planning a production would bring some normalcy in a time of uncertainty for both groups. From this intersection of needs was born 6 FEET / 6 SOLOS.

Arrangements started in May 2020 for a September production in the TEK BOX theater that would give dance artists a chance to address that the world was going through a pandemic. Featuring the work of six individual dance artists, the production was one of the first indoor performances with an in-person (and masked) audience in the Twin Cities during the pandemic (with a virtual performance also made available for those at home). The audience became part of the art—sitting six feet apart from each other in an arrangement that formed a circle around the dancers—demonstrating both the isolation and the necessary connection between artists and audiences. Sixty applicants submitted proposals for an original work that addressed themes of isolation and the need to connect, and out of the 60, six dance artists were invited to participate. When deciding which artists to feature, innovation was prioritized over years of experience. This key decision allowed for surprising new perspectives to emerge.

Vie Boheme presented “To make my body say what my heart says, what my mouth says,” which toggled between feelings of exhaustion and perseverance. Melissa Clark’s “Sinnerman” was an homage to the “ring shout” tradition practices in the West Indies and the United States and incorporated Modern and African Dance techniques. From Tyreis Adriel Hunte, “Level, Indulge” encompassed restraint and fear. Amanda Sachs presented “Still,” a study on time, the quietness between breaths, and the yearning to expand that space and live within. Ayumi H. Shafer’s solo, “It Takes A Village,” was inspired by the birth of her second child as the pandemic caused lockdowns across the world. Roxane Wallace explored social isolation, devastation, and traumatization in “SOLICITUDE.”

Each artist received a \$500 artist stipend, a photo shoot with local Twin Cities photographer Isabel Fajardo, free rehearsal space, and cohort-style process meetings. At those meetings, the artists and The Cowles Center staff decided to donate 50% of all revenue from the in-person and virtual event to Black Table Arts, an organization that empowers Black artists and Black art.

Page 48: 6 FEET / 6 SOLOS artists. Clockwise from top left: Vie Boheme, Ayumi Shafer, Tyreis Adriel Hunte, Amanda Sachs, Melissa Clark, Roxane Wallace.



ADDRESSING DIVERSITY, EQUITY, INCLUSION, AND ACCESS AT ARTSPACE



After months of quarantine, online dance classes, and cancelled performances throughout the summer, it was wonderful to be a part of 6 FEET/ 6 SOLOS at The Cowles Center. It was a great opportunity for me to delve into some ideas that had been bubbling over quarantine, as well as being able to engage in some creative work among other artists. What I hadn't realized before was how much I missed the community. Building a connection with fellow artists was much needed and appreciated. In the end, I was so grateful for the opportunity to share the stage and be a part of a supportive group of artists and Cowles Center staff.

— Ayumi H. Shafer | 6 FEET / 6 SOLOS dance artist



This commission was a great opportunity for me to reflect on what I was feeling at that time. My birthday is May 27th and like most of us, I was deeply affected by the events surrounding the murder of George Floyd in a time that would have been celebratory and relaxing for me. As I started to think on creating my piece, I kept on thinking about the numbers of Black and brown peoples who had been lost due to violence. The idea of honoring them by using their names stayed with me. It morphed into limiting the names to those who died due to police action or inaction—there were so many! ... I would pull names and spell them out in order to let them be brought back into the consciousness: Seen—as my body spelled out the name; spoken—on the soundtrack that I created; remembered and honored—in the 'sacred' space of performance I am very grateful to have had the opportunity to release "SOLICITUDE" into the world at the time in which it was created and performed.

— Roxane Wallace | 6 FEET / 6 SOLOS dance artist



Camille Caster Cyprian
Cultural Scholar, Practitioner, Healer, Coach, and
Community Builder



Suzanne Koepplinger
The Catalyst Initiative Director at The Minneapolis
Foundation and Artspace board member

In 2020, Artspace received a grant from the Catalyst Initiative program at the Minneapolis Foundation to support an introspective look at how our organization addresses Diversity, Equity, Inclusion, and Access (DEIA). With the assistance of Artspace board member Suzanne Koepplinger, who leads the Catalyst Initiative at the Minneapolis Foundation, Artspace identified Camille Caster-Cyprian to guide Artspace and The Cowles Center through this important work over the next year. Artspace also identified an internal DEIA Core Group to help steer this work within the organization. That group is composed of staff members Tio Aiken, Naomi Chu, Kelley Lindquist, and Stacey Mickelson.

Caster-Cyprian, who founded Centered Spaces Healing & Wellness, LLC, is a spiritual scholar-practitioner, certified coach, and equity practitioner, who is particularly passionate about the healing and well-being of individuals, communities, institutions, and systems. Centered Spaces, LLC is a container of healing justice practitioners rooted in Transformative Praxis™, a framework that incorporates intersectional healing justice into the everyday work of social change.

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Kellie Hmong Financial Assistant / Bookkeeper
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FINANCIAL STATEMENTS

2018 - 2020

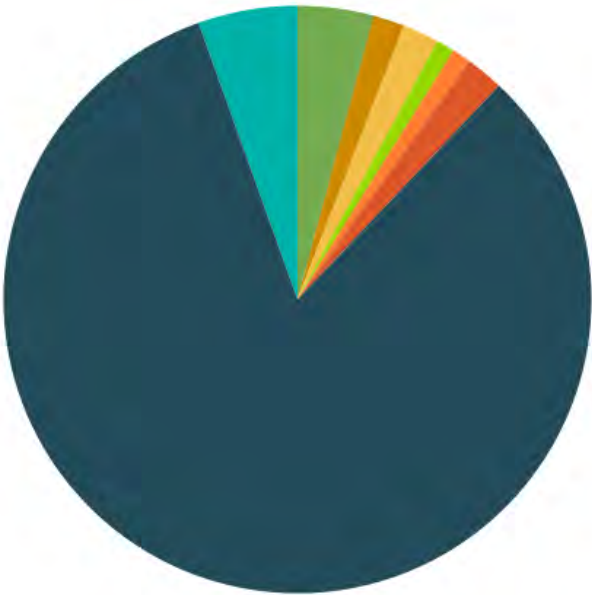
	2018	2019	2020
CURRENT ASSETS			
CASH	5,607,955	7,437,667	8,530,718
OPERATING RESERVE	1,013,049	1,026,521	1,032,645
CASH- RESTRICTED	13,892,250	4,822,626	2,951,640
ACCOUNTS RECEIVABLE, NET	658,172	919,972	1,953,747
PROMISES TO GIVE, NET	2,619,689	2,109,556	752,485
PREPAID EXPENSES	608,662	835,810	446,047
PROPERTY & EQUIPMENT			
CONSTRUCTION IN PROGRESS	44,604,110	24,703,082	29,768,812
LAND & LAND IMPROVEMENTS	34,480,939	39,876,500	43,213,548
EQUIPMENT	6,800,025	7,469,257	7,873,796
BUILDING & IMPROVEMENTS	498,114,827	578,307,193	615,364,384
TOTAL BEFORE DEPRECIATION	583,999,901	650,356,032	696,220,540
ACCUMULATED DEPRECIATION	(120,604,506)	(137,907,396)	(153,475,095)
OTHER ASSETS			
PROMISES TO GIVE, NET	796,117	-	-
RESTRICTED ESCROWS & RESERVES	12,620,047	13,152,664	12,977,627
INVESTMENT & RECEIVABLES FROM PARTNERSHIPS	276,432	-	-
INVESTMENTS IN FUTURE PROJECTS, NET	-	164,445	179,428
OTHER ASSETS	1,563,013	2,594,773	2,582,752
TOTAL ASSETS	503,050,781	545,512,670	574,152,534

2020 BUDGET

COMPILED FROM STATEMENTS OF
ACTIVITIES AND FUNCTIONAL EXPENSES

EXPENSES BY PROGRAM

- ADMINISTRATIVE — 4.17%
- ASSET MANAGEMENT — 1.72%
- CONSULTING — 2%
- DEVELOPMENT — 1%
- FUNDRAISING — 1.02%
- PROPERTY MANAGEMENT — 2.09%
- REAL ESTATE PROJECTS — 89.36%
- THEATER OPERATIONS & EDUCATION PROGRAMS — 5.46%



REVENUE SOURCES

- CONSULTING FEES — 0.81%
- CORPORATIONS — 0.33%
- DEBT FORGIVENESS — 5.36%
- DEVELOPER FEES — 1.89%
- FOUNDATIONS — 10.78%
- GOVERNMENT GRANTS — 11.76%
- INDIVIDUALS — 0.60%
- INTEREST INCOME — 0.00%
- PROJECT FEES/ASSET MANAGEMENT FEES — 3.16%
- RENTAL INCOME — 64.74%
- MASTER LEASE — 0.13%
- MISCELLANEOUS — 0.42%



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CUMULATIVE DONORS

\$10M+



THE KRESGE FOUNDATION

\$3M — 9.9M

CAROLINE AMPLATZ
BUSH FOUNDATION



JOHN & SAGE COWLES
DR. & MRS. ROBERT GOODALE
HYDE FAMILY FOUNDATION
MCKNIGHT FOUNDATION



THE STATE OF HAWAII

\$1M - 2.9M

AK STEEL
ANONYMOUS GIFT
ARTPLACE AMERICA

ARTSFUND
DORIS DUKE CHARITABLE FOUNDATION
EL PASO COMMUNITY FOUNDATION
ERICH & HANNAH SACHS FOUNDATION
HRK FOUNDATION:
ART AND MARTHA KAEMMER FUND OF
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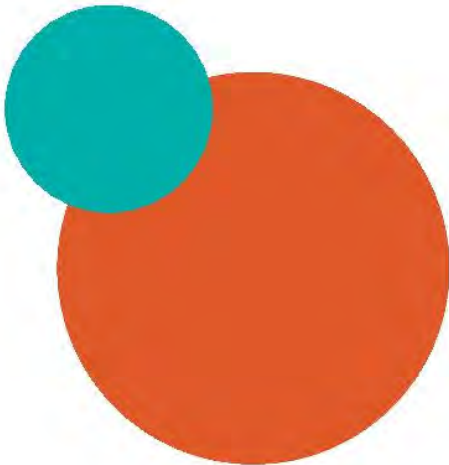


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Page 63: Tabling for Northside Artspace Lofts. Photo by Jeremy Staab.



ABOUT ARTSPACE

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 can ensure that the spaces remain affordable and accessible to artists in perpetuity. With 50+ projects developed over the last four decades, Artspace has supported artist-led community transformation, representing a more than \$800 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 New York and Washington D.C., Artspace is America’s leading nonprofit developer of arts facilities; and has served as a consultant to hundreds of communities and arts organizations nationwide.

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