

2019

PRESIDENT'S MESSAGE

Dear Friends,

This year, we launched the initiative **AmbitioUS**, the genesis of which began on my first day at CCI in 2015. We began with an unconventional notion for a strategic plan. Rather than query our weaknesses and opportunities, we instead embarked on a national fact-finding mission: What is changing in the arts sector and in the conditions of artists, and is there receptivity for my restlessness for change? What we learned is encapsulated in the report, ***Creativity Connects: Trends and Conditions Affecting U.S. Artists***, published in partnership with the National Endowment for the Arts in late 2016. The research affirmed that this is the absolute right time to introduce change. Actually, given the advent of crowdfunding platforms, skyrocketing costs of tuition, growing wealth disparities along color lines, **Citizens United**, and demographic and generational shifts, I would argue that investing in change should have started aggressively around 2010. The many costs of change are cheapest when conditions are new or disrupted, whereas change is most expensive when going against the status quo. This is our moment to make a difference.

I'm grateful to CCI's staff and board for their infinite patience and unconditional support in stepping with me into the unknown. I am also grateful to our funders who enabled CCI to launch **AmbitioUS** alongside our core grant programs and training opportunities, which remain much needed. **AmbitioUS** reflects CCI going as far upstream as possible in order to address structural issues (i.e., access to diverse streams of capital, addressing discriminatory barriers to resources, and shifting power in ways that confer ownership to those at individual levels) on behalf of artists and all those who share their challenging financial conditions. Our priorities have commensurately expanded: Focusing on both financial sustainability and financial self-determination; serving as many people as possible (as evident in expanding Quick Grants statewide and offering the Spinal Cord Injury [SCI] Artist-Innovator Fund) while also explicitly working toward racial and economic justice by prioritizing African American and Native American communities in **AmbitioUS**; and now more fully serving people over products.

It feels that my work at CCI has only just begun, and I am excited to share what we learn. I hope you will follow **AmbitioUS** by signing up for its newsletter at ambitio-US.org and by following my Medium posts at medium.com/@cci_arts and [#CCIAmbitioUS](https://twitter.com/CCIAmbitioUS) on social media.



Angie Kim
President and CEO



MISSION, HISTORY & NOW

CAL-Now convening participants
learn about the culture and
ecology of the Salton Sea.
18 May 2019. Mecca, CA.

MISSION, HISTORY & NOW

The Center for Cultural Innovation (CCI) was founded in 2001 as a California 501(c)3 nonprofit corporation. Its mission is to promote knowledge sharing, networking, and financial independence for individuals in the arts by providing business training, grants, and incubating innovative projects that create new program knowledge, tools and practices for artists in the field, and conditions that contribute to realizing financial self-determination.

In 2000, a major study was commissioned by 38 funders nationally, resulting in a 2003 benchmark report produced by the Urban Institute in Washington, DC titled *Investing in Creativity: A Study of the Support Structure for U.S. Artists*. The Urban Institute study showed, and CCI's field experience has affirmed, that artists have significant needs in multiple domains, including training and professional development, material supports, access to markets, public validation, information, and participation in larger communities and networks. In 2016, capping a two-year national research effort in collaboration with the National Endowment for the Arts, CCI released an updated report on U.S. artists, *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, to understand artists' support systems in a technology-enabled era and to recognize how the very definition of "artist" has been expanding. In response to the report's findings, CCI has changed in two significant ways:

- CCI has shifted from helping artists realize financial sustainability to include helping them realize financial self-determination. By prioritizing self-determination, CCI is attending to the needs of artists as a whole person and not just as producers of art. This requires CCI making a difference in the conditions of artists' lives, which we are doing in common cause with other sectors that are also addressing shared issues of low wages, lack of worker protections, high debt, and few assets.
- CCI has expanded our reach to create opportunities for all. The *Creativity Connects* report called out the inequities that are built into conventional systems of arts support and highlighted the opportunity to support the diversity of cultural expressions in the U.S. This lens of opportunities-for-all prioritizes supporting those who have been traditionally marginalized so as to accelerate their impact in the arts and unfetter their contributions in society.

MISSION, HISTORY & NOW

Over the years, CCI has been a key infrastructure organization in a number of ways and, with these shifts, CCI continues to play an important role in society by:

- Validating and serving the needs of artists, cultural producers, arts administrators and workers, artisans, makers, and creative entrepreneurs—in other words, individuals who comprise the larger creative workforce. Individuals are at the heart of the arts, and CCI is a conduit for resources and opportunities to flow directly to them rather than by trickling down through institutions.
- Acting as a bridge builder bringing together funders, artists, arts workers, researchers, field practitioners, and other innovation partners across sectors on specific problem-solving projects. Many of CCI's regranting, advocacy, funder collaborative, and research projects are incubated efforts to rise to the challenge of particular problems informed by our unique knowledge and set of principles.
- Generating new knowledge: We commission primary research that expands understanding of artists and their needs.
- Serving as a platform for change to improve support systems for those who have not been well served by conventional nonprofit funding and private lending or financing systems—individual artists and arts workers, junior-level professionals, creative entrepreneurs, and community-based cultural anchors.
- Being a leader in the field articulating a vision for the value of supporting individuals in the arts, which is particularly timely in this moment of re-writing social contracts for increasingly contingent American workers.

CCI operates with a vision that by linking the natural creativity and tolerance for risk of artists and creatives of all types to the latest professional practices and tools, new financial resources, and to one another, CCI helps artists and arts workers realize greater financial self-determination, which unfetters their productivity and social impact. In addition, by acting as a cross-sector incubator with an informed point of view, CCI advances efforts to improve conditions for artists and all those who share artists' conditions of low wage, high debt, and too-few assets.

Knowledge is power. Financial independence begets creative self-determination. Partnerships lead to solutions. This is the Center for Cultural Innovation.

GRANT FUNDING AND PROGRAMS

“ Growing up as a queer Samoan in the Bay Area, Bayview Hunters Point has always held the most beautiful people to me. With gentrification in process, the neighborhood is changing as I write this. This change means that stories like these will be forgotten unless they have the opportunity to be told...The opportunity to tell these important stories is made possible by grants such as CCI’s Investing in Artists. ”

—Jean Melesaine, 2018 Investing in Artists Grantee

Courtesy of Jean Melesaine, Investing in Artists grantee.
Artist Jean Melesaine in her family home. 2018. San Francisco, CA.
Photo by Jason Meki.

GRANT FUNDING AND PROGRAMS

Providing artists, cultural anchors, and creative entrepreneurs with financial resources to help them advance their careers is cornerstone to CCI's work. Through our eight innovative grant programs, Investing in Artists, Quick Grant, Arts Leadership Initiative, Creative Economic Development Fund, and the Creative Industries Incentive Fund—in addition to our time-limited Ally Fund Matching Grant Program, AmbitioUS, and the Spinal Cord Injury (SCI) Artist-Innovator Fund—artists and arts workers have the opportunity to improve their financial conditions, advance their professional development, and expand their art practice or area of cultural production.

GRANT FUNDING AND PROGRAMS

INVESTING IN ARTISTS

The Investing in Artists grant program was established by CCI in 2007 to enhance the working lives of and strengthen the creative support system for California artists. Since that time, CCI has awarded over \$2.27 million to 316 diverse artists working in various disciplines across the state.

Through the continued support of The William and Flora Hewlett Foundation, in 2018 CCI welcomed applications for the Investing in Artists program from Bay Area performing and media artists who are creating work that pushes the envelope of their artistic practice.

Following that application round, CCI awarded \$48,000 in Investing in Artists grants to six California artists.

2018 INVESTING IN ARTISTS GRANTEES:

ALYAH BAKER (Dance) to create *(em)Bodied Return*, a multi-media exhibit and performance piece that explores the notion of the Black Body as a HOME and a place of belonging amidst mass displacement and disenfranchisement impacting folks of color.

MARÍA DE LA ROSA (Multidisciplinary) to create *Las Peteneras*, an exploration of female archetypes in Mexican music.

MEKLIT HADERO (Music) to create *The Path Became Song*, a new body of music aimed at deconstructing and expanding notions of Ethio-Jazz for the 21st century.

ALICIA KESTER (Media Arts) to complete post-production on *Yesterday*, a new short narrative film demonstrating how sisterhood can offer hope amid the human trafficking crisis.

JEAN MELESAINÉ (Multidisciplinary) to support the creation of a fictional short film based on the intricacies of Samoans who've lived in San Francisco's Hunters Point subsidized housing.

VÂN-ÁNH VÕ (Folk/Traditional Music) to create *Songs of Protest*, a multimedia project representing voices of women of color and challenging the notion of traditional female roles in the 21st century.

GRANT FUNDING AND PROGRAMS

ALLY FUND

In 2018, CCI introduced a new matching grant program: The **Investing in Artists Bay Area Ally Fund Matching Grant Program**. This was a one-time, time-limited grant program offered to past and present Investing in Artists grantees residing in the Bay Area's 11 counties. Made possible through the support of The William and Flora Hewlett Foundation, the Ally Fund matched donations from an artist's prospective individual donors or past individual donors since 2016. Donations were matched up to 1:1 from \$10 up to \$5,000 pending CCI's ability to successfully interview artist's donors.

The Ally Fund's purpose was to understand artist supporters' giving behavior and preferred method of giving in a technologically enabled age, while also leveraging and bolstering artists' funding from individual donors. Specifically, CCI sought to understand how the advent of online crowdfunding sites and membership platforms (such as Kickstarter and Patreon) have affected individual artists' donor giving. Selected Ally Fund donors were asked a set of thirteen questions about their general giving preferences, reasons for supporting the arts and artists, platforms through which they have given and prefer to give, and their perceptions of the vitality of the Bay Area arts. The findings of our research will be shared on CCI's website.

The 2018 Ally Fund grant program granted \$16,200 to four former Investing in Artists grantees whose donors participated in CCI's study:

PAUL FLORES, 2017 Investing in Artists grantee:
Artistic Innovation (Performing & Media Arts)

LESLIE TAI, 2016 Investing in Artists grantee:
Artistic Innovation (Performing & Media Arts)

ERIKA GENTRY, 2014 Investing in Artists grantee:
Equipment & Tools (Performing & Media Arts)

BRUCE TOMB, 2012 Investing in Artists grantee:
Equipment & Tools (Visual, Crafts & Literary Arts)

“The outreach to my donor for the CCI phone interview was a very positive endeavor. The additional conversation to seek permission deepened the connection to one of my strongest supporters, and this has led to him commissioning a new work. Sharing the news of having received the grant with my community of supporters was an affirmation of everyone's support, and will likely strengthen my connections to them for future endeavors.”

—Bruce Tomb, 2018 Ally Fund Grantee

GRANT FUNDING AND PROGRAMS

QUICK GRANT PROGRAM

CCI launched the Quick Grant program in 2009 in partnership with the San Francisco Arts Commission and San Francisco Grants for the Arts to establish a collaborative funding initiative that would strengthen the support system for artists and arts administrators. Now celebrating its tenth year, the Quick Grant program has become a stable and now-statewide mainstay for artists and arts administrators with eight funding partners collaboratively invested in providing professional development scholarship funding.

Individual artists may receive up to \$600 and arts organizations up to \$1,200 (\$600 per individual staff member for up to two staff members) in professional development reimbursement funds for activities that will build administrative and business skills. In FY'19, the Quick Grant program awarded a total of \$98,660 in grants to 138 artists and 47 arts organizations. Nonprofit administrators of small and midsize organizations used the support to build their management knowledge and capacity, and artists used the funds to participate in professional development workshops, conferences, and coaching/consulting to hone business skills necessary to sustaining their careers.

THIS FISCAL YEAR'S PARTICIPATING FUNDERS INCLUDED:

California Arts Council
California Community Foundation
City of Los Angeles, Department of Cultural Affairs
City of San José, Office of Cultural Affairs
Los Angeles County Department of Arts and Culture
San Francisco Arts Commission
San Francisco Grants for the Arts
William and Flora Hewlett Foundation

“Every grant or commission is like an oasis for a composer, helping to financially support the creative path while also giving a much-needed morale boost to those of us making our way in the arts, which are chronically under-funded. Many activities that other professionals take for granted, such as workshops and conferences, are out of reach as there is no employer to cover or reimburse costs. This is where the Quick Grant program was so lovely, allowing me to extend myself into activities and grow my network in a way I otherwise couldn't afford. Thanks CCI!”

—Chris Pratorius, 2019 Quick Grant Awardee

“Due to Quick Grant support, I was able to organize and oversee our staff throughout the [Association of Writers & Writing Programs] conference, attend panels to deepen my understanding of how Foglifter can grow sustainably, and learn how I can be most effective editor-in-chief possible. In these ways and many more, the Quick Grant has been instrumental to Foglifter's ability to gain prominence and acclaim in the literary arts community.”

—Luiza Flynn-Goodlett, Foglifter Press,
2019 Quick Grant Awardee

GRANT FUNDING AND PROGRAMS

ARTS LEADERSHIP INITIATIVE

CCI's Arts Leadership Initiative includes the following activities: 1) California Arts Leaders Investments Accelerator Grants, 2) Investing in Tomorrow Grants, and 3) California Arts Leadership Now Network.

Courtesy of Sammay Dizon, CALI Grantee. (Pictured from left to right: Eduardo Ortiz Espiritu of the Yaneshá Tribe, Sammay Dizon.) 2019. Huancayo, Peru. Photo by Alfredo Bendezu Perea.



California Arts Leaders Investments Accelerator Grants

The California Arts Leaders Investments (CALI) Accelerator program provides funding of up to \$1,000 to individual California emerging arts leaders for professional and leadership development. In FY'19, the CALI Accelerator grant program awarded 83 applicants a total of \$71,417. This year, we updated the guidelines to emphasize individual leadership development that prepares applicants to be influential in their organization, discipline, or larger arts and culture field. That is, the program shifted to supporting emerging arts leaders' opportunities to be influenced and to be influential. These changes were reflected with the addition of "Accelerator" to the CALI program name, which underscores how emerging arts professionals can exercise leadership early in

their careers. The types of activities supported reflect the myriad leadership and professional development opportunities the program was designed to support, including mentorships with field leaders, job shadowing, acquiring assets for advancement, and conference presentations at local, national, and global levels.

“The CALI Accelerator grant enabled me to deepen my diasporic network and align myself with the global endeavor to revitalize Indigenous arts and culture within our urban communities. As an invited presenter at Kallpay Warmi Festival in Huancayo, Peru, I had the opportunity to connect with an intergenerational cohort of leaders working in the intersection of arts, language revitalization, and environmentalism. This intercultural exchange came at the most right of moments in my own journey as a multidisciplinary arts festival producer—discerning next steps in my own role and basket of responsibilities to my community. I am so grateful for the teachings shared and life lessons learned. I look forward to applying these affirming experiences to my continued cultural work in the Bay Area.”

—Sammay Dizon, Urban x Indigenous, 2019 CALI Accelerator Grantee

GRANT FUNDING AND PROGRAMS

Investing In Tomorrow Grants

Investing in Tomorrow grants were a time-limited initiative offered in 2017 and 2018 through the support of The William and Flora Hewlett Foundation and Kenneth Rainin Foundation. In 2018, the final year of the program, funding was awarded to support forward-looking projects that hold promise for re-imagining the Bay Area region's arts field in ways that advance intergenerational and multicultural leadership, inclusion and equity, and new financial sustainability models.

The creation of the Investing in Tomorrow grants program was driven by the findings of *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, a national report published by CCI in 2016 that described how the nonprofit arts sector is changing in dramatic ways. Both *Creativity Connects* and CCI's 2017 Future Arts Forward convening, a gathering of over 200 artists and arts professionals, affirmed that emerging generations of arts leaders want to work toward advancing equality, inclusion, equity, and financial sustainability across generations and industry sectors.

The 2018 Investing in Tomorrow grants program granted \$40,000 to five Bay Area projects. Each grant of \$8,000 supported catalytic leadership and ideas at this time of tremendous social, economic, generational, demographic, and technological change.

2018 INVESTING IN TOMORROW GRANTEES:

AFRO URBAN SOCIETY in partnership with the African and African-American Performing Arts Coalition and Dance Mission Theater, will launch its Stage Lighting Tech Fellowship for Womxn of African Descent, which will provide four Black lighting designers with paid fellowships. The fellowships help to increase the number of Black female lighting designers in the Bay Area, in addition to providing a national model for increasing representation of people of color in the technical arts.

ARAB.AMP to create an Oakland-based platform that shines a spotlight on the work of Arab Experimentalists working in the Arab world and its diaspora. Led by Arab and Arab-American artists and other arts leaders of color, Arab.AMP will enable Arab artists to co-create, engage in discourse with one another and the public, and perform within the specific context of Arab Experimentalism.

ARVR WOMEN to change the face of influential futurists by putting out-of-reach AR (augmented reality) headsets in the hands of Women of Color artists who will publish and promote their reviews and establish their authority, visibility, and leadership in immersive art, design, and tech.

JESS CURTIS/GRAVITY to further develop their audio description services for people who are blind or visually impaired, and to create a programmatic model that can be adopted by performing arts organizations nationally and internationally.

PEACOCK REBELLION to incubate the Bay Area Queer and Trans People of Color Technical Arts Production Crew (TAP-Crew). TAP-Crew will bring together Queer and Trans People of Color (QTPOC) artists and production professionals for relationship-building, skill-sharing, and mentorship opportunities in order to grow a sustainable QTPOC arts ecosystem from the ground up.

GRANT FUNDING & PROGRAMS

ARVR Women

“The funding advanced our goal of elevating Black women’s voices in immersive media, virtual and augmented reality by providing four women: Clorama Dorvilias, Kristina Williams, Charity Everett, and A.M. Darke access to state-of-the-art AR hardware they used to test, evaluate, and share with their real-world and online networks across art, industry, and academia. We’re grateful to everyone at CCI who recognized and responded to the need for increasing multicultural leadership in new technologies that are redefining the future.”

—Siciliana Trevino, ARVR Women, Investing in Tomorrow 2018 Grantee

GRANT FUNDING AND PROGRAMS



Center for Cultural Innovation. CAL-Now convening participants learn about the culture and ecology of the Salton Sea. 18 May 2019, Mecca, CA.

California Arts Leadership Now Network

In 2018, CCI assumed management of the **California Arts Leadership Now (CAL-Now)** network, which is comprised of seven associations for rising arts professionals in various regions of California. The network was previously operated by The William and Flora Hewlett Foundation, which provided these associations with financial support, opportunities to collaborate, and leadership development activities. In its new phase, and with the continued support of the Hewlett Foundation, the goals of CAL-Now are to foster and deepen connections among participants, increase their knowledge and skills, and expose them to critical issues and new models that will shape their leadership. To accomplish this, network members take turns curating content in a closed Facebook group. So far, members have posed questions, pointed to resources, and exchanged advice and knowledge on a range of topics—from discussions around sustainability models to recommendations on regional workshop themes and speakers. Monthly phone calls are also held to augment the conversations happening online. Finally, the CAL-Now network gathered in California's Eastern Coachella Valley for their annual convening in May 2019. Out of this convening, and with the support of convening partner Kounkuey Design Initiative, CAL-Now produced the creative commons licensed publication, *Equity in the Arts Toolkit*, which is publicly available on CCI's website.

CAL-NOW MEMBER ORGANIZATIONS:

CENTER FOR
CULTURAL INNOVATION
EMERGING ARTS LEADERS/
LOS ANGELES
EMERGING ARTS PROFESSIONALS
SAN FRANCISCO/BAY AREA
GENARTS SILICON VALLEY
MULTICULTURAL ARTS
LEADERSHIP INSTITUTE/
SAN JOSÉ
PUBLIC MATTERS/LOS ANGELES
RISING ARTS LEADERS/
SAN DIEGO

GRANT FUNDING AND PROGRAMS

CREATIVE ECONOMIC DEVELOPMENT FUND

CCI was proud to pilot four rounds of the **Creative Economic Development Fund (CEDF)** from 2015–2018 in collaboration with the City of Los Angeles Department of Cultural Affairs, with support from the Surdna Foundation and the Roy and Patricia Disney Family Foundation.

CEDF was an investment program that provided funding for projects that helped launch startup or expand micro-sized creative enterprises. A total of \$405,000 in grants were made to independent businesses, self-employed artists and cultural producers, artist collectives, and nonprofits with significant earned income activities that use commercial strategies in pursuit of an arts or culture mission in order to have a social impact.

In December 2018, CCI convened grantees from all four CEDF cycles to talk about their projects and businesses, share examples of their products and services, and meet others in their cohort. CEDF grantees included dance and pottery studios, a hair stylist, fashion designers, publishers, merchandisers and retail business owners, media producers, food entrepreneurs, artist collectives, and organizations that support them. In reflecting on the CEDF program, prioritizing artists' intentions (and not their form of incorporation, individual projects, or professionalized artist status) made this one of the most diverse programs CCI has offered by age, gender, occupation, type of enterprises and business models, and intention. Each year, CEDF surfaced creative practitioners working outside

the conventional 501(c)3 sector whose unique vision and business models made it difficult to access financing, investments, or grants. Grantees consistently described how they felt “unseen,” lonely, or unsupported for the unique nature of their for-profit, social purpose, and creative endeavors and, as a result of this program, finally felt validated. CCI's convenings and workshops for CEDF grantees seeded a new arts community. Rather than go it alone, they shared knowledge and encouragement in tackling issues of business modeling, regulations, supply chain, labor, and marketing, and are now recognized leaders anchoring a distinct and diverse community of hybrid creative enterprises doing good for their identity-based and *Angeleno* communities.

The convening was hosted by A Hundred Years in the Arts District, Los Angeles.



CEDF grantees from 2015–2018 convene. 1 November 2018. A Hundred Years, Los Angeles, CA.

GRANT FUNDING AND PROGRAMS

THE CEDF GRANTEES WERE:

2015

BIG CITY FORUM
GEO'S SYNAESTHETIC EMPORIUM
LEADERSHIP FOR URBAN RENEWAL NETWORK
(LURN), INC.
MI VIDA BOUTIQUE
OTHERWILD
PIECE BY PIECE
PUBLIC MATTERS, LLC
RIVER WILD, LLC

2016

EASTSIDE ENTREPRENEURS COLLABORATIVE
STUDIO (CHA CHA COVERS & URBAN XIC)
THE FOX HILLS LADERA HEALTHY FAMILY
ASSOCIATION, INC.
PIETER PERFORMANCE SPACE
PROJECT Q HAIRSTREAM
PUBLIC MATTERS, LLC
RATIONAL DRESS SOCIETY
STUDIO VISM
THEATRE MAGNET

2017

ACROSS OUR KITCHEN TABLES
DAY SPACE NIGHT
FOREGROUND
GRAYBAYNE FILM/MEDIA
LAS FOTOS PROJECT
NARRATED OBJECTS, LLC
PIECE BY PIECE
RIVER WILD, LLC

2018

ACROSS OUR KITCHEN TABLES
AMAZING GRACE CONSERVATORY
COLOR CODED
LAS FOTOS PROJECT
PIETER PERFORMANCE SPACE
POT
RATIONAL DRESS SOCIETY
U-SPACE UKULELES

“ We set out to create a culinary hub to assist and provide services to women and women-identified people of color based in, and reaching beyond, the eastside of Los Angeles. Our audience included artists, food bloggers, chefs, cooks, food photographers, recipe book authors, street vendors, restaurateurs, and culinarians, to name a few. This broad range of women involved in the food world expanded our vision of the future of food and women in LA, which challenged us to expand our capacities in providing inclusive, diverse, hands-on, and skilled services. In this respect, AOKT grew as a safe space, resource giving, and community network. ”

—Jocelyn Ramirez, *Across Our Kitchen Tables*,
2017 & 2018 CEDF Grantee

GRANT FUNDING & PROGRAMS

“ Congrats on all the hard work to make this pilot such a success. Our social enterprise was literally put into action only because we received the CEDF grant back in 2017. Those funds allowed me to launch the program and we’re now generating nearly \$40,000/year in service fee revenue. Thanks again for your support over the past couple of years! ”

—Eric Ibarra, *Las Fotos Project*,
2017 & 2018 CEDF Grantee



**LAS
FOTOS
PROJECT**

Courtesy of *Las Fotos Project*, CEDF Grantees.
Las Fotos Project student Arianna Romero.
2019. Los Angeles, CA. Photo by Linnea Stephens.

GRANT FUNDING AND PROGRAMS

CREATIVE INDUSTRIES INCENTIVE FUND

The City of San José Office of Cultural Affairs' **Creative Industries Incentive Fund (CIIF)** provides project support to arts-based commercial businesses involved in the production or distribution of the arts. Incentive awards are for creative industries of all types, such as manufacturers, service providers, presenters, and designers, among others. The CIIF seeks to support projects aimed at building successful small arts businesses in San José by their ability to demonstrate community support and marketability, leverage CIIF funding with other funding support, and demonstrate growth and economic sustainability.

CIIF expanded in 2017 to include a new funding category targeted specifically at arts businesses in San José serving as cultural anchors and catalysts in their neighborhoods. This place-based expansion was in response to a growing number of applications to CIIF from neighborhood-based arts businesses as well as nomadic enterprises seeking physical space to anchor themselves in specific neighborhoods. This year, in partnership with the City of San José Office of Cultural Affairs, the CIIF provided \$22,500 in grants in **CATEGORY 1—Arts Business Support** and renewed its support of **CATEGORY 2—Place-Based** projects with \$22,500 in grants.

GRANT FUNDING AND PROGRAMS

THESE SAN JOSÉ ARTS BUSINESSES IN CATEGORY 1 RECEIVED PROJECT SUPPORT GRANTS RANGING FROM \$3,500–\$6,500:

BOBO DESIGN STUDIO to hire an employee who will help with meeting demand and scaling up business.

LE PETIT ELEFANT to purchase supplies and equipment to grow and explore a line of ceramic products.

OSTRI STUDIO to purchase a laser cutter to support the creation of one-of-a-kind, locally made, everyday products.

PUBLIC SPACE AUTHORITY to obtain a high-quality, large-format printer and additional design tools to create more visually beautiful and engaging public activations.

STUDIOSIEG to purchase marketing and sales tools, as well as advance inventory, to support scaling business.

THESE SAN JOSÉ ARTS BUSINESSES IN CATEGORY 2 RECEIVED GRANTS RANGING FROM \$3,000–\$7,000:

BLACK AND BROWN (Midtown) to purchase storefront improvements including exterior signage and lighting, and the installation of a surveillance camera system.

FRACTAL FLORA (San Pedro Square) to relocate to a permanent retail and workshop space that is shared with other local makers.

PFOX35 (Japantown) to support the continued production of the Jtown Artwalk, a monthly event held during the summertime in San José's historic Japantown neighborhood.

QUYNH-MAI PRODUCTIONS (East San José) to support the continued annual presentation of Sonido Clash Music Fest, an all-ages Latinx music fest, at the School of Arts and Culture's Mexican Heritage Plaza in East San José.

UNGRAMR/UNIVERSAL GRAMMAR (Multiple Neighborhood Sites) to support the curation, production, and presentation of POW! WOW! San José 2019.



Courtesy of Martin Magana-Reyes, CIIF grantee. Martin Magana-Reyes. 2019. San José, CA. Photo by Patricia Magana.

“Receiving the CIIF grant has helped my business by allowing us to purchase equipment that allows us to continue making our products here in San José, California. It has also opened new doors in exploring different upcycled materials and creating products with a meaning and soul. Through curiosity we strive to design a better tomorrow.”

—Martin Magana-Reyes of Ostri Studio, CIIF 2019 grantee

GRANT FUNDING AND PROGRAMS

SPINAL CORD INJURY (SCI) ARTIST-INNOVATOR FUND

With support from the Craig H. Neilsen Foundation, CCI offered a new, national grant opportunity to artists and creative innovators, inventors, makers, hackers, problem-solvers, and entrepreneurs with spinal cord injury for social-impact oriented entrepreneurship projects that reflected and furthered artistic or creative practice. The **Spinal Cord Injury (SCI) Artist-Innovator Fund** provided \$75,000 in grants of up to \$7,500 each to individual artist-entrepreneurs with spinal cord injuries who are inspired to innovate by opportunity-based entrepreneurship. CCI recognizes that having an underserved perspective, living with challenging circumstances, and applying creative practice can yield important solutions for not only the innovator but also for the benefit of society. This opportunity recognizes that the combination of SCI populations, craftsmanship and creative practice, and positive social impact can yield powerful results.

CCI contracted with Reveca Torres to be CCI's Implementation Consultant for the SCI Artist-Innovator Fund. As a wheelchair user whose experiences inform her creative practice and entrepreneurial accomplishments, she led the successful design and implementation of the program. The program was shaped by a dedicated group of allies: Liz Jackson, Founder of The Disabled List; Brittany Dejean, Founder of AbleThrive; Richard Bell, Artist; and Judith Smith, Founder of AXIS Dance Company.

THE PROGRAM RECEIVED 50 APPLICATIONS FROM ACROSS THE COUNTRY, AND THEY WERE REVIEWED BY THE FOLLOWING PANELISTS:

TODD CRAWFORD Creator and Director of a website development and digital marketing company in Louisville, Kentucky. As a person with SCI, he is also the Executive Director of the not-for-profit, Todd Crawford Foundation to Cure Paralysis, Inc.

GRACE JUN Assistant Professor of Fashion at Parsons School of Design, and Executive Director at Open Style Lab (OSL), a nonprofit dedicated to making style accessible to people of all abilities.

RICHARD BELL Los Angeles-based visual artist with a spinal cord injury showing his work at various galleries and rehabilitation centers in California.

GRANT FUNDING AND PROGRAMS

SCI ARTIST-INNOVATOR FUND GRANTEES:

DALE AHN (Flushing, New York) to prototype a software solution for home care providers to schedule and coordinate client cases so that clients get the best care and support.

QUEMUEL ARROYO (New York City, New York) to use his dance background to create an aerodynamic waterproof rain gear designed for a person in a seated position, such as a wheelchair.

SETH ARSENEAU (Albuquerque, New Mexico) to develop a modular AFO (Ankle-Foot Orthotic) brace that integrates into a shoe system using 3D printing. The system will be serviceable and easily custom fit to the end user.

KEVIN HENRY BAILEY (Raleigh, North Carolina) to create a prototype of a device that will allow a drummer with a spinal cord injury to operate a hi-hat pedal on a drum set with the drummer's mouth as opposed to having to use a foot.

APRIL COUGHLIN (New York City, New York) to create and produce an adaptable raincoat for wheelchair users that is functional, stylish, and designed with a user's specific needs in mind.

CARRIE KAUFMAN (Chicago, Illinois) to create sexual health materials and resources for disabled people with an emphasis on pleasure and informed communication. Drawing from her own arts background, the materials will be interactive and illustrated with representations of those of varying abilities.

KELSEY PETERSON (Minneapolis, Minnesota) for a film featuring and co-directed, written, and produced by someone with a disability—the applicant herself—about her life 7 years following her spinal cord injury. Funding affords the film score and its composers, who include musicians from the disability community.

VINCENT PIERCE (Roosevelt Island, New York) for start-up costs to begin a music-composing school that emphasizes music production and the business aspects of distribution for disabled and disadvantaged students at New York City high schools.

GABRIEL RODREICK (Minneapolis, Minnesota) to stage a second and expanded production of the original dance performance "A Cripple's Dance" at Chicago's Southern Theater, which is accessible for both performers and audiences and, thus, intended to reach a larger audience.

ARTHUR TORREY (North Billerica, Massachusetts) to design, manufacture, and distribute a simple device—the Wheelie Scale—that allows manual wheelchair users to adaptively use an inexpensive bathroom scale for weighing themselves, which will help the target market track health gains. Projected revenue will also go towards creating a low-cost wheelchair repair and maintenance service in Greater Boston.

GRANT FUNDING AND PROGRAMS

AMBITIOUS

In 2019, after three years of research and development, CCI launched a new time-limited program, **AmbitioUS**, that was made possible with the support from Barr Foundation, Doris Duke Charitable Foundation, Field Foundation of Illinois, William and Flora Hewlett Foundation, Kenneth Rainin Foundation, McKnight Foundation, and Surdna Foundation. **AmbitioUS** was driven by the findings of *Creativity Connects: Trends and Conditions Affecting U.S. Artists*, a national report published by CCI and the National Endowment for the Arts in 2016 that described how the nonprofit arts sector is changing in dramatic ways, conventional models of support have not kept pace with growing inequities, and realizing financial sustainability for artists requires structural-level changes and upstream solutions. **AmbitioUS** was also informed by CCI's 2017 Future Arts Forward convening, a gathering of over 200 artists and arts professionals, which affirmed that emerging generations of arts leaders want to work toward advancing equality, inclusion, equity, and financial sustainability across generations and other industry sectors; and the Investing in Tomorrow grant program. The combination of research, listening, and testing potential directions indicated that CCI's next step must be as daring and aggressively field-influencing as possible. The name "AmbitioUS" thus reflects CCI's desire to address significant issues with commensurately bold actions and to work in de-siloed common cause with those who share values and objectives.

GRANT FUNDING AND PROGRAMS

AmbitioUS is a pooled fund, and CCI deploys these funds using an integrated capital approach. In other words, *AmbitioUS* provides grants, investments, loans and recoverable grants, guarantees, crowdfunding capital, and subsidization of costs of expertise in order to best meet beneficiaries where they are, provide them with financial leverage, reflect their unique financial stack, and incubate approaches that help institutional funders innovate how they support nonprofit, hybrid, unconventional, and for-profit enterprises, the diversity of which are all needed to enact real change. *AmbitioUS* supports projects that are: shaping the next generation of artist-support infrastructure; encouraging economic justice systems that build ownership and power among those who have been excluded or exploited by conventional systems of for-profit and nonprofit support; and centered by artists and culture in developing financial systems that work better for them and all those who share artists' challenging gig conditions of low wages, unpredictable income, high debt, few assets, and little credit. In short, *AmbitioUS* works to intersect and (a) strengthen an emerging paradigm of culturally specific economic systems, (b) refresh a social contract that works better for the creative labor sector in realizing financial sustainability, and (c) bolster racial and economic justice efforts so that those who have been most exploited, disinvested, and marginalized can realize financial independence and freedom.

During the first half of 2019, *AmbitioUS* staff attended industry conferences, performed site visits, and researched entities that are working to build community wealth in order to have a more robust understanding of the field. We hired dedicated staff and developed internal operations and systems. And, we contracted with Story 2 Designs, a people-of-color-led worker-owned design cooperative, to design and build the project's website ambitio-us.org. This website shares our theory of change, connects visitors to resources, and provides information about the program's Allies, beneficiaries, and pooled-fund partners.

GRANT FUNDING AND PROGRAMS

AMBITIOUS SUPPORTED (AS OF JUNE 30, 2019):

CRUX The first online platform to focus on bringing XR (extended reality) artistic content from Black creators to mainstream users and audiences. AmbitioUS funding underwrote legal costs for Crux to explore forming as a cooperative so that Black creative content producers could own both their content and the company.

FREELANCERS UNION The largest organization representing independent workers across the United States, Freelancers Union supports members through providing benefits, workshops, work space, and policy advocacy. AmbitioUS supported the Freelancers Union in hosting two public workshops for independent, gig, and freelance workers to learn about the benefits of and how to work as a cooperative, and to gauge reactions to and input on the idea of creating a national platform-based cooperative that will collectivize independent workers with protections and benefits.

PLATFORM COOPERATIVE CONSORTIUM (PCC) A hub at The New School for research, community, and advocacy for cooperatives that use digital platforms. PCC supports the growth and conversion of platform coop businesses. AmbitioUS provided a project support grant for PCC to develop and implement a survey of platform cooperatives and an interactive map of the field.

UNITED STATES FEDERATION OF WORKER COOPERATIVES (USFWC) A national grassroots membership organization for worker cooperatives working to build a thriving cooperative movement of stable, empowering jobs through worker-ownership. AmbitioUS funding contributed towards the cost of Arnaud Hubert, a representative from SMartEU, to be in residence for three months at USFWC. Findings from his learning tour will be used to develop a new effort that will collectivize independent workers nationally and provide them with protections and benefits.

A photograph of four people sitting around a table in a workshop. A man with a beard and a heart on his t-shirt is in the center, looking towards the right. Two women are on the left, one with her hand to her chin. Another woman is on the right, gesturing with her hand. The table is covered with papers, a water bottle, and pens. The image has a green overlay with abstract patterns at the top and bottom.

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

Participants at the Collective and Cooperative Business Models workshop. 20 August 2018. Women's Center for Creative Work, Los Angeles, CA.



TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

CCI's professional development training programs and workshops have helped thousands of California artists acquire relevant and necessary business skills to help them advance their artistic careers. Featuring a roster of successful arts and business experts with experience working with artists, creative entrepreneurs, and nonprofits, the program continues to contribute to the sustainability, financial viability, and productivity of individual artists throughout the state.

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

PROFESSIONAL DEVELOPMENT PROGRAM HIGHLIGHTS FOR FY'19 INCLUDE:

- CCI provided its signature professional development program ***Business of Art*** in spring 2018 to 24 artists ranging from emerging to mid-career, representing a diversity of backgrounds and artistic mediums.
- CCI presented ***Business of Art*** workshops for 30 undergraduate and graduate students at ***California Institute of the Arts (CalArts)*** during their Winter Session.
- CCI presented two free lunchtime workshops at the Los Angeles Law Library as part of ***Grand Park's Our LA Voices***. Led by Katrina Frye, the workshops included "Branding & Marketing for Artists" and "Funding Your Arts Project."
- CCI facilitated a one-day workshop for ***California Community Foundation's Fellowship for Visual Artists*** at the Getty Center.
- CCI presented five free ***Activating Artists*** workshops at community spaces across Los Angeles County and the Bay Area. The workshops included "Know Your Rights" (with the National Lawyers Guild and Justice Warriors 4 Black Lives) at the California African American Museum, "Sustaining Small and Alternative Art Spaces" at CTRL+SHIFT Gallery in Oakland, "From Trauma to Transformation" at Tia Chucha's Centro Cultural in Sylmar, and "Equity Takes Practice" at San Francisco's Southern Exposure. In addition, "Civic Engagement Through Your Art" was hosted by the City Attorney's office at Los Angeles City Hall. Anchored by artist-facilitators Camilo Cruz and Elisabeth Nails, speakers included City Attorney Mike Feuer, Assistant City Attorney Jose Egurbide, and community partner Dave Leon of The Painted Brain, who brainstormed alongside artists, lawyers, and activists about a pilot arts-based diversion program for young adults charged with misdemeanor offences.
- CCI presented three free workshops at ***San José City Hall*** through the City's Office of Cultural Affairs. Topics included "Financial Literacy," "Making Your Brand Memorable," and "Business Entities for Artists."
- CCI participated in various community art events that, in total, served over 290 artists, including participation in Alliance for California Traditional Arts Cultural Arts Funders' Roundtable, Center for Nonprofit Management's "Creative Solutions for Creative Leaders" event, an Arts Tune-Up co-presented by Art Share LA, Los Angeles County Department of Arts and Culture, and Gabriella Foundation/ Career Transitions For Dancers teaching artist resource panels.

In total, CCI provided and participated in over 35 events that served more than 900 California artists in FY'19.

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS



“ This was amazing. I learned so much. I have 3 pages of notes. I’m taking what I learned back to my community. ”

–Danny Gamboa, attendee, Activating Artists: From Trauma to Transformation

“ I moved here at 18 and have never felt very connected to LA until tonight. ”

–Christa Weston, attendee, Activating Artists: Civic Engagement Through Your Art

“ These workshops have really fueled my wild thoughts and inspiration to move forward with envisioning myself and my business as an individual artist. I feel energized and able to move forward in creating my next project. ”

–Keiko Shimosato Carreiro, attendee, Business of Art



ADMINISTRATION AND FINANCE

ADMINISTRATION AND FINANCE

Center for Cultural Innovation continued its pattern of prudent management in FY'19, with income of \$4,032,239 (restricted across multiple years) received against this fiscal year's program and operating expenses totaling \$1,156,546. CCI has consistently been a mid-size organization with a budget of a little over \$1,000,000, and the growth reflected this year is restricted to this and the next few years of the new initiative, *AmbitioUS*.

For further information on CCI's audited financial statements for FY'19, please contact the CCI Administrative Office at:

244 S. San Pedro Street, Suite 401, Los Angeles, CA 90012

CCI WOULD LIKE TO THANK THE FOLLOWING FOUNDATIONS AND GOVERNMENT AGENCIES THAT SUPPORTED ITS PROGRAMS AND OPERATIONS IN FY'19:

**Barr Foundation
California Arts Council
California Community Foundation
California Institute of the Arts
City of Los Angeles, Department
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City of San José, Office of Cultural Affairs
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Doris Duke Charitable Foundation
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Kenneth Rainin Foundation
Los Angeles County Department
of Arts and Culture
McKnight Foundation
The Music Center
San Francisco Arts Commission
San Francisco Grants for the Arts
Surdna Foundation
William and Flora Hewlett Foundation**

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ADMINISTRATION AND FINANCE

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