



ANNUAL REPORT



Center for
Cultural
Innovation

PRESIDENT'S MESSAGE

This year is historic for the disruptive impact of COVID-19. It shut down our economy, it has resulted in thousands of illnesses and deaths, it has isolated us as never before, it has transformed how work and education are conducted, and it has made apparent the inadequacy of existing systems of support (unemployment insurance, sufficient wages to afford savings, health and medical care, education access, broadband access, etc.). This economic recession is also making clear systemic racism as COVID-19 is disproportionately killing more people of color as a consequence of our nation's growing racial wealth divide. It has been a heartbreaking several months since March 2020 when the country, and the world, effectively shut down.

But COVID-19 has created unique conditions that make possible real change. Gross inequities made the most recent murder (at the time) of George Floyd unacceptable. Despite being homebound, people all over the country took to the streets calling for justice. This has been a time of high hopes and deep despair as well as for action and introspection. It has been both a moment for personal and national reckoning about injustices, racism, privilege, and power. And, it has been a moment for people and institutions to re-align their networks based on cultural frameworks: white nationalism vs. diversity.

At CCI, we have been incubating, researching, and acting on ways to bring about a new normal. We have been prioritizing support for Black, Indigenous, foreign-born immigrants, trans, and those with disabilities, as evident in how we designed COVID-19 relief funds. We are engaging in labor issues since so many artists are independent workers who are left out of existing social safety nets (take, for instance, their struggles to access federal CARES Act funding). And, we are investing, through *AmbitioUS*, in the creation of a different economic paradigm—that rather than siphon profit through corporations to benefit a few over the many, it should beget economic stability and freedom for people at community levels who express their social ties and cultural identity through their trade and commerce. Art and culture should not be afforded primarily through the charitable acts of donors and institutions with great wealth, but rather, economic systems should beget agency at community levels so that people can support the kinds of artistic expression that are most relevant to the preservation and vitality of their cultural identity. In this way, we envision moving from a top-down, homogeneous system to one that is bottom-up and as diverse as the people who comprise this country. We're in a moment when who gets to be called an "American" is changing. I am grateful to the staff (a truly fantastic group), board members, artists, arts workers, economic trailblazers, institutional grantmakers, and individual supporters who are making possible our work to shape an aspirational new normal.



Angie Kim
President & CEO

MISSION, HISTORY, & NOW



AmbitioUS Convening: Angie Kim (CCI) moderates "Disrupting the Status Quo" panel with speakers Esteban Kelly (U.S. Federation of Worker Cooperatives), Deborah Frieze (Boston Impact Initiative), and Lauren Ruffin (Crux). 23 October 2019. Oakland, CA. Bethanie Hines Photography.

MISSION, HISTORY, & NOW

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, culture bearers, 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

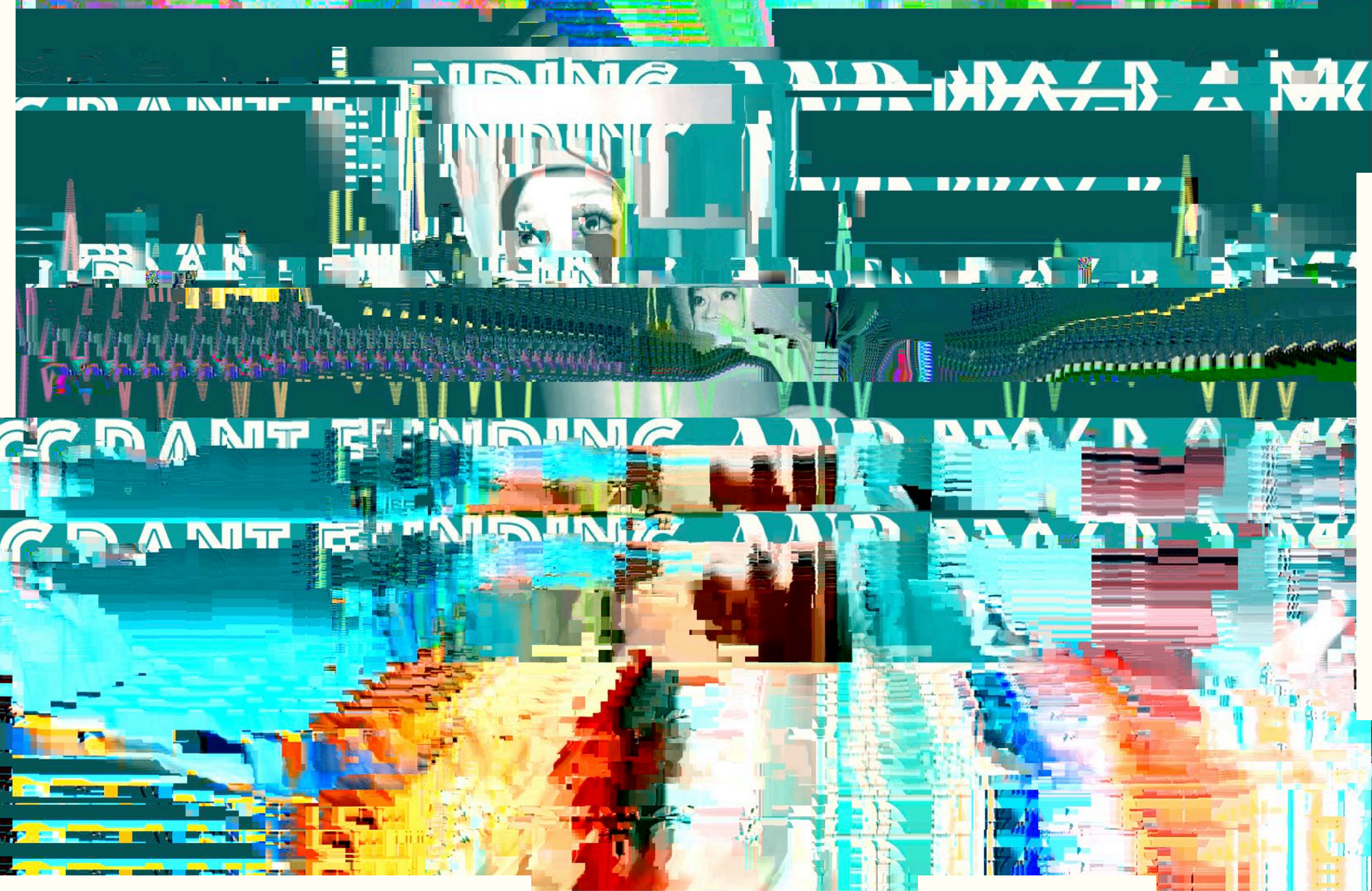
funding and private lending or financing systems—individual artists and arts workers, junior-level professionals, creative entrepreneurs, and community-based cultural anchors.

- » 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 wages, 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



GRANT FUNDING AND PROGRAMS

Providing artists, culture bearers, and creative entrepreneurs with financial resources to help them advance their careers has been the cornerstone of CCI's work. This year brought CCI into the space of relief funding to alleviate artists' financial hardship as a result of the economic devastation brought upon by COVID-19. Through our four innovative grant programs, **Investing in Artists**, **Quick Grant**, **Arts Leadership Initiative**, and the **Creative Industries Incentive Fund**—in addition to our time-limited **Ally Fund Matching Grant Program**, **AmbitioUS**, and **regional relief funds**—artists and arts workers had the opportunity to improve their financial conditions, advance their professional development, expand their art practice or area of cultural production, and alleviate financial pressures resulting from the COVID-19 federally recognized qualified disaster.

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 \$2.4 million to 322 diverse artists across the state.

Through the continued support of The William and Flora Hewlett Foundation, in 2019 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.

GRANT FUNDING AND PROGRAMS

2019 INVESTING IN ARTISTS GRANTEES:

ALEXA BURRELL (Media Arts) to acquire audio and video equipment to create immersive multimedia installations for Black women's healing.

KIM EPIFANO (Dance) to support *Rock & Mortar*, a site-specific anthropological journey with an intergenerational cast of female mixed-heritage dancers, actors, and musicians that seeks to heal matrilineal traumas through interdisciplinary performance art.

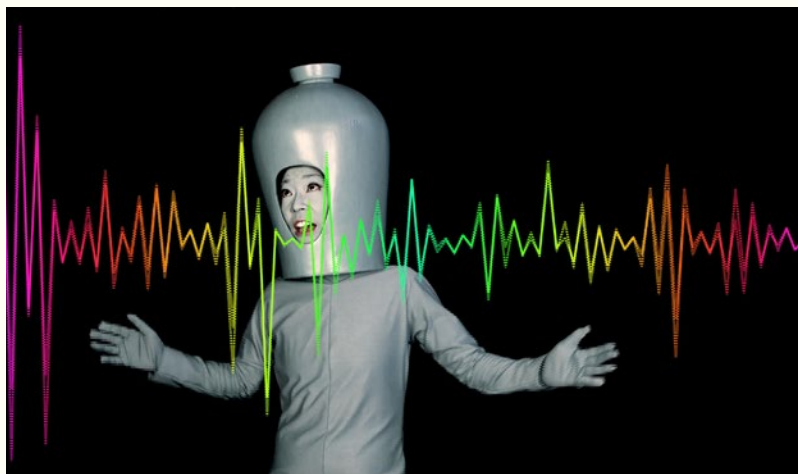
DEANN BORSHAY LIEM (Film) to support the development of *Relative Strangers*, a multi-part documentary about mixed-race Korean adoptees searching for their birth families, initiating unexpected discoveries about family, race, culture, and themselves.

CATHERINE LIU (Dance) to support *Break*, a dance theater production about mental health.

SABEREH MOHAMMADKASHI (Film) to support a self-portrait documentary of an Iranian immigrant who has come to America for freedom but struggles with identity and belonging. Between healing her relationship with her authoritative father in Iran and saving her Oakland cooperative household from being sold in the open market, she comes to find her "home."

GENEVIEVE QUICK (Video) to support a performance video work that integrates video, dance, and music, and uses a humorous science fiction narrative to address Otherness and the Asian American community.

Courtesy of Genevieve Quick, Investing in Artists grantee. Still image from Mission Completed video, 2020. San Francisco, CA.



"In exaggerating cross-cultural communication into an intergalactic narrative, it is paramount to have collaborators who understand the cultural stakes while being able to embrace the absurdity and joy in my work. The CCI Investing in Artists Grant has facilitated my ability to create a bold team of self-identified Asian American women who negotiate our hybrid identities through sound, movement, and image."

—Genevieve Quick, 2019 Investing in Artists Grantee

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 time-limited grant program that concluded in 2019 and was 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 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 fourteen 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 were published and shared on CCI's website. The key takeaways are that donors prefer giving through online platforms, such platforms encourage them to give all throughout the year, and donors calibrate their giving amounts by how much time and how much money is left to be raised. Online giving, however, did not change who they give to: Donors continue to be motivated by personal relationships with artists more than the project itself.

Over the initiative's two-year span, CCI supported 13 artists with matching grant funds totaling \$60,000, in addition to interviewing 56 of their individual donors from across the U.S.

GRANT FUNDING AND PROGRAMS

In 2019, the final year of the program, the Ally Fund granted \$43,810 to ten former Investing in Artists grantees whose donors participated in CCI's study:

ALYAH BAKER, 2018 Investing in Artists grantee: Artistic Innovation (Performing Arts & Media)

DEANN BORSHAY LIEM, 2011 Investing in Artists grantee: Equipment & Tools (Performing Arts & Media)

MARIA BREAUX, 2013 Investing in Artists grantee: Equipment & Tools (Performing Arts & Media)

BINH DANH, 2010 Investing in Artists grantee: Equipment & Tools (Visual, Crafts, & Literary Arts)

AMY FRANCESCHINI, 2007 Investing in Artists grantee: Equipment & Tools; 2010 & 2014 Investing in Artists grantee: Artistic Innovation (Performing Arts & Media)

ALONZO KING, 2007 Investing in Artists grantee: Presenting & Marketing Planning; 2008 Investing in Artists grantee: Presenting & Marketing Implementation (Performing Arts & Media)

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

BANKER WHITE, 2016 Investing in Artists grantee: Artistic Innovation (Performing Arts & Media)

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

NATALIE ZIMMERMAN, 2014 Investing in Artists grantee: Artistic Equipment & Tools (Performing Arts & Media)



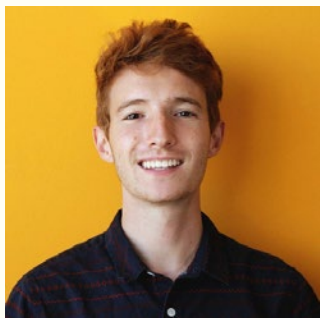
Courtesy of Maria Breaux, Ally Fund Grantee. Pictured (left to right) StormMiguel Florez, Sarah Korda, Dakota Billops-Breaux, J Aguilar, and Maria Breaux. 2019. San Francisco, CA. Photo by Lydia Daniller.

“The grant also allowed me to realize—through reaching out to the ally funders in my professional network—how lucky and blessed I am to have people in my life who believe so much in me and my creative projects. That was definitely a confidence boost before production started!”

—Maria Breaux, 2019 Ally Fund Grantee

GRANT FUNDING AND PROGRAMS

Courtesy of Ari Saperstein, 2020.



"CCI's Quick Grant was the first funding that I'd ever received as a young professional. Simply to be a recipient was immensely validating, thereby providing me not just with

financial support, but emotional support as well, empowering me as a storyteller."

—Ari Saperstein, 2019 Quick Grant Awardee

"At the conference, I met so many people from around the country who shared their impressions of the Roxie and offered feedback on what we do. I met current and future collaborators, which never would have happened otherwise. I now feel so much more capable in my job having attended Art House Convergence, and by extension I feel more confident about what I can offer the SF Bay Area arts community. This is all because of my being awarded a Quick Grant."

—Kelly Wiggin, Roxie Theater, 2019 Quick Grant Awardee

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 in its eleventh 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'20, the Quick Grant program awarded a total of \$122,162 in grants to 201 artists and 48 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

GRANT FUNDING AND PROGRAMS

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'20, the CALI Accelerator grant program awarded 36 applicants a total of \$35,408. In the second year since the guidelines were updated, successful applicants sought funds to attend activities that emphasized individual leadership development that prepares applicants to be influential in their organization, discipline, or larger arts and culture field. The program prioritized helping junior-level applicants with finding and practicing their leadership voice. 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.



Courtesy of Julieanne Mackey, CALI Accelerator grantee. Dancers performing in *She: Sacramental*. (Pictured from top to bottom) Jen Lacy and Melissa Minkovsky. Los Angeles. Photo by Julieanne Mackey.

“With the help of the CALI 2019 grant, I was able to envision myself as a leader and take great strides by applying to present at the national conference for the first time. I was selected to be an NDEO presenter at this year’s conference in Miami. Presenting at the NDEO conference expanded my skill set as a public speaker, as an educator, and as an artist. I presented three years of action research for a choreographic laboratory to educators from across the country.... Overall, the weekend was filled with expansive thinking, challenging conversations which led to multiple teachable moments, and of course—dance. I feel incredibly energized in my teaching practice and in my ability to be a leader in my own arts community.”

—Heather Stockton, 2019 CALI Accelerator Grantee

GRANT FUNDING AND PROGRAMS

CALIFORNIA ARTS LEADERSHIP NOW

In 2019, CCI continued the 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. In its new phase, CAL-Now network members participated in monthly Zoom calls to exchange insights about current trends in their organizations and the larger field in general. Prior to the global COVID-19 health crisis, representatives of the CAL-Now network member organization voted to send a delegation to the Allied Media Conference (AMC) originally scheduled to take place in July 2020 in Detroit, MI. Due to COVID-19 travel restrictions, the CAL-Now network pivoted its plans to attend the AMC virtually instead. Throughout the

year, members occasionally use the closed Facebook group and Slack channel, with most of the intra-network connections occurring on monthly Zoom meetings: The chance to meet in-person was greatly missed. Additionally, the CAL-Now network has paused all intra-network site visits that were previously approved by CCI. (CCI had allotted stipends for up to two representatives from member organizations to visit another organization's event.) As a result of travel restrictions, the network voted to receive the travel stipends for the AMC and the intra-network site visits as general operating funds after experiencing financial difficulties because of the impact the arts sector took due to the COVID-19-induced economic recession.

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

RIISING ARTS LEADERS/SAN DIEGO

CAL-Now Network Monthly Call via Zoom. (Pictured from left to right)
Top Row: Julia Canavese, Abdiel López, Sabrina Im, Kristen Pfund; Middle
Row: Stephanie Barajas, Lilia Jiménez, Lesly Ceballos, Rhiannon MacFadyen;
Bottom Row: Chelsea Anderson, Kevin Johnson, Katie Lorge, Shayla James.
24 September 2020. Center for Cultural Innovation.



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 \$27,500 in grants in Category 1—Arts Business Support and \$27,500 in grants in Category 2—Place-Based projects.



Courtesy of Tasi Alabastro, CIIF grantee, 2020. San José, CA.

"Paving new digital opportunities in 2020 would not have been met with as much confidence and progress without the support from CCI. The CIIF grant was made available when both the struggles of freelancing and the COVID-19 pandemic were beginning to merge. It was through the support from the individuals involved with CCI's outreach and the financial backing of the grant that I am able to provide digital content producing support for my local arts organizations who are looking to establish themselves on various livestreaming platforms."

—Tasi Alabastro, 2020 CIIF grantee

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THESE SAN JOSÉ ARTS BUSINESSES IN CATEGORY 1 RECEIVED PROJECT SUPPORT GRANTS RANGING FROM \$3,500–\$7,000:

TASI ALABASTRO to acquire A/V equipment for a multi-purpose studio designed to educate local artists on the use of digital platforms and provide them with opportunities to amplify their brand.

BRUSH HOUSE to purchase a high-quality plotter and projector to increase efficiency and affordability of creative sign and mural projects.

DOWNTOWN SCREEN PRINTERS to aid in the purchase of a manual printing press.

THE GET DOWN to organize and develop a professional dance performance group that will perform at numerous San José events with the goal of contributing to the city's cultural vibrancy.

VISUAL PHILOSOPHY, LLC to hire a Studio Operations Manager to engage the community by being open to the public while growing business opportunities for their studio artists, school, and business.

THESE SAN JOSÉ ARTS BUSINESSES IN CATEGORY 2 RECEIVED GRANTS RANGING FROM \$4,500–\$8,000:

PUBLIC SPACE AUTHORITY (Northside) to purchase audio, lighting, and staging equipment to enhance the PorchFest SJ event.

HALEY CARDAMON, LLC (East San José) to support the Fourth Annual San José Day, a festival dedicated to embracing the City's widely diverse culture through a celebration of local art, fashion, music, food, classic cars, and conversation.

THE COME UP (Downtown) to develop a mid-size outdoor music concert during spring 2020.

QUYNH-MAI PRODUCTIONS (East San José) to create a series of social art and programming through first-person narratives that promote Asian American-identified artists and educators in media and arts, while also preserving existing spaces in East Side San José.

GRANT FUNDING AND PROGRAMS

AMBITIOUS

After its inaugural year, **AmbitioUS** expanded its list of beneficiaries with special attention to BIPOC-led efforts across the country. The problem AmbitioUS is addressing is that philanthropic approaches have been exclusionary and leave grantees of color powerless. AmbitioUS funds an alternative economic paradigm and its financial infrastructure so that dispossessed communities access, own, and circulate resources so they can support their culture and creativity on their own terms. Self-determination at localized levels begets greater cultural heterogeneity, rather than by relying on external capital resources that are too few and too restrictive.

AmbitioUS hosted its inaugural AmbitioUS Convening in Oakland on October 20–23. The first two days were in partnership with the larger CoCap 2019: Nourishing Community Wealth convening, held in partnership with CoCap and Common Future. The final day convened only the AmbitioUS circle of grantees, investees, allies, funders, staff, and board members. Participants shared their projects, motivations, achievements, goals, and hurdles, thereby expanding the network of allies, supporters, and potential partners.

Inaugural AmbitioUS Convening, 23 October 2019, Oakland, CA. Bethanie Hines Photography.



GRANT FUNDING AND PROGRAMS

BENEFICIARIES OF AMBITIOUS FUNDS (JULY 1, 2019–JUNE 30, 2020):

BOSTON IMPACT INITIATIVE (BII) BII works to build a sustainable, inclusive, and equitable economy that restores the productive capacity of communities of color in Eastern Massachusetts. It operates the Boston Impact Initiative Fund, which invests integrated capital (equity, debt, and grants) in local enterprises that are owned and governed by entrepreneurs of color or employ and serve communities of color.

BOSTON IMPACT INITIATIVE'S FUND BUILDING COHORT This project supports a cohort-based training program that will federate nationally the development of locally governed, integrated capital funds. These funds will invest in Black, Indigenous, LatinX, and other marginalized entrepreneurs' startups and businesses to help close the racial wealth divide. AmbitioUS provided a one-year unrestricted grant to support the early implementation stage for Boston Impact Initiative (BII) to train and mentor a national cohort of community leaders developing community-based, integrated capital funds that help close the racial wealth divide.

BOSTON UJIMA PROJECT Boston Ujima Project, a project of the Center for Economic Democracy, is building a democratically governed investment fund controlled by and investing within specific neighborhoods of color of Boston, Massachusetts—Roxbury, Dorchester, and Mattapan—which have been underserved historically. AmbitioUS invested in Ujima's Fund (purchased a 7-year note which provides a return of 1.5% simple interest paid annually) and provided a grant for their loan loss reserve that acts as first-loss protection for community-member investors.

CAROLINE WOOLARD AmbitioUS provided a one-year fellowship grant to support a one-year research project, led by Caroline Woolard, to investigate emergent online networks and cooperative business models for higher education in the visual arts. Artist Caroline Woolard has been exploring the idea of an alternative business model for art school education for many years, including co-founding international peer-to-peer learning network Tradeschool.coop (2009–2019). Her systems-level focus has required an artistic practice that is grounded in conducting extensive research. This funding affords time and resources to explore cooperative business models for delivering higher education in the arts that are based on collectivized approaches that bring costs down for emerging artists.

COMMON FUTURE The need to shift capital, uplift local leaders, and advise the development of equitable economies is important in growing the movement for alternative economic models that prioritize people over profits. This focus on community-centered capital helps those of frontline communities, including African American, Indigenous, LatinX, and immigrant communities, who struggle for financial support and independence. AmbitioUS provided a one-year general operating support grant to support Common Future, an intermediary nonprofit that has an important role in the movement to build community wealth.

COMMON FUTURE/COCAP The CoCap Conference addressed the need for conversation, dialogue, and knowledge about access to capital that benefits communities rather than is focused on market-based returns. This focus on community-centered capital helps those of

GRANT FUNDING AND PROGRAMS

frontline communities, including African American, Indigenous, LatinX, and immigrant communities, who struggle for financial support and independence. AmbitioUS provided a one-time project grant to support Common Future (formerly BALLE) and Impact Hub Oakland in producing CoCap 2019: Nourishing Community Wealth.

COOPERATIVE COMMUNITY OF NEW WEST JACKSON (CO-OP NWJ)

CO-OP NWJ is revolutionizing how to build empowered communities through a place-based strategy of land ownership, a socio-economic infrastructure created by and with people in place, and a deeply rooted reverence of Black Culture in spirit, design, and the often under-valued assets inherent within. AmbitioUS provided a one-year unrestricted grant to support CO-OP NWJ in its vision of creating an autonomous community in a disinvested and marginalized area of Jackson, MS.

CRUX The digital realm offers new opportunities for artists to create and share art, but many of the existing platforms neither confer artists with ownership nor fairly provide distribution. This is particularly an issue for people of color who are a minority in the technology industry. Crux is the first to experiment with a business model that confers Black creative content producers with control, ownership, and profit, and this support comes at a critical start-up moment, made even more challenging by the COVID-19 related economic recession. AmbitioUS provided a one-year unrestricted grant to support the start-up phase of a newly incorporated, cooperatively owned, and governed business of and for African American artists working in the digital realm. This follows up our support of Crux's legal fees to incorporate as a cooperative business.

DEBT COLLECTIVE Debt Collective is a social movement organization attempting to fix financialized capitalism (i.e., an economy dependent on people incurring debt) by collectivizing individual debt-holders to exert bargaining power against financial institutions for better practices, terms, and loan forgiveness. AmbitioUS provided a one-year unrestricted grant to support the Debt Collective's work to collectivize student loan debtors so that they can exert bargaining power with financial institutions that profit from their debt. Student debt silences voices, especially artists of color, who struggle to get out from under crushing student debt loads.

EAST BAY PERMANENT REAL ESTATE COOPERATIVE (EB PREC)

EB PREC is working to develop cooperative, affordable real estate alternatives that empower people, particularly multi-generation African Americans who are being displaced from Oakland, to create intentional communities that are ecologically, emotionally, spiritually, culturally, and economically regenerative. AmbitioUS provided a one-time project grant support for EB PREC to develop cooperative ownership structure for two arts and culture entities—Alena Museum and East Oakland Collective—and help them in the process of having a physical presence that anchors the African American cultural community of Oakland.

EKVN YEFOLECV This funding supports a reparations-based, Native American-led land ownership effort in order to continue to live and operate a scalable, replicable, community of color-led climate solution. AmbitioUS provided a one-year unrestricted grant to support Ekvn-Yefolecv [ee-gun yee-full-lee-juh], an ecovillage of the Makoke people, and their effort to embody a collective commitment to cultural and environmental sustainability by way of preserving their native language, traditions, and worldview through land ownership.

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HOPE NATION Hope Nation is a limited liability, for-profit consulting firm based in Missouri that works nationally. The consultancy specializes in providing services that help Indigenous and rural communities realize self-sufficiency. AmbitioUS provided two-year, unrestricted, grant support to this community wealth-building trailblazer that is offering capacity-building services for Native American communities to reclaim their economic systems in culturally relevant ways.

NEW ECONOMY COALITION (NEC) NEC's work serves to advance a democratically based, new economy movement. Their services—convenings, e-newsletters, publications, and incubation of journalists trained to recognize and write about the new economy—help validate and further efforts that will ultimately help those at community, not corporate, levels. AmbitioUS provided a one-year unrestricted grant to support NEC, a national membership and service organization that anchors a national network of people who comprise the new economy movement.

ROANHORSE CONSULTING There are efforts by Native Americans to create independent, locally based economic systems in which they are less dependent on external resources and more dependent on their own culturally connected communities. Such an effort requires trusted leadership, cultural competency, and community development expertise. This funding supports a women- and Native American-owned and -led consulting business that is at the center of such public-good outcomes. AmbitioUS provided a one-year unrestricted grant to support Roanhorse Consulting and its Indigenous, women-led principals for contributing to an emerging alternative economic paradigm that includes and works for Native American communities.

THE RUNWAY PROJECT The Runway Project addresses the lack of financial resources that African Americans, and particularly African American creative entrepreneurs, face in trying to run successful small businesses. AmbitioUS provided The Runway Project with operating costs for their Oakland operations and project support to develop a new community fund that expands amounts and types of capital available to the region's African American entrepreneurs.

SUSTAINABLE ECONOMIES LAW CENTER (SELC) SELC is a nonprofit law center that specializes in cooperative development, capacity-building, and innovating sources of new capital that benefit underserved communities. Their work addresses the need for artists and other freelancers to have economic self-determination, new sources of community capital, and the ability to own their work. AmbitioUS provided project support for their work in the arts, in building a new market for individual retirement accounts that are invested at community levels, and general operating support as they are a keystone of the growing alternative economy ecosystem.

UNITED STATES FEDERATION OF WORKER COOPERATIVES (USFWC) USFWC is a nonprofit membership organization for worker cooperatives in the United States. AmbitioUS provided research, development, convening, and pilot stage support to develop the Freelancers Cooperative project, which will provide independent workers with labor protections and freelancer-specific services in the United States. The Freelancers Cooperative project is significant for contributing to a national discourse on what a new social contract in the U.S. looks like: This project will uniquely recognize, collectivize, serve, and provide labor protections for a growing independent-worker labor force using a cooperative business model designed with artists' needs in mind.

GRANT FUNDING AND PROGRAMS

VU LE There are too few voices that critique the philanthropic sector whom foundation leaders will listen to. Vu Le, and his blog platform, Nonprofit AF, have emerged as a nonprofit-industry resource calling out unhelpful giving behavior and providing unvarnished and useful feedback to grantmakers. AmbitioUS's work is to influence foundations to use unconventional practices in order to support systems change, and Vu's voice contributes to a climate of receptivity among foundation leaders to question the status quo in favor of responding to constituents' terms of engagement. AmbitioUS provided a one-year unrestricted grant that acts as a fellowship to financially enable Vu Le, an important and trusted critic of foundation practices, to continue to develop and provide compelling storytelling that fosters foundation leaders' receptivity to change.

YO MAMA'S HOUSE Yo Mama's House is the work of Amoke Kubat who is an important cultural anchor for the Twin Cities (Minneapolis/St. Paul). Its services foster social bonds among mothers of wide-ranging ages, backgrounds, and cultural communities by using artmaking and healing practices. Although its public events are

offered throughout the area, Yo Mama's House primarily serves the African American community of North Minneapolis. AmbitioUS provided a one-time crowdfunding grant to contribute to Yo Mama's House's goal of purchasing a home to anchor their work of providing arts and healing to mothers in the North Minneapolis region, a community facing gentrification.

ZEBRAS UNITE Zebras Unite is a network of mission-driven entrepreneurs working to make financial capital more accessible to an impact- (versus profit-) driven community. Making capital more accessible also means ensuring that a broader diversity (Black, Indigenous, people of color, women, LGBTQ, etc.) of entrepreneurs can access investments, loans, grants, and other forms of financial support. AmbitioUS is providing sponsorship of Zebras Unite's 2020 DazzleCamp and a ZebraLab webinar for mission-focused creative entrepreneurs who are changing the capital system. (In light of the COVID-19 restrictions on travel, DazzleCamp was cancelled so funding has shifted to support their general operations.)

GRANT FUNDING AND PROGRAMS

RELIEF FUNDS

In response to the economic crisis and ensuing financial needs of individuals that has resulted from the coronavirus pandemic, Center for Cultural Innovation was the administrator of three relief fund efforts that included the San Francisco Arts & Artists Relief Fund, Relief Fund for L.A. County Visual Artists, and the East Bay/Oakland Relief Fund for Individuals in the Arts. Funds were administered from March 23–June 12, 2020 and supported grantees in Alameda, Contra Costa, Los Angeles, and San Francisco counties.

CCI worked with a constellation of funding partners to realize these efforts including: Akonadi Foundation; California Community Foundation; City of Berkeley, Berkeley Civic Arts Program; City of Oakland, Cultural Affairs Division; Fleishhacker Foundation; Gerbode Foundation; Hellman Foundation Fund; J. Paul Getty Trust; John & Marcia Goldman Foundation; Kenneth Rainin Foundation; Mike Kelley Foundation for the Arts; Nion McEvoy & Leslie Berriman; Oakland

Covid-19 Relief Fund; Phyllis C. Wattis Foundation; Richard Diebenkorn Foundation; Sam Francis Foundation; San Francisco Arts Commission; San Francisco Foundation; San Francisco Grants for the Arts; Shepard and Amanda Fairey Foundation; Shuler-Heimbürger Family Fund at East Bay Community Foundation; William and Flora Hewlett Foundation; and individual donors. CCI appreciates all of these funders for stepping up as quickly as possible to respond to the urgency of this unprecedented moment.

For applicants in the Bay Area, CCI also implemented a listserv wherein artists and arts workers could give and get advice, job or housing leads, and information to much-needed resources. All individual applicants, no matter if they obtained a relief-fund grant, were invited to participate. In the face of so much economic need and shelter-in-place isolation, CCI wanted to help those in the arts experience a sense of community by sharing resources in the spirit of the commons.

RELIEF FUNDING BY-THE-NUMBERS:



CCI is continuing to provide relief funding programs. These numbers reflect March–June 30, 2020.

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS
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TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

Participants in the City of West Hollywood Artist Bootcamp. 12 February 2020. Photo courtesy of the City of West Hollywood. Joshua Barash Photography.



TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

Since its inception, CCI's professional development training programs and workshops have helped thousands of California artists acquire current 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. Because of the COVID-19 restrictions on gatherings and travel, CCI staff and presenters pivoted quickly on some of our programming to continue offering important content and networking opportunities through online formats.



Participants in the City of West Hollywood Artist Bootcamp, 12 February 2020. Photo courtesy of the City of West Hollywood. Joshua Barash Photography.

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

PROFESSIONAL DEVELOPMENT PROGRAM HIGHLIGHTS FOR FY'20 INCLUDE:

- » CCI presented **18 live webinars** on topics ranging from business fundamentals like Strategic and Financial Planning to COVID-19 specific offerings such as Paycheck Protection Program (PPP) Forgiveness, Negotiating the Unexpected, and Stories in Crisis. The webinars brought together 280 live participants from California and beyond during the coronavirus shelter-in-place, with presenters calling in from Los Angeles, Oakland, San Francisco, San Jose, New York, and Big Sur. Such extensive use of live webinars was unprecedented for CCI.
- » CCI adapted its signature entrepreneurial training program, Business of Art, to pilot an **Artist Bootcamp** for the City of West Hollywood, which met in person and online over five months. The pilot served a cohort of 24 West Hollywood artists ranging from emerging to mid-career, and representing a diversity of backgrounds and artistic mediums.
- » We live-streamed portions of the inaugural **AmbitioUS Convening**, broadcast in collaboration with **HowlRound Theatre Commons**, to reach a real-time audience in ten countries (United States, Mexico, United Kingdom, Spain, Egypt, Netherlands, Serbia, Nepal, Turkey, and Germany) and 27 states. The live-streaming was a strategic way to reach a broad audience and was unrelated to COVID-19.
- » CCI President and CEO Angie Kim participated in an online **Fireside Chat** with Vu Le, founder of NonprofitAF, for a live audience of 375 arts and culture workers. The topic was about the changing nature of the nonprofit sector and what leaders need to do differently to keep up with changing demographics, respond to growing inequities, and remain relevant.



City of West Hollywood Artist Bootcamp participants discuss their career goals. 12 February 2020. Photo courtesy of the City of West Hollywood. Joshua Barash Photography.

"I work in marketing, and this was the best marketing education I've received! Great and useful info—realizing how your core values show up in marketing, defining your customer—Katrina's style, honesty, willingness to discuss was fantastic."

—Ari DeSano, participant, City of West Hollywood Artist Bootcamp

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

Top: Christopher Rivas leads Stories in Crisis webinar. 4 May 2020, Center for Cultural Innovation, Los Angeles, CA. Bottom: Stories in Crisis Zoom webinar participants. 4 May 2020, Center for Cultural Innovation, Los Angeles, CA.



"That was the BEST online (Zoom) class I have ever had, and rivals some in-person classes too! Creating such a dynamic safe container with depth, wisdom, intelligence, and caring, is not easy nor common. We transcended the platform and were able to express our deepest truest selves even to a little machine."

—Angel Chen, participant, Stories in Crisis

"I was thoroughly impressed. The quality of speakers...was much higher than I expected. (I usually find public seminars too entry-level.) Jill distilled complicated info beautifully, was able to stay flexible. Clarified EIDL and PPP more than I understood prior to the session. Truly thought it was great and also am impressed with how quickly the follow-up deck was sent."

—Participant, 3 Ways to Protect Your Art Business NOW



Maceo Paisley presents a workshop on Collaboration Practice. Nous Tous Gallery, Los Angeles. 10 September 2019, Center for Cultural Innovation.

TRAINING & PROFESSIONAL DEVELOPMENT PROGRAMS

- » CCI presented free workshops on Fundraising and Live Streaming in collaboration with the **City of San José Office of Cultural Affairs**.
- » CCI presented seven low-cost workshops across Los Angeles County, including: **Collaborative Practice** with Citizens of Culture in Chinatown; **Know Your Numbers: Price, Profit, and Positioning**, co-presented with ZEAL and Claremont Graduate University at The Reef downtown; **Telling Your Story** at KAOS Network in Leimert Park; **Community Funding & Ongoing Income for Artists** at ToolboxLA in Chatsworth; **Tax Tips for Artists** at the JACCC in Little Tokyo; **Financial Literacy and Money Consciousness** at SBCC Thrive LA in Wilmington; and **Money Management** at The Armory in Pasadena.
- » CCI and Pro Arts Commons & Gallery (Oakland) presented **Towards a Solidarity Economics Conduction System for Improvisers**, a free workshop with musician and activist Marshall Trammell.
- » CCI presented a Marketing and Branding workshop and networking opportunity for Los Angeles-area alumni of the **Rhode Island School of Design**.
- » CCI collaborated with The Actors Fund and Intersection for the Arts to present a free workshop on **Health Insurance for Art Workers** in San Francisco.
- » CCI presented in community events that, in total, served approximately 200 artists, including the Art World Conference at the Skirball Cultural Center, a Career Expo panel at Loyola Marymount University, and Energize Your Career as a Teaching Artist in Dance workshops presented by the Gabriella Foundation and The Actors Fund/Career Transitions For Dancers at Everybody Dance and Lula Washington Dance Theater.

In total, CCI provided and participated in over 40 events that served more than 1,500 artists and cultural workers in FY'20.

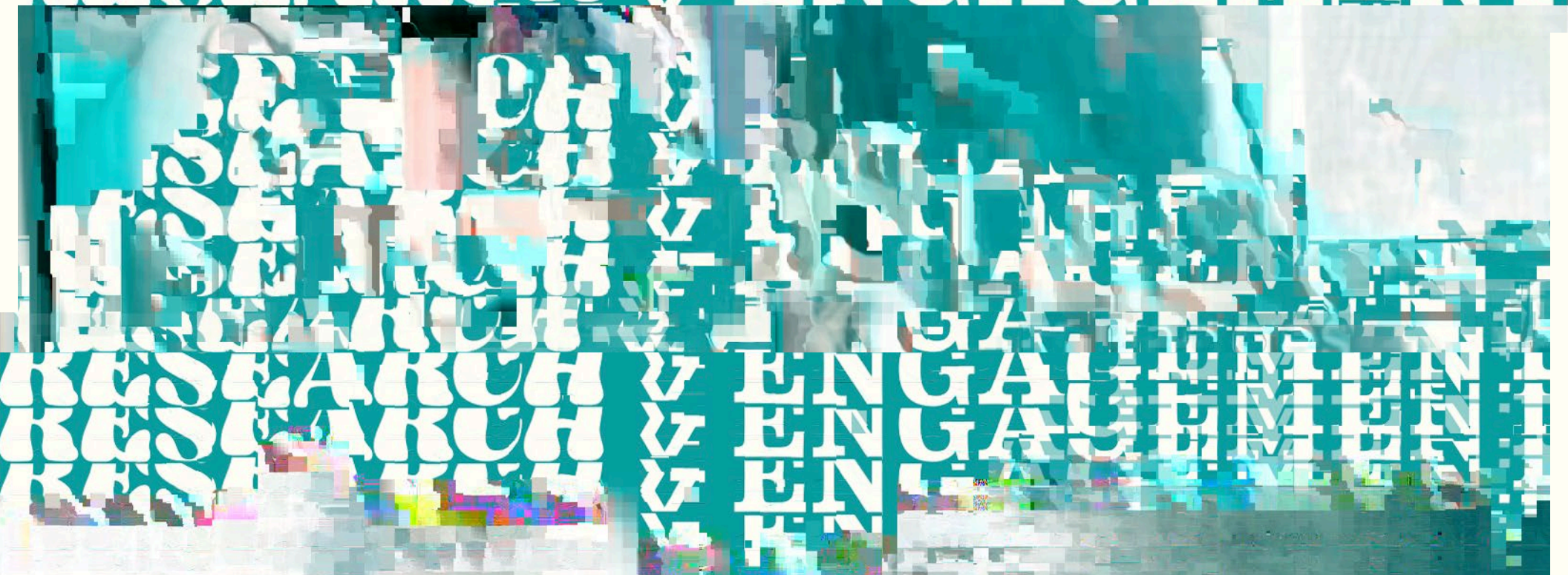
“[This workshop] exceeded my expectations! Great dialogue and active use of new vernacular that got me excited to learn more. [What I found most valuable was] being able to join two seemingly disparate but impossibly important themes in my life (politics and music) and having a space to verbalize my thoughts and hear others.”

—Reina Lam, participant, Towards a Solidarity Economics Conduction System for Improvisers

Center for Cultural Innovation Artists Knowledge Manager Allison Wyper and Commonwealth and Council Co-Director Kibum Kim present on a panel, 16 February 2020, Art World Conference, Los Angeles, CA. Photography by Alexa Hoyer.



RESEARCH & ENGAGEMENT
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RESEARCH & ENGAGEMENT

CALIFORNIA ASSEMBLY BILL 5

Signed into law in late 2019 and in effect as of January 1, 2020, California Assembly Bill 5 (AB 5) prevents companies from using contracted labor as a way to avoid paying workers' benefits and protections. AB 5 codifies the ruling of the Dynamex CA Supreme Court Decision of 2019, which defined an independent contractor as one whose work is not accountable to a company's control, whose service is not a part of a company's core business, and who is not regularly used by the company. If a worker met any of these three conditions, known as the "ABC Test," the company would be required to employ rather than contract with the worker. While AB 5 was designed in large part to address employee misclassification, especially in the platform economy (e.g., Lyft and Uber), the bill's enactment caused upheaval in California's arts and culture sector.

In early 2020, The William and Flora Hewlett Foundation contracted with CCI to research the issues of AB 5 in ways that productively inform the overall discourse, educate policymakers with empirically backed guidance through nonpartisan analysis on the bill's impact on the arts, help employers and workers understand their roles in a changing labor market, and describe options for refreshing the social contract that better meets today's labor conditions of increasingly

independent, gig labor. To achieve this scope, CCI contracted with Boren, Osher, and Luftman LLP to conduct a legal analysis of how AB 5 impacts independent workers, through the lens of those in the arts and creative industries. The legal brief also includes a comparative look at useful ways other states have enacted or amended ABC tests, and provides suggestions for defining who is an "artist." Concurrently, CCI commissioned the Urban Institute to produce a research product that will contextualize AB 5 within larger discourse about providing today's workers with benefits and protections. CCI will have a completed research paper by late 2020.

Although this AB 5 research was underway before COVID-19, the effects of the economic shutdown made obvious the fragmentation and insufficiency of workers' social safety nets—unemployment benefits, medical time off, health care coverage, affordable health care, sufficient pay, and reprieve from rent, student loan, and mortgage obligations—especially among independent workers, many of whom are artists. The COVID-19 economic and health crisis made even more relevant the initial impetus for this AB 5 research, which is that the social contract protecting American workers needs a fresh conversation and set of considerations.



ADMINISTRATION AND FINANCE

Center for Cultural Innovation continued its pattern of prudent management in FY'20, with income of \$4,172,285 received against program and operating expenses totaling \$5,576,345. Operating on an accrual basis, income received this year is restricted to spending in this and future years. The increased amount of funds received in FY'20 is due to managing three relief funds. Expenses appear higher than income, but are covered by restricted funds received in prior years. CCI has never had a deficit since it was founded, and did not have one this year.

For further information on CCI's audited financial statements for FY'20, 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'20:

Akonadi Foundation
Barr Foundation
California Arts Council
California Community Foundation
California Institute of the Arts
City of Berkeley, Berkeley Civic Arts Program
City of Los Angeles, Department of Cultural Affairs
City of Oakland, Cultural Affairs Division
City of San José, Office of Cultural Affairs
Craig H. Neilsen Foundation
Doris Duke Charitable Foundation
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J. Paul Getty Trust

John & Marcia Goldman Foundation
Kenneth Rainin Foundation
Los Angeles County Department of Arts and Culture
McKnight Foundation
Mike Kelley Foundation for the Arts
Nion McEvoy & Leslie Berriman
Oakland Covid-19 Relief Fund
Phyllis C. Wattis Foundation
Richard Diebenkorn Foundation
Sam Francis Foundation
San Francisco Arts Commission
San Francisco Foundation
San Francisco Grants for the Arts
Shepard and Amanda Fairey Foundation
Shuler-Heimbürger Family Fund at East Bay Community Foundation
Surdna Foundation
William and Flora Hewlett Foundation

ADMINISTRATION AND FINANCE

CCI WOULD ALSO LIKE TO THANK THE FOLLOWING INDIVIDUALS FOR THEIR GENEROUS CONTRIBUTIONS IN FY'20 TO SUPPORT CCI'S MISSION AND RELIEF FUNDS:

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