

Arts and Culture Policy and Creative Placemaking in Detroit



Kimberly Kleinhans
Kevin McAlpine
Crystal McLain
Adam Miller
Carly Shapiro

April, 2012

This project is supported in part pursuant to the receipt of financial assistance from the Economic Development Administration. The statements, findings, conclusions, and recommendations are solely those of the authors and publishers and do not necessarily reflect the views of any federal agency, Michigan State University or Wayne State University.



EXECUTIVE SUMMARY

This report begins with an introduction to Arts and Culture based economic development. We define what we were looking for, and describe how we looked. Most importantly, we explain why it is we were looking in the first place.

Community-based arts and culture is difficult to define. It is almost easier to define what it is not -- It is not the well-established major cultural institutions. Community-based arts and culture takes place in the neighborhoods where people live and interact on a day-to-day basis. “An ‘informal’ arts sector—largely participatory and unincorporated – is now gaining prominence...includes street musicians, amateur choirs, theater groups, and emerging organizations” (Seifert and Stern, 2007, 3).

We conducted a literature review to learn about how previous research has proven the economic benefits of arts and culture. We also distilled some best practices from existing research, and read case studies to see how the arts and culture sector has been used as a generator for economic development worldwide, as well as in Michigan.

Our research included: (1) compiling an inventory of neighborhood arts and culture in Detroit, (2) creating a map to identify existing clusters, (3) conducting case studies, and (5) interviewing subject-matter experts such as artists, arts entrepreneurs, business owners, the former Director of the Detroit Planning Commission, a former state Representative, and an Associate Program Officer of Community Development at the Kresge Foundation.

We found a few established and emerging arts and culture clusters. We found that most of the community based arts and culture in the City of Detroit is in the areas Data Driven Detroit has identified as areas of federal, foundation, city and corporate investment . We found that, in the case of the Heidelberg Project, economic impact does not always mean that an arts and culture cluster will emerge.

Based on our literature review and research findings, we have formulated policy recommendations. We used Markusen and Gadwa’s *Creative Placemaking*, as the

main theory to frame our investigation. We recommend that in order to foster Creative Placemaking, Michigan implement a Cultural Districts program that would align with the current Interdepartmental Cooperation Committee (ICC) Placemaking Partnership's "Placemaking Objectives," as well as make it easier for creative individuals to live and work in Michigan.

Kimberly Kleinhans
Kevin McAlpine
Crystal McLain
Adam Miller
Carly Shapiro

April, 2012

LITERATURE REVIEW

Introduction

"The arts are no longer just about going to the symphony, the ballet, or a Broadway musical. They are more active, more accessible, and more polyglot. Artists have become social entrepreneurs, selling their wares as well as their vision" (Seifert & Stern, 2007, 1). Susan Seifert and Mark Stern, in their article *Cultivating "Natural" Cultural Districts*, argue that arts and culture should not only be considered on a large scale, but that what's happening at the local level is very important to a neighborhood as well. The authors claim, "an 'informal' arts sector- largely participatory and unincorporated- is now gaining prominence" (Seifert & Stern, 2007, 3).

There are many different theories as to how to generate economic development in a local community. There are also arguably many different effective ways to do so. We would like to make the case that investment in the arts and culture sector is one of the most effective ways to rejuvenate a local economy.

Literature Review

Culture can be used to revitalize the urban grass-roots, bring new inspiration and life into a place, revive its citizens' civic engagement, and in turn, bring new economic vitality into a neighborhood. "Art spaces and the activity they make possible are crucial elements of a viable community, contributing to its cultural vitality and, by extension, its health, social fabric, and economic development" (Jackson, 2011, 2).

There is a large array of scholastic work regarding arts and culture and its impact on the local economy. Most of the dialogue argues that fostering a locale's art and cultural environment will result in positive effects for the rest the community. Some pieces of literature emphasize the vast amount of positive social impacts the arts can have on a local area, some emphasize the positive economic effects, and some call attention to the possible negative externalities. In an effort to give a completely comprehensive view of the effects arts and culture can have on a community, it is necessary to review the research that has already been done on the subject matter.

Virtually all social impact studies find a consistent set of positive neighborhood effects associated with community arts and culture. They bridge long-term barriers of class and ethnicity as well as age and gender. They foster social and institutional connections both within and between neighborhoods. They animate public spaces. They create value in form of physical amenities and quality of the built environment (Seifert and Stern, 2008, 10).

Throughout their report, *Cultivating Natural Cultural Districts*, Seifert and Stern consistently make reference to the positive effects that natural cultural districts have on a community. They report that “the data strongly suggest that natural cultural districts build both collective efficacy within neighborhoods and bridges among different social classes and ethnic groups” (9). They strongly suggest that communities identify and nurture their natural cultural districts. According to what they found, “because of their strategic importance to the overall health of the city and the region’s creative sector as well as their potential for generating social benefits beyond their purely commercial success, natural cultural districts are a strategy that deserves the attention of government, philanthropy, and private sector” (12). When talking about cultural districts, Seifert and Stern, as well as other authors who are fluent in the impacts of the arts, are referring to a clustering of arts and cultural activities. It is when these organizations and activities begin to “cluster” together geographically, and interact and support one another that the greatest social impacts are seen in a community. “Clusters highlight the social organization of the creative economy, and it is this socio-economic dimension that is culture’s link to neighborhood revitalization” (Seifert and Stern, 2008, 4). Seifert and Stern also emphasize the importance of the organic nature of these “cultural districts.” A geographic area that is already home to a density of arts and cultural organizations is a place that is already inherently cultural, and has the capacity to spur revitalization into an area. “A cluster of cultural assets often pushes a neighborhood to a regeneration tipping-point, attracting new services and residents” (Seifert and Stern, 2008, 1)

Research has also found that strong participation in the arts is directly connected to civic engagement. Seifert and Stern, in their report, *From Creative Economy to Creative Society* (2008), claim that research shows “residents who participate in the arts

and culture tend to engage as well in other types of community activities... this kind of community cross-participation helps stabilize heterogeneous communities as well as enhance overall community capacity” (Siefert and Stern, 2008, 4). It is this type of civic environment that can spur community revitalization. Furthermore, there is a plethora of research that shows arts and culture activities bring diverse groups together, creating a more tolerant and accepting environment. In his report *Art spaces, public space, and the link to community development* (2009), Carl Grodach says that “by providing a wide variety of activities aimed at different audiences, the art spaces create opportunities for community engagement and interaction within and between groups” (Grodach, 2009, 484).

Economic Impacts

In addition to the significant social benefits the arts and culture sector offers a community, there is a wealth of research that proves the powerful economic benefits as well. Americans for the Arts, a national nonprofit whose goal is to advance the arts and arts education, released a report in 2005 entitled *Arts and Economic Prosperity III*, that showcases their extensive research on the economic impacts that the nonprofit arts and culture sector has on the national economy. Their data supports the idea that investment in arts and culture is a rewarding investment. According to the study, “nonprofit arts and culture organizations in the United States drive a \$166 billion industry – a growth industry that supports 5.7 million full-time jobs and generates nearly \$30 billion in government revenue annually” (Americans for the Arts, 2005, 13). These statistics explain just how much of an impact arts and culture can have on the economy; generating jobs and revenue. Revenue is generated not only from event spending, but also by what the audience members spend in the local economy while they are there. “This study shows that the typical attendee spends \$27.79 per person, per event, in addition to the cost of admission” (Americans for the Arts, 2005, 1). These contributions to the local economy create further multiplier effects, which means the benefits of the arts and culture sector are endless. Although these results are from a national level, it is clear that the arts and culture sector has very large economic impacts, on a large and local scale.

Economic Impact of Arts and Culture in Michigan

According to ArtServe Michigan's report *Creative State: Michigan*, "For every \$1.00 Michigan invests in arts and culture, \$51 is pumped back into the state's economy." In 2009, arts and culture venues in Michigan who reported their information into the Cultural Data Project, their total expenditures equalled \$462,791,322. (ArtServe, 2012). The Cultural Data Project only gathers information from 211 nonprofit organizations. If the total amount of expenditures from non-reporting nonprofits, individual artists and arts and culture organizations that are not nonprofits, the number would be much greater. Only 7 of the 130 neighborhood arts and culture entities we found in Detroit reported their information to ArtPrize through the Cultural Data Project.

WHAT WE FOUND

Description of research methodology

Our research included: (1) compiling an inventory of neighborhood arts and culture in Detroit, (2) creating a map to identify existing clusters, (3) conducting case studies, and (5) interviewing subject-matter experts.

To construct the inventory, we utilized many different methods. We researched on the internet and through standard search engines and social media. We interviewed artists and residents of Detroit. Additionally, we drove around the city to look and document what we saw. We concentrated our efforts on compiling an inventory of arts and culture at the neighborhood level. Although we appreciate the arts and culture that exists in Midtown and Downtown, these areas have been duly documented by others. A few of the smaller Downtown and Midtown arts and culture entities we included in the inventory, but the Detroit Institute of the Arts, the Detroit Opera House, the Detroit Historical Society, MOCAD, and a few other heavy-hitters were omitted from the lineup in order to draw our focus on the more neighborhood-oriented level of arts and culture engagement. At press, our inventory included 130 entries, and is still growing daily.

To make the map we utilized GIS to make it as precise as possible. We began by moving our inventory into ARC Catalog and then geocoding the addresses in order to overlay them onto a base map. In order to place them on the map, we matched the addresses to those within GIS already. Not every address matched, but we were able to pull out a majority of them, 70 out of the inventory. The base map was a street map of North America. We then isolated Detroit and used the map to draw out clusters.

We conducted a few in-depth interviews with subject-matter experts, including Marsha Bruhn, former Director of the Detroit Planning Commission; George Jacobsen, of the Kresge Foundation; and Steve Tobocman, former State Representative in the Michigan House of Representatives. We also interviewed local artists, arts entrepreneurs and business owners.

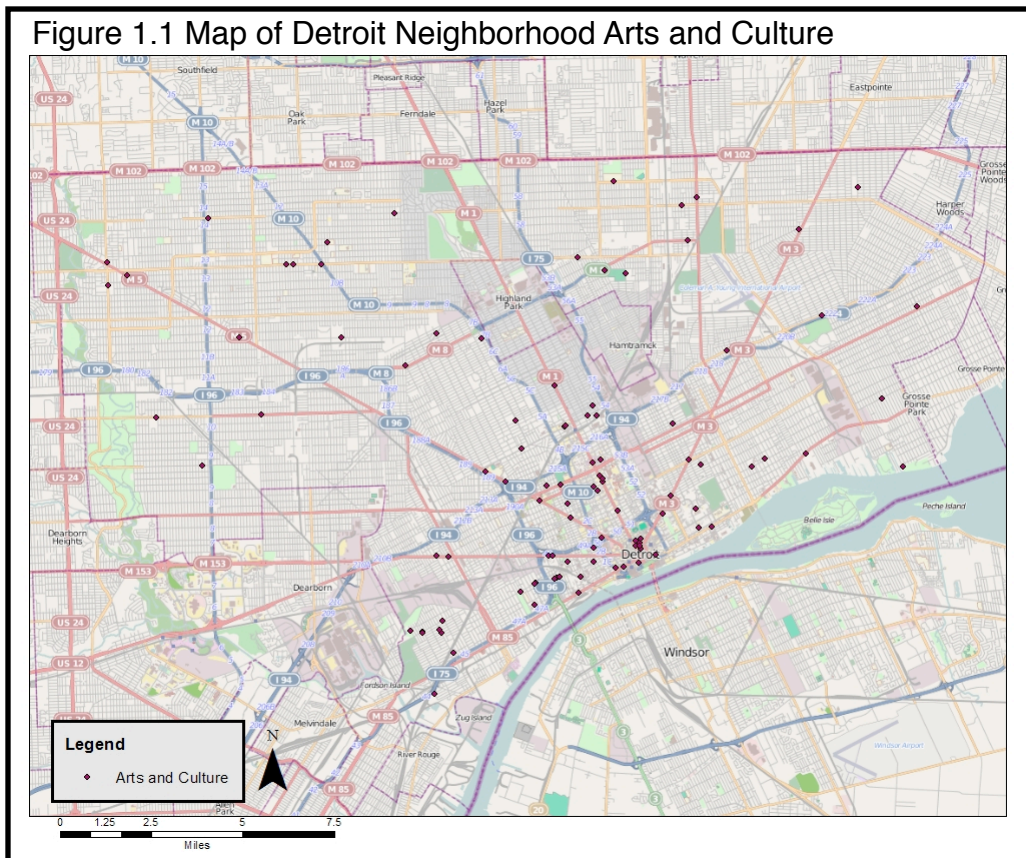
A ten-question survey was written and distributed by email and in person to 50 arts organizations and businesses. The response rate was low, and no statistical significance can be summarized from the results. However, many of the comments collected through the survey are useful and illustrative of the neighborhood arts and culture in areas we were not able to visit.

As suggested by *Creative Placemaking* by Markusun and Gadwa, our research identified:

1. Locations of Detroit's current neighborhood arts and culture
2. Public and private areas of investment
3. Successful components and challenges to Creative Placemaking in Detroit
4. Creative industries and disciplines
5. The overall dynamics of the cultural workforce

1.0 Locations of Detroit's current neighborhood arts and culture

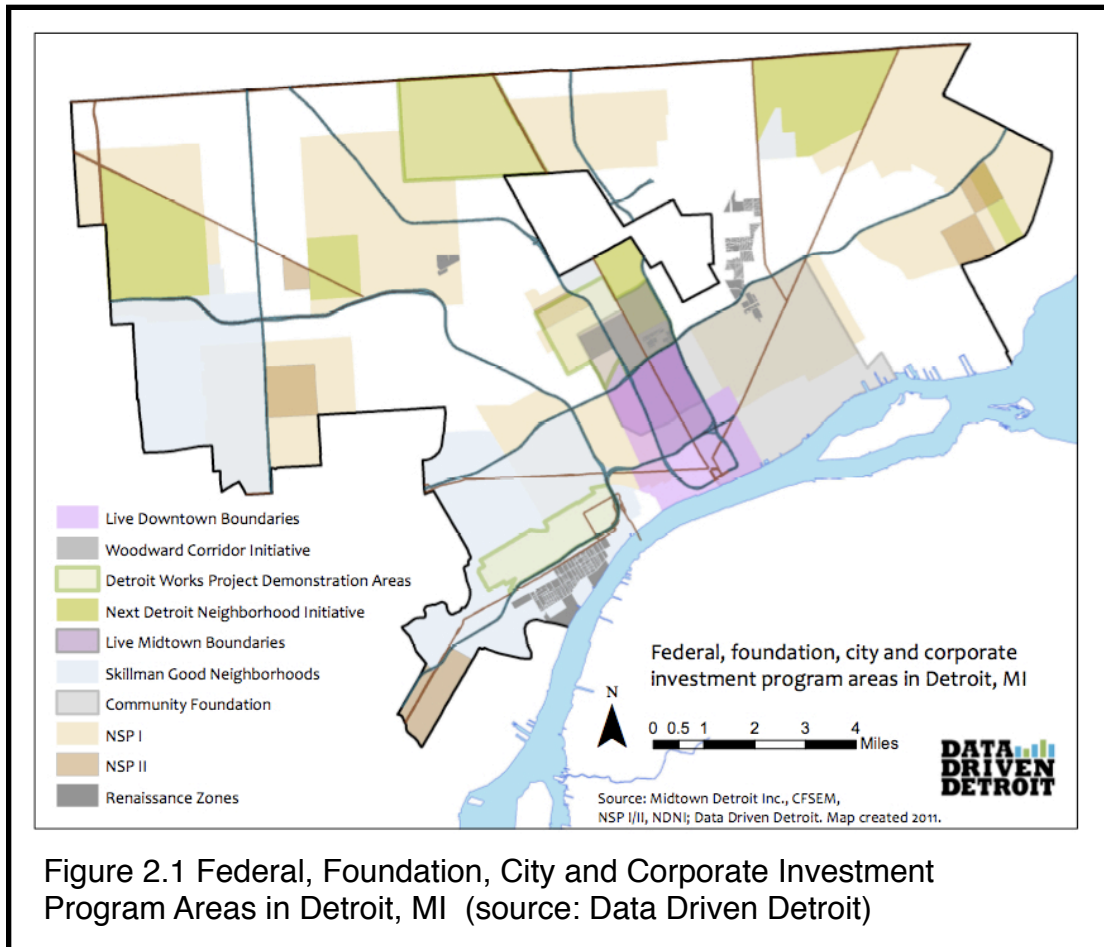
Our map shows that neighborhood arts and culture exists in almost every part of the city. Even without mapping the major cultural institutions, Downtown and Midtown have



a significant number of smaller arts and culture organizations. However, we concentrated our investigation on the other parts of the city. Figure 1.1 shows our map.

2.0 Public and Private Areas of Investment

Data Driven Detroit created a map of the federal, foundation, city and corporate investment. This map shows that the funding is spread across the city, with some general areas of concentration, and some areas with no investment support. (See Figure 2.1).



We superimposed Data Driven Detroit’s map over our map to see if there was any correlation of where we found neighborhood arts and culture to the areas receiving investment support. With only a few outliers, indeed there is a general correlation between the two. (See figure 2.2).

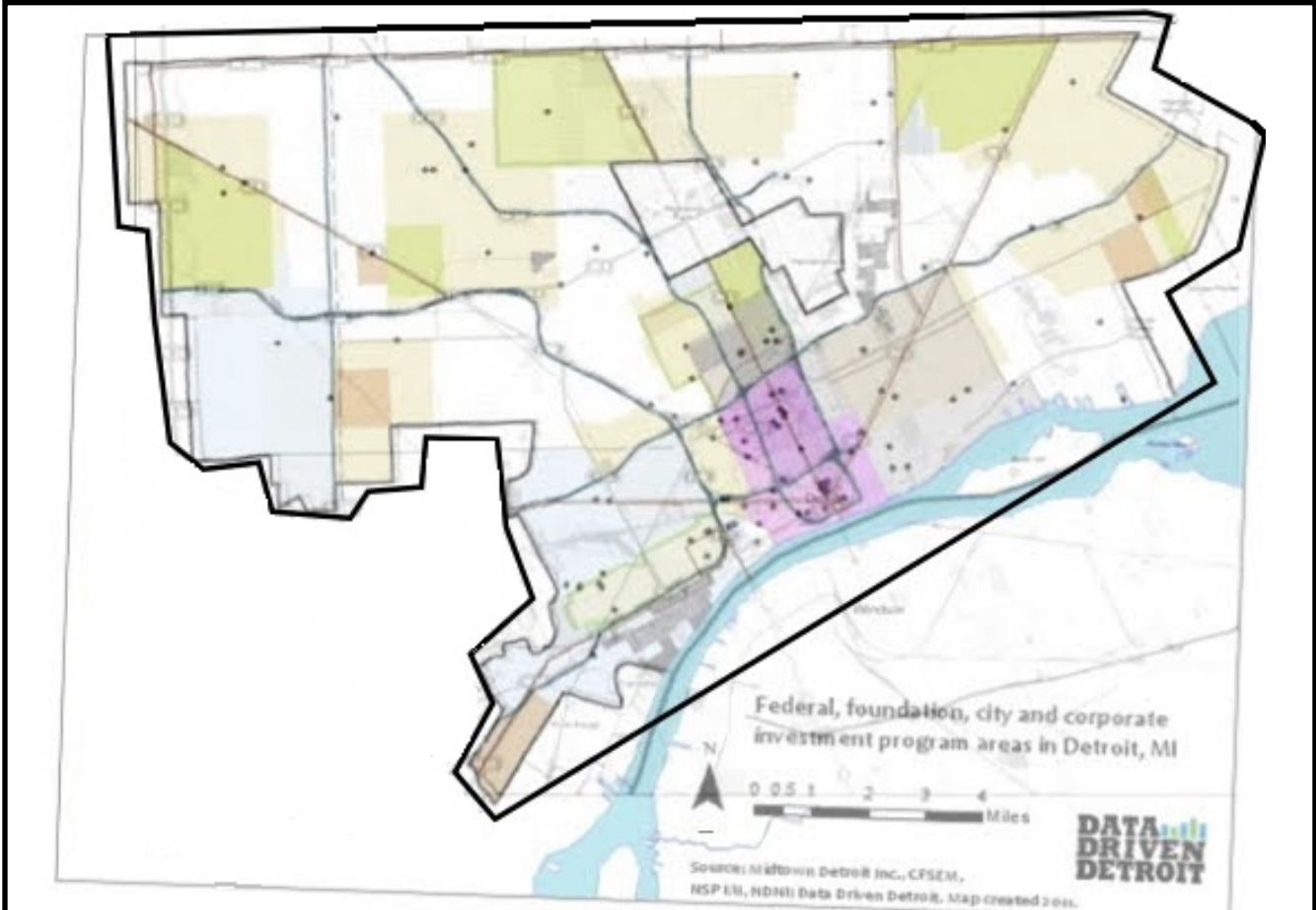


Figure 2.2 Composite Map of Detroit Neighborhood Arts and Culture and Investment Program Sites (Source: Data Driven Detroit)

However, as spread out as the funding target areas are, it would be difficult for an arts and culture organization to not be located in one of these areas.

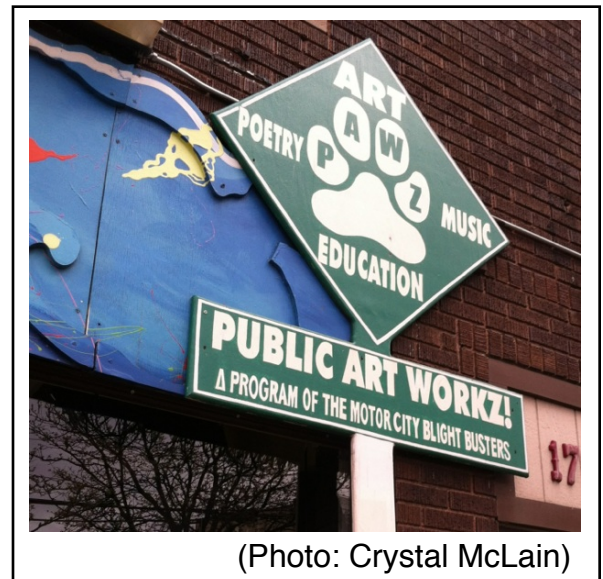
3.0 Successful Components and Challenges to Creative Placemaking in Detroit

According to Markusen and Gadwa in “Creative Placemaking,” the successful components of Creative Placemaking are:

- Rooted in the talents and visions of one of several collaborating initiators.
- Demonstrates a commitment to a particular place and its distinctive qualities.
- Mobilizes public will around its vision
- Garners private sector business support and buy-in
- Enjoys the commitment of the local arts and cultural community
- Dovetails initiators aspirations with those of other partners
- Crosses boundaries to leverage support and finds from other functional agencies and levels of government

Through our research of the Detroit area, and inventory of Detroit arts and cultural organizations, we found areas that hold the potential to become successful and sustainable creative sectors. They often hold many of the characteristics listed above, but they also face many of the challenges we outlined earlier.

These “successful components” were found during our visit to the Old Redford neighborhood and in Southwest Detroit. In both of these areas, artists, private business owners, residents, foundations, and the City of Detroit are working together for Creative Placemaking. In the case of Old Redford, these activities have been well-established, with a "Detroit Arts District" that has been in the making for 10 years. This Arts District comprises an intact commercial street, the Redford Theatre, Motor City Java House, and Public Art Workz (P.A.W.Z). According to the P.A.W.Z. website



The mission of Artist Village and Public Art Workz (P.A.W.Z.) is to create bold, innovative community redevelopment projects that use the arts, culture, creativity and innovation, as a catalyst for reinventing and revitalizing the communities of Old Redford and Northwest Detroit, Michigan, into a multi discipline, arts, education, entertainment and cultural community.

Several private businesses operate on the main block, including Sweet Potato Sensations, a bakery that sells their cookies at the Redford Theatre's concession stand. Additionally, the Redford Theatre allows its patrons to bring in coffee drinks from the Motor City Java House. When we visited the Motor City Java House, we found a display by the Motor City Blight Busters detailing the area's "Master Plan." Setting clear boundaries and creating viable partnerships and collaborations are tactics that really make Creative Placemaking work.



Old Redford (Photos: Crystal McLain)

In Southwest Detroit, we found two established clusters. Closer to downtown, is the area called Mexicantown. Although this area is divided by the I-75 expressway, a new pedestrian bridge now spans to unite the two parts of the neighborhood. The area to the East of the I-75 expressway has arts and culture activities concentrated on Bagley Street. To the West of the expressway, the arts and culture activities are concentrated on Vernor Highway. (See Figure 3.1). The second cluster in Southwest Detroit we found is located in the area called Springwells.

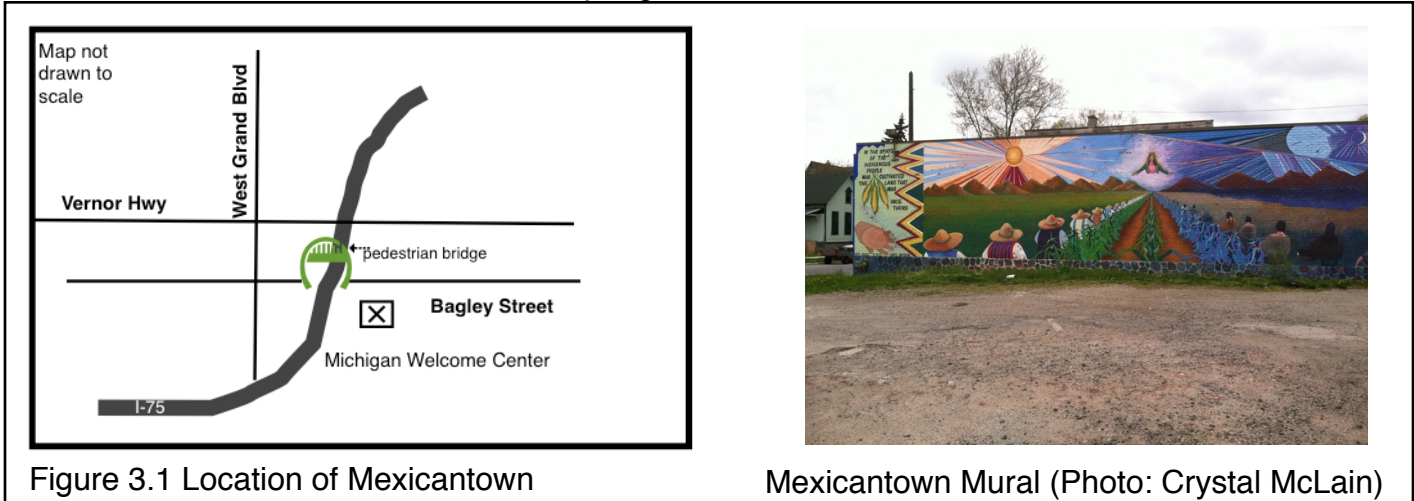


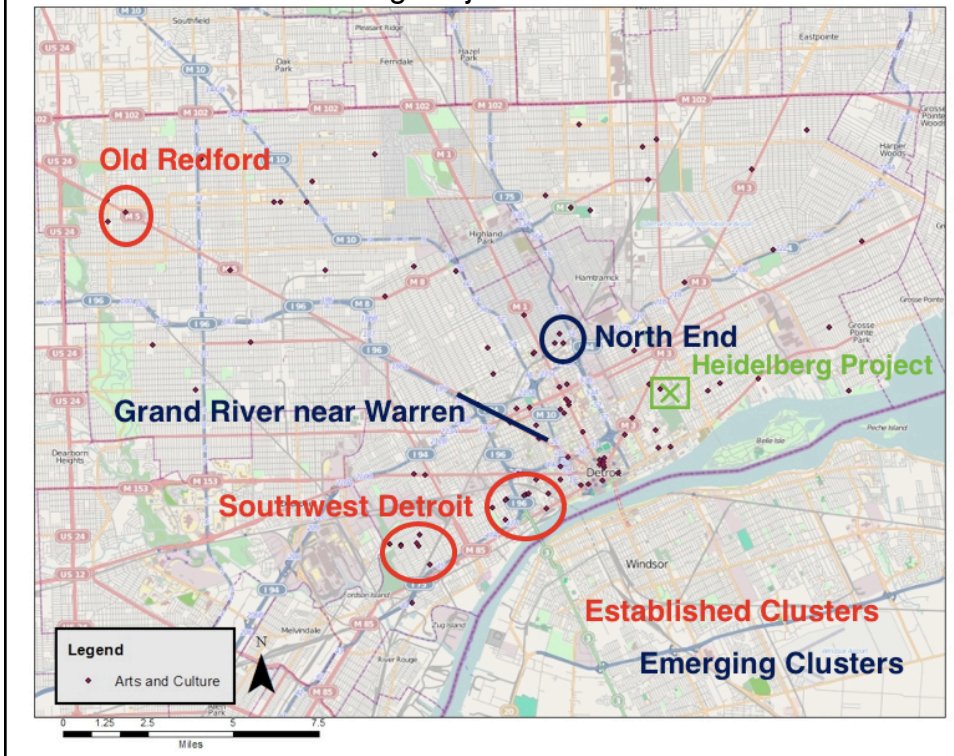
Figure 3.1 Location of Mexicantown

Mexicantown Mural (Photo: Crystal McLain)

Emerging Clusters - In the North End, we found an emerging cluster centered on East Grand Blvd, which Detroiters simply call "The Boulevard." Just West of where The Boulevard crosses Woodward Ave., is a small enclave of arts and culture which is composed of Mosaic Youth Theatre, and the Motown Museum. Just East of where The Boulevard crosses Woodward Ave., is a new cluster, where artists are repurposing former industrial sites. The Tangent Gallery/ Hastings Street Ballroom on East Milwaukie and North End Studios, on The Boulevard, are the two main hubs for the activity in this emerging cluster.

The second emerging cluster we found was along Grand River Ave, near West Warren St. Some of the arts and culture located in this area are 4731 Gallery, which offers studios, gallery space and acts as an "artistic catalyst;" the Urban Network Café; and MBAD'S African Bead Museum. (See Figure 3.1).

Figure 3.1: Established Clusters, Emerging Clusters and the Heidelberg Project



Creative Placemaking Challenges: The Heidelberg Project - The Center for Creative Community Development (CCCD) conducted an economic quantification of the Heidelberg Project, a public art display in Detroit's eastside that has achieved international acclaim. Their results showed that the Heidelberg

Project has had a total impact of \$2.8 million and created 35 jobs (Center for Creative Community Development, 2011). Despite this economic impact, we learned how little

this has resulted in any Creative Placemaking or arts and culture clustering in the surrounding area.

We spoke with Marsha Bruhn, former Director of the City Planning Commission, who shared her insights as to why there has been little in the way of Economic Development in the area surrounding the Heidelberg Project. Ms. Bruhn said that the city was interested in harnessing the potential for economic development that the international acclaim and thousands of yearly visitors the Heidelberg Project brought to the City of Detroit every year. Several things went wrong from an economic development/ Creative Placemaking perspective. According to Ms. Bruhn:

the Heidelberg Project was particularly controversial because of a lack of support from the administration, opposition by Citizens District Council members who saw it as incompatible with their desire for new residential development in the neighborhood, and concerns of residents who still lived on the primary block of the Project and resented, in particular, the streams of visitors and tourists, many of whom came in large buses. At the time, the Project's vision was to create a welcome center and cafe with artist's studios above. The artist envisioned developing an existing property just outside the general boundary of the project and on a fairly intact residential street...

The project's vision was an expansion into an intact residential neighborhood, which is zoned residential. The Planning Commission wanted to direct the expansion to Mt.

Elliott street, which is zoned for commercial uses. (see Figure 3.2). Additionally, Ms. Bruhn said, "We also felt that the project needed to identify boundaries. The artwork has continued to spread into neighboring blocks, vacant lots and abandoned houses, impinging at times on the residents." The Heidelberg Project has not been an

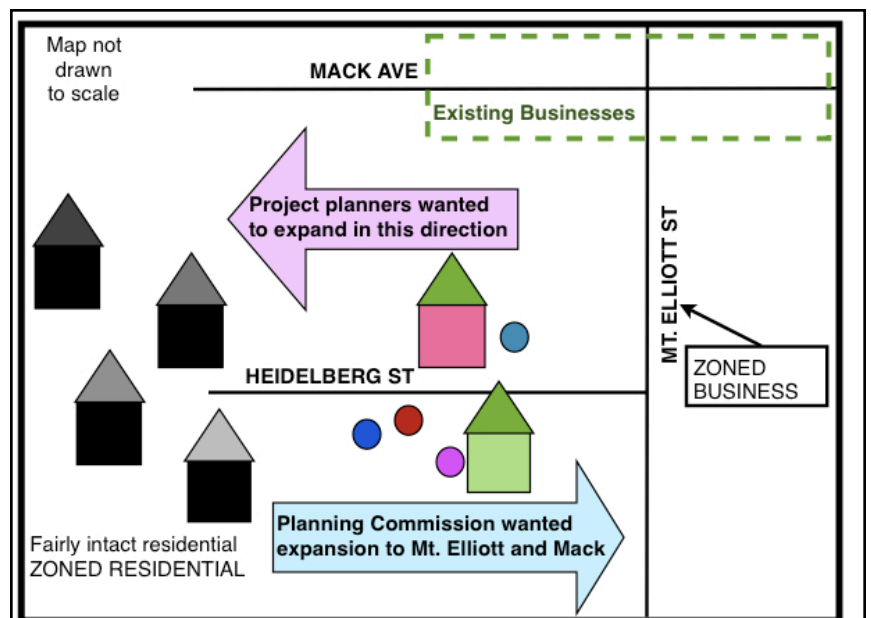


Figure 3.2 Heidelberg Project Expansion

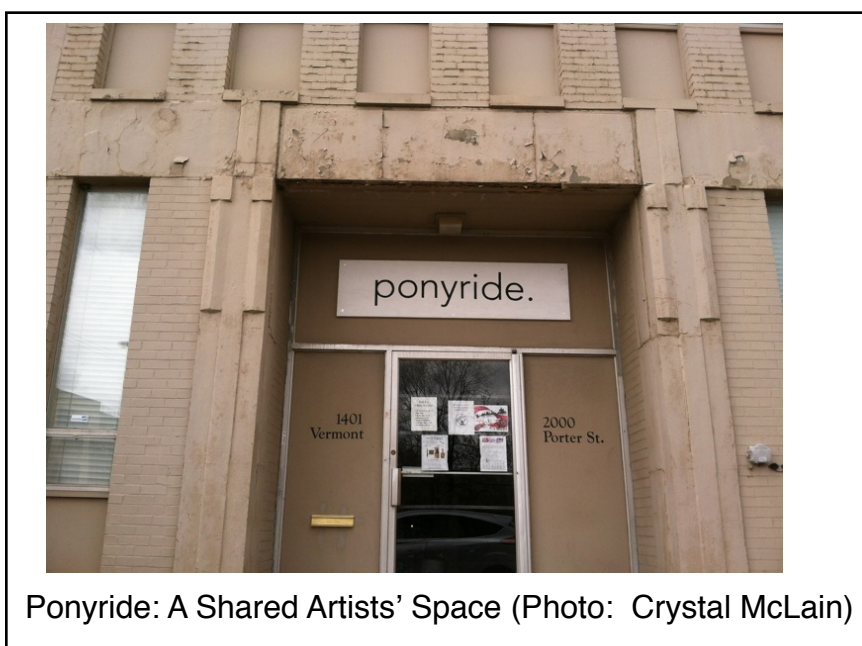
example of successful Creative Placemaking because of lack of support from the city, concerns of residents, a project vision not consistent with current zoning, and no clear boundaries.

4.0 Creative Industries and Disciplines in Detroit

In our research conducted for the Arts and Culture Inventory, and from our survey and interviews, we gained some insights into the creative industries and disciplines in Detroit. Our inventory is by no means exhaustive -- Even up until press, we were still adding new discoveries to the list. While our original inventory included individual artists, musicians, writers and performers, the final list was narrowed to include only neighborhood arts and culture with a physical nexus. (see Appendix A)

Art - There is a lot of public art being produced in Detroit. Several different organizations including Detroit Mural Factory Gardens, The Alley Project (TAP), Public Art Workz, Southwest Artists Network of Detroit, and Splash Murals are working with communities to produce murals of all types and sizes throughout the city. According to their comments in a survey interview, the Jefferson East Business Association (JEBA) also has “worked with local visual artists to facilitate murals and vacant lot projects.”

A lot of art is being produced in former industrial and office buildings. Artists rent space and work in a shared space in various re-purposed buildings, which include the Russell Industrial Center, 4731 Gallery, 555 Gallery, Pony Ride, and North End Studios. These become essentially “clusters within a building.”



Ponyride: A Shared Artists' Space (Photo: Crystal McLain)

Music, Musicians and Singers - There are many musicians in Detroit. A real sense of community is created through the local Gospel scene. DetroitGospel.Com's "Detroit Artist Database," contains the names and brief biographies of 86 of "Detroit's gospel music legends and up-and-coming artists" (www.detroitgospel.com). According to DetroitGospel.Com, there are five gospel booking agents and three gospel record labels located in Detroit. The Detroit Gospel Scene is not an economic powerhouse akin to Motown in its heyday, but it does generate some money. While a complete quantification of the impact of Gospel Music on the economy of Detroit is beyond the scope of our research, we did speak briefly with one gospel singer. He self-recorded a gospel cd at a local studio, and now sells them himself out of his backpack. The money he earns in this manner ends up returning to the local economy.

Even in the age of internet music downloads, in our research for our inventory, we found that there are at least 9 record stores in Detroit. Additionally, we found at least two Bible book stores that sell gospel music.

We found at least one neighborhood that is using Jazz music for economic development and fostering a sense of community. According to a respondent to our survey, "Since 2003, the Jefferson East Business Association (JEBA) has coordinated Jazzin' On Jefferson, an annual street festival which draws thousands of people to the east side for music, food, vendors, and other festivities."

Fashion - According to their website, "The Detroit Fashion Collective was formed by a group of passionate industry practitioners to support the independent creative Fashion Community with a focus on accelerating independently owned fashion businesses and a mission to ignite the entrepreneurial spirit of design students." With an organized group of designers, and a plethora of underutilized industrial space, Detroit is poised to be a great location for a fashion industry.

Tourism - Along with the tourism that has been generated by the Heidelberg Project and the cultural institutions located in Midtown and Downtown, we discovered an

organization centered around leading cultural tours in Detroit. McMillin tours (www.mcmillintours.com) offers tours of Detroit such as a “Detroit Church Tour,” “Greek History & Culture Tour of Detroit,” and a “Tour of Homes of Detroit Celebrities.”

Writers and Authors - Many writers and authors call Detroit home. We found that there are several venues that feature poetry readings and literary events including Manila Bay Cafe and the Urban Network Cafe. The Shrine of the Black Madonna is a cultural center and bookstore. Additionally, there are several Bible bookstores. Christian-themed poetry readings and literary events also take place in Detroit.

Photographers - There is a lot of worldwide interest in photographing Detroit. Every time we drove past the Michigan Train Station, there was someone outside taking a picture of it. In addition to the photographer-tourists, there are also photographer-residents in Detroit. Some photographers work out of the mixed-use arts spaces that are in the former industrial properties. The Chocolate Cake Design Collective has a member who is a photographer, and they are in the process of building a dark room. The Yes Farm also has photographers as a part of their collective.

Ceramics - One of Detroit's more famous and long-standing arts organizations is Pewabic Pottery, located on the eastside. Part of the new generation of Detroit creatives are also working with ceramics. Many of the group studio spaces and collectives have resident ceramic artists. These spaces house equipment that would be too large or too expensive for an artist to have at a home studio.

Actors - There are many opportunities for actors in Detroit. Theatre companies we found include Ploughshares, and Detroit Repertory Theatre. Mosaic Youth Theatre works with high school students in an after-school music and theatre program.

Dancers and Choreographers - We found at least 15 organizations or businesses in Detroit that include dance and choreography as part of what they do. Dancers and

choreographers need ample space for their rehearsals and performances. Luckily for them, in Detroit, space is plentiful.

Cultural Heritage - Many organizations and businesses in Detroit have a focus on African-American Cultural Heritage. Shrine of the Black Madonna, a cultural bookstore and black holocaust museum; Kabaz Cultural Center, a rites of passage organization; Curtis Museum, a museum with artifacts documenting achievements of African-Americans; MBAD's African Bead Museum; Heritage Works; and Virgil H. Carr Cultural Arts Center all have some focus on African-American History and Culture.

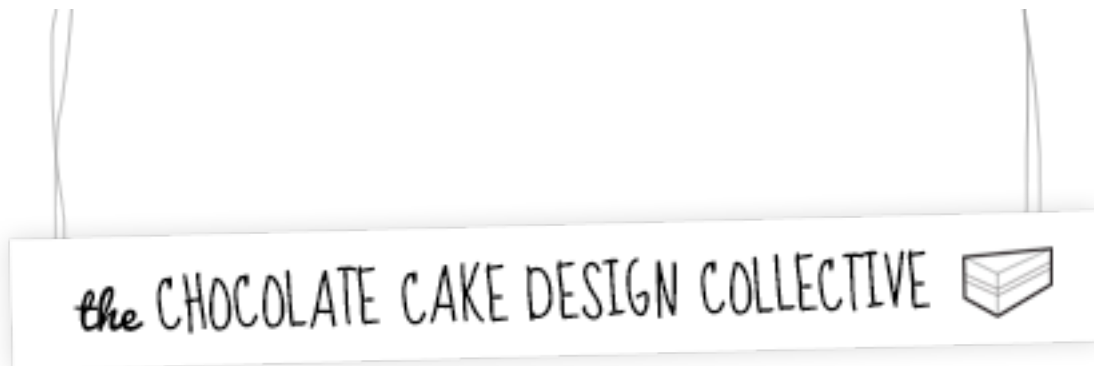
In Southwest Detroit, several organizations and businesses celebrate Hispanic Cultural Heritage including Cafe Con Leche, a cafe that hosts poetry and art events; Southwest Artist's Network of Detroit, an arts and business incubator; and Raices Mexicanas de Detroit, a Mexican Cultural dance troupe.

5.0 The overall dynamics of the cultural workforce in Detroit

Overall, the creative workforce in Detroit is very innovative and adaptive. They have repurposed a variety of former industrial, residential and commercial spaces to suit the needs of their endeavors. The cultural workforce in Detroit is adventurous and resilient, bravely navigating the post-industrial landscape with agility. The cultural workforce, as spread out and overall disjointed as they are, strive to create partnerships and collaborations. Some of Detroit's cultural workforce are new to the city, but many of them have been here for decades. It is important to be welcoming to new members of Detroit's cultural workforce, while at the same time recognizing and supporting those who have always been here.

A CASE STUDY

Chocolate Cake Design Collective
A Creative Business Practice for Artists



Who: Chocolate Cake Design Collective

Where: Detroit, Michigan

When: in operation from July 2011 through present

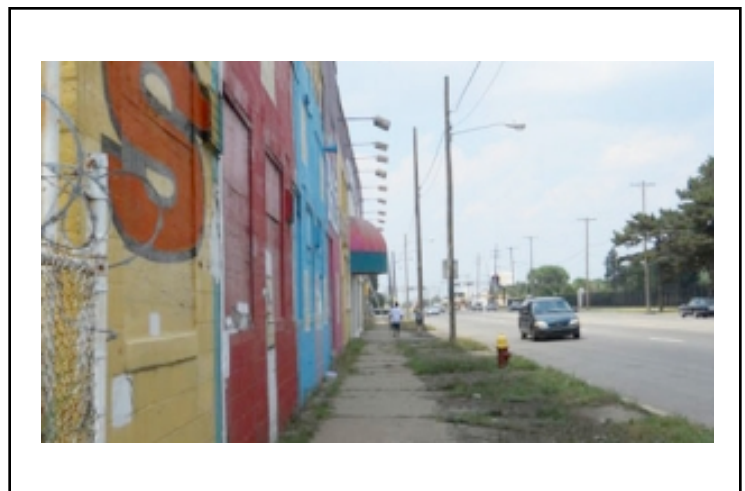
What: Group of like-minded artists desiring studio space to further their artistic careers

Additional: www.chocolatecakedesigncollective.org

Introduction

Setting up shop in a former toy factory, Chocolate Cake Design Collective is a group of like-minded artists and friends who desire a maker's space, a welcoming, communal environment, where they can work and learn together.

Chocolate Cake Design Collective comprises members with diverse backgrounds and aspirations, Chocolate Cake Design is united by a desire to collaborate and grow as artists and ultimately contribute to the renewed cultural vitality of Detroit.



Background

Graduating college, particularly for those in the arts or humanities, is a daunting transition. Students face economic challenges that previous young graduates rarely had



(Photo: Kevin McAlpine)

to confront. This can be discouraging to artists. Some people may say that this is a generation “completely devoid of dreams” as a recent Detroit Unspun contributor Karen Dybis said in a recent post. But this is not the case with a young group of College for Creative Studies graduates who just last year launched the Chocolate Cake Design Collective.

Local Impact

Although there are a number of groups of young people coming together across Detroit to create space from music to studio space to community gardening, this collective is one of the few that has anchored themselves on the east side of Detroit. Many people would say that there is nothing happening on the east side. This is one successful example that is making a go of it. (See Figure 6.1)

Initially the group looked to Midtown Detroit as a location for their space. In the past few years however many available spaces have been already been purposed and those left are too costly for recent college grads. Driven largely by economics, this group happened to find their east side location by accident. Located on Van Dyke Road just north of McNichols Roads, the only real things happening in the immediate area were the Perfecting Church and the Mt. Olivet Cemetery.

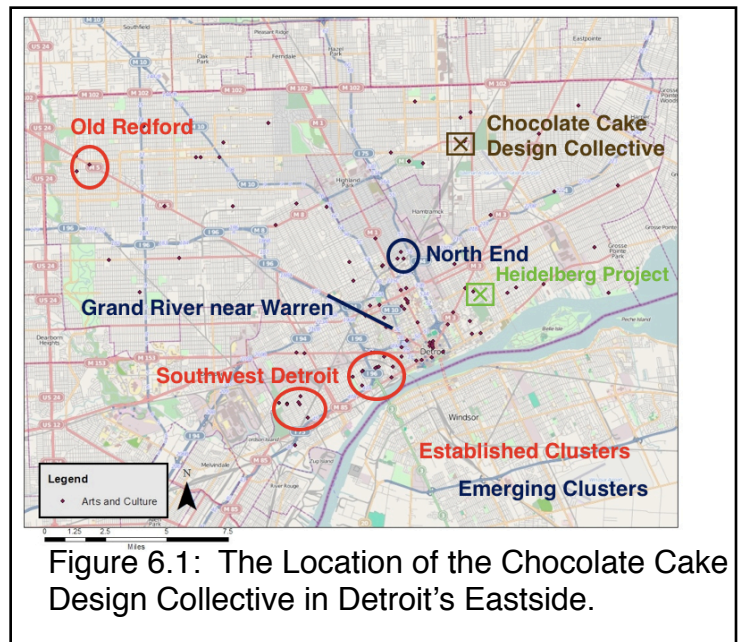


Figure 6.1: The Location of the Chocolate Cake Design Collective in Detroit’s Eastside.

The space was discovered through a friend who had invited them to a fowling event. Fowling is a mixture of football and bowling where teams of two stand at opposite ends of the lane and alternately take turns throwing a football at their opponents bowling pins. Detroit Fowling operates as a private membership club charging patrons, operating a concession area and booking local bands to play in their space. In addition to fowling in this warehouse, another group of College for Creative Studies graduates opened a studio space called Talking Heads. This group of artists has created a screen printing studio. The owner of the building also has an apartment onsite where he lives.

All of these conditions and activities are ways to consider the impact of community engagement and what potential impact that they can have on the immediate neighbor and the city of Detroit.

Currently, the Chocolate Cake Design Collective is an evolving private space that is meeting the needs of a group of artists. Future plans include reaching out to the Perfecting Church to showcase their art and presence in the



(Photo: Kevin McAlpine)

community. One of the artists has an idea to work with students and young children, bringing them in and showing them how art is made and to broaden their artistic perception of the world.

Consideration is also being given to a retail space to meet the needs of the growing presence of these artists. Member Katie Bramlage has had the opportunity to work on larger scale projects than she could not have done working in her dining room. She has worked with a downtown restaurants called Colors to display a mammoth cardboard tube installation that she created.

Challenges

Members admit that the physical building has challenges such as a leaky roof, shortage of electrical hookups, and a lack of proper heating, they continue to have sprawling, big plans for the future. Their alma mater, College for Creative Studies, donated a kiln to them for future ceramic and glass projects. Funding remains a constant challenge for this group. Each month, they put their own money in to cover rent of the space. Additional funding is needed for improvements.

Opportunities

Member Matt Arnold is interested in expanding the space into a community studio and residency program. His goal is to take on additional people right after college and offer them a year of a place to work while they build up their work and put them on the path to getting their own studio started. The collective has allowed artists to get the word around about their work. The level of attention that people in many different sectors are paying to them has allowed them to network and building relationships that continue to support their work. In August, they applied for a grant with the [Detroit Foundation](#), an organization that gives away micro-grants for projects that help revitalize the Detroit community. The request was to help fund the many renovations and electrical updates the old toys warehouse needed. Their request was granted with the first ever *Fuel Detroit Grant!* co-founders of the Detroit Foundation Adarsh Pandit and Ranvir Gujral came to the studio to personally congratulate the group, tour the facility and present a check for \$2,500. With additional support like this from other agencies, growth can be spurred and accelerated with this group.

Summary

This group has taken a large scale, post-industrial landscape with a tiny little grass roots movement and created a usable space that is attracting lots of attention. They seem to be on a path to building their business and driving additional attention to their area on the east side to attract more growth and interest in Detroit. Their motto for community engagement is “It’s community over individual now and that’s what will drive us forward.”

CREATIVE PLACEMAKING POLICY IN MICHIGAN

Through our thorough look into the existing literature, best practices, and the current environment that exists in Michigan, and more specifically, Detroit; we have derived policy recommendations that will help to foster sustainable and successful arts and culture sectors throughout the city and state. In their report *Cultivating “Natural” Cultural Districts*, authors Seifert and Stern suggest that policy makers make it a priority to invest and foster natural cultural districts. The goal of policy and planning, the authors claim, is to nurture grass-roots districts, remove impediments that prevent them from achieving their potential, and provide the resources they need to flourish (Seifert and Stern, 5). In order to do so, they also suggest that the public sector simply “do its job better” (Seifert and Stern, 12). Seifert and Stern explain that simply providing an area with the proper security, clean and safe streets, and removing certain zoning impediments will provide the necessary environment needed to cultivate the arts and cultural sector.

But first it is critical to understand the challenges that neighborhoods arts and culture regularly face, as well as the characteristics that make them successful and sustainable districts. In Ann Markusen and Anne Gadwa’s *Creative Placemaking* they present a list of the challenges of creative placemaking, as well as a list of the components of successful placemaking initiatives. Based on our research, we find their list to be comprehensive and accurate.

According to Markusen and Gadwa, the main challenges faced by the arts and culture sector are:

- Forging and sustaining partnerships
- Countering community skepticism
- Assembling adequate financing
- Clearing regulatory hurdles
- Ensuring maintenance and sustainability
- Avoiding displacement and gentrification
- Developing metrics for performance and evaluation

Although all of these challenges are important to keep in mind when informing policy, a few of them particularly stick out. Displacement because of gentrification is a common concern when using arts and culture to revitalize a neighborhood. Seifert and Stern

make note in *Cultivating Natural Cultural Districts* that along with all of the positive effects arts and cultural districts have, there are the possibility of negative effects as well; most notably gentrification. “Gentrification is popularly linked to the movement of artists into a previously unfashionable city district” (Siefert and Stern, 2007, 6). They explain that often times when artists begin populating low-income neighborhoods, it results in a revitalization of that district. While this should be considered a positive effect, it can result in wide spread displacement of the original residents, who can no longer afford the rent increases due to the increase in property values in the area. The authors also make the interesting point that not all population change can be labeled as gentrification, and “displacement can occur only when the conditions are ‘right,’” (Siefert and Stern, 2007, 6). Revitalization and increased property values of an area are still a desirable outcome, and does not necessarily result in gentrification. Regardless, they still warn that policy makers should be conscious of these possibly unintended negative externalities.

In addition to gentrification, regulatory hurdles seem to often be one of the largest obstacles artists have to overcome. Regulations and code requirements can be a large impediment to artist developments. Author Carl Grodach explains,

Artist-in-residence zoning is an already widely discussed approach, but attention to building code requirements needs to accompany zoning revision. The city of Fort Worth ignored Metrognome Collective’s community-based work with neighboring homeless shelters and its incubation of local artists when it forced the art space to close due to code violations for ‘comfort issues’ like lack of air-conditioning and heating (Grodach 2011,84).

This is a perfect example of how a simple code violation can impede a very well meaning artist development. It showcases the need for flexible and appropriate regulations in places that are actively trying to nurture their arts and culture sector.

In an interview with George Jacobsen, Associate Program Officer of Community Development at the Kresge Foundation, he said that he considered regulations and codes the largest challenge for small-scale art projects. Jacobsen expressed the need for a flexible regulatory environment that is more supportive of artistic developments.

An environment that discourages artistic endeavors impedes on a place's ability to nurture the arts and culture sector, and in turn discourages economic development.

A good example of place that successfully altered its zoning regulations in order to encourage the growth of its existing arts and cultural assets is Paducah, Kentucky. They created an artist relocation program, which actively sought out artists to live and work out of Paducah. With the help of a local bank, the city afforded \$2,500 per artist to move to the city and restore historic properties. The bank offered loans up to 300 percent of the appraised value of the structure to enable the artists to do the renovations. Most importantly, the city worked with the artist relocation program to change the city's zoning ordinances to permit both residential and commercial uses (Markusen and Gadwa, 2010).

The third challenge that is particularly relevant in the city of Detroit is forging and sustaining partnerships. According to Markusen, "currently most American city governments contain a baffling array of agencies whose responsibilities bear on the cultural economy" (2006). At the state level, the Michigan Council for Arts and Cultural Affairs is the umbrella organization for all the arts and cultural sector throughout the state, but there is nothing at the city level for the city of Detroit. This creates a "fragmentation of responsibility for cultural and arts policy and planning among across at least three distinct agencies" (Markusen, 2006). A more streamlined system, in which one agency headed all of the activities of the art and culture industry in the city, would encourage collaboration between the immense number of art and cultural organizations throughout the city. This strategy would also create an environment more conducive to targeted investment and funding.

In addition to their list of common challenges, Markusen and Gadwa have also built a comprehensive list of important components of a successful and sustainable art and culture sector. Their list includes the following:

- Creative initiators
- Designing around distinctiveness
- Mobilizing public will

- Garnering private sector support
- Securing arts and community engagement
- Building partnerships

Creative initiators are simply the people, or organization that mobilizes the effort to create the clustering of artistic and cultural activities and organizations. Designing around distinctiveness is to build on the existing expertise and characteristics of place (Markusen and Gadwa, 2010, 19). Similar to what Seifert and Stern emphasize in *Cultivating “Natural” Cultural Districts*, it is important to base efforts off of the existing assets of a particular place. Mobilizing public is a key factor for the sustainability of a creative sector, because without the support of the public, an area will not reach the tipping point that makes it successful. Garnering private sector support is also extremely important, because the private sector provides the funding needed to create place. Similar to mobilizing public will, securing arts community engagement is to gain the support of the entire art community in the area, which leads to the next key component; building partnerships. Partnerships between an area's art and culture organizations, in addition to partnerships with public and private interests are one of the most important components of fostering a successful and sustainable arts and culture sector.

Another important characteristic of a successful arts and culture sector that was not mentioned by Markusen and Gadwa, but emphasized countless times by authors Seifert and Stern in two separate reports is diversity. Seifert and Stern claim that diversity is a key ingredient of neighborhoods in which the arts and culture flourish. Research that the author's conducted in Philadelphia, San Francisco, Atlanta and Chicago documented the relationship between diversity and the arts. The authors found that “ethnically diverse neighborhoods (those in which no more than 80 percent of the residents are members of a single ethnic group) as well as economically and domestically diverse neighborhoods are more likely than homogenous areas to be associated with cultural engagement” (Seifert and Stern, 4).

Through our research of the Detroit area, and inventory of Detroit arts and cultural organizations, we found areas that hold the potential to become successful and sustainable creative sectors. They often hold many of the characteristics listed above, but they also face many of the challenges we outlined earlier.

OUR RECOMMENDATIONS

In order to nurture these clusters of natural arts and cultural activity, and reap the rewards that are proven to follow, it is essential that we create an environment in which this is possible. Through our review of the existing literature, we found many practices used by places trying to foster an environment rich in arts and cultural activities. One of the most successful methods we found was the designation of cultural districts. Currently many states have cultural district designations, offering tax incentives and credits to encourage art and cultural organizations to locate to the district, and to create an environment that allows these organizations to flourish. The state of Michigan to date, doesn't have such a designation authority -- but a bill to implement such a development authority was introduced in 2008 in the Michigan State House of Representatives, which was never passed.

The bill, House Bill 5947, sponsored by House Representative Steve Tobocman, "would create the Cultural Redevelopment District Authority Act, under which special districts would be created in which tax benefits would be available under the Michigan business, tax, state income tax, and the sales tax" (Michigan State House of Representatives, 2008, 1). This bill was introduced along with a collection of three others that would amend different tax acts to allow for the tax incentives in designated cultural districts. One of the accompanying bills, House Bill 5950 "would amend the General Sales Tax Act (MDL 205.4ee) to create a sales tax exemption for artist materials and works sold in a cultural redevelopment district" (Michigan State House of Representatives, 2008, 1). In our interview with former State Representative Tobocman, he told us:

the bills never went far because they would have forced the state to provide various tax expenditures (e.g. tax incentives) to support these districts. During the time I served in the State Legislature, Michigan faced ever-declining state

revenues and was constantly cutting state government. Direct funding for the arts were slashed and there was little support for something more ambitious, like arts districts

It is our recommendation that these bills be reintroduced. Cultural District designations would address some of the challenges that the arts and culture sector faces that we mentioned earlier. In designated Cultural Districts the regulatory environment would be appropriately fitted for artistic developments, helping to foster an environment that was completely supportive of the arts and culture sector. Additionally, Cultural Districts would help an area to forge sustainable partnerships; between the organizations within a district, as well as a clear relationship with the public sector. Foundations would have clearly identified areas to target their investments, which would in turn create a more streamlined system of investment, with more opportunity to harness the tipping points that are needed to see real results.

It is clear that these bills would still have a hard time being passed in their current form, because of their heavy use of tax incentives. However, we believe a revised version would be the perfect solution to a more nurturing environment for the arts and culture sector. The bill called for income tax incentives to landlords who rent to artists, and a tax credit for those who make contributions to a nonprofit art organization located in a cultural redevelopment district, a business tax amendment that would create incentives for community revitalization projects located in arts districts, as well as a general sales tax amendment that would create a sales tax exemption for artists materials and works sold in a cultural redevelopment district. We propose that most of the tax incentives be eliminated, except for the general sales tax exemption for artist materials and works sold within the districts. A cultural district designation would implement new zoning and code regulations that are more appropriate for a art and culture developments, but would not offer the immense amount of tax incentives proposed in the previous bill. We believe that the governor's proposed increase for 2013 funding for arts and culture attests to the fact that he is already acknowledging the importance of the arts and culture sector. If he is already aware of the long list of benefits, then he can't deny the impact this piece of legislation would have. Without all of the added tax incentives that

were holding the bill back before, and the current supportive environment for the arts, this revised legislation could be just what is needed to leverage the assets we have been naturally cultivating, but not fully capitalizing on for years.

Because of the economic and social benefits of arts and culture, we recommend that Michigan become a place where it is easy for artists to be artists. Michigan can attract and retain creative individuals through Creative Placemaking strategies. We believe that the Cultural Districts program has the potential to help foster Creative Placemaking in Michigan.

According to a presentation to the Michigan Economic Developers Association in February of 2012, the state government is being reorganized into Interdepartmental Collaboration Committees (ICCs). Our proposed designated Cultural District program could fall under the purview of the “Placemaking Partnership” which includes DEQ, DNR, MDARD, MDOT, MEDC, MSHDA, MLBFTA, and MDCH. We, however, would add MCACA into the mix, as they have the necessary capacity, skills and expertise for working with artists and arts organizations.

The ICCs stated “Placemaking Objectives” are:

1. Foster and promote collaboration in economic development and placemaking.
2. Promote best practices and greater understanding on the economic and social benefits of “place” and “placemaking.”
3. Establish a process for evaluating the performance of economic development and placemaking activities.
4. Support investment programs that deliver measurable, positive results by providing tools, information and technical assistance.
5. Partner with local economic development and civic groups to support local and regional economic development and placemaking.
6. Recognize successful state, regional, and local economic development and placemaking programs. (Banninga et al, 2012)

We believe that a Cultural Districts program could address these objectives.

We recommend that initially, Creative Placemaking strategies through a Cultural District program in Detroit should be concentrated in Old Redford, and in Southwest Detroit. In Southwest Detroit, the initial efforts should be concentrated in Mexicantown, specifically in the area surrounding the Michigan Welcome Center where underutilization detracts from great potential for arts and culture based economic development.

After developing an evaluation process and strategies for collaboration between federal, state, city and neighborhood stakeholders, this Cultural Districts program can be replicated in other areas of the city, namely some of the areas identified as emerging neighborhood arts and culture clusters. This program can be replicated statewide, and could be applied in municipalities of any size.

Bibliography

- Americans for the Arts. (2005). *Arts & Economic Prosperity III Summary*. Washington, DC.
- ArtServe Michigan. (2012) "Creative State: Michigan."
(<http://creativestatemi.artservemichigan.org/>)
- Banninga, A., A. Cell, M. Kapp, J. Tischler. (2012). "Interdepartmental Collaboration." A presentation to the Michigan Economic Developers Association. February 28th.
- Center for Creative Community Development. (2011). *The Heidelberg Project*.
<http://web.williams.edu/Economics/ArtsEcon/Heidelberg.html>
- Cultural Alliance of Southeastern Michigan. (2011). Mapping the Cultural Landscape: Arts and Culture in Southeast Michigan.
- Data Driven Detroit (www.datadrivendetroit.com).
- DetroitGospel.Com (www.detroitgospel.com).
- Grodach, C. (2010). Art spaces, public space, and the link to community Development. *Community Development Journal*, 45(4), 474-493.
- Grodach, C. (2011). Art Spaces In Community and Economic Development: Connections to Neighborhoods, Artists, and the Cultural Economy. *Journal of Planning Education and Research*, 31(1), 74 – 85.
- Markusen, A., Gadwa, A.(2010). *Creative Placemaking*. The National Endowment Of The Arts.
- Markusen, A. (2006). *Cultural Planning and the Creative City*. Paper Presented at the annual meeting of the American Collegiate Schools of Planning, Fort Worth Texas, November 12.
- Michigan State House of Representatives. (2008). Legislative Analysis. Cultural redevelopment Districts: Create Authority & Provide Tax Credits. Summary of HB 5947-5959. April 8th.
- Public Art Workz. (www.Publicartworkz.org).
- Seifert, S., Stern, M. (2007). *Cultivating "Natural" Cultural Districts*. University of Pennsylvania's Social Impact of the Arts Project.
- Seifert, S., Stern, M. (2008). *From Creative Economy to Creative Society*. University of Pennsylvania's Social Impact of the Arts Project.
- Jackson, M. (2011). *Building Community: Making Space for Art*. The Urban Land Institute.

APPENDIX A: Neighborhood Arts and Culture in Detroit

Organization/Business	Location	Website	What do they do?
1515 Broadway	1515 Broadway 48226		Venue for theatre, dance, music, art, poetry
4731 Gallery	4731 Grand River Ave	www.4731.com	Studios, gallery space, "artistic catalyst"
555 Gallery	2801 West Vernor Highway 48216	www.555arts.org	Studios, gallery space, exhibition programs, artist in residence program
5e Gallery	2661 Michigan Ave 48216	www.5egallery.org	5e GalleryArts Center presents work that is transformational. We provide a myriad of opportunities for engagement beyond performances, allowing for deeper connection and understanding among Artists, Students, and Community.
Ace's Jams	20180 W. Seven Mile Rd		Music Store
Adams Butzel Complex	10500 Lyndon		Community Center
APC Cultural Group	14341 W McNichols	http://APCCulturalGroup.Webs.com/	Talent Development coaches, enhancing creativity and life skills
Archer Record Pressing	7401 East Davison	www.archerrecordpressing.com	Music Recording Studio
Baker Bible Bookstore	10200 Grand River Ave 48204	www.bakersbibleandbookstore.com	Literary Arts, Music, Visual Art
Bowen Library	3648 Vernor		Literary Arts
Butzel Family Center	7737 Kercheval		Community Center
Cafe con Leche	4200 W Vernor Hwy 48209	www.cafeconlechedetroit.com	Cafe/ gallery space, community gathering space
Campbell Library	8733 W. Vernor		Literary Arts

Cass City Cinema	3420 Cass Ave 48201	www.casscitycinema.com	Movies
Chandler Park Library	12801 Harper		Literary Arts
Chaney Library	16101 Grand River		Literary Arts
Chase Library	17731 W. Seven Mile		Literary Arts
City Bird	460 W. Canfield	www.ilovecitybird.com/	store, studio and gallery
Clemente Center	2631 Bagley 48216		Community Center
Conely Library	4600 Martin		Literary Arts
Considine Center	8904 Woodward Ave 48202		Community Center
Contemporary Arts Institute of Detroit (CAID)	5141 Rosa Parks Blvd 48208		The Contemporary Art Institute of Detroit is a community based non-profit organization. CAID fosters and promotes the essential link between contemporary arts and contemporary society through its exhibitions, performances, critical and public discourse and the funding of contemporary arts and art related activities.
Crowell Recreation Center	16630 Lahser 48219		Community Center
Curtis Museum	14034 W McNichols	www.curtismuseum.com	We encourage everyone to come view this impressive display of historical artifacts including, literature and materials that commemorate the historical achievements of persons of African American heritage.

Damon's Record Center	20124 Plymouth St 48228	www.damonsrecordcenter.com	Music store and recording studio
Delray Community Center	420 Leigh 48209		Operated by "Peoples Community"
Detroit Artists Market (DAM)		www.detroitartistsmarket.org	Founded in 1932, provides a place for local artists to display their work, while educating the public of the importance and beauty of local art. They put on many events through the year supporting the local art community. And are open to the public all week.
Detroit Dance Studio	1419 W Warren Ave Suite 202 48208	www.detroitdancestudio.com	Dance Classes
Detroit Fashion Collective	2431 4th St.	detroitfashioncollective.com/	The Detroit Fashion Collective was formed by a group of passionate industry practitioners to support the independent creative Fashion Community with a focus on accelerating independently owned fashion businesses and a mission to ignite the entrepreneurial spirit of design students.
Detroit Main Library	5201 Woodward Ave		Literary Arts, Music, Visual Art
Detroit Mural Factory Gardens	106 Kenilworth St #2 48202	www.detroitmurfactory.com	Our mission is to empower youth and adults to improve the City of Detroit; through art, urban agriculture, education, community development, youth development, and beautification.
Detroit Neighborhood Arts Corps	CCS		Youth volunteer to engage their community through art

Detroit Repertory Theatre	13103 Woodrow Wilson 48238	www.detroitreptheatre.com/	Theatre
Detroit-Windsor Dance Academy	3031 W. Grand Blvd, Suite 350	www.detroitwindsordance.org	DWDA was established in 1984 believing that if the community could become re-connected through dance, original art form, then self-esteem, confidence, motivation and awareness would be fostered, thus creating a community of healthy, happy citizens
Douglass Library	3666 Grand River Blvd		Literary Arts
DSE Detroit	202 East Grand River Ave 48226	http://dsedetroit.com/	Graphic Design, Textile Arts
Duffield Library	2507 W. Grand Blvd		Literary Arts
Edison Library	18400 Joy Rd		Literary Arts
Elmwood Park Library	550 Chene		Literary Arts
Eric's I've Been Framed Shop	16527 Livernois Avenue 48221	www.ericshivebeenframed.com	Music, Art, etc.
Farwell Recreation Center	2781 E. Outer Dr. 48234		Community Center
Flat 151	151 W. Congress 48226		Fashion
Fort Street Chorale	631 West Fort Street	www.fortstreet.org	Music
Franklin Library	13651 McNichols		Literary Arts
Globe Bible Bookstore	2990 E. Jefferson 48207		Literary Arts, Music, Visual Art

Hardcore Detroit	3535 Cass Ave Detroit	http://www.hardcoredetroit.biz/	Breakdancers, urban clothiers
Heidelberg Project	3600 Heidelberg st	heidelberg.org	Public Art
Heilmann Recreation Center	19601 Crusade 48205		Community Center
Hello Records	1459 Bagley 48216	www.hellorecordsdetroit.com	Music Store
Heritage Works	1200 West Canfield 48201	www.heritageworks.org	Mission: Heritage Works promotes youth and community development through cultural arts and traditions.
House of Bastet	2233 Brooklyn #126 48201	www.houseofbastet.com	Dance classes, modelling classes, arts & crafts classes, etiquette classes
Hubbard Library	12929 W. McNichols		Literary Arts
J Rainey Gallery	1440 Service St		Visual Arts
Jefferson Library	12350 East Outer Dr		Literary Arts
John K. King Used & Rare Books	901 W. Lafayette	www.rarebooklink.com	Literary Arts
Kabaz Cultural Center	3619 Mt. Elliott Street 48207		African-American rites of passage program
Kemeny Recreation Center	2260 Fort 48217		Community Center
Knapp Library	13330 Conant		Literary Arts
La Rancherita Discoteca	2039 Springwells		Record Store

Lasky Recreation Center	13200 Fenelon 48212		Community Center
Lenox Recreation Center	100 Lenox		A Special Needs Facility
Liberal Arts Gallery	3361 Gratiot Ave	www.liberalartsgallery.com	Visual Arts
Lipke Recreation Center	19320 VanDyke 48234		Community Center
Living Arts	8701 W. Vernor, Suite 202 48209	www.livingartsdetroit.org	Living Arts exists to strengthen the urban neighborhoods of Southwest Detroit by cultivating an environment that sparks the imagination and fosters ingenuity through the arts and community development initiatives.
Manila Bay Cafe	4731 Grand River		Poetry readings etc.
Marketplace Antiques Gallery	2047 Gratiot Ave 48207		Visual art
Matrix Theatre Company	2730 Bagley 48216	www.matrixtheatre.org	Matrix Theatre Company uses the transformative power of theatre to change lives, build community, and foster social justice. It creates opportunities for children, youth, adults and elders, especially those in isolated or challenged communities, to become creators, producers, and audience of original and heritage theatre.
MBAD'S African Bead Museum	6559 Grand River Ave 48208	www.mbad.org	African Cultural Hisroty
McMillin Tours	2136 Seminole 48124	www.mcmillintours.com	History and cultural tours of Detroit

Monteith Library	14100 Kercheval at Eastlawn		Literary Arts
Moonlight Underground Gallery	2572 Michigan Ave 48216	www.moonlightdetroit.com	Corktown's only Gallery / Theater. We hold a variety of events from Screenings and Art Shows to Community Organization meetings.
Mosaic Youth Theatre	3011 West Grand Blvd. 48202	http://www.mosaicdetroit.org/home.htm	Youth Theatre
Motor City Java House	17336 Lahser 48219		Literary Arts, Visual Arts, Music, Community Gathering place
Motown Museum	2648 W. Grand Blvd 48208	www.motownmuseum.com	Music Museum
Muccioli Studio Gallery	511 Beaubien St		Visual Arts
Museum of Contemporary Art Detroit (MOCAD)	4454 Woodward Ave 48201	http://mocadetroit.org/	Visual Arts, Literary Arts, Music, Education
N'Namdi Center for Contemporary Art	52 E. Forest	nnamdicenter.org	Art Gallery
Nandi's Knowledge Café	12511 Woodward (HP)		eatery, bookstore, gallery
National Automotive History Collection (DPL)	121 Gratiot		Literary Arts/ Historical Collection
North End Studios	2937 E Grand	www.northendstudiosdetroit.com/	Visual Arts, Studio Space
Northwest Activities Center	18100 Meyers 48235		Community Center
Parkman Library	1766 Oakman Blvd		Literary Arts

Passenger	1261 Woodward	www.passengerdetroit.org	Artists' residency program and project space
Patton Community Center	2301 Woodmere 48209		Community Center
Pearl's Music	8106 Kercheval 48214		Music Store
Pewabic Pottery	10125 East Jefferson 48214	http://www.pewabic.org/	Ceramics
Planet Rock	1904 Springwells Street 48209		Music Store
Ploughshares Theatre Company	no permanent home	www.ploughshares.org	For over 20 years, Plowshares has been the alternative voice in metro Detroit's performing arts community. A theatre that offers a true off-Broadway experience, with the kind of entertaining, and diverse productions that has made it a favorite among discerning patrons. Plowshares is an urban theatre with a distinctly Detroit style.
Pony Ride	1401 Vermont	www.ponyride.org	Inexpensive space for "socially conscious entrepreneurs and artists"
Pop up Detroit		www.popupdetroit.com	they set up art exhibitions in various vacant spaces across Detroit, with local artists. It is designed to bring life to new spaces that are usually left unused.

Public Art Workz	Old Redford	www.publicartworkz.org/	The mission of Artist Village and Public Art Workz (P.A.W.Z.) is to create bold, innovative community redevelopment projects that use the arts, culture, creativity and innovation, as a catalyst for reinventing and revitalizing the communities of Old Redford and Northwest Detroit, Michigan, into a multi discipline, arts, education, entertainment and cultural community.
PuppetART: Detroit Puppet Theatre	25 E. Grand River 48226	www.puppetart.org	Founded in 1998 by a group of puppeteers and artists trained in the former Soviet Union, all members of the PuppetART troupe are masters of puppetry art theater.
Raices Mexicanas de Detroit	P.O. Box 9374 48209		Mexican cultural dance troupe
Red Door Digital.com	7500 Oakland 48211	www.reddoordigital.com	Digital printing: posters/flyers etc.
Redford Library	21200 Grand River		Literary Arts
Redford Theatre/ Motor City Organ Society	17360 Lasher Rd, 48219	http://redfordtheatre.com/index.htm	Movies/Music: Show old/classic movies, organ concerts
Russell Industrial Center		www.ricdetroit.org	An incubator for creative talent. Offers cheap space for artists and local creative talent. Puts on festivals every year to display the artists' products
Scarab Club	217 Farnsworth 48202	http://scarabclub.org/	Literary Arts, Music, Visual Art
Senate Theatre	6424 Michigan Ave 48201	www.dtos.org	Theatre/ Wurlitzer organ concerts

Shantinique Music	8933 Harper Ave	www.shantiniquemusicandsportswear.com	Music Store
Sherry Washington Gallery	1274 Library Street		Visual Arts
Sherwood Forest Library	7117 W. Seven Mile		Literary Arts
Shrine of the Black Madonna	13535 Livernois Avenue 48238	www.shrinebookstore.com/	Cultural center and bookstore. African Art gallery, African dance troupe, African Holocaust Museum
Simpson's Record Shop	2961 E McNichols		Music Store
Skillman Library	121 Gratiot		Literary Arts
Southwest Artists Network of Detroit	2826 Bagley 48216	www.swandetroit.com	Visual Arts, Literary Arts, Music, Education
Spiral Collective	4201 Cass Ave 48208	no website	Art Gallery, Bookstore, Locally made Handicrafts
Splash Murals INC	2937 E Grand 48211	http://www.facebook.com/pages/Splash-Murals-INC/179298578808835?sk=info	"Splash Murals" is a small business based in Detroit. We are located inside the Northend Studios building. Our mission is to bring color into the world in creative and innovative ways. Splash Murals engages young people in positive and interactive experiences with their space, ultimately bringing them closer to the arts.
Strictly Root	15734 W. Seven Mile Rd		Music Store
Submerge	3000 East Grand Blvd	www.submerge.com	Music Store
Sugar Hill Clay	71 Garfield 48201	sugarhillclay.wordpress.com	Ceramics

Tangent Gallery & HSB	715 East Milwaukee 48202	www.tangentgallery.com	HSB stands for Hastings Street Ballroom
The Alley Project (TAP)	9233 Avis St. Detroit MI	https://www.facebook.com/tapgallery	Provides space where youth, neighbors, artists, and more can view, create, and exhibit street art. It was created through a year-long participatory process between community residents, artists, and architects to be safe, legal, and support learning and relationships
The Artist Village	17340 Lahser Rd		Visual Arts, Literary Arts, Music, Education, Crafts, Jewelry
The Atrium Project Space	7752 W. Vernor Hwy, Detroit	www.savorsouthwestdetroit.com	Visual Arts, Literary Arts, Music, Education
The Community Arts Partnership (CAP)	CCS		reaches out to the Detroit community by providing free art and design classes and resources to youth and their families.
The Imagination Station	2230/2236 14th Street	http://www.facethestation.com/	Their first goal is to clean up two blighted historic houses on Roosevelt Park. The two buildings act as public art spaces, and they plan to create an entire campus, nurturing creativity and entrepreneurship.
The Yes Farm	3410 Farnsworth St	theyesfarm.blogspot.com/	A group of painters, sculptors, printmakers, photographers, activists, teachers, musicians and farmers working to create a safe, stimulating space to live, work and visit. They believe arts plays an important role in the community and want to bring art into the lives of the people and places around them.
TLC Multi-purpose Center	15400 Plymouth Rd		Community Center

Trumbullplex	4210 Trumbull	www.trumbullplex.org	Literary Arts, Visual Arts, Music, Community Gathering place
UndGrd Studios	2984 Woodward		Visual Arts, Digital Arts
Urban Network Café	5740 Grand River Ave 48208		Café, bookstore, poetry readings
Virgil H. Carr Cultural Arts Center	311 E. Grand River Ave. 48226	www.artsleague.ecom	African and African American cultural arts programs and activities.
VSA Michigan	1920 25th Street, Suite B 48216	www.vsami.org	VSA Michigan promotes creativity in people with disabilities by creating an inclusive society where they may participate in, learn through, excel in, and enjoy the arts.
Whitdel Arts/Ladybug Studio's & Media Lab	1250 Hubbard, Suite B1 48209		Whitdel Arts is a division of CAID. Whitdel Arts is an 1800 sq ft professional Art exhibition space in Detroit that showcases the work of local and international established and emerging artists. The Lady Bug Gallery boasts a ceramics studio, a computer lab and a multi-purpose classroom that together fosters an inviting and creative environment for local area artists.
Wilder Library	7140 E. 7 Mile		Literary Arts
Williams Community Center	8431 Rosa Parks 48206		Community Center
Young Recreation Center	2751 Robert Bradby Dr 48207		Community Center
Zaniah Amirah	7918 E. Lafayette Blvd	www.zaniahamirah.com	Egyptian and American Belly Dance classes