

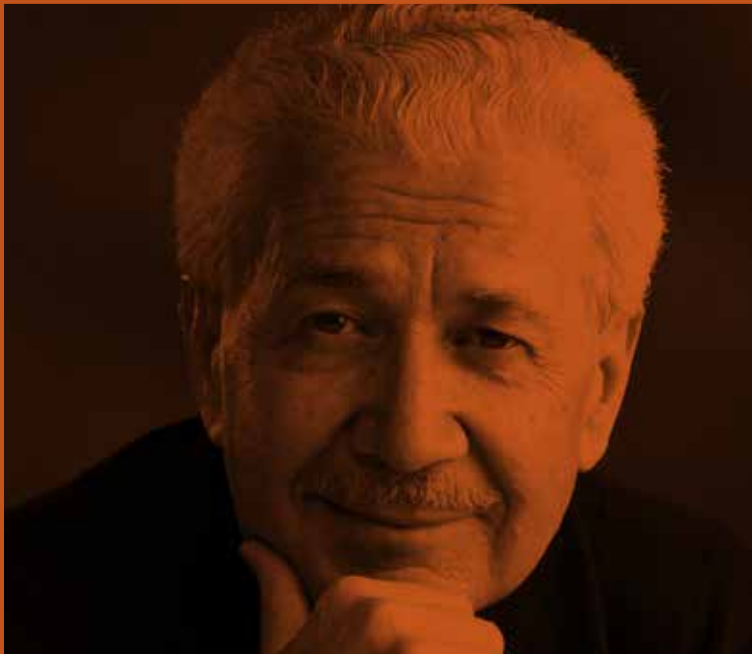


Elevating



the Artist





KRESGE EMINENT ARTISTS

Top Row: Ruth Adler Schnee **2015** | Marcus Belgrave **2009** | *Bottom Row:* David DiChiera **2013** | Bill Harris **2011**

Boosting careers, improving lives

In 2007, The Kresge Foundation began to strategically fund arts and culture in metro Detroit. We believed – and believe – arts and culture are an ecosystem; arts institutions, businesses, funders, educational institutions, artists, art enthusiasts and the broader community are in a dynamic, interdependent dance.

In line with that thinking, we extended operating support and strategic planning assistance to arts and cultural institutions; we began to wind creative placemaking into our community development work.

Complementing those efforts, we began an ambitious initiative of no-strings-attached annual grants to artists. Whether academically trained or self-taught, hewing to tradition or experimenting with new forms, artists represent the soul of community. As obvious as that may seem, there had never been a regional effort to support artists not for this project or that, but simply for doing the work they do, leading the lives they live.

Thus, we funded the creation of the Kresge Arts in Detroit office of the College for Creative Studies. That office administers the annual selection and awarding of \$50,000 to an eminent artist; \$25,000 to 18 artist fellows; and (in more recent years) \$5,000 to two early-career risk-takers. Significantly, artist fellows also receive substantial professional practice opportunities through Creative Many Michigan.

What has artist support achieved? This 2008-2016 evaluation commissioned from Lutman and Associates says the results have been abundant, clear and positive. Canvassing the 144 fellows of those years, as well as eight eminent artists and four winners of the Gilda Award, the evaluators find careers have been boosted, lives improved. These artists have been lifted by the award, and we have been lifted by their strengthened voice.

The evaluators, rightly, looked to impacts across the community. They found that by elevating the narrative of Detroit artists, we have contributed to changing the narrative of Detroit to that of a culturally vibrant city where culture is taken seriously. Our bolstering of artists in Detroit has paved the way for broader philanthropic art support, for greater business investment in arts and a growing appreciation for the transformative possibilities of the arts across municipal, civic and educational institutions.

This is a point-in-time evaluation of a program that has continued to progress, becoming, in line with recommendations here, more adept at outreach, more inclusive, better at calibrating support for artists. And this program continues to evolve. In January, we celebrated our 10th Eminent Artist, jazz musician-activist-educator Wendell Harrison. Later in June, we will announce our 10th class of Kresge Artist Fellows, beginning a year-long celebration of and reflection on this program and the role that it has played in metro Detroit.

We share this report not only as a study of Kresge's work. The evaluation has much to say to other funders and sectors across our community. Beyond metro Detroit, we invite others to look here for ideas to adapt – just as we continue to look broadly for new ideas to adapt to our circumstances. There is food for thought and much to discuss here. We look forward to those discussions in the months ahead.



Rip Rapson

President and CEO, The Kresge Foundation



Executive Summary

This evaluation report documents the significant and positive impact of investments by The Kresge Detroit Program in individual artists in metropolitan Detroit (comprised of Wayne, Oakland and Macomb counties for this initiative). The report elevates the themes voiced in meetings and individual interviews with Detroit artists and arts and civic leaders, identifies key shifts in context revealed by a literature review and observers as important to future program design, and recommends next steps based on findings.

The Detroit Program's support for individual artists is nested within its larger focus area advancing a robust arts and cultural ecosystem in Southeast Michigan, specifically Wayne, Oakland and Macomb counties, with a concerted focus on the city of Detroit. Work in this focus area began in 2007 as one focus area among six in an investment strategy known as Reimagining Detroit 2020. Work in the arts and cultural ecosystem focus area includes the Detroit Arts Support general operating support initiative, which has provided and committed almost \$26 million in flexible support for more than 80 diverse arts and cultural organizations since 2007. The focus area has also provided arts and cultural organizations with infrastructure support, as well as capacity building and strategic planning; there has also been support for neighborhood revitalization and community engagement through arts and cultural activities. These initiatives are considered complementary to Kresge's support for individual artists, but are outside the scope of this report.

Between 2008 and 2016, Kresge invested \$9,483,290 in the three Detroit initiatives supporting individual artists.

- Kresge Arts in Detroit (KAID): a staffed office fullyfunded by The Kresge Foundation and within the College for Creative Studies (CCS) administers the Kresge Artist Fellowship Awards (\$25,000 each), the Kresge Eminent Artist Award (\$50,000 each), and Gilda Awards for emerging artists (\$5,000 each)
- The Professional Practice Program: offered for Kresge Artist Fellows by Creative Many Michigan, a statewide arts services and advocacy organization
- Art X Detroit: a biennial festival showcasing each two-year cohort of Artist Fellows and Eminent Artists produced by Midtown Detroit, Inc., a community development organization dedicated to the revitalization of Detroit's Midtown neighborhood

Through 2016, these initiatives and efforts awarded 144 Artist Fellowships, eight Eminent Artist Awards, and four Gilda Awards; produced three major biennial festivals; and presented more than 150 workshops for artists.

Central finding: positive impact with room for change

The Kresge Foundation's investments in individual artist support are delivering abundant, clear, and positive impacts on Fellowship award recipients, the Detroit arts ecosystem, and civic leaders and infrastructure. Evidence shows that Kresge's work has improved artists' lives, accelerated their career trajectories, opened new possibilities in their art-making practice, and boosted their confidence as creators. This report documents the ways that Kresge's vocal and articulate advocacy for artists has transformed the perspectives of civic leaders who report that Kresge's leadership has helped them better under-

stand the contributions artists can make to community and economic development. Further, new philanthropic investment in Detroit from other private sector grantmakers has been inspired, in part, by Kresge's example. By lifting up and fostering the contributions of artists, the Foundation is strengthening Detroit's narrative as a creative, interesting, and vibrant place to live and work.

How this report was developed

Between November 2015 and May 2016, the consulting team developed and carried out a range of activities in order to complete this report.

- One-on-one interviews with 70 people
 - » Kresge award recipients (24 Artist Fellows, Eminent Artists, and Gilda Award recipients)
 - » Other artists and arts leaders
 - » Civic leaders, both public and private sector
 - » Local and national grantmakers
 - » Journalists covering Detroit
- A community meeting with 45 leaders from Detroit's arts community
- Review of media and reports about Detroit, its history and its prospects for recovery
- Review of Kresge's internal grantmaking documents including memoranda, proposals, and reports
- A literature review of other foundations' evaluation reports exploring the impact of their funding of individual artists

Overarching themes and through lines from interviews

- **Detroit as a city of dichotomies** – Metropolitan Detroit faces continuing tensions as it moves toward economic and civic recovery.

- **Detroit as a city of many narratives, not one** – Detroit's narratives range from the upbeat versions of the city as an arts magnet and place of opportunity to the harsher "Tale of Two Cities" narrative of persistent poverty, weak physical infrastructure, and underperforming schools.
- **"Hell to the yes!"** – Kresge's artist support programs are improving artists' lives and livelihoods.
- **Economy as ecology** – The region's cultural sector needs creative approaches to building new philanthropic support and earned and other income.
- **Get outside** – Observers suggest that Kresge can help develop the city's national and international reputation as a cultural producer and creative community.
- **Arts and _____** – Possibilities abound for Kresge to integrate artists and the arts into its other Detroit Program strategies.
- **Don't lose the funk** – Artists and arts leaders express concern that their beloved city will become a generic, cookie-cutter replica of other places. They cherish Detroit's unique spirit.

Key shifts in external context

Trends in society and in Detroit affect the potential relevance of Kresge's future efforts. Interviewees detailed five key changes that point to a necessary evolution in grantmaking strategy and processes.

- **Uneven recovery** – Detroit's economic recovery is well underway, but its impact is unevenly felt across the city.
- **Social practice** – Artists are increasingly identifying ways to engage people and communities in their work.
- **Placemaking** – A robust interest in place-based practices has emerged in Detroit, for both grantmakers and artists, alongside increased national interest in creative placemaking (an area in which Kresge is an acknowledged leader nationally).



- **Racial equity** – The cultural sector has more fully acknowledged the deep disparities that divide neighbors and communities and limit expression and opportunity and has responded with heightened urgency to work toward racial equity.
- **Technology** – Technological disruption via social and mobile media is providing both new challenges and intriguing opportunities for artists and arts and cultural organizations, and influencing the nature and evolution of arts engagement.

When taken together, these external, societal changes represent new contexts for grantmakers and suggest opportunities for experimentation with new grantmaking forms and practices. These external factors strengthen the case for innovation and exploration.

Consultant recommendations

Recommendations fall within three broad categories, each with detailed suggestions.

- Evolution in Kresge’s existing artist support programs, proposing changes that will celebrate the programs’ contributions while responding to community input and to the gaps identified through the evaluation process. These go beyond operational improvements to larger questions of openness, transparency, resource sharing, and collaboration.
 - » Celebrate the 10th anniversary of the programs
 - » Request process improvements from the intermediary partners
 - » Decide what data are important to collect and begin to share it, starting with a public version of this report
- Innovation in the exploration of new ways the Foundation can work in Detroit as a laboratory for the development of new practices that support artists. New practices can be tested in metropolitan Detroit and may also point the way to new practices for Kresge nationally.
 - » Redeploy dollars previously granted for Art X Detroit to innovate in 2017 and 2018, and engage with the Foundation’s national Arts & Culture Program to do so
 - » Develop an economic development approach to the arts ecosystem, drawing on the Foundation’s expertise in this realm
- The Foundation can live the work by modeling the relationships, practices, and orientation that integrate artists and the arts into daily life personally, at work, in local communities, and in the broader public sphere.
 - » Craft Foundation-wide, unified, and consistent language around the ways Kresge can foster an inclusive, welcoming Detroit
 - » Use the Foundation’s own programs and operations to model integrated strategies for the “arts and _____”

Conclusion

While this report’s findings, themes, and recommendations point to possible new directions, it is important to celebrate what has been accomplished, first and foremost. When artists and citizens shared stories about the nascent turnaround of their city, they consistently called out Kresge’s vision and leadership and pointed to the positive effect of Kresge’s investments in artists. If there is a primary learning from the evaluation process, it is to suggest that Kresge can do even more from its place at the head of Detroit’s table to advocate for artists. As agents of inspiration and imagination, artists are, to quote one observer, “the soul of the city.” Artists are ready to do even more to reimagine Detroit.



Program Descriptions and History

There are three main components of the Kresge Detroit Program’s support of individual artists, each administered by a unique local partner. These components were developed with the intention of providing a suite of complementary and mutually reinforcing programs. Kresge’s investments from 2008 – 2016 totaled \$9,483,290 (including funds awarded in 2016 for 2017 – 2018 programs).

	CCS for KAID (including all grant awards and program administration)	Creative Many for Professional Practice Program	Midtown Detroit, Inc. for Art X Detroit
Cycle 1 (2008-2010)	\$1,600,000	\$214,000	
Cycle 2 (2010-2012)	\$1,652,940	\$253,500	\$500,000
Cycle 3 (2012-2014)	\$1,769,500	\$272,500	\$500,000
Cycle 4 (2014-2016)	\$1,835,850	\$285,000	\$600,000
Totals	\$6,858,290	\$1,025,000	\$1,600,000

KRESGE ARTS IN DETROIT (KAID)

Kresge Arts in Detroit (KAID) is administered by the College for Creative Studies (CCS), a private college in Midtown Detroit offering undergraduate and graduate degrees in design and fine arts. The KAID office is responsible for managing the recruitment, selection, documentation, and reporting processes for the Kresge Artist Fellowships, the Kresge Eminent Artist Award, and the Gilda Awards for emerging artists. As detailed above, these grants have totaled over \$5 million since 2008; the Foundation has approved an additional \$3.6 million in program management and administration expenses for CCS through 2018. The Kresge Foundation provides sole funding for these grants and their administration.

Individual artist support

Artist Fellowships

Kresge Artist Fellowships of \$25,000 are awarded to 18 artists each year. Specific artistic disciplines are open for application in alternate years. Over time, KAID has changed the names of the application categories, expanded the discipline categories considered for awards, and reorganized the ways the disciplines are grouped for panel review. These changes are in response to the numbers of applicants in different categories, feedback about the best ways to group and assess applications, and program learning as the KAID and Kresge staff interact with and respond to the strengths of the local artists’ community.

Kresge Artist Fellowships are unrestricted awards based on three published selection criteria.

- Demonstrated track record of artistic achievement and high-quality work
- The potential to grow and advance in their artistic careers during the fellowship period
- The potential to reflect, enhance or impact communities within metropolitan Detroit

Starting in 2016 and even-numbered years, the program now accepts applications in two categories: film and music, and live arts. The live arts category includes theater directing, playwriting, dance, choreography, performance art, and interdisciplinary work. Film and music includes film directing, screenwriting, animation, music composition, music performance, sound art, and interdisciplinary work.

In alternate years, applications are open in literary arts and visual arts categories. Literary arts includes art criticism, creative nonfiction, fiction, poetry, prose, spoken word, experimental forms, and interdisciplinary work including graphic

novels, zines, and hybrid forms. Visual arts includes art and technology, book arts, ceramics, collage, drawing, fiber, glass, installation, metalwork, painting, photography, performance art, printmaking, sculpture, video art, experimental forms, and interdisciplinary work.

The program explicitly welcomes artists who are self-taught or practicing in a tradition that is “passed down through cultural and traditional heritage.”

Eminent Artist Award

One Eminent Artist is honored annually with a \$50,000 award. This award recognizes an exceptional artist who has made a longstanding contribution to metropolitan Detroit, as selected by the program’s Advisory Council. For each Eminent Artist, The Kresge Foundation produces a monograph documenting the artist’s life and work and confers the award in a festive event celebrating the artist’s accomplishments.

Gilda Snowden Emerging Artist Award

In 2015, the Gilda Award for emerging artists was added to award two artists annually with \$5,000 unrestricted. The award, known as a “Gilda,” is named for Gilda Snowden, an esteemed and beloved Detroit artist (and Kresge Artist Fellow in 2009). The Gildas are awarded to artists who are early in their careers, “are gaining momentum,” and who show “exceptional potential through creative risk-taking and pushing the boundaries of their chosen art form.” Panels reviewing applications for the Kresge Artist Fellowships select Gilda awardees from among the same applicant pool.

All Artist Fellows’ work is documented with a commissioned video portrait, available on the KAID program’s website and on Vimeo. From 2008 – 2014 these were commissioned from and produced by Stephen McGee, an Emmy Award-winning Detroit filmmaker. For 2015 – 2016, the portraits have been commissioned from Kresge Artist Fellow Oren Goldenberg (Visual Arts 2013) and his Cass Corridor Films Company. The films are promoted widely via KAID’s website and through social media, reaching national and international audiences

interested in Detroit, the arts, and community development.

Selection panelists and process

Selection panelists are recruited from Detroit and nationally, with each panel comprised of five individuals (two local and three national). Panelists’ names are not announced until after Fellowships are awarded.

For its grants management platform for both applicants and selection panelists, KAID uses Slideshare, which accepts text, still images, sound, and video. Artist-applicants upload application material themselves for panel review, requiring some facility with computing (and a fast Internet connection due to the large file size of high quality visual, sound, and moving image documentation). Panelists log in to the site to review materials in advance of their selection meeting through a password-protected online portal.

About the applicants

How many

KAID received more than 3,860 applications for Kresge Artist Fellowships from 2008 – 2016. This number includes duplicate applications from artists who have applied more than once. (At the time of this report, the KAID staff does not maintain a count of unduplicated applicants.) From among these applications, KAID has awarded a total of 148 grants, including 144 grants for Kresge Artist Fellowships and four Gilda Awards. Note that collaborative applicants are welcomed so that the number of artists supported is larger than the number of awards granted: in five instances artists’ collaboratives shared a single fellowship award. (The program’s website is an excellent source of information about individual artist grantees and artists’ collaboratives.)

Where do applicants come from?

A review of zip codes of the 2015 and 2016 program applicants showed that artist-applicants are clustered in certain neighborhoods, predominantly in the city of Detroit, including

downtown, Midtown, and New Center, among others, as well as in the City of Hamtramck. Although hard data is difficult to come by, these zip codes are widely considered to be major hubs for artists within metropolitan Detroit.

Applicants' race

Based on 2015 – 2016 analysis, data show that artist fellowship recipients are closely representative of the racial population breakdown if compared to the full three-county Detroit metropolitan region.¹ An analysis of 2015 – 2016 data shows that artist fellows applicants and recipients largely reflect the racial/ethnic population breakdown of the three-county area covered by the individual artist initiatives.² That was less true in the early years of the initiatives and represents significant progress in outreach on the part of the KAID office.

PROFESSIONAL PRACTICE PROGRAM AT CREATIVE MANY

The Kresge Foundation provides funding for a Professional Practice Program for each year's cohort of Artist Fellows. This program is intended "to foster collaboration and group learning, provide opportunities for individual feedback, and establish a space for artists to expand their knowledge and skills as creative practitioners."

Program background

This Professional Practice Program began in 2009 when the Foundation provided a planning grant to ArtServe Michigan, since renamed Creative Many Michigan, to support program development. Creative Many consulted with LINC (Leveraging Investments in Creativity), Creative Capital, and Springboard for the Arts, among others, as part of its research and planning process. The Foundation then granted dollars for Creative Many to launch the program in 2009. The Kresge Detroit Program has also provided general operating support to Creative Many since 2007, directed toward other areas of the organization's work including policy and advocacy.

Creative Many has initiated relationships with many of the other national organizations that also serve individual artists. Representatives of these organizations have travelled to Detroit to teach in the Professional Practices Program. For example, workshop leaders have included presenters from organizations such as Fractured Atlas (New York City), the Emily Hall Tremain Foundation (New Haven), artists' residency programs like Yaddo (Saratoga Springs) and the MacDowell Colony (New Hampshire), Creative Time (New York City), Springboard for the Arts (St. Paul), and many others.

Kresge's grant to Creative Many supports a part-time program director and part-time program assistant, and the fees and travel needed for the workshop leaders. The program director meets individually with each Artist Fellow, is available for consultation throughout the year, and leads the development and implementation of program offerings. Kresge support also pays for Creative Many to engage Creative Capital to lead an intensive, two-day retreat that all Artist Fellows attend at the start of their fellowship year.

Program offerings

Since 2009, Creative Many has offered 156 professional practice presentations and brought workshop leaders to Detroit from 17 states and abroad. New opportunities have resulted from relationships established with the presenters. For instance, Creative Many brought Black Dog Publishing to Detroit and they later published a Kresge Artist Fellow's work. Recent sessions include the following topics.

- *Protecting your Practice*: Intellectual property basics, including legal agreements, contracts, and licensing
- *Resourcing Your Practice*: Funding creative work, including grants, crowdfunding, and earned revenue
- *Creating Time and Space*: Residencies and retreats
- *Communicating Your Value*: Communicating about your work and its value, and building meaningful relationships online and offline



- *Artist2Artist*: Information sharing among prior years' and newly named Artist Fellows

ART X DETROIT: KRESGE ARTS EXPERIENCE

Art X visibly connects two of The Kresge Foundation's Detroit Program strategies by bringing together the Foundation's arts and culture strategy with the large investments Kresge is making to create a vibrant Woodward Corridor.

Festival history

In 2009, The Kresge Foundation initiated conversations with Midtown Detroit, Inc. to produce a festival of Kresge Artist Fellows' and Eminent Artists' work. Midtown Detroit, Inc. is a nonprofit planning and development organization with a track record of producing successful festivals. Midtown Detroit, Inc. helped launch Art X Detroit in 2011 and has since produced the biennial event in partnership with The Kresge Foundation and other stakeholders, particularly the KAID office, Creative Many Michigan, and the Museum of Contemporary Art Detroit (MOCAD).

Over multiple biennia, Art X Detroit: Kresge Arts Experience evolved as a multidisciplinary arts festival that celebrates the

work of the Kresge Artist Fellows and Eminent Artists in arts and cultural venues located in Midtown, with MOCAD as the festival hub and host of the opening event, numerous performances, and an exhibition of Artist Fellows' work.

Art X Detroit in 2015

Art X in April 2015 featured exhibitions, literary readings, film screenings, music, dance and theatre performances, and other artistic collaborations "providing the public an opportunity to experience Detroit as an incubator for multidisciplinary art." Midtown Detroit, Inc. describes Art X Detroit as providing a venue for artists, arts administrators, and community stakeholders "to discuss and contextualize Detroit's arts and cultural identity and social complexities through a diverse series of panel discussions, artist-led workshops, and other events."

The 2015 festival expanded Art X to 10 days of programming over three extended weekends and also expanded the festival's panel discussion series and the number of artist-led workshops that coincided with artist installations, screenings, exhibitions, and performances. This most recent festival spanned more than a dozen venues and welcomed an audience totaling more than 10,000 people. The festival was widely covered in the local and national art press.



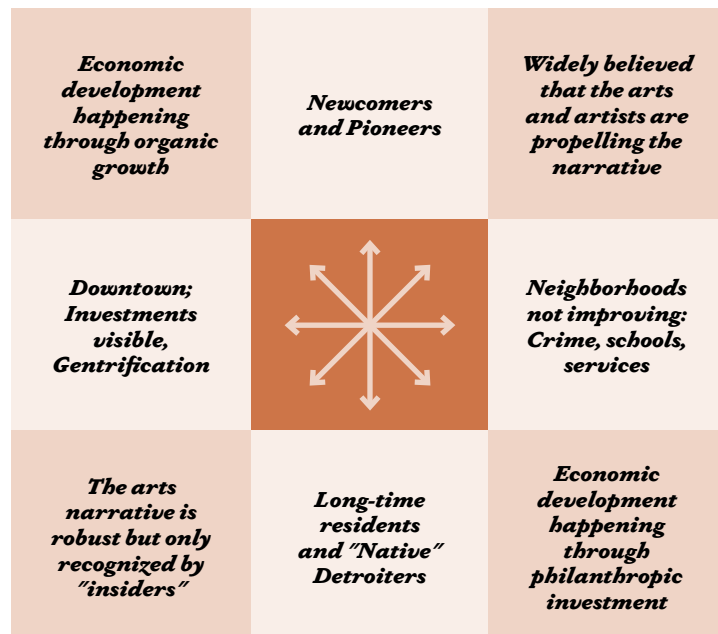
Seven Overarching Themes

Despite the fact that interviewees were initially divided into categories representing artists, selection panelists, arts leaders, civic and business leaders, grantmakers, and media, there were more commonalities among their perspectives than there were differences. Themes clearly stood out and are described and documented below.

1. A CITY OF DICHOTOMIES

From our first interviews we learned how easily people paint Detroit as a city of dichotomies, tensions, and opposites. When asked about Detroit, the answer was often, “on the one hand . . . on the other hand. . .”

The simple nine-box diagram below shows the four primary dichotomies represented. The opposite boxes illustrate the push and pull of the recurring themes.



1a. Long-time residents and “natives” / the influx of newcomers and “pioneers”

In Detroit parlance, a “native” is a person who was born in Detroit. “Detroit Native” t-shirts are for sale and the interviewees often used these exact terms. An additional layer to this dichotomy is that many newcomers are white while the majority of long-term residents and natives are black.

Numerous people independently brought up, as objectionable, a story in the *Detroit News*³ seeming to celebrate an increase in the white population as especially good news. Another news story that described a new art space as “Detroit’s first truly mixed-use community-driven artistic facility”⁴ (perhaps meaning the first opened by white people) was also highlighted as objectionable. One artist said:

“There’s a push against the new folks who want to be here and I think that’s not cool. But also it’s not too cool to think we’re the new Brooklyn. You need to respect what’s here. Know what’s here before you start thinking about what you are going to start.”

1b. Visible economic development downtown / the continued distress in Detroit’s neighborhoods

Observers in Detroit were knowledgeable about Kresge’s investments in the downtown and Midtown core but don’t experience Kresge as committed to neighborhood development. While some downtown leaders called Detroit’s revitalization “nascent” and “fragile,” many more people suggested that it is time to pivot toward the neighborhoods and deal much more directly with the needs of residents who are dealing with poor quality schools, decayed infrastructure, and crime. Kresge is seen as having the resources to make a real difference in the neighborhoods and observers think it’s time to shift strategies in that direction. One entrepreneur’s opinion:

“Now is the time to take some bigger risks. Kresge can do more to help the free market economy thrive and take over the work they began downtown. Now we need to help the neighborhoods.”

Artists commented that the impact of economic development include gentrification and displacement. In a recent example, the Carr Center, an African American cultural hub, lost its downtown home to development.⁵ (The Center received significant assistance to support its relocation from the Erb Foundation, Kresge, and Bloomberg Philanthropies.)

1c. Community development efforts that require ongoing philanthropic or government subsidy / those built to thrive in the free market economy

A significant number of leaders across arts, business, and civic sectors warned of the dangers of building systems in Detroit that come out of a “subsidy-based mindset.” They want Kresge to think about how it can initiate projects, provide start-up and working capital, and then get out of the way soon enough so that the free market can develop on its own. This sentiment that philanthropy can “help too much” as the city gets back on its feet was particularly prevalent among entrepreneurs interviewed. Rather than being seen as a stereotypical pro-business, anti-government dichotomy, it was more like a parent who understands that the ultimate goal of child-rearing is the child’s ability to live a full and productive life on his or her own. These feelings helped demonstrate the ways that Detroiters express their fierce and lively spirit of independence.

1d. The new narrative of Detroit as hinging on the role artists and the arts / the arts narrative as mainly prevalent in the arts community

“We’re not there yet” and “We’re still preaching to the choir” were two common reactions to questions about the role of the arts in Detroit’s resurgence. While there is considerable evidence of artists contributing to Detroit’s “cool factor,”

there is also evidence that much more effort (and for a longer term) will be needed to integrate the arts fully into civic life in Detroit. Kresge is seen as uniquely well-positioned to make this happen. Rip Rapson is an articulate arts advocate, and the Foundation has many opportunities in its own work to show what deep integration could look like. Thoughts on possible approaches are discussed in the Recommendations section of this report.

- *There is a generic recognition that “art is good.”* But it is not yet part of the speech, part of the local narrative. – Detroit arts leader
- *There is still not a strong arts narrative inside the city compared to what could be possible.* – Grantmaker
- *The Arts Mecca idea is over hyped.* The artists living and working in Detroit have to compete against that narrative. – Kresge Artist Fellow
- *The narrative is that Detroit is coming back, and the arts are a big reason.* But the arts are not as yet at the center. – Detroit arts leader

2. MANY NARRATIVES, NOT ONE

The Kresge Foundation has an explicit goal to “change the narrative” in Detroit. Through its grantmaking and communications efforts, the Foundation works to build and convey a compelling narrative of Detroit’s comeback and of the magnetism of the city as a place to work and live.

However, there is no singular narrative of Detroit. Instead, there are competing narratives, or, as one observer remarked, “There is nothing simple about Detroit.” Or this: “Detroit is a place where a lot of narratives are placed on it from outsiders. I have friends there who have huge pain and anger about other people’s narratives of their city.”

Interviews and meetings with stakeholders revealed four main narratives.

2a. Detroit is resilient, gritty, and authentic

- *Everybody thinks about Detroit, that it has resilience and grittiness. We're very proud, engaged. We may see the city in different ways, but we have a significant amount of hope. When outsiders deride Detroit we say, "They don't know us."* – Artist
- *Detroit has an authenticity that other cities don't have. We have the funk.* – Arts leader
- *"Detroit is fighting its way back, creatively." That's the narrative now. Somehow the bankruptcy actually helped the narrative like a reset button not a mark against us. It's like people are rooting for us.* – Artist
- *The narrative of Detroit is that you can be yourself here.* – Arts leader
- *Detroit is not based on a talent model exactly, it's more like stone soup. Each person brings what they can and together we are rebuilding the city. Detroit allows people to be who they are.* – Civic leader
- *Detroit is a broken city, but it's full of beautiful people.* – Grantmaker
- *Detroit is a mythic city. There's no myth to Cleveland or Newark.* – Civic leader

2b. Detroit is the new arts hot spot

- *Artists are changing the narrative. There is much more recognition of the value that they bring to a community. There are more creative expressions that are "acceptable"—under viaducts, on buildings. This is changing the conversation of Detroit.* – Civic leader
- *Artists are coming to the city because they see Detroit itself as a canvas.* – Grantmaker
- *Artists come to help save Detroit but they actually end up saving themselves.* – Artist
- *Art is our soul, it's how a city gets expressed, and that is what is being talked about.* – Civic leader

- *Detroit has always had a maker narrative. It's always had this.* – Civic leader

2c. Detroit is the Wild West

- *There is a feeling that whether you're an entrepreneur in a small business or an artist, you can get cheap property and do cool stuff.* – Civic leader
- *The narrative of comeback. The narrative of you can make a difference. It is an especially fertile and creative place at this moment. There are plenty of ways to get your hands on things and transform them. And that extends to the arts—but beyond.* – Grantmaker
- *Detroit's narrative is being a place of opportunity, of entrepreneurship, a place where if you work hard and are industrious you can be successful.* – Grantmaker
- *There is a quite different narrative around business, entrepreneurship, and making money. There is opportunity, a sense that, "I can make it happen." The barriers to entry are low. Anyone can get a start here.* – Civic leader
- *Detroit as a place where anything is possible. There is a pioneering sensibility. Sweat equity can make things happen. Artists are doing this.* – Arts leader

2d. Detroit is the Tale of Two Cities

- *The downtown [revitalization] narrative has a counterbalance in that there is a strong neighborhood distress narrative—citizens saying "what about us?" and rightfully so.* – Civic leader
- *We have a hopeful narrative of economic and urban revitalization. You have people from the suburbs not just coming downtown for sports and entertainment but you have the youth rediscovering the city. But for those actually living in the city of Detroit it is not as hopeful. You have to work hard to get a good education—there are too few grocery stores, there is crime, city services are poor.* – Civic leader



- *For people in the city, the narrative is around gentrification, but also around the fact that the neighborhoods mostly still really stink, and that the schools are terrible.* – Artist
- *You can buy expensive coffee but there are not good public systems.* – Panelist

3. “HELL TO THE YES!”

When asked whether the Kresge Artist Fellowship made a difference, one artist’s reply was, “Hell to the yes! Both the money and the recognition made a huge difference.”

- *What Kresge is doing is transformative and very important.* – Panelist
- *This program, even if they are spending more money elsewhere, has the highest visibility of anything Kresge does.* – Arts leader
- *Trying to notice the impact of The Kresge Foundation on the arts in Detroit is like a fish trying to notice water.* – Artist
- *Foundations are legitimizing agents. How Kresge talks about artists legitimizes those artists.* – Arts leader
- *The artists’ program has been transformative. It is helping people see that the arts and artists are important. Just the fact that the program even exists is encouraging.* – Civic leader

- *KAID is one of the programs in Detroit that has contributed to the turn-around that we see happening.* – Arts leader

The Foundation can take considerable pride in the differences the individual artist support programs are making in the lives of artists in Detroit.

4. ARTS ECONOMY AS ARTS ECOLOGY

Arts ecosystem leaders expressed a growing recognition that Detroit needs to build an economy for the arts. They proposed ways in which Kresge can help at both the grassroots and grassroots levels. Many ideas centered on supporting small scale artist-led community and economic development activities.

- *Artists need help developing an economy for their work, not just developing their work.* – Civic leader
- *How do you create a more sustained opportunity? We are overbalanced on nonprofits.* – Arts leader
- *We have to think in an economic opportunity mindset.* – Arts leader
- *Kresge can do more to help the free market economy thrive and take over.* – Civic leader
- *There has to be an economic environment for artists to succeed.* – Civic leader

- *So over eight years Kresge has not expanded the demand side. You really have to work both sides or it's pointless.* – Civic leader
- *Too much of the funding is for project based work and that is nontransferable after the project ends. It's an endless series of one-offs that is not building toward something.* – Arts leader
- *You have to empower the artists by helping them learn entrepreneurship. Without an entrepreneurial mentality, even \$100,000 fellowship won't have a lasting impact.* – Arts leader

5. GET OUTSIDE

While many people talked about investing more deeply in Detroit and giving more attention and funding to neighborhood-based cultural activities, there were also dozens of comments about the need to build a broader national and international vision for the arts in Detroit. Observers suggested that Kresge begin that process by promoting the Artist Fellowship programs and each year's Artist Fellows much more broadly to journalists, curators, publishers, agents, and other thought leaders nationally. Dozens of people said that Detroit artists need to be part of national and international residencies, to travel to see work created elsewhere, and to build and connect with national networks. Kresge is viewed as having the network of contacts and the reputation that could open doors for artists and help initiate these conversations. Even if no other steps are taken, hiring an experienced national promotional firm was often suggested as a way for Kresge to get started.

- *Outside Detroit, I don't know how much national reputation these grants really have. Are people outside Detroit paying attention to who gets them?* – Grantmaker
- *A lot of artists in Detroit are invisible in terms of the national conversation.* – Grantmaker
- *If you want to make Detroit more broadly recognized, and you want to affect the narrative then get artists the heck out of here to other places.* – Civic leader

- *If Kresge could link to other foundation colleagues where their grantees could operate in exchange, it would rapidly elevate the national profile of Detroit artists.* – Panelist
- *Artists in Detroit now don't have as much national or international visibility.* – Panelist
- *I think Kresge could give us more help in telling the story of Detroit artists outside Detroit. They could better help tell artists' stories and promote them to the [Metro Detroit Convention and] Visitors' Bureau and "Pure Michigan" [campaign].* – Arts leader
- *Next I think we need to really focus on a strategy like "Detroit exporter"—we need to package our art/artists and take it on the road. There is always so much more recognition locally once you are recognized nationally and internationally. Kresge could help make these connections.* – Civic leader
- *We should try to bring agents here to witness what we have.* – Arts leader
- *Is this program for a Detroit audience or national audience? It's very important to decide and distinguish this.* – Grantmaker

6. "ARTS AND _____"

Detroit and interviewees were very aware of the multiple fronts on which Kresge is active in their city. Many expressed surprise that, from their vantage points, Kresge rarely integrates its own strategies in a creative mix that would involve artists not only in pursuing their own work as the result of a Fellowship but engaging in all aspects of the Detroit strategy. During the retreat with arts leaders, participants made many specific suggestions for ways the Foundation could take an "arts and" or "artists and" approach to public education, urban design and development, entrepreneurship, environmental projects, and other realms of work.

- *One other thing—how does Kresge make its different program areas relate? Everyone is thinking about this! What is Kresge's take? How do they make their silos add up to something?* – Artist



- *There have to be safe neighborhoods in the city, not just downtown. Retention of people is not going to be about artists—it's going to be about schools, neighborhoods, and jobs. But artists could be engaged to help.* – Civic leader
- *What about a block-by-block "art zone" around every school to make sure that arts are accessible and available to every child in Detroit?* – Civic leader
- *If Kresge were thinking about expansion, I think the biggest and best opportunity is to get more artists engaged in neighborhoods.* – Civic leader
- *What it is really about is culture led development. People can't see the long-term picture yet, but I think this is going to be very interesting, very transformational once artists are engaged across the city.* – Grantmaker

7. DON'T LOSE THE FUNK

Detroiters are proud of their city and its culture. Artists and arts leaders fear that economic development means Detroit will become one more "civic franchise," or in their words, "littered with chain stores and cookie cutter development." Artists see the possibility of a new American city that is equitable, sustainable, and culturally rich, a city of the future that does not try to erase its past but embraces it. Artists worry about signs that civic leaders will "settle for any development" without considering the long-term impact. Theirs is a fear of a generic

Detroit and what would be lost. From the perspective of black artists and arts administrators, the concern is that the economic development happening in Detroit is a white narrative, that the dominance of white culture is marginalizing the black community and its cultural resources, not lifting it up.

- *But Detroit has one thing. It has the funk. So my thing is, "Don't lose the funk" while we are re-building the city.* – Arts leader
- *Detroit has always been cool.* – Panelist
- *Some of the big issues we deal with are the gentrification of Detroit but that is so complicated.* – Panelist
- *Find artists where they are and fund that. That feels like where Detroit is going.* – Grantmaker
- *What would the Detroit way of doing something be?* – Arts leader
- *Understanding Detroit as a black city is very important.* – Grantmaker
- *If we, Black Detroiters, do not carve out a future for ourselves in this rapidly changing metropolis, we will be carved out of the city itself, or coopted into the imaginations and machinations of its developers.* – Artist



Detailed Findings: Fellowship Recipients' Reflections

Twenty-four artist award recipients shared the impact of their awards and gave feedback and ideas for future program development. These artists included representatives of the Artist Fellow, Eminent Artist, and Gilda Award pools. The artists reported significant impact on the pace, trajectory, and scope of their future artistic work.

COMMON THEMES: IMPACT ON ARTIST FELLOWSHIP RECIPIENTS

Every Fellowship recipient interviewed said that the impact of \$25,000 of unrestricted funds was deeply significant to both their artistic work and daily lives. Over 75 percent of these artists reported that fellowship funds were used to support critical life and art making expenses—from paying for burial expenses of a family member to replacing a roof on a house; from creation of an outdoor sculpture garden to travel to broaden horizons and make new contacts. Fellowship funds supported works at a research or embryonic stage as well as projects that were languishing or dormant from lack of money. How each artist deployed his or her fellowship differed based on each artist's individual circumstances at the time of the award. What didn't vary was that this significant financial support allowed artists to "take a breath" and give themselves time to determine "what's next" in their artistic careers. The grant also brought them recognition and validation.

Artists had common responses when discussing the impact of the fellowship ranging from opening doors to other opportunities, gaining wider audiences, and experiencing a "sense of privilege" within the artistic community, to noting that family members, friends, other artists, and colleagues at their "day jobs" expressed a level of surprise for their receipt of such an honor. Other artists shared examples of the fellowship serving as a "game changer" in

terms of being accepted as a "real artist" versus an artist who was seen as "just doing something on the side."

The fellowship provided me with the best, most financially secure years as an artist I've ever had.

The fellowship allowed me to take my practice to the next level and to seriously understand how things work in the arts arena.

Impacts on individual artists

- **Received recognition**

Images of my work when the Award was announced resulted in an inquiry about a solo exhibition.

- **Increased time to concentrate on artistic work**

I could allocate time solely to artistic practice, rather than continuing with a full-time job to make my monthly "nut."

- **Ability to travel**

I traveled to [Japan, Central America, London] to build networks, gain insights, and learn from other artists.

- **Purchased equipment**

The award allowed me to purchase equipment that I was never able to afford.

- **Advanced their career development**

I hired a publicist; I was able to get a book contract; I created video documentation of my work

- **Led to additional opportunities**

I won a Knight Arts Challenge grant. I received a USA Artists' grant based on work I did during my Kresge Artist Fellowship.

- **Provided resources to hire professional artists for project(s)**

I was able to hire professional musicians for my performance. I hired professional dancers for my Art X project.

- **“Rubbed elbows” with other notable Artist Fellows/artists**

Being introduced to the other Artist Fellows who are “more famous” than I am helped me make new connections.

- **Elevated status as an “ambassador” of the arts in Detroit**

Other Detroit artists sought me out for help with their Kresge Artist Fellowship applications. I was invited to many more community events and gatherings. I was interviewed for the newspaper.

- **Allowed collaborations with/access to artists, who were typically out of financial reach**

The award opened doors to new collaborators for my work.

ART X: IMPACT ON ARTIST FELLOWSHIP RECIPIENTS

A majority of artists stated that their involvement in Art X was as significant as the financial support received from their award. Artists noted that they learned from and appreciated the process of presenting a concept for the Art X curatorial committee (including the need to develop a project budget), negotiate their programming logistics with the chosen venue, produce their work, and get paid beyond their Kresge grant award.

As a result of my Art X project, I got a good string of other shows and then won a Knight Arts Challenge grant.

Art X further provided artists with the opportunity to create new work for a large audience—often the largest to date—for whom they had presented work. Artists were also able to choose, for the most part, the venue best suited to their project, and they were able to work in venues that were new to them, ranging from intimate nonprofit spaces to large theaters. Due to the scope of the festival and its widespread publicity, Art X also delivered critical attention to new works. Several artists reported being contracted or hired by other venues subsequent to their Art X presentations. About 25 percent of the artists

interviewed used the framework of their Art X production as a successful request for support from the Knight Arts Challenge⁶, utilizing Kresge and Art X dollars to serve as all or part of the required match for Knight awards. Art X was significant to some artists interviewed because it provided the opportunity to produce at a much larger scale than they ever had previously. One artist described this as, “creating my dream project.”

Artists expressed varied concerns with administrative elements associated with management of the Art X biennial, with three concerns frequently cited.

- While Art X provided strong city-wide promotion, artists questioned whether the information reached audiences in surrounding cities and states.
- Artists suggested the development of an Art X catalog that could be distributed nationally and internationally, resulting in magnification of the artists’ work.
- Scheduling of rehearsals, negotiating payment processes for artists collaborating with Kresge Artist Fellows, and staging mishaps resulted in a select number of artists expressing no further interest in future Art X festivals.

PROFESSIONAL PRACTICE PROGRAM: IMPACT ON ARTIST FELLOWSHIP RECIPIENTS

Overall, the Professional Practice Program offered to Kresge Artist Fellows by Creative Many Michigan is viewed as helpful.

However, because the program is not a Fellowship Award requirement, some Artist Fellows rarely attend or do not participate. Reasons vary from travel and scheduling conflicts, to the sense that the program does not add value based on the individual Artist Fellow’s life and career circumstances. Many noted that the “one-size fits all” nature of the curriculum did not work and that it would be more useful if the scope of services offered by Creative Many took into account their varied needs and experience levels. Some artists said they later regretted their decision not to participate actively and now wished they had

taken greater advantage of the program opportunities.

The Creative Capital retreat that has launched the fellowship year for the past several years was highly regarded by Artist Fellows. The retreat brings together the new cohort of Fellows for a two-day immersion into the elements of artistic practice. Artist Fellows described the program as helping them realize new perspectives and opening their thinking about ways to generate revenue from new sources. However, artists said that the business practices recommended and modeled by Creative Capital were not always relevant or practical given the metropolitan Detroit environment, stating that it would be helpful if the national workshop leader's presentation was better tailored to the reality of metropolitan Detroit.

Some artists were able to “put it all together” by leveraging the combination of the fellowship award, the Professional Practice Program, and the opportunity to implement new ideas at Art X. Whether this “triple play” worked for artists seems largely a matter of timing (work needs to be ready at the time Art X occurs) and ability of the Artist Fellow to connect these dots.

In terms of specific program content, Artist Fellows suggested more emphasis on fundraising and greater access to legal expertise (both areas Creative Many has expanded over the years). Several proposed the development of mentoring components that could link Artist Fellows with other artists or community leaders who could help them advance their practice.

ARTIST FELLOWSHIP RECIPIENTS DISCUSS ARTISTS' IMPACT ON THE DETROIT NARRATIVE

The evaluation team asked Artist Fellows to provide perspectives on the question of Detroit's emerging narrative: “Do you think artists in Detroit are shaping Detroit's evolving narrative? If so, please provide examples.”

Artist Fellows' responses were often linked to their individual political, cultural or societal perspectives, and histories. For example, African American artists who were born and raised in

Detroit or arrived during their formative years cited Detroit's longest standing population as black, blue-collar workers who came north 100 years ago, with a majority of this population deeply affected by the Great Recession. Many of these artists reflected on other populations also affected by the recession, however they were of different means and were able to successfully escape the deepest lows in Detroit. One Artist Fellow said:

The presence of outsiders in Detroit working to control Detroit's narrative suggests there was an “empty slate” that needed filling—and this couldn't be further from the truth. It's a trendy narrative being paraphrased as “Come and Be Hip, then leave when it's time to raise a family or lay down roots.”

Another example was this:

The “white savior” narrative, inclusive of constant reflections on crime, violence, ruination and blight, is not uplifting or reflective of stories being told by Detroit insiders.

There was general agreement across economic class, social strata, and ethnicity that artists have been and will continue to be vital to shaping the evolution of Detroit. Artist Fellows offered the following insights in response to their role in shaping Detroit's evolving narrative:

- *Artists shape and create this community, and this creative energy is what draws people into Detroit; that's a lot of power.*
- *Artists bring the cool—especially in the visual and culinary art worlds.*
- *The current “reconstruction narrative” is largely a result of Kresge's support of artistic/creative work that is making this work visible and important.*

Overall, interviewed artists did not see themselves as creators of a dominant narrative. Instead they seem to feel more like observers and critics of an emerging (negative) narrative, not the generators of a positive one.

- *Detroit's narrative is being “made up” by the media and powers that be.*



- *There has been the creation of an alternative reality with the appearance that everything is flourishing.*
- *Artists of color have been involved in reimagining Detroit, especially neighborhood-based and social justice arts, for many years. But we aren't credited when the "evolving narrative" is presented in the press.*

ARTIST FELLOWS RESPOND: WHAT WILL HELP DETROIT ARTISTS FLOURISH?

When asked to reflect on what would help Detroit artists flourish, Artist Fellows responded unanimously: Detroit artists need greater financial support. A majority of Artist Fellows also reflected that artists would be more likely to flourish if there were a rebirth of a local/regional department of arts and cultural affairs (the City of Detroit Department of Arts and Cultural Affairs was eliminated in 2005), signaling the return to a political and cultural priority placed on the value of artists in Detroit. Others added these ideas:

- **Space:** Affordable housing and space for creating and presenting art; more places to perform and less dependency on performance spaces that are "DIY"
- **Economic infrastructure:** Bring money into the city so artists' work is purchased, or create a process for touring to bring artists' work to places where money for art acquisition is active; more avenues to work and earn money
- **Arts infrastructure:** Knowledgeable staff who can assist artists in areas of management, finance, production, and promotion
- **Audience development:** Developing new ways for audiences to interact with artists; building a collectors' community; having spaces that can attract a mainstream audience, not just arts insiders

- **Funding for work with a social justice focus:** A separate pool of funding that could be dedicated for this purpose
- **Community acceptance and support:** Artists need encouragement, mentoring, and audiences; artists need a voice and meaningful roles to play

Artist Fellowship recipients offered feedback on how they could be even more involved in reimagining Detroit. There was overall agreement that artists have had conversations around this subject for many years. They wonder how they can bring their conversations to the attention of the larger public. Artist Fellows observe that artists are not being invited to "sit at the table" when critical junctures of reimagining are taking place, such as in the planning phases of grantmaking programs or at important civic, neighborhood, and government policymaking sessions. Artists perceive that they are valued mainly for work they produce not for their associated skills and abilities in imagination, creative process, critical decision-making, empathy, or place making.

ARTISTS RESPOND: IDEAS AND INPUT FOR THE FOUNDATION

The final question posed to each artist was: "What information, ideas, or input would you offer to Kresge as it approaches the 10th anniversary of its artist support programs in 2018?" All 24 respondents emphatically agreed that The Kresge Foundation should continue offering Detroit artists the opportunity to grow and excel via unrestricted grant support and through engagement in professional practice development.

Additionally, Artist Fellows presented many suggestions for future program development that The Kresge Foundation could investigate. Shown to the right are 20 examples drawn from key themes and presented in no order of priority. Readers

will note that many of these ideas resonate with the “Seven Overarching Themes” described earlier in this report. (Further, evaluators learned from other interviews that some of the ideas artists offered are in development today across a range

of Southeast Michigan cultural organizations, whether artists were aware of these developments or not.)

<i>Provide grants for sustaining projects developed with Fellowship money.</i>	<i>Simplify the application process and provide more access to workshops on how to apply.</i>	<i>Create funding opportunities for artist residencies including travel outside Detroit.</i>	<i>Kresge could activate the network of alumni so they could help other artists.</i>	<i>Create a “Detroit narrative agency” for the purpose of cultivating ways of communicating about Detroit across disciplines.</i>
<i>Create avenues for more exposure like an online store or limited edition items that could be sold.</i>	<i>Expand workshops by Creative Many and Creative Capital by developing workshops that go beyond the elementary level.</i>	<i>Create a residency in the Kresge offices to help artists get even more invested in Detroit.</i>	<i>Kresge could establish a whole enterprise for teaching and learning about the arts for youth.</i>	<i>Align with the food justice movement and create a stream of dedicated support that involves artists.</i>
<i>Use vacant land to assist artists in creating a space for outdoor screenings of film and video.</i>	<i>Support more projects for public art that could also be tourist attractions outside of the downtown corridor.</i>	<i>Provide opportunities for cross-sector collaboration.</i>	<i>Help collectors understand the value of promoting Detroit artists.</i>	<i>Foster connections with donors, businesses and those eagerly working to “change the narrative,” but who aren’t working with artists to get ideas.</i>
<i>Develop co-ops and artists housing where artists can live inexpensively.</i>	<i>Establish neighborhood offices (for KAID) to increase accessibility and reduce the feeling of institutional bureaucracy.</i>	<i>Consider moving to a nomination process, which could increase equity due to knowledge of nominators.</i>	<i>Increase collaboration between Kresge & Knight Foundations to determine how each could better coordinate project support.</i>	<i>Work as a source for uniting galleries, museums, and art centers around a defined mission/ focus on elevating Detroit-based artists.</i>

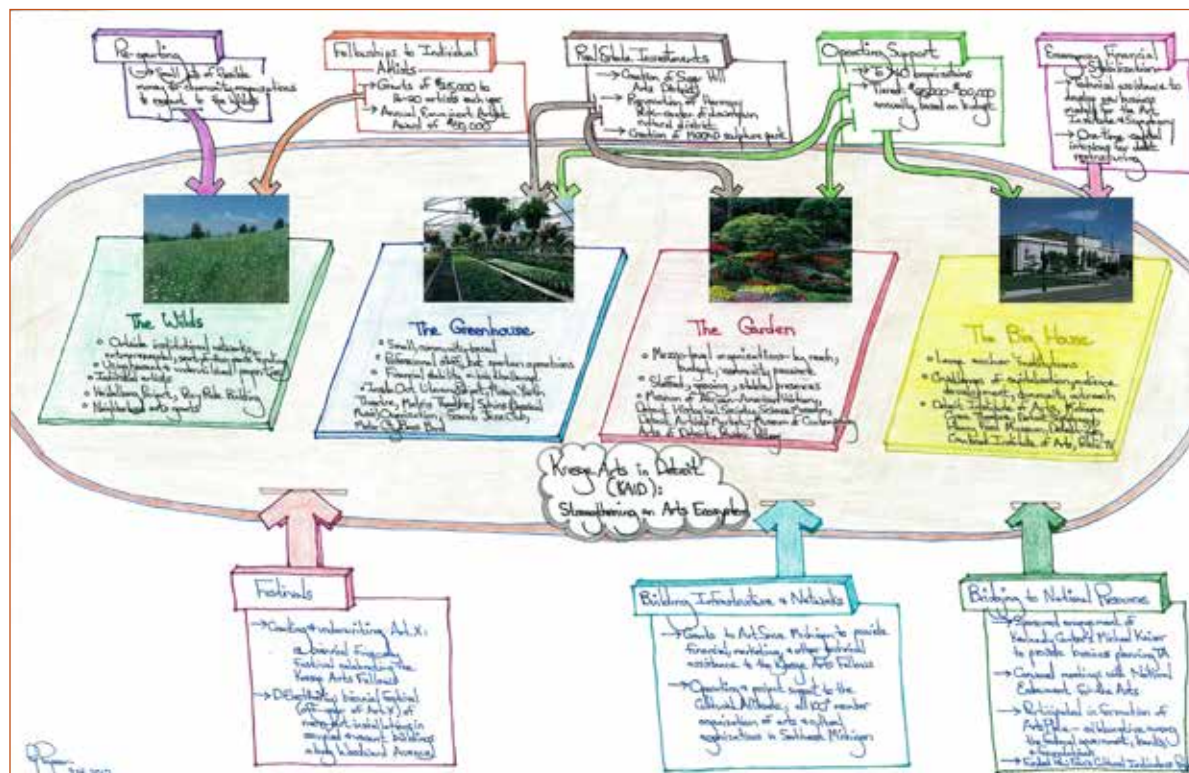


Detailed Findings: Impact on Detroit's Arts Ecosystem

Understanding an arts ecosystem in any given community requires looking at artists and organizations that serve artists, opportunities to participate in arts experiences, and availability of arts education that develops talent, participation, knowledge, and future audiences. This set of factors lives in the distinctive context of a community, including its geography, built environment, demographics, history, economic health, mobility, and social equity. Beyond local and regional environmental factors, there are public policies at the local, state, and national level that influence arts organizations and artists, and affect the funding and entrepreneurial opportunities that support the arts. Layered on all of these factors is the sequence and context of national and regional events.

Kresge's own definition of an arts ecosystem is influenced by a drawing⁷ made by Rip Rapson that depicts "The Wilds, The Greenhouse, The Garden, and The Big House" and the related people, organizations, and audiences that can be nurtured by each part of the ecosystem. In this drawing, individual artists' support is represented within "The Wilds"—the part of the arts ecosystem that is outside institutional networks, is entrepreneurial, and gets its support from "seat of the pants" funding or sweat equity.

THE METROPOLITAN DETROIT ARTS ECOSYSTEM



From an economic perspective, Detroit's arts ecosystem and its arts infrastructure are weak: the arts economy is fragile, organizations are under-capitalized, and opportunities for significant upsides in earned and contributed revenue are limited in the context of Detroit's economy.

Many cultural leaders reported that The Kresge Foundation's support (more than 80 unique organizations since 2007) has been crucial to the development of Detroit's

arts ecosystem. However, more support from audiences, patrons, and new funding sources is required before anything approaching stability can be achieved.

That said, Detroit has a large number of artists and a history of artistic innovation, and its arts ecosystem is rich in talent and creativity as witnessed by the quality and diversity of the Kresge Artist Fellows. Achieving a healthy Detroit arts ecosystem will require significant additional and long-term investment. If long-term attention can be focused on developing the systems needed to support the city's talent, Detroit can achieve a much stronger ecosystem in the future.

IMPACT OF KRESGE'S INDIVIDUAL ARTISTS SUPPORT ON THE METROPOLITAN DETROIT ARTS ECOSYSTEM

The Kresge individual artist programs have favorably affected the development of Detroit's arts ecosystem and at a crucial time. By calling out the role and importance of individual artists, Kresge both empowered the artists' population and expanded the community's perceptions of the potential role of artists in creating a vibrant and economically healthy city. Interviews revealed numerous and diverse ways that Kresge's support for individual artists is having an impact on the broader arts ecosystem in Detroit.

“Reimagining Detroit”

Multiple observers said that the Kresge program and the Foundation's persistent advocacy on behalf of individual artists have served as a wake-up call that helped them realize what was missing from their concept of civic revitalization; that without artists and the arts, a “reimagined Detroit” would lack the ingredient that artists uniquely provide.

Other grantmakers, too, have emerged as arts funders since Kresge began its individual artist support programs including the Knight Arts Challenge, the Emily Hall Tremain Foundation, and Bloomberg Philanthropies.

The influx of money

A small but important part of the impact of Kresge support is the overall increase in economic activity that comes from artists having access to \$25,000. Money in artists' pockets is a particular kind of economic stimulus. For example, one arts leader said:

If I could do one thing to measure the impact of the Kresge program I'd like to put a tracer on the dollars that artists spent when they got the money. They are supporting all kinds of small local businesses.

Art X, in particular, allows Artist Fellows and Eminent Artists to hire other artists with the money granted to them, both with the dollars from their Fellowships and the dollars provided to help them develop and present public programs. Midtown Detroit, Inc. estimates that 400 artists—beyond the Artist Fellows—received some sort of payment as part of the 2015 Art X Detroit event alone.

Motivation and growth of artists and arts organizations

The Kresge artist support programs have also affected the thousands of artists who applied for but have not received an Artist Fellowship. Many have been motivated to think more strategically about their work as an artist as a result of answering the application questions and preparing support materials. Artists told us that by going through the Kresge application process, they felt better prepared for future opportunities such as the Knight Arts Challenge. One national grantmaker said:

Kresge has cultivated an ecosystem of people who are applying for grants, who are aware of how foundations work. We are getting more and stronger applications from Detroit artists now.

The program has also led to a growth in the administrative capacity of arts organizations. CCS, Creative Many, and Midtown Detroit, Inc. all have been required to learn new skills, meet new people, foster new relationships, and admin-

ister new activities as part of their Kresge grants. These skills and relationships can be leveraged in the other work these organizations pursue.

The Professional Practice Program has played an important role in helping artists claim their role in the city and in thinking about their practice as a career and livelihood. In addition, Creative Many uses local caterers and rents local space for all of workshop sessions, so the economic impact trickles out to different sectors.

Further, the Kresge Artist Fellowships' work ignited the expansion of Creative Many's Professional Practice Program, fueled by a six-year grant from the Emily Hall Tremain Foundation (2010–2016). With this funding, Creative Many also gained access to a network of national peers and providers of support to artists and creative practitioners, and expanded its professional practice opportunities for artists in Detroit and in Michigan outside the Kresge Artist Fellowships eligibility area. These expanded opportunities seem likely to be playing a helpful role in continuing to strengthen Detroit's arts ecosystem. Further, Creative Many leveraged these activities to win a \$250,000 Ford Foundation grant that is supporting a regranting and peer-exchange funding program for five Detroit-based artist collectives.

A significant number of other cultural organizations, locally and nationally, have benefitted from Kresge's individual artist support because their staff members served as workshop presenters. These include Springboard for the Arts, National Arts Strategies, and ArtSpace, important national organizations that bring key networks of people and new skills to Detroit. These nationally respected organizations also now have a deeper understanding of Detroit and its arts sector.

Many people referenced efforts to reestablish an arts council or comparable city entity in Detroit.⁸ The fact that the arts community is strong enough to organize and advocate toward this common purpose is in itself evidence of a stronger ecosystem. It shows the arts community coming together to articulate

its needs and to explain the larger benefit of the arts within the city infrastructure. This can be seen as is a positive development and shows that an active, high-functioning public arts agency could begin work on some of the broader ideas—such as promoting the Detroit arts scene more effectively—that emerged from our research.

Network effect

Our inquiry included questions about how the Kresge programs are helping to establish and engage the networks of people who touch or are touched by KAID, Creative Many, and Art X. This report has already noted several meaningful examples of the programs' network effects.

- Selection panelists from outside Detroit connect with Detroit's artists, arts leaders, and Kresge staff
- Selection panelists meet each other and establish new connections (or renew lapsed connections)
- Artist Fellows meet each other, leading to future collaboration
- Artist Fellows meet new people working in Detroit venues, establishing new community connections
- Workshop leaders meet Artist Fellows, leading to future collaborations
- Workshop leaders visit Detroit, resulting in expansion of their own organizations' work in the city
- Panelists and workshop leaders become Detroit advocates after visiting the city and learning about its artists and arts community

The task of mapping the full network effect of Kresge's investments in individual artists is larger than the scope of this evaluation project. However, more can be done to identify these networks, document them, and then put effort into keeping these networks engaged and growing. For example, artists' meet-ups could be facilitated, Artist Fellows could be invited to attend events and meetings more regularly, or Artist

Fellows themselves could help organize their network so that it can be cultivated and strengthened. The broader network could be activated for mutual support, for answers to particular questions, and for movement-building activities including calls to action on issues that relate to the arts in Detroit. Former panelists and advisors could help provide contacts and opportunities for Detroit artists and could be kept updated on artists' accomplishments and new projects.



Conclusion and Recommendations

Artists are indeed “reimagining Detroit,” and evidence points to the key role of Kresge’s support in helping them do so. As important as the dollars allocated directly to artists and granted to artist support programs at Creative Many and Midtown Detroit, Inc., Kresge’s advocacy for artists, the arts, and arts engagement is deeply felt and appreciated. Kresge and the arts in Detroit are inseparable. As one Artist Fellow said,

What Kresge is doing is transformative and very important. Please tell me they don’t want to stop.

Many indicators show ways that Kresge’s artist support programs provide a visible, symbolic effort that has impact far beyond the grants and programs themselves. These Detroit Program efforts are making significant, positive contributions to Detroit artists, the arts ecosystem, and the narrative of Detroit as a creative city. The programs serve as advocacy for the critical role of artists and the arts in the broader efforts to reimagine and revitalize the region.

ROOM FOR CHANGE

Ways to change and innovate within the programs that reflect artists’ and arts organizations’ input would include: continuing evolution of the programs, exploring innovations in the ways the Foundation can work in Detroit, and living the work by modeling new relationships and practices.

Evolution: celebrate success, respond to community input

Celebrate the tenth anniversary of the programs in 2018 and publish and promote the programs’ accomplishments.

- Allocate funding for a community celebration of Detroit’s artists.
- Document the work of award recipients in a monograph or an anniversary website.
- Provide grant support for institutions and artists to be involved as presenters and conveners of an anniversary celebration.
- Sponsor a daylong national conference on artists’ support.
- Use Kresge’s communications reach to lift up the stories and voices of Detroit’s artists nationally and internationally, reaching thought-leaders across the cultural sector and in media, grantmaking, public policy, and academia.

Request important and urgent process improvements from the partners.

- *Broaden recruitment.* The KAID program can invigorate its program recruitment efforts by increasing the number and location of information sessions and offering additional workshops for applicants. A “radical welcome” can be extended to applicants and the program’s outreach can include activities like office hours, potlucks, radio call-in shows, or other efforts to insure the program information reaches Detroit’s artists.

- *Rethink the discipline categories to match the ways artists work.* Address practices within the current structures of the KAID program's discipline guidelines that are challenging to document and describe. To better understand diverse artist disciplines and works, hold listening sessions with artists to address the barriers to applying that are embedded in the application questions and the cultural norms they assume. Recognize that this may be a challenging undertaking from a conceptual standpoint and may take multiple years to implement based on the program's established application and panel review process. Further, if additional or larger review panels are needed, this recommendation could have budget implications.
- *Provide applicant feedback.* Systems of providing applicant feedback could include notetaking during the panel meetings, feedback from KAID staff to applicants on how their materials were reviewed, making recordings of the panel discussion available, or providing applicants access to an online system of edited panel comments.
- *Facilitate deeper collaboration between the KAID office and Creative Many.* These teams can work much more closely to ensure that the Professional Practice Program is of highest use to Artist Fellows by holding regular meetings and debriefs, collaborating on encouraging attendance of particular Artist Fellows to specific workshops, sharing and discussing each Artist Fellow's goals, and identifying shared resources that KAID or Creative Many can access on behalf of individual Artist Fellows or the cohort.

Decide what data is important to collect, establish benchmarks, and begin to share it, starting with a public version of this report.

Observers in Detroit told us they are frequently consulted both by Kresge and other philanthropic organizations and asked for input on program effectiveness. In the case of this report, it is important to develop and share a public version that conveys the most important (and appropriate) themes back to those who provided feedback and to others who might benefit from or be affected by the report's findings. Further, KAID and

Creative Many can do more to share information that can help build community knowledge and trust in the application and selection process. For example, beyond publicizing each year's Artist Fellows and Eminent Artist, they can share information about:

- where and how many people attended information sessions,
- what sort of technical assistance the staff offered (and how much),
- how the number of applications compared to prior years,
- what if any differences occurred in the breakdown of applicant pool, and even
- the key discussion points and debates within the panel decision-making meetings.

Innovation: move forward to explore new models of artist support

Redeploy dollars previously granted for Art X Detroit to innovate

Of all the components of the Kresge programs for artists, Art X seems the one most ready for fresh thinking. Midtown Detroit, Inc. is openly ambivalent about the future of Art X and repeatedly stated a preference for DLelectricity, a festival that draws a much larger audience. The timing of Art X can be challenging for Kresge Artist Fellows, some of whom use the fellowship award to take time away from public interaction to focus on their art making, travel, or retreat. The curatorial approach necessary, with only Artist Fellows' work comprising the entirety of Art X content, is seen as impractical by the event hosts and curators. Finally, with its branding as the "Kresge Arts Experience" Art X is less likely to attract sponsorships or grants from other entities.

Engage with the Foundation's national Arts & Culture Program

As the Kresge Board reviews the Foundation's overarching Detroit Program framework, it is an ideal time to pivot with this portion of the Foundation's grant dollars and to test new

approaches. Drawing on collaboration with the Foundation's national Arts & Culture Program, the Foundation can develop new, place-based grantmaking for artists that also aligns with recommendation 5.0 below that an economic development approach be created. To stimulate initial ideas, Kresge could consider the following suggestions that came from community input:

- Use the infrastructure established by the network of 60 neighborhood-based advocates working on the New Economy Initiative to add artist-based projects to their book of work.
- Take the funds that would have been allocated to Art X and instead create a program that provides neighborhood-based nonprofits, cultural organizations, or creative enterprises, with the direction that the dollars can only be used for artists' fees and related production expenses.
- Increase the budget for the Detroit Program's neighborhood-focused grantmaking initiatives (like Kresge Innovative Projects: Detroit) by adding to that effort's budget to expand and advance projects that include artists and creative expression.
- Identify an arts-based community development strategy that has proven itself in another city and adapt it to learn the best ways to transfer knowledge from another geography to Detroit and vice versa.
- Ask the Artist Fellows to collaborate on the design of a neighborhood-based artists' strategy that would complement the Artist Fellowship program.
- Fund and place artists-in-residence in key neighborhood organizations such as community centers, schools, churches, and city departments like Public Works, Planning and Economic Development, and Parks and Recreation.

Economy as ecology—develop an economic development approach to the arts ecosystem, drawing on the Foundation's expertise in this realm.

Apply the Foundation's knowledge and experience from economic development to the arts ecosystem in ways that will benefit the long-term outlook for the arts in Detroit. Rethinking the scale of support can result in a lively and sustainable arts ecosystem. The Foundation can think creatively about the ways to stimulate such development and provide access to working capital. To quote one observer, "The next big thing is many small things."

Consider micro-loans, mini-grants, or fast turnaround grants to fuel ideas and opportunities, or other funding strategies developed to stimulate widespread and smaller scale (at least initially) cultural development efforts.

Work with new intermediaries or piggyback on existing community development efforts, but expanding them to include the arts.

Maintain a constant eye toward the goal of a long-term healthy arts economy that will include for-profit, not-for-profit, entrepreneurial, and undoubtedly risky small business endeavors that can be challenged to expand community participation and audience demand for cultural expression and participation. Artists need ways to get money in their pockets and will take advantage of systems that help them do so.

For the Foundation: live the work, model best practices

Use the Foundation's own operations to model integrated strategies.

One way to do so would be for the Detroit arts program to own not only "the vertical" among the six pillars of the Detroit Program's framework but also to own "the horizontal," cross-sector strategy. As renewed and revised strategies emerge from the Kresge staff and Board's current planning efforts, the arts and artists can be brought into each program area.

Model, learn, and document the benefits and pitfalls of doing the work, so that other organizations, civic departments, and businesses can be encouraged to do the same.

Advocate from its experiences for the benefits from artists' involvement in its diverse strategies in education, economic development, urban design, housing, transit, and other regional priorities.

Deploy artists-in-residence in its own work, artists who can help inform the design of program development and implementation across the Foundation and bring new creative perspectives to philanthropic work.

LOOKING FORWARD

As the Foundation weighs decisions about program evolution and considers possible shifts and innovations, it is critically important to proceed carefully and with wide consultation and communication. KAID and the Foundation's other artist support program elements are among the Kresge's most visible and celebrated regional initiatives. Program changes will be scrutinized by artists and arts leaders for signs of any diminishment in commitment. Yet such steps are also well timed both in terms of the internal history of the program, now nearing its first decade of existence, and in terms of the significant economic, technological, social, and artistic shifts that have taken place since the programs began.

Contexts change and practice evolves. By approaching next steps deliberately, the Foundation can successfully pivot in new directions while building on its considerable success. In doing so, Kresge's impact can be even more meaningful and far-reaching.



Appendix I:

Program and Partner Links

There is a wealth of information available on the Internet about The Kresge Foundation's grantmaking programs to support individual artists. Here are primary program and partner links:

Kresge Arts In Detroit (KAID)

KresgeartsinDetroit.org

The KAID website includes photos of Kresge Artist Fellows, Eminent Artist, and Gilda Award recipients since inception, with a short description of each artist's work, a video documenting their work, and links to artists' websites and other information. The site also includes

- information about prior selection panelists
- current and prior Community Advisory Council members
- an introduction to the KAID staff
- links to the monographs developed by The Kresge Foundation that document the life work of Eminent Artists
- the applicant portal with information about how to apply
- a link by which interested artists can sign up to receive email newsletters.

Information about the College for Creative Studies, where the KAID office is housed, is available at

collegeforcreativestudies.org

Creative Many Michigan

creativemany.org

Creative Many's website includes links to arts research, resources, and events for Michigan's cultural community. Creative Many's staff biographies are available along with the Board list and links to partners. Readers may be interested in reviewing Creative Many's Creative State report, which details the economic impact of creative industries in the region.

Art X Detroit: Kresge Arts Experience

artxdetroit.com

The Art X Detroit website has a wealth of information about all three Art X Detroit festivals including past programs, photos, and links to media coverage. Links to venue and partner information is also available, along with links to social media related to the festival.

For information about Midtown Detroit, Inc. programs and services, visit ***midtowntodetroitinc.org***

The Kresge Foundation

kresge.org/programs/Detroit

The Kresge Foundation's website provides detailed information about the Foundation's Detroit Program and its history, strategies, and outcomes. Staff biographies for the Detroit program as well as Kresge's leadership team are available, as is information about the Kresge Board and the Foundation's other programs nationally.

Appendix II: Evaluation Participants*

Ishmael Ahmed, University of Michigan, Dearborn
Devon Akmon, Arab American National Museum
Gary Anderson, Ploughshares Theater
Haleem Ar-Rasheed, Kresge Artist Fellow, Dance 2010
Lynne Avadenka, Kresge Artist Fellow, Visual Arts 2009
Sherrine Azab, A Host of People
Toby Barlow, Team Detroit
Nancy Barr, Detroit Institute of Arts
Jamie Bennett, ArtPlace America
Liza Beilby, The Hinterlands
Elysia Borowy-Reeder, Museum of Contemporary Art Detroit
Annemarie Borucki, Midtown Detroit, Inc.
Jim Boyle, New Economy Initiative
Brian Boyle, Issue Media Group
Mikel Bresee, CCS Community Arts Partnership
adrienne maree brown, Kresge Artist Fellow, Literary Arts 2009
Ben Cameron, Jerome Foundation
Vince Carducci, Kresge Artists Fellow, Literary Arts 2010
Alice Carle, consultant, former Kresge Foundation staff
Cezanne Charles, Creative Many Michigan
Diane Cheklich, Kresge Artist Fellow, Film 2014
Carol Coletta, consultant, Kresge Foundation
Phil Cooley, PonyRide
Desiree Cooper, Kresge Artist Fellow, Literary Arts 2015
Ken Cosby, artist, panelist
Matthew Cullen, Rock Ventures
Neal Cuthbert, McKnight Foundation

Olayami Dabls, Kresge Artist Fellow, Visual Arts 2011
Julie Dagleish, consultant, former Bush Foundation
Kate Daughdrill, Kresge Artist Fellow, Visual Arts 2013
Christina deRoos, KAID
Rose DeSloover, visual artist
Aaron Dworkin, Dean,
University of Michigan College of Performing Arts
Kristy Edmunds, choreographer, panelist
James Feagin, New Economy Initiative
Ken Fisher, University Musical Society
Melissa Franklin, Pew Fellowships in the Arts
Donavan Glover, Kresge Artist Fellow, Film 2014
Dick Goody, Oakland University
Jennifer Guarino, Shinola
Colin Hamilton, Artspace
Steve Hamp, Board member, Kresge Foundation
Bill Harris, Eminent Artist, 2011
Carole Harris, Kresge Artist Fellow, Visual Arts 2015
Melvin Henley, Detroit Creative Corridor
Tatiana Hernandez, Hemera Foundation
Kim Heron, Kresge Foundation
Scott Hocking, Kresge Artist Fellow, Visual Arts 2014
Michael Hodges, reporter, Detroit News
Bryan Hogle, Kresge Foundation
Wendy Holmes-Nelson, Artspace
Tawana Honeycomb Petty, artist
Steve Hughes, Kresge Artist Fellow, Literary Arts 2010
Kim Hunter, Kresge Artist Fellow, Literary Arts 2012

Pam Iacobelli, Culture Source
 Invincible, Kresge Artist Fellow, Music 2010
 George Jacobsen, Kresge Foundation
 Chido Johnson, Kresge Artist Fellow, Visual Arts 2009
 Sharnita Johnson, Geraldine R. Dodge Foundation
 nija kai, Midtown Detroit, Inc.
 Sacramento Knoxx, Gilda Award 2015
 Barbara Kratchman, consultant, former ArtServe Michigan
 Claudia LaRocco, writer, panelist
 Faina Lerman, Kresge Artist Fellow, Visual Arts 2015
 George Lewis, musician, panelist
 Katy Locker, Knight Foundation
 Sue Marx, film director, advisory council
 Tiff Massey, Kresge Artist Fellow, Visual Arts 2015
 Gayelynn McKinney, Kresge Artist Fellow, Music 2014
 Ryan Myers-Johnson, KAID
 Juanita Moore, Charles Wright Museum of African American History
 Carrie Morris, University of Michigan
 Chace Morris, Kresge Artist Fellow, Literary Arts 2013
 Sue Mosey, Midtown Detroit, Inc.
 George N’Namdi, N’Namdi Center
 Matthew Naimi, Lincoln Street Art Project
 Rola Nashef, Kresge Artist Fellow, Film/Theater 2014
 Shaun Nethercott, Matrix Theater, panelist
 Mariam Noland, Southeast Michigan Community Foundation
 Anne Parsons, Detroit Symphony Orchestra
 Anne Pasternak, Brooklyn Museum of Art, panelist
 Michelle Perron, KAID
 Joel Peterson, Kresge Artist Fellow, Performing Arts 2010
 Marsha Philpot, Kresge Artist Fellow, Literary Arts 2012
 Heather Pontonio, Emily Hall Tremaine Foundation

Angelique Powers, Joyce Foundation
 Glenda Price, Detroit Public Schools Foundation
 Oliver Ragsdale, Carr Center
 Jodee Raines, Erb Foundation
 Rip Rapson, Kresge Foundation
 Gina Reichert, Kresge Artist Fellow, Visual Arts 2011
 Senghor Reid, Kresge Artist Fellow, Visual Arts 2009
 Chera Reid, Kresge Foundation
 Rick Robinson, Kresge Artist Fellow, Performing Arts 2010
 Richard Rogers, College for Creative Studies
 Brian Rogers, The Chocolate Factory
 Salvador Salort-Pons, Detroit Institute of Arts
 Marc Schwartz, Art Detroit Now
 Sarah Rose Sharp, Kresge Artist Fellow, Literary Arts 2015
 Karen Sherman, choreographer, panelist
 Phil Simpson, The Heidelberg Project
 Alycia Socia, Kresge Foundation
 Olga Stella, Detroit Creative Corridor Center
 Mark Stryker, Kresge Artist Fellow, Kresge Artist Fellow, Literary Arts 2012
 Laura Trudeau, Kresge Foundation
 Sue Weckerle, former Erb Foundation
 Xio Dong Wei, Kresge Artist Fellow, Music 2012
 Samanatha White, Shakespeare Detroit
 Kurtis Wilder, Judge
 Greg Wittkopp, Cranbrook
 Shara Worden, Kresge Artist Fellow, Music 2012
 Laura Zabel, Springboard for the Arts

**Titles at time of interview*

Appendix III: Kresge Artist Fellows, Eminent Artists, and Gilda Awardees 2008 - 2016

2008

Eminent Artist: Charles
McGee

2009

Eminent Artist: Marcus
Belgrave

Shiva Ahmadi

Hartmut Austen

Lynne Avadenka

Kristin Beaver

Susan Goethel

Ed Fraga

Tyree Guyton

Chido Johnson

Rod Klingelhofer

Abigail Anne Newbold

Gordon Newton

Russ Orlando

Senghor Reid

Michael Edward Smith

Gilda Snowden

Cedric Tai

Sioux Trujillo

Corine Vermeulen

2010

Louis Aguilar

Haleem Ar-Rasheed

A. Spencer Barefield

Monica Blaire

Vince Carducci

Lynn Crawford

Vievee Francis

Rachel Harkai

Steve Hughes

Invincible

Timmy Lampinen

Valeria Montes

Matthew Olzmann

Frank Pahl

Joel Peterson

Rick Robinson

Chris Tysh

Craig L. Wilkins

2011

Eminent Artist: Bill Harris

Corrie Baldauf

Liz Cohen

Olayami Dabls

Design 99

John Dunivant

Bruce Giffin

Scott Hocking

Laith Karmo

Richard Lewis

Hubert Massey

Heather McGill

Mark Newport

2012

Eminent Artist: Naomi Long
Madgett

Cheryl A. Alston

Maria Costa

Don "Doo" Duprie

Laurie Eisenhower

Bryce "Mr. Chips" Harding

Mary Jo Firth Gillett

Lolita Hernandez

Kim Hunter

Michael Hurtt

Kris Johnson

Stephen Jones

Heidi Kaloustian

Peter Markus

Ken Meisel

Natasha "T" Miller

Marsha Music

Passalacqua

Terry Peake

Kathleen Pfeiffer

Chris Pottinger

Mark Stryker

Ara Topouzian

Xiao Dong Wei

Shara Worden

2013

Eminent Artist: David
DiChiera

Terry Blackhawk

Adrienne Maree Brown

Jon Brumit

Coco Bruner

Jason E. Carter

Kate Daughdrill



Oren Goldenberg

Marie T. Hermann

Arthur R. Labrew

Cary Loren

Dunya Mikhail

Chace "MIC Write" Morris

Charlie O'Geen

Peregrine Workshop

Bryant Tillman

Carolyn Walker

Carl Wilson

Michael Zadoorian

2014

Eminent Artist: Bill
Rauhauser

Juan Atkins

Diane Cheklich

Tony D'Annunzio

Donavan Glover

Dream Hampton

Ben Hall

Jeedo

Leon Johnson

Kisma Jordan

Daniel Land

Gayelynn McKinney

Rola Nashef

Stephen Nawara

New Music Detroit

Tracy Halloran Pearson

Jasmine Rivera

Sherina Rodriguez Sharpe

Britney Stoney

2015

Eminent Artist: Ruth Adler
Schnee

Jeffrey S. Chapman

Desiree Cooper

Cuppetelli and Mendoza

Kahn Santori Davison

Walerian Domanski

Cynthia Greig

Carole Harris

Tiff Massey

Billy Mark

Airea D. Matthews

Nancy M. Mitchnick

Jonathan Rajewski

Saffell

Chris Schanck

Sarah Rose Sharp

George Tysh

Tzarinas of the Plane

Lillien Waller

Gilda Award: Maia Asshaq,
Scaramento Knoxx

2016

Eminent Artist: Leni Sinclair

Christopher Jon Alexander

Gary Anderson

Biba Bell

Corazon Del Pueblo

Jimbo Easter

Marion Hayden

Mahogany Jones

Danny Kroha

Lo5

Oksana Mirzoyan

jessica care moore

Joshua Mulligan

Shaun S. Nethercott

Red Stowall

Ralph Taylor

Sterling Toles

Pamela D. Wise

Gilda Award: Ellen Coons,
Marsae Mitchell

About the Evaluation Team

Joining **Sarah Lutman** on this project were team members Janis Lane-Ewart, Jocelyn Hale, and Jessica Fiala, all based in Minneapolis-St. Paul.

Janis Lane-Ewart has an extensive background as an arts administrator, fund-raiser and meeting facilitator. She has worked in community service and cultural activism, having served as a volunteer or board member with organizations such as the Powderhorn Park Neighborhood Association, the Midtown Greenway Coalition, Community Shares, Intermedia Arts, and COMPAS: Community Programs in the Arts. She has been a mentor and facilitator for Brave New Voices, the national youth spoken word program, through her work with the BeHeard program of TruArtSpeaks. Her primary role in the project was interviewing artists who received the Kresge Fellowship.

Jocelyn Hale recently segued from her position as executive director of The Loft Literary Center to pursue independent work. Previously, Hale led Twin Cities' philanthropy for Best Buy's corporate foundation. During her tenure at The Loft, the organization won APA's national Psychologically Healthy Workplace Award and the Minnesota Council of Nonprofits' Anti-Racism Award. The Loft serves as an intermediary for the McKnight Foundation's fellowship programs for individual writers in Minnesota. Jocey's primary role in the project was to understand the intermediaries' roles and to plan and lead the community meeting of arts ecosystem leaders.

Jessica Fiala has served as Research Associate at the former Lutman & Associates for four years, contributing to all of the firm's major projects. Jessica also maintains an active practice as a dancer. She performs with the Bharatanatyam company, Ragamala Dance, and has toured with the company throughout the U.S. as well as to Abu Dhabi, the U.K., and on three tours to India. Jessica's primary contributions were the literature review and ongoing research and fact-finding related to this project.

Sarah Lutman, principal, launched Lutman & Associates in 2012; it was recently rebranded at 8 Bridges Workshop. Since 2012 clients have included foundations such as the F.R. Bigelow Foundation, the George Family Foundation, the John S. and James L. Knight Foundation, Minnesota Philanthropy Partners, and the Wyncote Foundation; public media organizations such as Minnesota Public Radio, New York Public Radio, and Classical South Florida; and cultural institutions including Charlotte Street Foundation, Minneapolis Institute of Arts, Public Art Saint Paul, the Walker Art Center, and the League of American Orchestras. Lutman's unique career spans leadership roles in the cultural sector, public media and journalism, and philanthropy. Her consulting roles draw on the intersections and insights these varied experiences are able to provide.

End Notes

¹ Note that some applicants are multiracial or opt out of the information request. Further, the KAID application has evolved over time, with, for example, the addition of Arab-American to the racial and ethnic taxonomy. Not all of the KAID applicant categories align with the U.S. Census Data. Therefore, an analysis by race can be considered directionally correct but not precise nor nuanced beyond Census categories.

² Note on data sources: The KAID office provided applicant and Artist Fellow data according to its internal taxonomy; some categories were collapsed to create the “Other” designation. Census data sets were retrieved from SEMCOG (Southeast Michigan Council of Governments).

³ Louis Aguilar and Christine McDonald. “Detroit’s White Population Up.” Detroit News. September 17, 2015.
<http://www.detroitnews.com/story/news/local/detroit-city/2015/09/17/detroit-white-population-rises-census-shows/72371118/>

⁴ Cait Munro. “Detroit’s Wasserman Project Offers Chickens, Llamas, and Psychedelic Structures.” ArtNet. July 14, 2015.
<https://news.artnet.com/art-world/wasserman-projects-detroit-312351>

⁵ Mark Stryker. “Carr Center to be Moved as Detroit Re-Builds.” Detroit Free Press. May 11, 2016.
<http://www.freep.com/story/entertainment/2016/05/11/carr-center-paradise-valley/82726744/>

⁶ The Knight Arts Challenge is a competitive grants program administered by the John S. and James L. Knight Foundation in key cities where the Foundation is active. Information about the Knight Arts Challenge in Detroit is here: <http://www.knightfoundation.org/knight-arts-challenge/detroit/>

⁷ The drawing shown pre-dates the Detroit Program framework drawing published in The Kresge Foundation’s 2010-11 Annual Report. See page 16. <http://kresge.org/sites/default/files/2010-2011.pdf>

⁸ The City of Detroit’s Department of Arts and Cultural Affairs was eliminated in 2005. Since then various efforts have called for reestablishing the Department. One effort is described here: <https://ctools.umich.edu/access/content/user/epapathe/Public%20Portfolio%20Files/Final-All%20Arts%20Policy%20Files.pdf>

Photo Credits

Kresge Fellow Cover Photographs: Patrick Daly, Corine Vermeulen, Marvin Shauni

Eminent Artist Photographs: Leni Sinclair, Ruth Adler Schnee & Bill Harris: Julie Pincus; Bill Rauhauser: Michelle Ando

Art X Photographs: Dave Lewinski

Cybelle Codish





KRESGE EMINENT ARTISTS

Top Row: Naomi Long Madgett **2012** | Charles McGee **2008** | *Bottom Row:* Bill Rauhauser **2014** | Leni Sinclair **2016**



THE KRESGE FOUNDATION



kresge.org

