



Creative Vitality in Detroit

The Detroit Cultural Mapping Project

October 2012

THE KRESGE FOUNDATION



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Introduction

The growing recognition of the importance of cultural resources to economic and broader community development agendas in cities has been accompanied by the need for new planning tools and assumptions to leverage and integrate these assets.



The Detroit Cultural Mapping Project

In October 2011, The Kresge Foundation commissioned AuthentiCity and Millier Dickinson Blais to undertake the Detroit Cultural Mapping Project. For purposes of this Introduction, cultural mapping can be defined as a **systematic approach to identifying, documenting and analyzing a community's cultural resources.**

Interest in the Detroit Cultural Mapping Project emerged in two contexts.

FIGURE 1: DETROIT CULTURAL MAPPING PROJECT'S CONTEXT

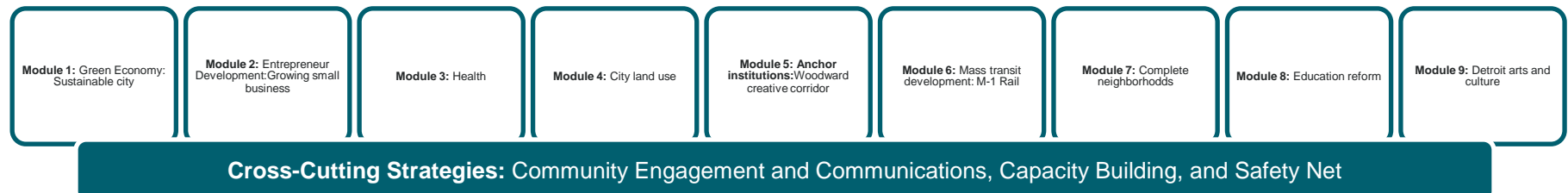


The Detroit Program

Re-Imagining Detroit is an innovative, integrated place-based initiative undertaken by The Kresge Foundation's Detroit Program. The initiative is designed to help provide focus, strategy and alignment across a wide range of civic activities focused on Detroit's stabilization and revitalization. A fundamental premise of the initiative is that Detroit's renewal will depend on vertical alignment among local, State and federal interests and investments as well as horizontal alignment based on new coalitions of public, private and non-profit sectors.

The initiative is rooted in nine 'modules' or areas of strategic planning and investment. Underpinning the nine modules there are three cross-cutting strategies to support and accelerate Detroit's progress. The overall framework for the project is illustrated in Figure 2.

FIGURE 2: RE-IMAGINING DETROIT 2020





Module Nine: Detroit arts and culture

The most direct connection between cultural asset mapping and the Re-Imagining Detroit agenda is its contribution to Module Nine: Detroit arts and culture.

The module is based on a three-part strategy and guided by the following Visions.

1. A robust network of vibrant, relevant, and fiscally sound arts and cultural organizations actively contributing to the vitality and identity of the City of Detroit and Southeast Michigan.
2. A community that values the important contribution artists make to the vibrancy of the city.
3. A city that recognizes the value of arts and creativity as evidenced by the integration of arts and artist-focused components into a broad spectrum of community revitalization and improvement strategies.

The Detroit Cultural Mapping Project was launched based on the belief that cultural mapping had a contribution to make to advance these visions and their supporting strategies. An underlying assumption, however, was that the project's greatest potential lay in its contribution to the third strategy listed above. More specifically, a stronger base of information and analysis generated by the project could support progress on agendas across all nine modules. It has not been possible, within the scope and context of this project, to examine specific connections to each module. Rather the project has generated information and insights that can be shared with lead staff associated with each module as a point of departure for conversations about opportunities and potential synergies.

The National Arts and Culture Program

The second context within which interest in the Detroit Cultural Mapping Project emerged is The Kresge Foundation's national Arts and Culture Program. Since 2009, the Arts and Culture Program has pursued a three-prong strategy.

1. Promoting sound capitalization practices for cultural institutions and sustainable facility management;
2. Boosting artists' skills and resources to contribute to community life;
3. Integrating the arts and culture into effective community building.

At the intersection of the three strategic directions is the outcome of *strong, vibrant communities*.





Cultural Asset Mapping and the national Arts and Culture Program

As a systematic approach to identifying and better understanding cultural assets in any community, cultural mapping can contribute to all three strategies. Building a stronger base of information could advance the strategies in a variety of ways:

- **Providing supportive infrastructure** – to support network building and to facilitate creative partnerships and collaboration
- **Enabling cross-disciplinary connections** – better information provides individuals and organizations working in different disciplines with greater opportunities for creative synergies and new projects and activity
- **Connecting not-for-profit and commercial cultural activity** – the cultural sector in many communities continue to separate these two realms of activity, missing opportunities for mutual benefit; cultural mapping is premised on a framework of cultural resources that integrates and aggregates creating a larger and more impactful base of assets in any community
- **Supporting cultural value chain connections** – stronger information to help connect individuals and organizations active in all aspects of creation, production/manufacturing, marketing/distribution and consumption or participation
- **Informing planning and community development agendas** – mapping helps build a base of knowledge on culture in communities to better inform a wide range of planning decision

Creative Placemaking

The national Arts and Culture Program is refocusing future work to engage more directly in arts as a community revitalization tool, or Creative Placemaking. Creative Placemaking is an integrated and multidisciplinary approach to connecting cultural resources to building authentic places (neighborhoods or districts in cities) that support civic engagement and shared identity for residents. From a more formal planning perspective in cities, the contribution of cultural resources to placemaking is closely tied to their role in improving and enhancing the public realm. The public realm refers to the spaces in a city or neighborhood that are primarily in public ownership and generally used in everyday life. This includes urban parks, open spaces, downtown public spaces, streetscapes and pedestrian or transit corridors. In the public realm, culture is expressed through the design of place, the conservation and enhancement of natural and cultural or built heritage and the enabling of social interactions and exchange. Public art plays (both formally commissioned and community-based public art projects) an important role in public realm enhancements. A more systematic identification and documentation of cultural resources through mapping is a powerful tool to support these important agendas.



Understanding Cultural Mapping

The growing recognition of the importance of cultural resources to economic and broader community development agendas in cities has been accompanied by the need for new planning tools and assumptions to leverage and integrate these assets. Cultural mapping emerged in this context. It is increasingly embraced as an essential planning and economic development tool in cities internationally. Cultural mapping's value lies in understanding it as an ongoing process that provides insights into current conditions and provides benchmarks in time against which to assess progress.

Cultural mapping is an emerging discipline with no consensus on how it is defined and understood. For purposes of the Detroit Cultural Mapping Project, mapping is defined as:

A systematic approach to identifying, recording, classifying and analyzing a community's cultural resources.

Cultural mapping addresses two kinds of assets.

- **Tangible Assets** – identifying and recording physical (or tangible) cultural assets or resources
- **Intangible Assets** – identifying and communicating important stories, traditions and other intangible assets essential to a community's cultural vitality

Uses of Cultural Mapping

Broadly speaking, uses of cultural mapping fall into three categories.

1. Cultural Mapping to Inform Planning

Identifying and mapping cultural assets strengthens the base of information that can be employed to inform future planning and decision-making in any city. For example:

- **Land use planning** – Mapping can inform zoning decisions by identifying existing concentrations of cultural resources; planning for natural and cultural heritage conservation; leveraging cultural assets in support of downtown redevelopment, enhancing the public realm through strong urban design and public art; and the creation of enabling spaces for social interactions and exchange, among others
- **Economic planning/development** – Mapping can help analyze strengths in creative cultural industries and occupations and help track growth or decline in these industries or occupations over time; support cultural tourism



strategies through a stronger knowledge base about local cultural resources and experiences; identify and strengthen value chain networks and relationships among creative cultural enterprises, among others

- **Social service planning** – Mapping can identify gaps in cultural programs and facilities in underserved areas of a community; help analyze potential co-relations between the existence and distribution of cultural resources and demographic factors such as age, family income, race or ethnicity, among others

2. Cultural Mapping to Increase Community Awareness

Cultural mapping helps build consolidated databases of assets that in turn can be used to support marketing and promotion of these assets to both residents and visitors/tourists. A growing number of cities are building interactive web-based maps or cultural ‘portals’ to broaden awareness and increase access to the community’s cultural resources.

3. Cultural Mapping to Support Culture Sector Development

The cultural sector in most communities tends to be fragmented, with unnecessary and unproductive distinctions drawn between different disciplines and types of cultural activity. Building a stronger base of information on cultural resources supports culture sector development in a number of ways.

- **Enabling cross-disciplinary connections** – better information on individuals and organizations working in different disciplines generates opportunities for collaboration and creative synergies
- **Connecting not-for-profit and commercial cultural activity** – the cultural sector in many communities continue to separate these two realms of activity, again missing opportunities for collaboration and mutual benefit
- **Supporting cultural value chain connections** – stronger information in individuals and organizations help connect individuals and organizations engaged in all aspects of the cultural value chain of creation, production, manufacturing, distribution and support of cultural products and services

Defining Cultural Resources

There is a myth that communities lack information on cultural resources. The reality is that a great deal of information does exist but is unfortunately collected in different ways by different agencies. The first step in cultural mapping is determining a consistent set of categories of cultural resources within which a wide range of existing information can be consolidated. Figure 3 illustrates the Cultural Resource Framework (CRF) adopted for the Detroit Cultural Mapping Project. The sub-categories or disciplines surrounding each major category are not definitive but simply meant to illustrate the types and range of resources in that category.



FIGURE 3: CULTURAL RESOURCE FRAMEWORK





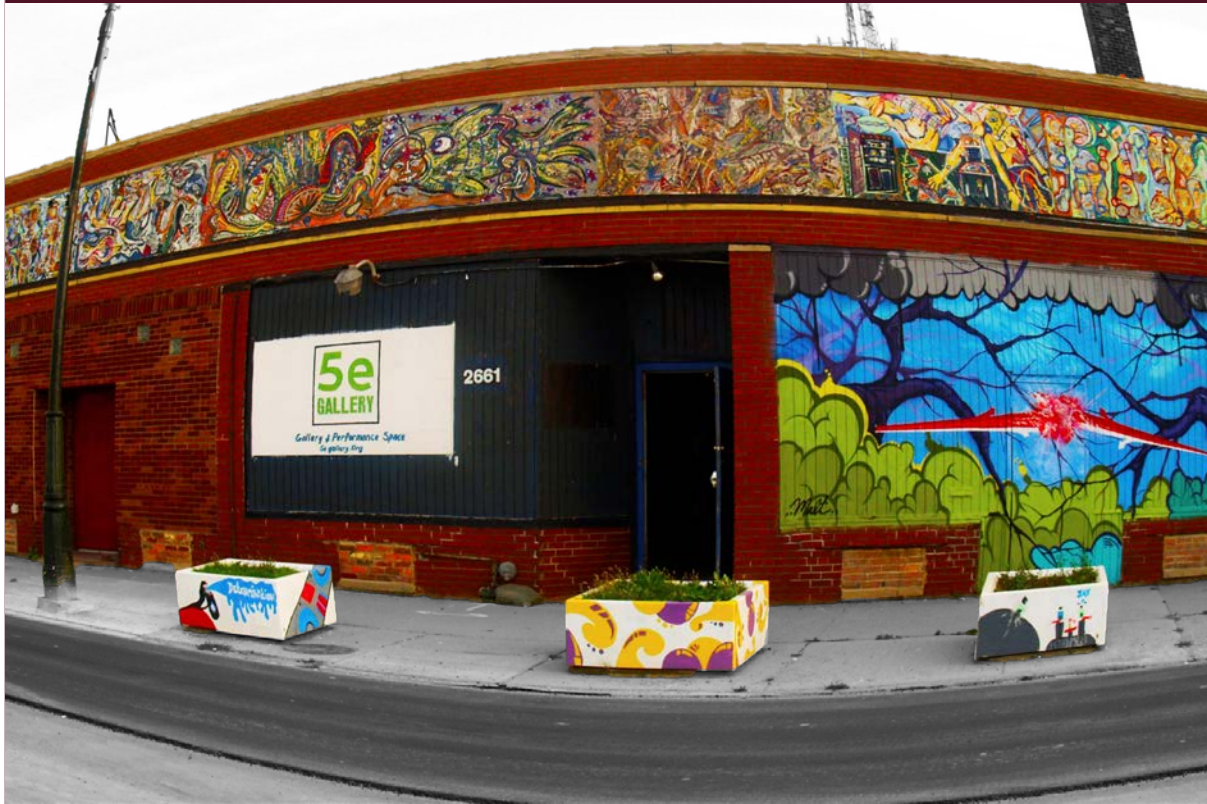
About This Report

The breadth and depth of challenges facing Detroit are well known. Yet in the face of these serious social, economic and demographic challenges, there are many stories of renewal and hope. Emerging from the research and analysis generated by the Detroit Cultural Mapping Project is a powerful story of the role creativity and culture are playing in renewal and revitalization.

The content of this report is as follows.

- **Chapter One: The Creative Cultural Economy** – this chapter includes a detailed statistical analysis of the larger demographic and economic context for the project across the Tri-County region, including focused analysis of the City of Detroit
- **Chapter Two: Detroit's Cultural Assets** – this chapter summarizes findings from the cultural asset mapping process, examining current conditions and important trends related to cultural resources in Detroit
- **Chapter Three: Detroit's Stories** - this chapter focuses on stories from the creative cultural sector that communicate the city's creative vitality and that speak to the role of cultural resources play in generating the social as well as economic capital central to revitalization





Chapter 1: Detroit's Creative Cultural Economy

An analysis of demographic and creative economy trends across the Tri-County region, and in Detroit more specifically, provides context for the mapping of tangible and intangible assets that form the focus of Chapters 2 and 3.



1.1 Chapter Highlights

The Detroit Cultural Mapping Project has revealed palpable energy and excitement related to growth in creative cultural enterprises and activity in Detroit. The data and analysis has showcased that Detroit and the larger Tri-County region are on a decidedly different trajectory in terms of drivers in the local and regional economy that has prevailed in the past. An important part of this new economic narrative is the creative cultural economy. Among the key findings drawn from the data and analysis in this chapter are the following:

- **Detroit has a young population (under 25); this group currently represents over 1/3 of all Detroiters**
- **Creative industries (broadly defined) led all other sectors in growth in the past decade in the Detroit Tri-County region economy and Michigan as a whole**
- **Creative cultural occupations were among the most resilient jobs through the economic downturn**
- **Cultural and cultural support occupations represent 3.4 % of the Detroit Tri-County economy, with 3.8% growth in cultural occupations in the past 10 years**
- **Designers (graphic and commercial) represent the highest number of creative cultural occupations, followed by public relation specialists, librarians, and librarian technicians following**
- **Creative cultural occupations in Detroit have a higher median income (\$42,682) than the overall workforce (\$23,397)**
- **Detroit has a large number of jobs in the not-for-profit segment of the overall cultural sector**
- **99% of all cultural industries in the Detroit Tri-County region are small-medium businesses – of which 78% are micro-entities**

A number of themes emerge from these statistics and the analysis of this chapter as a whole.

The analysis revealed that the creative cultural sector represents a **resilient segment of the overall economy**, faring much better than many other sectors over the last decade of economic setbacks. Detroit and the Tri-County saw growth in creative cultural occupations during this decade, consistent with state and national trends. This resiliency is a strong indication of the flexible of the creative cultural economy. Creative cultural workers have the versatility to work across the public, private and non-profit sectors, as small-business owners or creative workers in large automotive industries. The creative cultural sector also supports and advances a more **diversified local and regional economy** than has been the case in the past.



The sector has a significant economic impact, which warrants further study and analysis. Higher than average **incomes** may also provide greater flexibility in where cultural workers decide to live and work in different parts of the city. This may open up opportunities for renewal and revitalization of a range of neighborhoods and districts.

A key characteristic of the creative cultural economy in Detroit and the Tri-County is the dominance of **small-medium size businesses**. Moreover, a major percentage of those creative cultural businesses can be classified as **micro-entities** which range from small operations to home-based businesses. These enterprises rely heavily on strong entrepreneurial talents and capacities, one important focus of Reimagining Detroit's work.

These same micro-entities have relatively low barriers to entry in terms of capital and infrastructure, opening up more employment opportunities for more people in the city. This is especially important given the **high percentage of young persons** in Detroit.



1.2 Introduction

The creative economy is an economy driven by knowledge and innovation - by people paid to think; it is as much about architects as artists, programmers as potters, bohemians as brokers, entertainers as entrepreneurs. The creative economy is industry-agnostic and employs creative workers who work across all industries and sectors.

The innovation and knowledge-based economy has become a major driver of economic growth in urban areas around the world. As a result, the roles of cities and regions in a global economy are being redefined and reshaped. The transformation that is emerging is as significant and as challenging as the transformation made from agriculture to industry. Most significant is the move away from jobs based on physical activity or repetitive tasks to ones that require analytical skills and judgment.

Central to this paradigm shift is the fact that creativity, knowledge, and innovation and access to information have become the key to driving economic growth and promoting economic development in a globalized economy. Creativity in this context refers to the formulation of new ideas and the application of these ideas to scientific inventions and technological innovations and works of art across all aspects of today's economy.

Understanding Detroit's position in the creative economy is essential to how the city will position itself in a time of global transformation. In the past, Detroit was a leading creative center in an industrial economy; today it is seen as a bystander whose industry has been decaying for the past 50 years. If Detroit is to reimagine itself it will need to capitalize on the fundamental shift in the economy.

This chapter provides a profile of Detroit through the following lenses:

- Current Economic Lens
- Creative Economic Lens
- Creative Cultural Economic Lens

Data was collected from the Census Bureau, Bureau of Labor Statistics, and National Center for Education Statistics. The data reflects periods from as early as 1999 and as recent as 2010. Due to limitations in certain data sets, this analysis takes a broader look at Detroit as a region with the Tri-County region (hereby referred as the Detroit Tri-County).

The Detroit Tri-County region contains the counties of Macomb, Oakland and Wayne all of which border with and around the City of Detroit. The Bureau of Labor Statistics covers this area through two Metropolitan Statistical Areas (MSAs). This report collected data from the Dearborn-Livonia-Detroit MSA and Warren-Troy-Farmington Hills MSA. These MSAs cover the statistical area of all three counties in the Detroit Tri-County. The Census Bureau provides data at a municipal level and county level. Any datasets that drew on Census Bureau data has Detroit as a single identity. Additionally, material



has also been drawn from any relevant city, county, State and national government sources to provide a more comprehensive understanding of the current economic performance in the Detroit Tri-County region.



1.3 Current Conditions

Located in Southeast Michigan, the Detroit Tri-County region is the second largest U.S. metropolitan area connecting the Great Lakes system to the Saint Lawrence Seaway. Historically, the region has been identified with its automotive heritage, arts, entertainment, popular music and sports legacies. The area includes a variety of natural landscapes, parks, and beaches with a recreational coastline linking the Great Lakes.

The Detroit Tri-County region, ranks as the 9th¹ most populous area of the United States, with a population of 3,859,872 as of the 2010 census, and an area of 1,967.1 square miles. This urbanized area covers the three counties of Wayne, Oakland, and Macomb.

The Detroit Tri-County region has shown a net loss of approximately 218,000 (-5.4%) persons since 2000. This contrasts with the City of Detroit, which has lost over a quarter (-26.2%) of its population in the same timeframe. The counties of Macomb and Oakland recorded increases (6.2% and 2% respectively) suggesting that the net loss in the Tri-County region is a direct result of Detroit's declining population.

The State of Michigan showed hardly any change within the 10 year period (0.1%), while the nation saw approximately a tenth of its population added (9.9%). Detroit's loss and the surrounding counties gain is also a result of Detroiters migrating from the city to the counties due to falling home prices in the counties².

When consideration is given to the age of Detroit's population, the city comprises the lowest percent (36.8%) of persons over the age of 44 and the highest percentage (30.5%) of persons under the age of 19. The over 44 age group in the tri-counties represents an average of 42.2% of the total population.

FIGURE 4: DETROIT TRI-COUNTY



¹ US Census Bureau: List of Populations of Urbanized Areas <http://www.census.gov/geo/www/ua/ua2k.txt>

² USA Today: Kurt Metzger quote http://www.usatoday.com/news/nation/census/2011-03-22-michigan-census_N.html



FIGURE 5: POPULATION GROWTH IN THE DETROIT TRI-COUNTY REGION

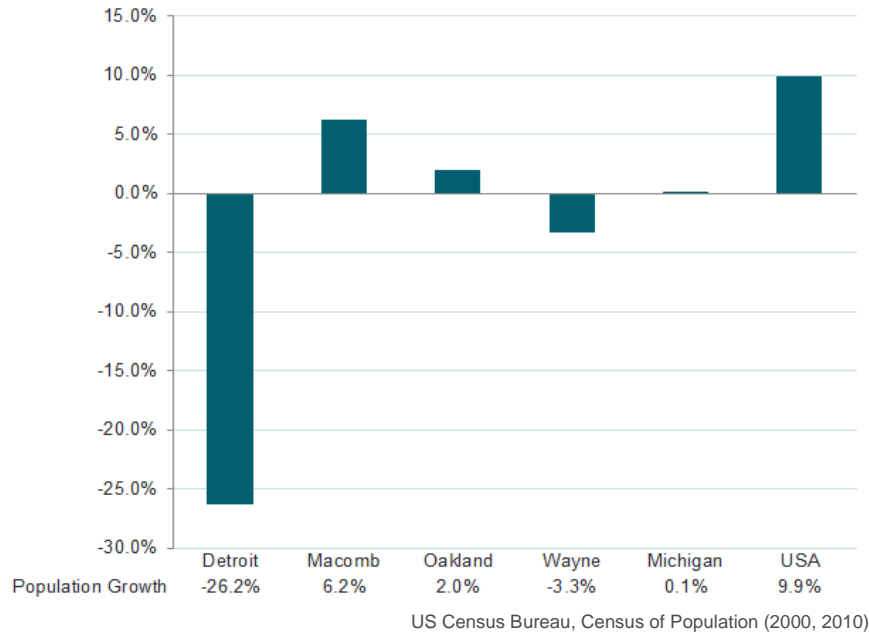


FIGURE 6: AGE STRUCTURE IN THE DETROIT TRI-COUNTY REGION

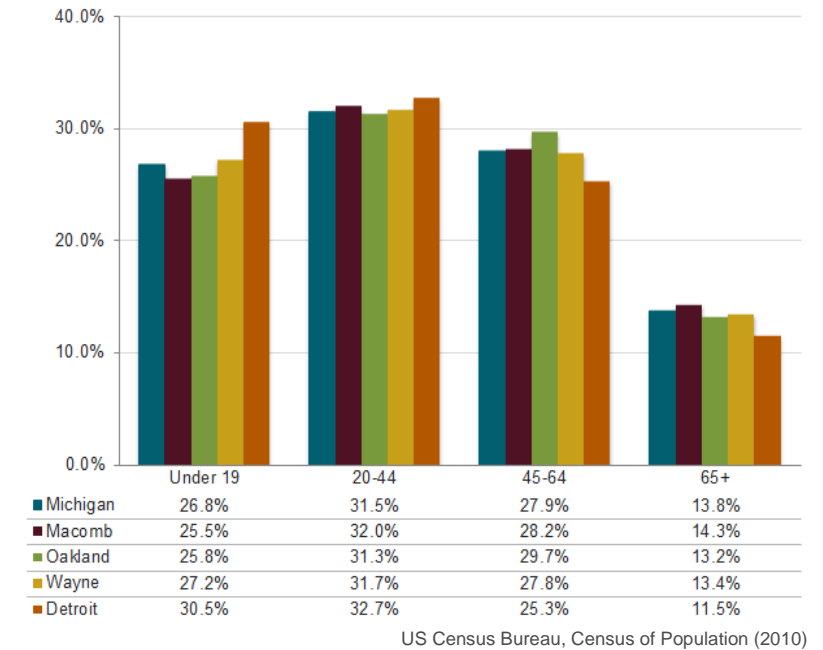
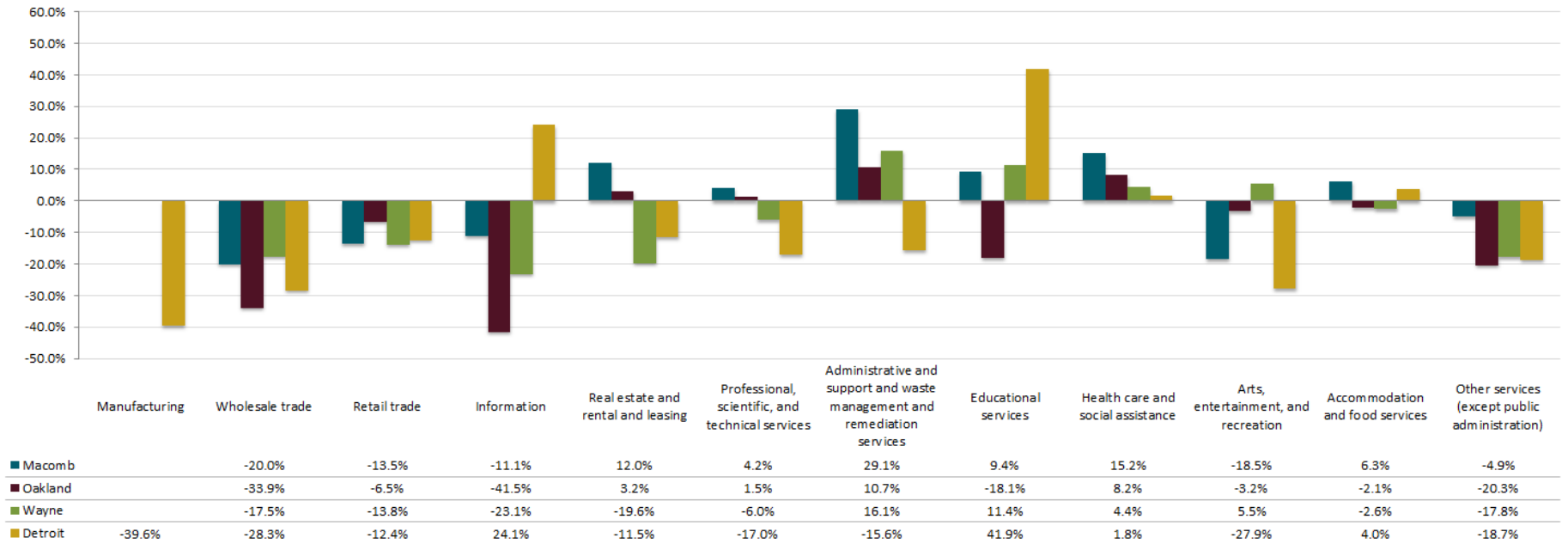


Figure 7 places the city's changing demographic into broader context by illustrating the employment growth patterns experienced in the Detroit Tri-County region from 2002-2007. In this 5 year span, manufacturing (-39.6%), arts, entertainment, and recreation (-27.9%) and wholesale trade (-28.3%) experienced large employment losses in the City of Detroit. These figures are expected to drop further, due to the large economic downturn. Two industry sectors have posted gains in the 5 year span. Educational (41.9%) and Information Services (24.1%) both experienced the growth of employment in the City of Detroit.

In comparison, the counties experienced growth in health care, social assistance, administrative and support services. The increase in these industries can be a directly attributed to the growth in population of the counties.



FIGURE 7: EMPLOYMENT GROWTH BY INDUSTRY IN THE DETROIT TRI-COUNTY REGION



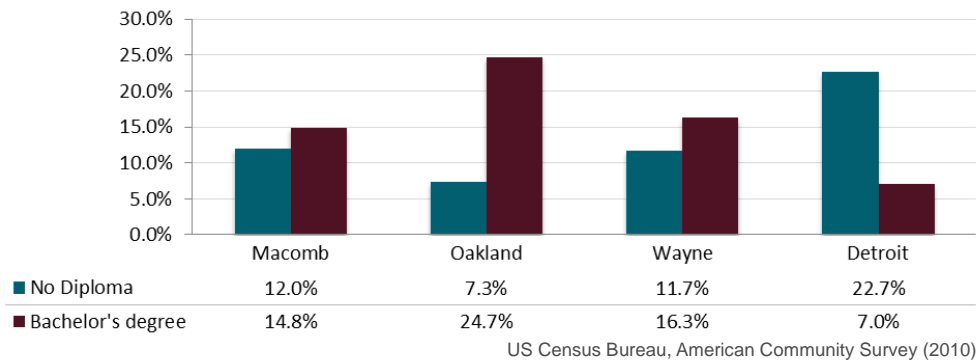
US Census Bureau, Economic Census (2002, 2007)



Educational attainment can also be an indicator of the health of local economy and the extent to which it can support innovation. Figure 8 illustrates a difference between the counties and the City of Detroit.

Only 7% of Detroit's population has obtained a bachelor's degree. Wayne State University, while located in Detroit, has one of the highest graduation gaps amongst white and black students in the nation (44% white students compared to 8% black students graduate within 6 years)³.

FIGURE 8: EDUCATIONAL ATTAINMENT IN THE DETROIT TRI-COUNTY REGION



These results may be set to change as Wayne State University has begun to focus more on the graduation gap issue. The university recorded 70% of freshmen returning for their second year in 2010, up from 2007 levels of 52%⁴. Another positive sign focuses on the College for Creative Studies in Detroit. In a period where employment is declining in almost all industries, many young Detroiters are turning to the art and design programs offered by the College for Creative Studies. The college has posted 11.1% growth in enrollment numbers from 2004-2009.

³ The Education Trust: Graduation Gap http://media.mlive.com/education_impact/photo/graduation-gap.jpg-4437f761d67ece15.jpg

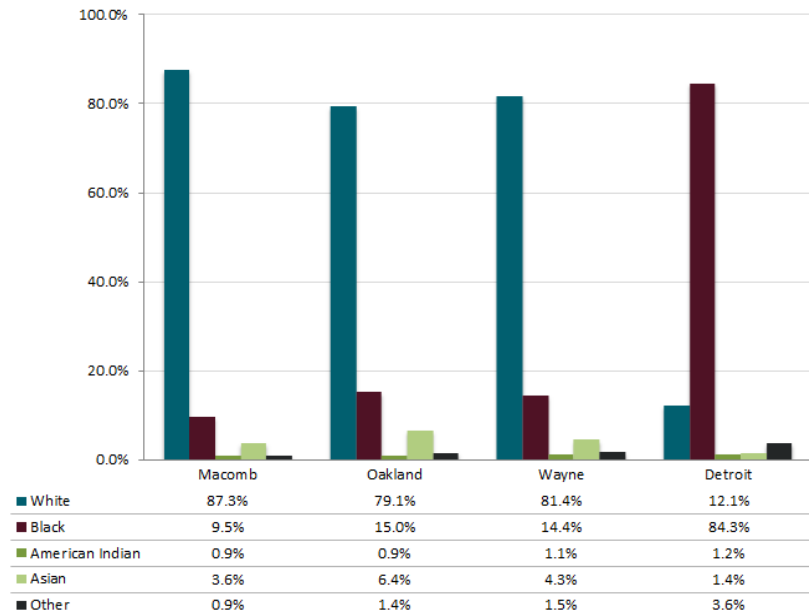
⁴ Bridge Magazine: Wayne State University: In a black-majority city, but one of the worst at graduating African-Americans http://www.mlive.com/news/detroit/index.ssf/2012/02/at_wayne_st_easy_to_get_in_dif.html



The ethnic composition of Detroit also stands in stark contrast to its neighboring counties. Detroit's population is overwhelmingly black, whereas Macomb, Oakland, and Wayne – without Detroit - counties' residents are predominately white. Interestingly, the area's proportion of Asian residents is most heavily concentrated in Oakland at 6.4% which is roughly four and half times greater than the proportional Asian population found in Detroit at 1.4%. Generally speaking, the American Indian population is equally distributed across each jurisdiction.

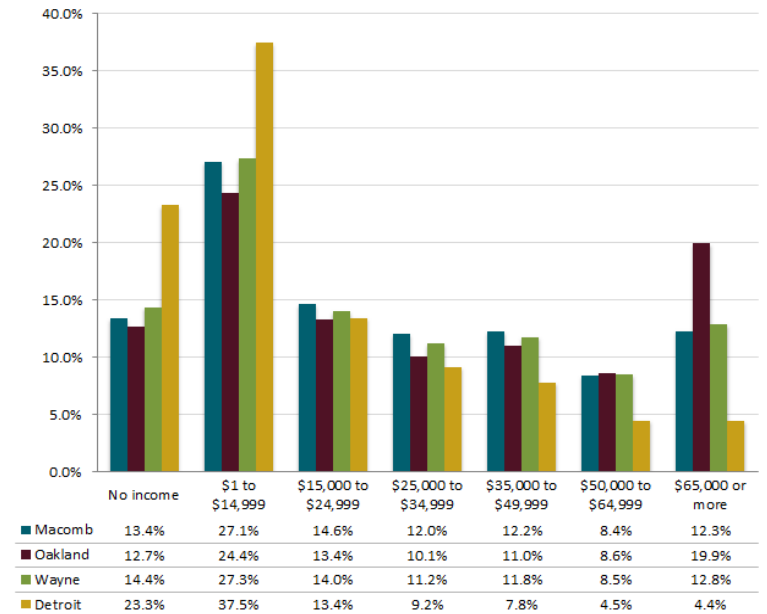
In terms of individual income across Detroit Tri-County region, Oakland is the most affluent with nearly 20% of its population earning \$65,000 or more in 2010. Looking at Figure 10, it can be seen across the board that Detroit's individual income levels are the lowest in the Area. In fact, the majority of Detroit's population earns less than \$15,000 annually, with 23% of Detroit's residents earning no income, and 37% of residents earning between \$1 and \$14,999.

FIGURE 9: ETHNIC BREAKDOWN IN THE DETROIT TRI-COUNTY REGION



US Census Bureau, Census of Population (2010)

FIGURE 10: INDIVIDUAL INCOME IN THE DETROIT TRI-COUNTY REGION



US Census Bureau, American Community Survey (2010)



Home ownership can also be an indicator of a community's economic performance. Across the State of Michigan approximately 72% of residents owned their home in 2010. Within the Detroit Tri-County region, as illustrated in Figure 11, a similar rate of homeownership is evident, with the notable exception of Detroit. In Detroit, just over half of residents own their home. This represents a significant disparity in levels of homeownership, with the gap between the City and region exceeding 20%. Levels of homeownership are often linked to resident income levels and, while not fully investigated in this report, this may very well be the case in Detroit.

In 2010, the State of Michigan's unemployment rate was 15.1%, notably higher than the national unemployment rate of 10.8%. Figure 12 shows that in the same year, across the Detroit Tri-County region, unemployment rates were also higher than the national average, but also highly variable between jurisdictions. Detroit's rate of unemployment, for example, was over 30%, which was double the rate experienced by the counties in the Area. Oakland showed the lowest rates of unemployment at 12.9%, followed by Wayne (14.6%), and then Macomb (15.5%).

FIGURE 11: HOUSEHOLD OWNERSHIP IN DETROIT TRI-COUNTY

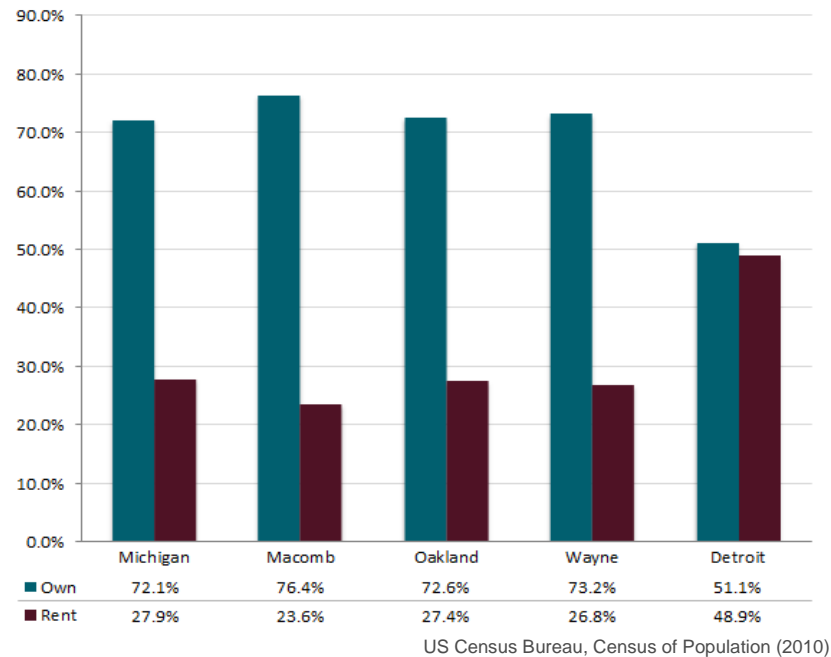
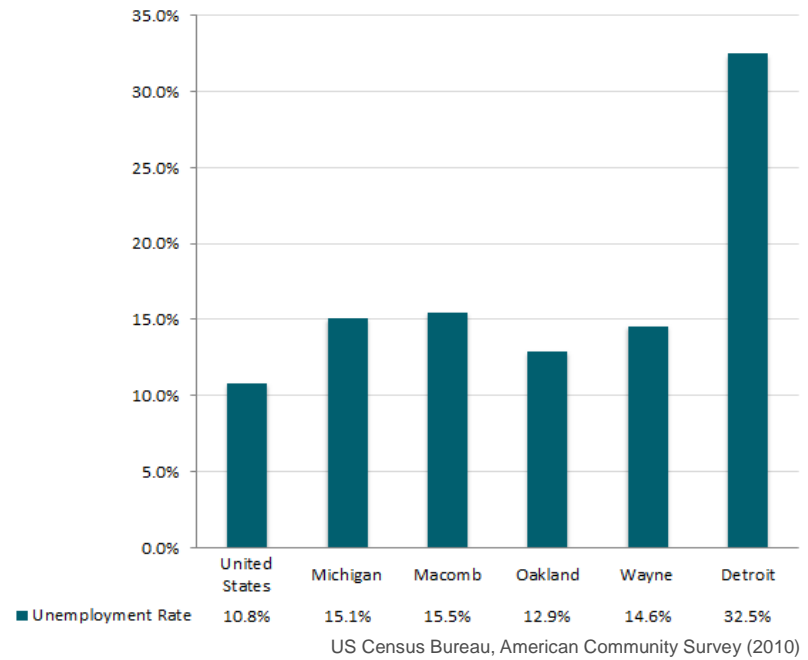


FIGURE 12: UNEMPLOYMENT RATE IN DETROIT TRI-COUNTY

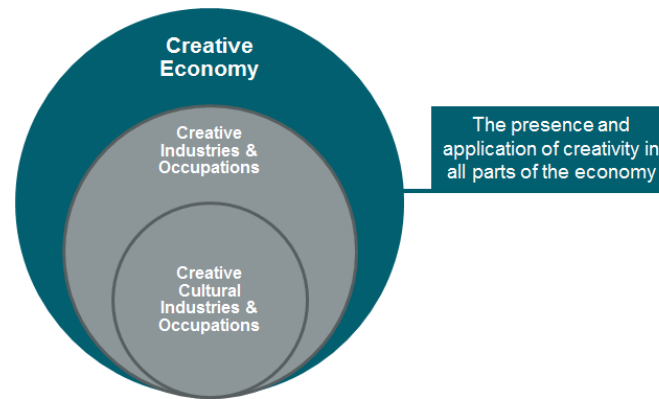




1.4 The Creative Economy

The creative economy is about a major shift in the structure of the global economy - from one based on the production of goods to a knowledge-based economy driven by ideas and innovation. Leveraging growth in the creative economy in the City of Detroit requires us to look at local economies through three lenses (illustrated in the figures 13, 14, 19).

FIGURE 13: THE CREATIVE ECONOMY LENS



In the 1950s, there were more than 20 cities in the Northeastern and Midwestern United States with more than 450,000 people. The primary source of economic hardship for these places was the decline in the manufacturing sector⁵ with occupations associated with this sector falling from over 40% of the workforce to approximately 25%⁶. This was first caused by the suburbanization of manufacturing and then by improvements in information technology, which made it easy for business to relocate production to low cost jurisdictions. The long term effects of this decline have varied among the US city regions. Some cities like Detroit have continued to decline since 1980, while others including San Francisco, Boston and New York have been successful in growing both their population and incomes⁷.

The automobile analogy has long been a favorite of economists and, in recent decades, a theory has emerged which places people as the 'motor' force behind national and regional economic growth. Proponents of this view refer to it as the



⁵ Ponzetto, 2007

⁶ Florida, 2002

⁷ Ponzetto, 2007



“human capital” theory of regional economic development. The traditional view of economic growth is that places grow because they are endowed with natural resources or are located along a major transportation route. According to the traditional approach, firm location is based on the comparison of cost and efficient use of physical capital in different geographic locations. As a result, an economic playbook evolved made up of tax breaks and infrastructure construction to attract business that is still in use by many policy makers in America today. In an economy based on human capital, these cost factors are no longer keys to success. Instead, human capital theory argues that the key to regional growth is a regions endowment of highly educated and productive people. This view has been substantiated by several studies that have found that places with a greater endowment of human capital grow faster and are more attractive to talent.

“Regional growth is powered by creative people, who prefer places that are diverse, tolerant and open to new ideas. Diversity increases the odds that a place will attract different types of creative people with different skill sets and ideas. Places with diverse mixes of creative people are more likely to generate new combinations...Greater and more diverse concentrations of creative capital in turn lead to higher rates of innovation, high technology business formation, job generation and economic growth.”⁸

The people employed in creativity-oriented occupations are at the core of the creative capital theory. Creativity-oriented occupations are high-autonomy jobs performed by workers who are paid to think – generate ideas and solve problems. These groups of workers add economic value through the generation of new ideas and forms and are distinguished by their specialized competences. Examples of Creativity Oriented Occupations include: artists, doctors, nurses, senior managers and architects.

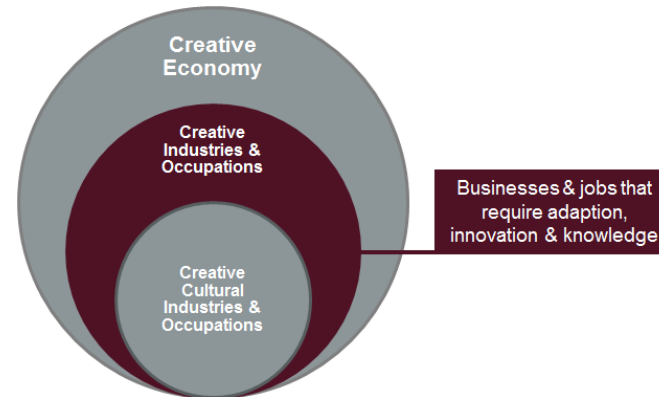


⁸ Florida, 2002



1.4.1 Creative Industries

FIGURE14: THE CREATIVE INDUSTRIES & OCCUPATIONS LENS



The first level of analysis described in the section addresses the entire Detroit Tri-County region. Establishing this area as a creative center is essential for the transformation of Southeast Michigan's image. Here the idea of the creative economy is elaborated both as an important base of understanding in and of itself but as a broader context within which to examine the creative cultural sector in the Tri-County area. This analysis forms the second part of this Chapter.

Understanding the creative economy in terms of both occupational and industrial employment allows for a complete understanding of the central role that creativity and culture have in economic development.

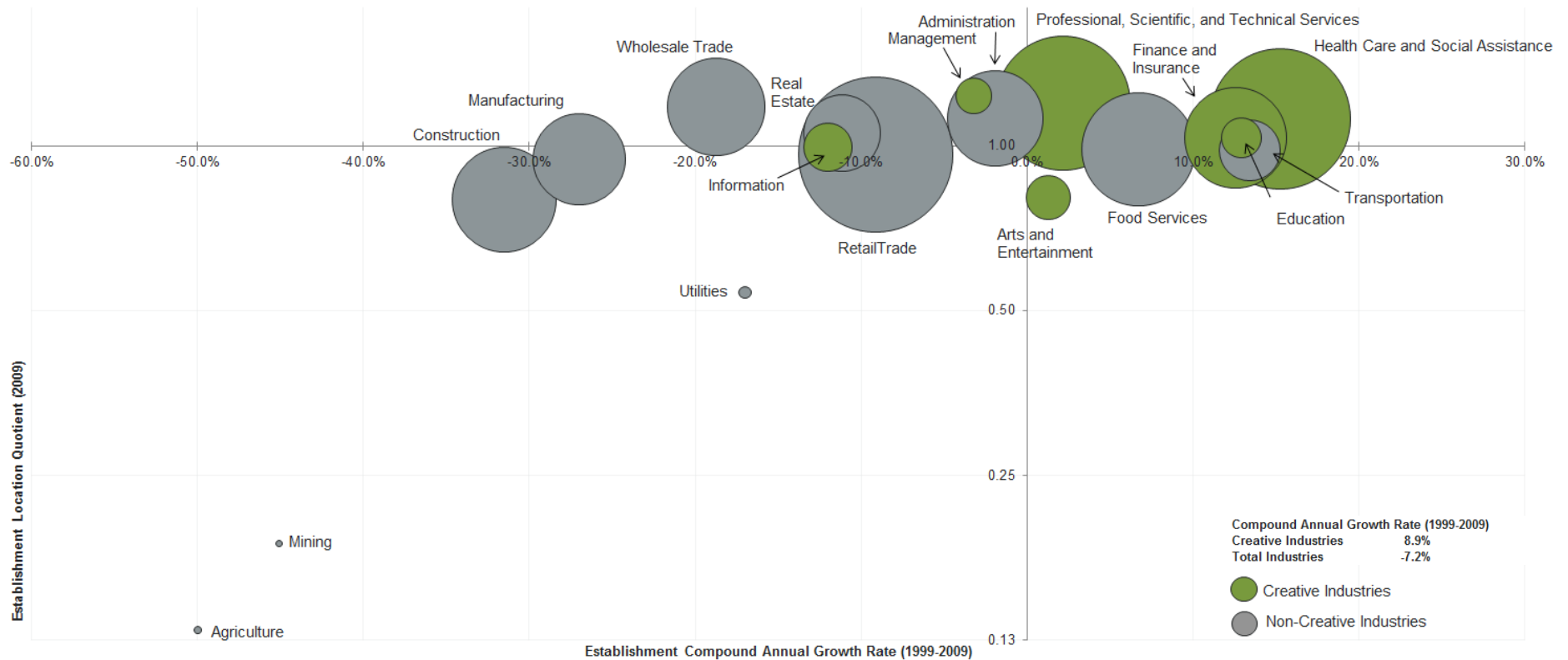
Figure 15 outlines the Tri-County's position in the creative economy through an industry standpoint. The figure compares the growth (1999-2009) and specialization of creative industries sectors against all other industries in Michigan. The primary (industries that focus on knowledge-based occupations primarily) creative industry sectors comprise of:

- Arts and Entertainment
- Education
- Finance and Insurance
- Health Care and Social Assistance
- Information
- Management
- Professional, Scientific, and Technical Services



The Detroit-Tri County's creative industries have for the most part grown quite significantly in the past 15 years primarily in the Health Care and Social Assistance Industry. It is also illustrated that they are the only industries outside of Food Services and Transportation to post a growth rate over 1% in the last 15 years.

FIGURE 15: GROWTH AND SPECIALIZATION, CREATIVE INDUSTRIES VS OTHER INDUSTRIES, DETROIT TRI-COUNTY REGION



US Census Bureau, Michigan County Business Patterns (2010)

It is also clear that while the Tri-County does not specialize in a specific industry, it does carry an above average proportion of creative industries compared to the rest of Michigan. An important node to note is that the only creative sector to be below the state's average is the Arts and Entertainment sector.



1.4.2 Creativity in the Labor Force

As mentioned above, the creative economy is often defined according to occupations, in order to better reflect what work people actually do. Though there are multiple definitions of creative work, a definition developed by Dr. Richard Florida and Dean Roger Martin of the Rotman School of Management at the University of Toronto places creative occupations within four broad types of work:

- **Creative occupations** – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts
- **Service occupations** – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, janitors, and clerks
- **Physical occupations** – consisting of people who use physical skills and carry out relatively repetitive tasks, such as tradespersons, mechanics, crane operators, and assembly line workers
- **Resource occupations (FFF)** – consisting of occupations in fishing, farming and agriculture, forestry (FFF) and mining

Each of these labor force classes is populated with occupational categories defined by the Standard Occupation Classification (SOC) system. Appendix B contains a class breakdown of 2 digit SOCs. The creative class (first defined by Richard Florida) is not just restricted to artists and entertainers; it encompasses a wide range of occupations that are “paid to think” in education, business, management, law and health-related fields.

Figure 16 illustrates the trend of creative occupation labor force growth against the total labor force growth from 2000-2010 in the Detroit Tri-County region. As demonstrated by the graph, creative occupations began increasing in numbers after 2003. This lasted until the 2008 downturn in the US economy where almost half of the creative occupation force in the Detroit Tri-County was removed by 2010.

The compound annual growth rate in this 10 year period was -23.7% in creative occupations and a total labor force decline of -17.5%. This does not bode well for a county trying to transform its image into a creative hub of thought, however as Figure 17 illustrates the Tri-County region still has a higher percentage of creative workforce than the State’s average.

Figure 17 offers a class breakdown of the labor force at the Tri-County, State and national level. While the Tri-County (28%) is ahead of the State’s average (25%) in percentage of labor force that is of the creative class, it is still behind the national average of 31%. Interesting to note is Michigan’s relatively low percentage of creative class workers, considering the State is home to several high profile universities and colleges.



FIGURE 16: CREATIVE OCCUPATIONS VS TOTAL LABOR FORCE, DETROIT TRI-COUNTY

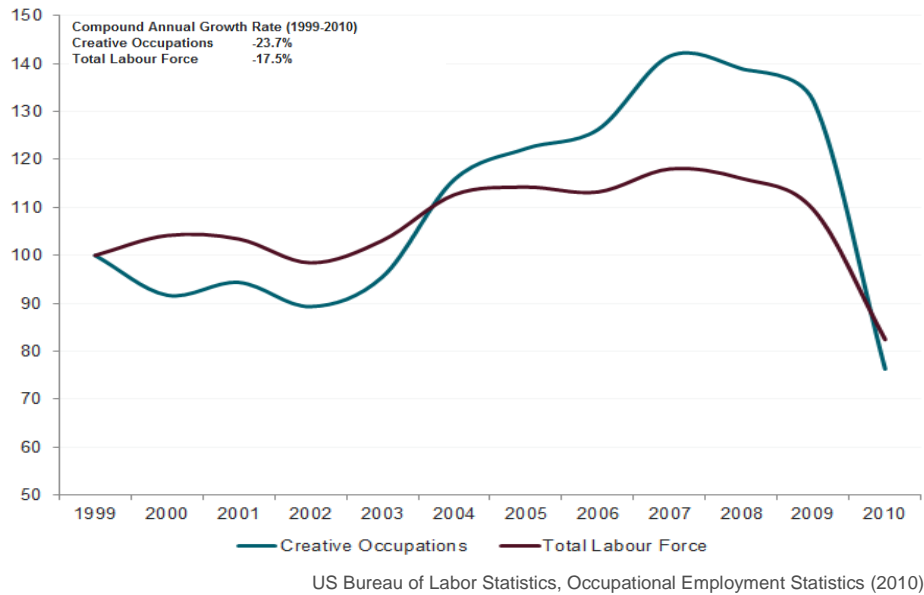
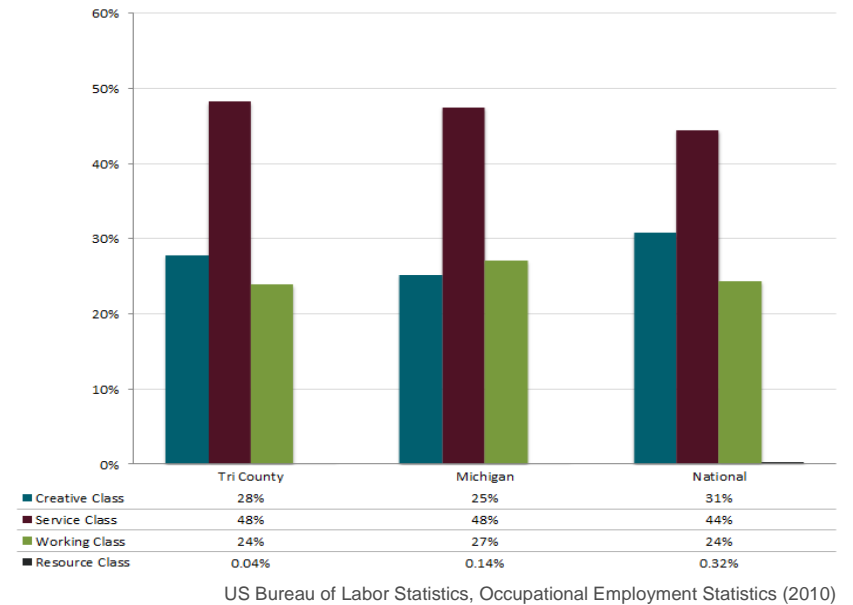


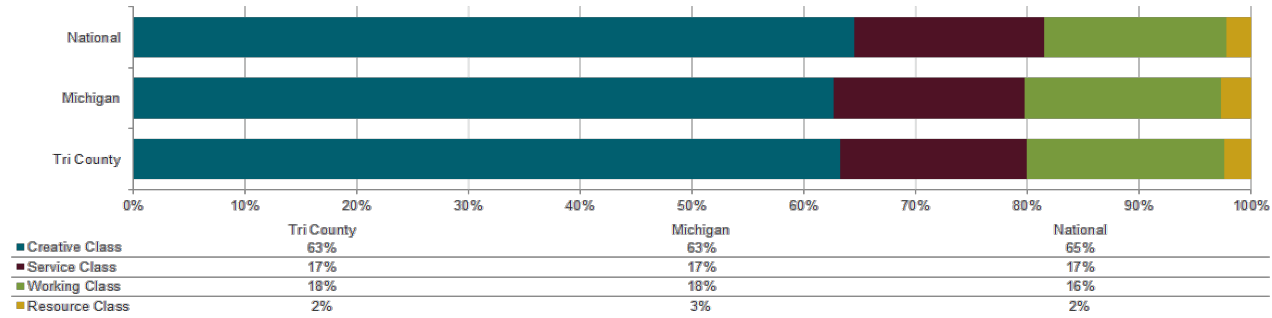
FIGURE 17: LABOR FORCE BY OCCUPATIONAL CLASS



As might be expected, creative class workers enjoy a significant wage premium as a result of the education they have and the kind of work they do. Figure 18 compares the share of each class's labor force to its share of total income between the Tri-County, state and nation. From this, it can be seen that the creative class is pulling in between 63-65% of total employment income despite being responsible for less than a third of the total labor force. This is significant from an economic development perspective as well; it implies that creative workers both generate and inject more wealth into the local economy than workers in other occupational classes.



FIGURE 18: SHARE OF TOTAL EMPLOYMENT INCOME BY OCCUPATIONAL CLASS

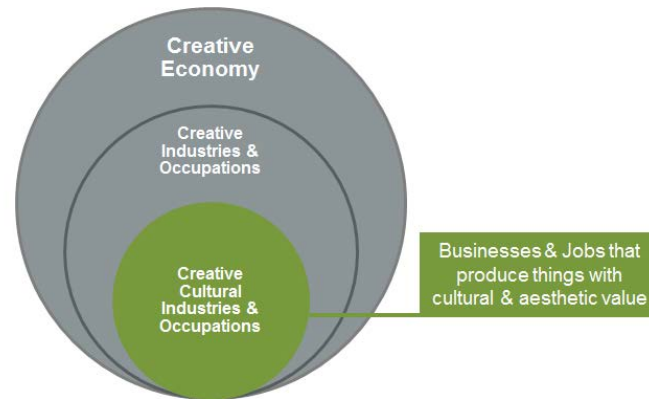


US Bureau of Labor Statistics, Employment Income Statistics (2010)



1.5 The Creative Cultural Economy

FIGURE 19: THE CREATIVE CULTURAL INDUSTRIES & OCCUPATIONS LENS



The Cultural Economy comprises that element of the economy in which cultural expression and aesthetic value are driving elements of the work produced. Examining this subset of occupations and industries further focuses the broader creative economy discussion presented above, and allows for a clearer picture of the depth and breadth of cultural output in the community.

1.5.1 Creative Cultural Occupations

Creative cultural occupations are defined in various ways. This creative cultural economy analysis utilizes a definition from **New England Foundation of the Arts' (NEFA) Framework for the Creative Economy** that focuses more exclusively on occupations that are directly related to cultural production, accumulated into the following two categories:

- **Creative and artistic production occupations**, including architects, designers, writers, performing artists, visual artists, and artisans
- **Heritage collection and preservation occupations**, including librarians, curators and archivists

The NEFA framework also further defines a group of culture support occupations. These occupations directly service or support cultural creation and production. They are broadly defined in these three categories:

- **Cultural management**, including supervisors and managers in the arts



- **Technical and operational occupations**, including drafting technicians, camera operators, broadcasters, and other technicians and technologists
- **Manufacturing occupations**, including film processing, printing and binding operators, and camera & plate makers

Appendix C contains a further breakdown of creative cultural occupations.

In addition to the analysis, it must be noted that much of the cultural sector particularly the non-profit sector defies accurate capture by standard statistical measurements. There are many ways in which the human resources engaged in cultural activities and the resulting financial output “fly below the statistical radar”. Examples include:

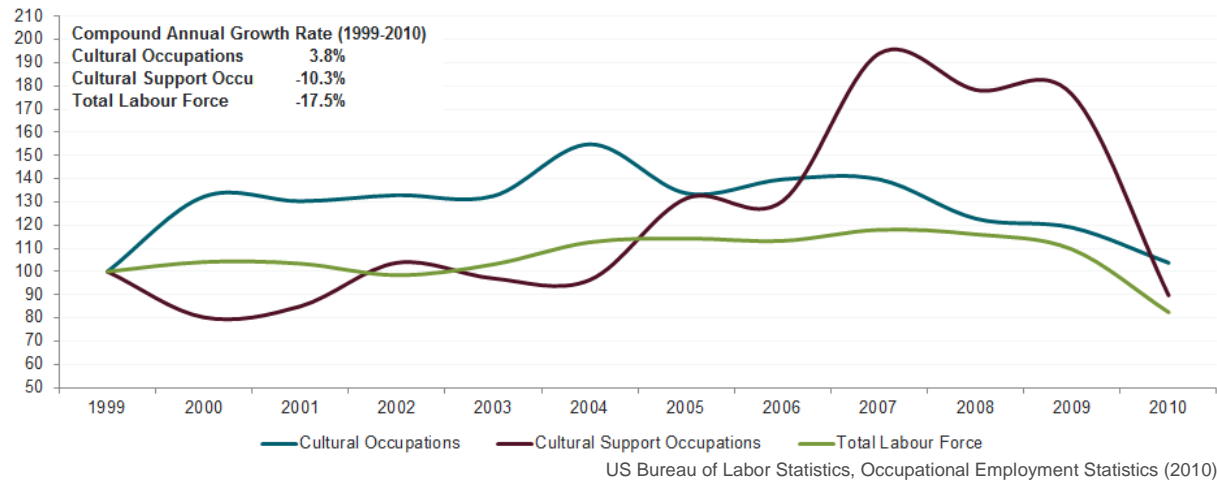
- Cultural activities that are carried out by organizations (such as performing arts groups) that do not have full-time employees, but operate with volunteers, part-time staff or casual/seasonal employees
- Cultural activities that are carried out part-time or casually by individuals who work full time in an occupation unrelated to culture. Even though it may be a secondary source of income, it is not being reported as the main source of income, and therefore “not captured” statistically, either from the income perspective, or from the occupation perspective
- Cultural activities that could operate as a business, but are not regarded as such by the “owner”, and therefore not registered with a business number
- Self-employment in the cultural sector, which may not be captured as such on census or other reporting forms

As a result, it is known that any quantitative data available for analysis would under-estimate the economic impacts of cultural activity, especially activity that is produced by individuals and smaller, community-based non-profit organizations. In addition to these difficulties, quantitative analysis cannot capture the social value of cultural activities. This is a statistical challenge in an area such as Tri-County region where there is an existing concentration of smaller and community-based non-profit cultural organizations. Undertaking a cultural mapping project initiative is a great first step in assisting in the capture of the number and geography of non-profit cultural organizations.

Figure 20, examines the change in cultural, cultural support and total labor force between 1999 and 2010. It appears that while there was a decline in total labor force occupations (-17.5%), cultural occupations fared reasonably well. In fact, cultural occupations posted a positive growth of 3.8% showing resiliency throughout the recession of 2008-2009. This positive growth reflects well to the fact that the creative cultural sector has a greater resiliency to recessions that have shown to drastically affect other creative occupations in the Tri-County.



FIGURE 20: DETROIT TRI-COUNTY CULTURAL AND CULTURAL SUPPORT OCCUPATIONS VS TOTAL LABOR FORCE

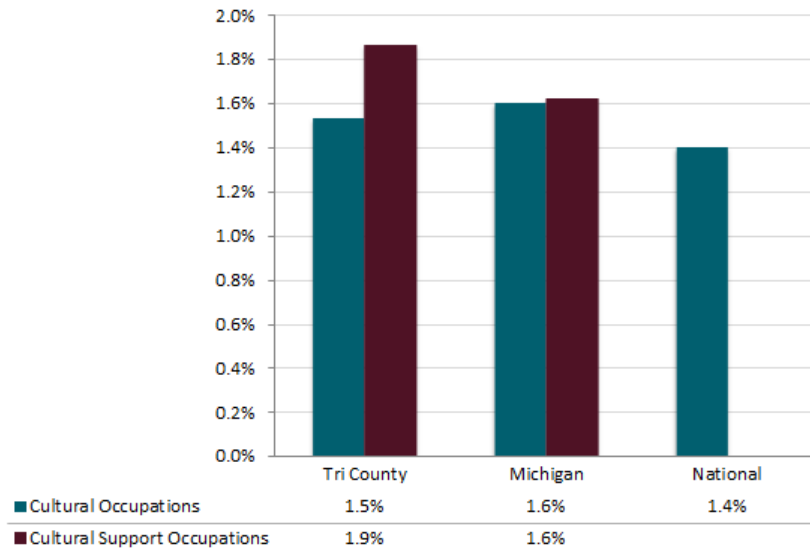


While the creative cultural workers do not make up a large percentage of the total labor force, Figure 21 illustrates that the Tri-County and state are above the national average. In particular, the Tri-County's cultural support occupations are above the state's average, suggesting that the Tri-County has a higher concentration of cultural support jobs available.

Figure 22 illustrates a different picture. While the cultural occupations in the Tri-County grew 3.8% it was much lower than the state's average (8.6%) and national (10.6%). This further supports the notion that cultural occupations have a higher resiliency to recessions than other creative occupations.

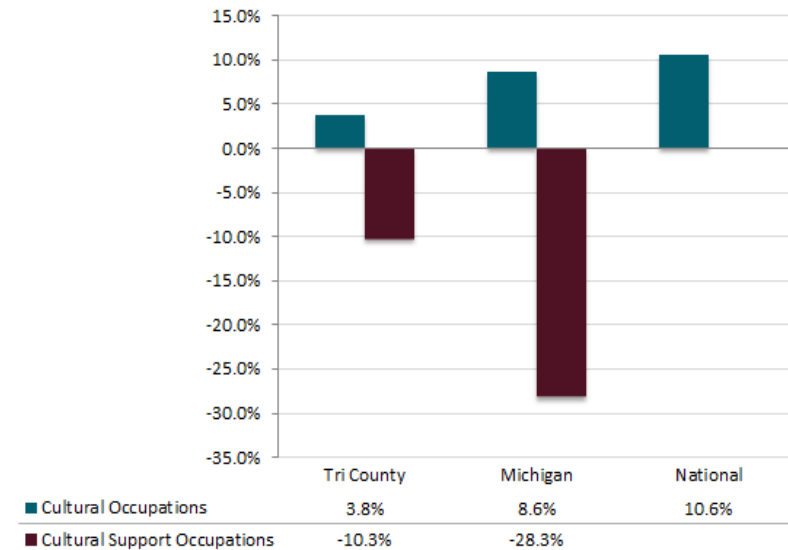


FIGURE 21: DETROIT TRI-COUNTY'S TOTAL LABOR FORCE IN CULTURAL AND CULTURAL SUPPORT OCCUPATIONS



US Bureau of Labor Statistics, Occupational Employment Statistics (2010)

FIGURE 22: DETROIT TRI-COUNTY'S TOTAL CULTURAL AND CULTURAL SUPPORT OCCUPATIONS GROWTH RATE



US Bureau of Labor Statistics, Occupational Employment Statistics (2010)

Some of the top cultural occupations driving growth in the Tri-County region include: Graphic Designers by 2,250 jobs and Commercial Designers by 2,180 jobs. High employment in these occupations suggests that the Tri-County is an area in which the design industry has taken a particular interest in. Graphic designers grew 13.6%⁹ from 2005-2010 while Commercial and Industrial Designers have fallen 52% in the same timeframe, suggesting a shift of industrial design to graphic design in the Detroit Tri-County design industry.

The top cultural support occupation belongs to Restaurant Cooks with 13,210 jobs counted for in 2010. This is an increase of 17.8%¹⁰ from 2005. The significant growth in this occupation is of note. Restaurant Cooks represents over

⁹ US Bureau of Labor Statistics, Occupational Employment Statistics (2010)

¹⁰ Ibid



50% of the total share of the top 10 cultural support occupations in the Detroit Tri-County region and indicates an opportunity for the region to build a greater understanding of the needs of this occupational group to continue growing.

The top 10 cultural occupations are listed in Figure 23.

FIGURE 23: TOP 10 CULTURAL AND CULTURAL SUPPORT OCCUPATIONS IN THE DETROIT TRI-COUNTY

<u>Cultural Occupations</u>	
Public Relations Specialists	2280
Graphic Designers	2250
Commercial Designers	2180
Librarians	1660
Library Technicians	1410
Editors	880
Musicians and Singers	880
Architects	870
Photographers	870
Producers and Directors	810

US Bureau of Labor Statistics, Occupational Employment Statistics (2010)

Figures 24 and 25 examine the cultural worker at a municipal level. Examining the median earnings of the cultural workforce at the municipal and county level has delivered some interesting notes. Figure 24 illustrates that the City of Detroit's cultural workforce makes significantly less than the counties that border it. The median earning for a cultural worker in Detroit is \$42,682 a difference of \$8,000-\$15,000 less than the counties, state and nation. The median earning for the average worker has a similar difference of \$9,000-\$17,000 less than the counties, state and nation. This suggests that regardless of industry a worker in Detroit will make 14%-26% less than his or her counterpart in the counties. This does not bode well in attracting creative cultural talent to the City of Detroit.

Figure 25 explores the type of employer that exists in the cultural workforce. This ranges from non-profit employees, for profit employees, government, and self-employed employees. As expected the City of Detroit has a high percentage of cultural workers (39.6%) in government related positions. This is a direct result of several public institutions and entities situated in the city. Interestingly enough Detroit also has the highest percentage of cultural workers (19.1%) in non-profit businesses. This is also a direct result of several non-profit institutions residing in Detroit instead of the counties surrounding it. The cultural workforce in the counties (Wayne, Macomb and Oakland) is primarily working for for-profit

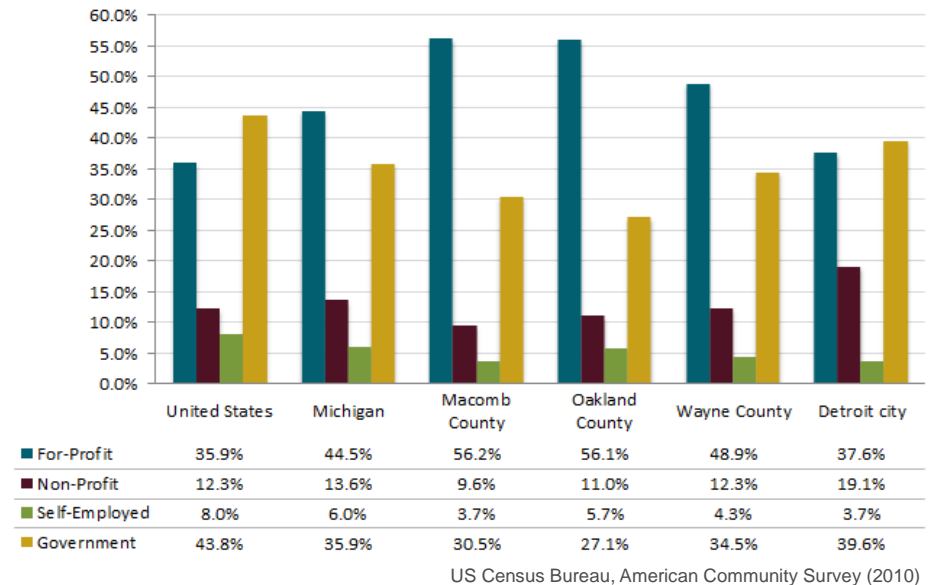


businesses (49%-56% of the total cultural workforce). These disparities between the types of employers the cultural workforce works for would have a direct reflection on the earnings the workforce would make.

FIGURE 24: DETROIT CULTURAL WORKFORCE - MEDIAN EARNINGS



FIGURE 25: DETROIT CULTURAL WORKFORCE: TYPE OF EMPLOYER



1.5.2 Creative Cultural Industries

Having established an understanding of the creative cultural economy in the Detroit Tri-County region premised on the occupational labor force, it is also important to understand what creative cultural industries exist within the region. Creative cultural industries are those in which cultural expression and aesthetic value drive the output, in terms of products or services, which in turn generate wealth.

The creative cultural industries analysis has taken into consideration the **New England Foundation for the Arts' Cultural Sector Framework** to define a set of creative cultural industries (appendix D). The frameworks identified that the creation of goods and services that are "cultural" involves a series of inter-connected processes – which can be referred to as "the creative value chain". The creative value chain considers all the industries involved in the creation, production,



manufacturing, distribution and support of creative cultural output as cultural industries. These categories can be further defined as:

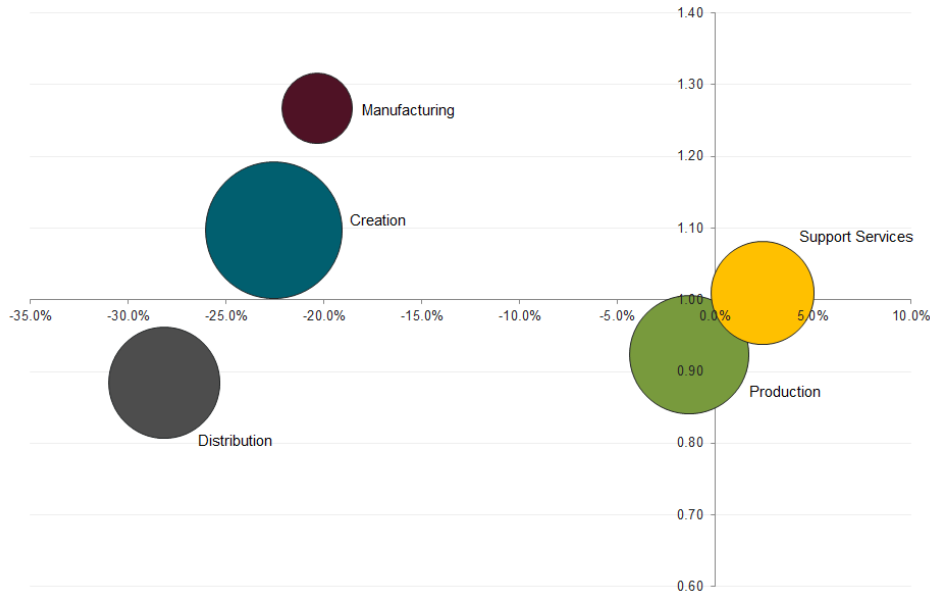
- **Creation** – These are establishments involved in the development of a creative artistic idea. This would include, for instance, independent artists, writers and performers
- **Production** – These include establishments involved primarily in the act or process of producing a creative good or service that can be readily identified. Goods are tangible (books, magazines, sound recording) while services are intangible (concerts, theater performances, or exhibitions at an art gallery)
- **Manufacturing** – These are establishments involved in the mass reproduction of culture core goods (film duplication, printing, visual arts posters) from a master copy. They can be distinguished from those engaged in production as they do not add value to the culture content of these goods.
- **Distribution** – These include establishments that distribute core culture goods, the mass distribution of visual arts and photography to a variety of players such as wholesalers and retailers, radio and television broadcasters, or the internet
- **Support Activities** – In addition, there are activities related to culture that help to finance or support creation and production (copyright collectives, agents, managers, promoters)

While the creative cultural occupations have shown resiliency against the recession's impact the same cannot be said of cultural industries, particularly the industries that distribute, manufacture and create cultural goods and services. Figure 26 illustrates the growth and specialization of these cultural industries by the creative value chain. As seen, Manufacturing, Creation and Distribution all have experienced a decline of over 20% in the time span of 1999-2009. Only support services have been able to post a small growth of 2.4% in the same time span.

Cultural industries fared much better (in that they did not decline as drastically) at the state level when compared to the Tri-County region. Interesting to note is that cultural production industries posted a decline of 1.3% at the Tri-County level but a 10.6% growth across the state. This may be due to the Tri-County having a lower average of production industries than other regions across the state.



FIGURE 26: GROWTH AND SPECIALIZATION, CREATIVE VALUE CHAIN, DETROIT TRI-COUNTY REGION



Compound Annual Growth Rate (1999-2009)

	Tri County	Michigan
Creation	-22.6%	-14.9%
Production	-1.3%	10.6%
Manufacturing	-20.4%	-21.4%
Distribution	-28.2%	-16.2%
Support Services	2.4%	3.9%

US Census Bureau, Michigan County Business Patterns (2009)

Figure 27 examines the number of establishments and employee size within the creative value chain industries in the Detroit Tri-County region. As illustrated the Tri-County contains over 3,000 cultural industries, employing thousands of southwest Michiganders. Creation industries account for 30.6% (~1,000) of all cultural industries in the Tri-County region. Over half of these are taking place in the Oakland County which also boasts the only creation industry that employs over 1,000 creative workers in the Tri-County region. This significant stat is important to continue the development of creative artistic ideas in the Tri-County region and Michigan.

The creation industries are also strongly supported by the production, distribution and support activity industries that account for 61% of all cultural industries. This strong support of the development of creative artistic ideas will help market, distribute and produce these cultural goods and services to not only the Tri-County region but globally as well.



FIGURE 27: CREATIVE VALUE CHAIN: NUMBER OF ESTABLISHMENTS AND EMPLOYEE SIZE IN THE DETROIT TRI-COUNTY REGION

Tri County	No. Est	Employees								
		1-4	5-9	10-19	20-49	50-99	100-249	250-499	500-99	1000+
Creation	968	700	133	86	26	12	4	4		1
Production	737	414	105	89	63	17	32	10	5	2
Manufacturing	258	162	53	26	8	5	2	2		
Distribution	643	274	159	115	61	23	9	2		
Support Services	551	380	98	49	21	1	2			
Total	3157	1930	548	365	179	58	49	18	5	3

US Census Bureau, Michigan County Business Patterns (2009)

The other aspect that Figure 27 provides is the employee size of these cultural industries. 99% of all cultural industries in the Tri-County region are small-medium businesses (employ less than 250 people) - of these 78% are micro-entities (employ less than 10 people).

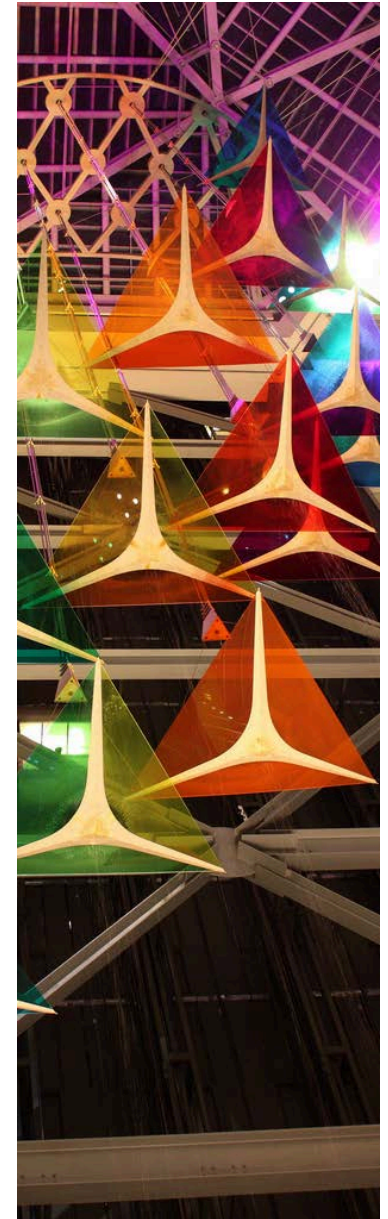
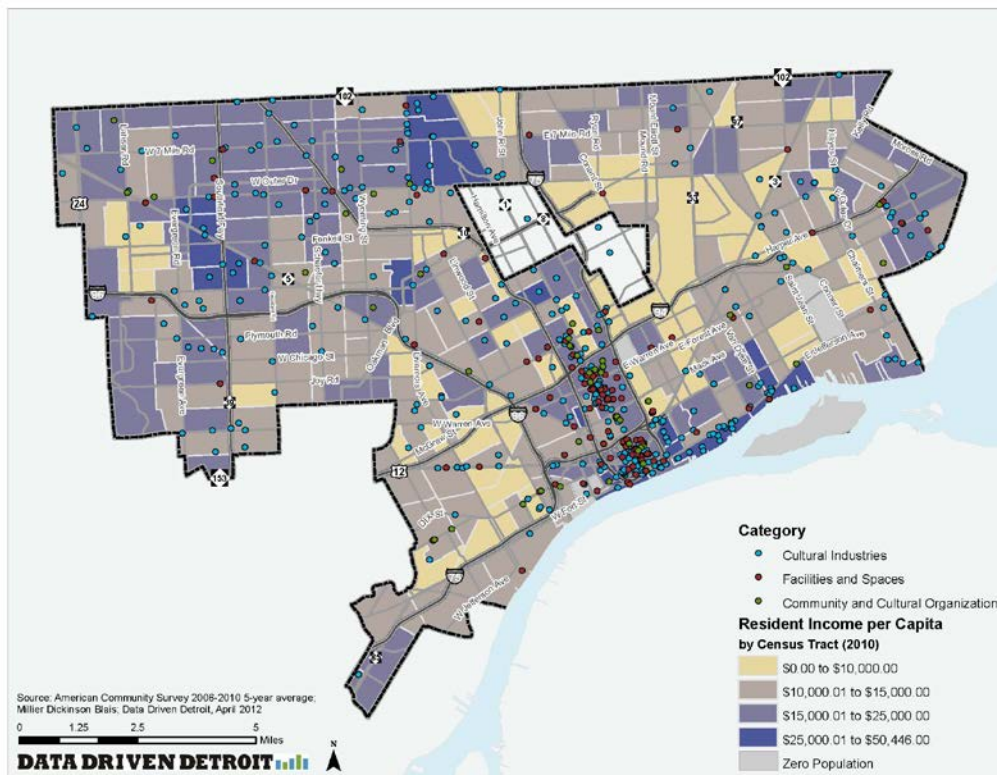




1.6 Mapping the Creative Cultural Economy

Map 1 offers a breakdown of resident income per capita by census tract. The map showcases the relationship that cultural assets have with residential income. Assets for the most part are largely located within affluent census tracts. This relationship can be seen on the map in two specific locations. The area around Woodward Corridor and the waterfront showcase higher income values, whereas the area to the northeast of Woodward Corridor showcases minimal cultural activity and low income values.

MAP 1: PER CAPITA INCOME VS CREATIVE CULTURAL ASSETS (LARGER INSERT IN APPENDIX E)



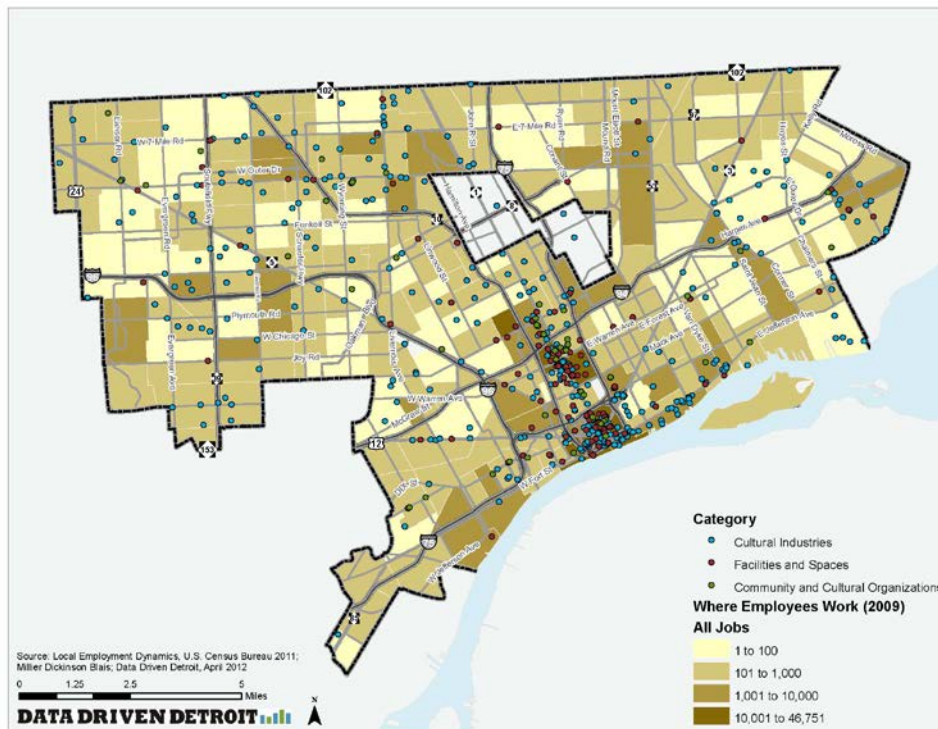


By comparing the employment and resident patterns of cultural workers to the total workforce, Maps 2-5 give some indication of where social contexts supportive of cultural work might be found. Maps 2-3 show that the employment patterns of cultural workers are similar to those of the overall workforce. Both groups tend to work along the Woodward Corridor and in a few employment districts outside the downtown core.

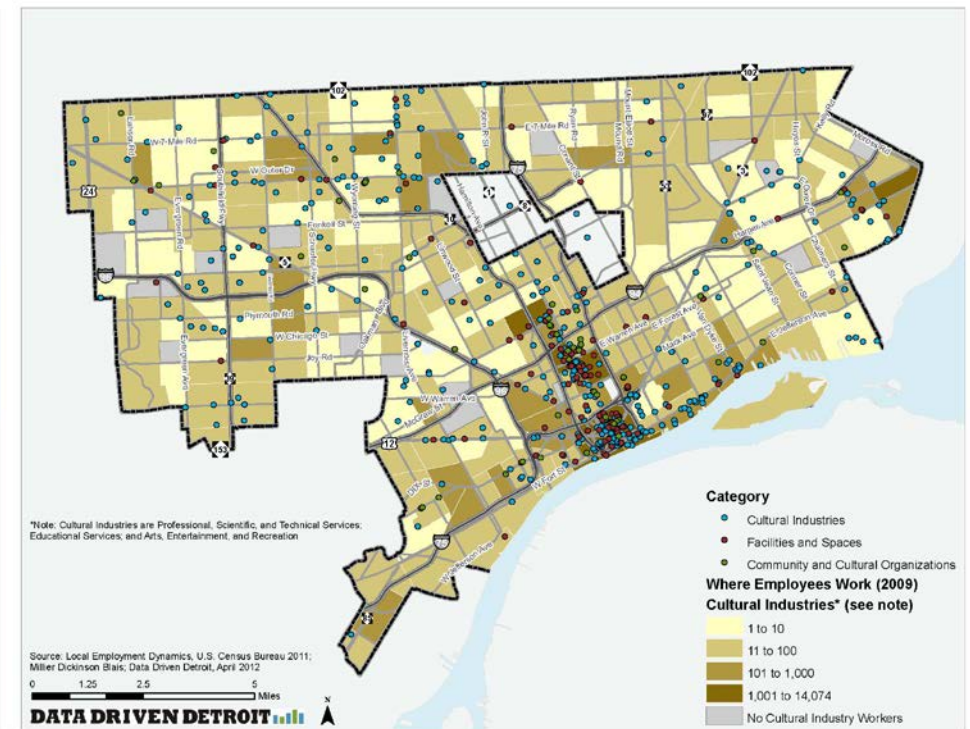
Where cultural workers strongly differ from the overall workforce is in their residential patterns (Maps 4-5). The general workforce tends to live on the outskirts of the city core. By contrast, cultural workers are more inclined to live closer to the downtown core with a stronger concentration adjacent to the Woodward Corridor.

Additional relationships can be created when cultural assets from Chapter 3 are inserted in the analysis. In this case it can be seen that the cultural workforce tends to live where the greatest concentration of cultural assets are located, which are also the locations of work. This suggests that cultural workers tend to live and work in the same location, ideally further creating cultural scenes within the area.

MAP 2: TOTAL WORKFORCE – WHERE THEY WORK

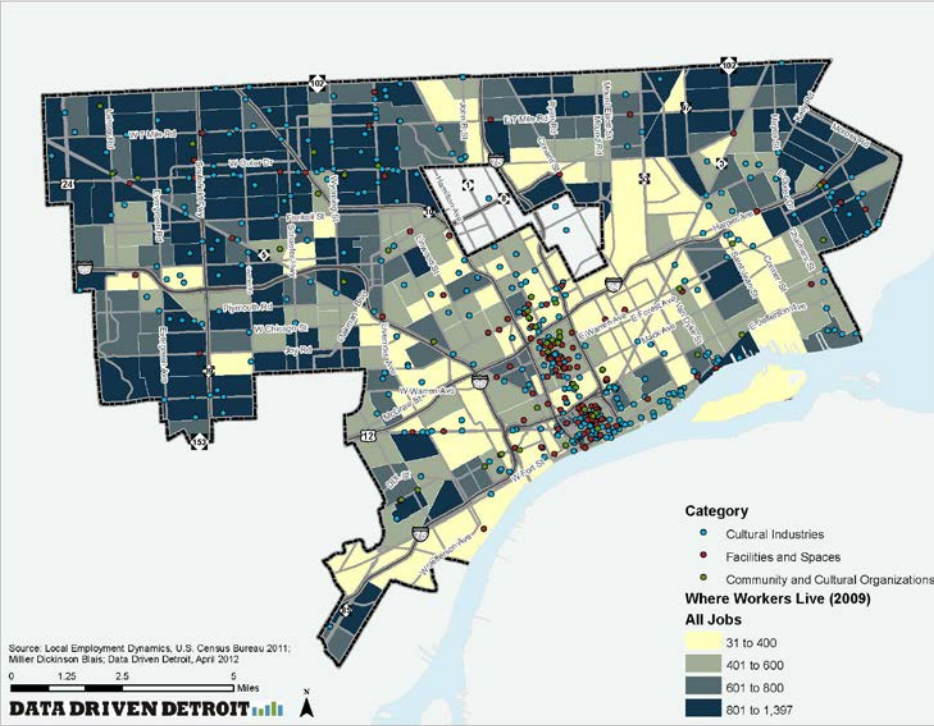


MAP 3: CULTURAL WORKFORCE – WHERE THEY WORK

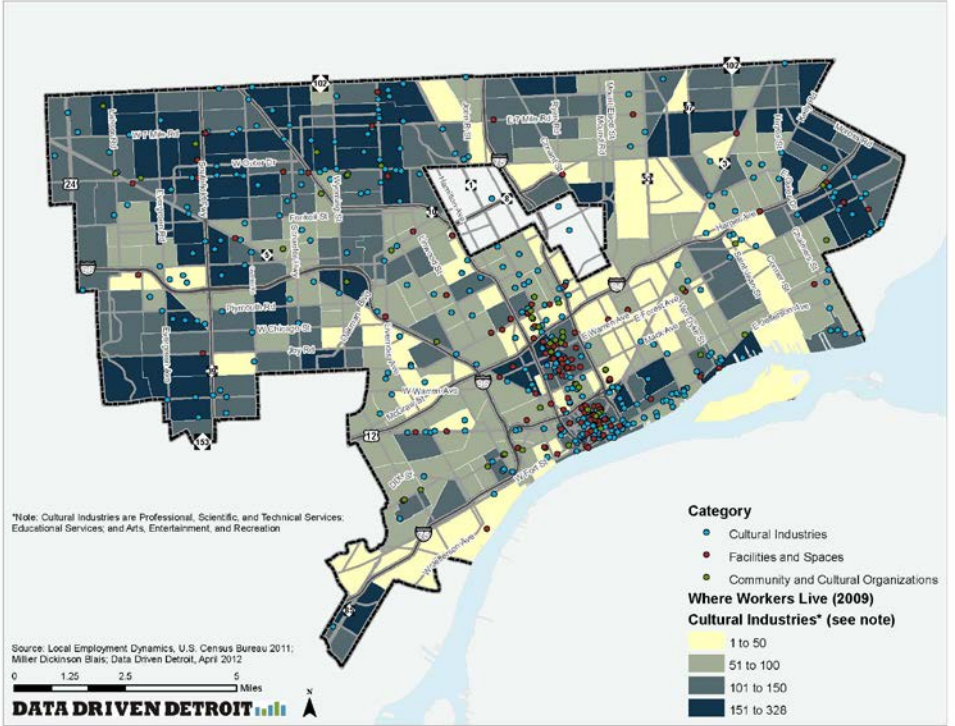




MAP 4: TOTAL WORKFORCE – WHERE THEY LIVE



MAP 5: CULTURAL WORKFORCE – WHERE THEY LIVE





Chapter 2: Detroit's Cultural Assets

The database and maps generated by the project provide important insights into the many factors contributing to a robust arts and cultural ecosystem.



2.1 Chapter Highlights

A number of findings can be highlighted in this chapter.

- The identification and spatial location of public-sector, non-profit and for-profit cultural institutions and enterprises provide important insights (and potential strategies) to strengthen critical interdependencies necessary to a robust and sustainable cultural ecology or ecosystem
- Findings from the asset mapping confirm conclusions from Chapter 1 regarding the remarkable strength of the design sector in the city
- The importance of cultural resources not only to economic growth but to placemaking – and the interdependence of the two
- Clear confirmation of the dominance of the Woodward Corridor as core cultural district and primary engine of the creative cultural economy in Detroit
- The data also revealed shortcoming in data collection in two areas: Festivals and Events and those more grassroots and neighborhood-based cultural activities that are hard to identify drawing on formal data sources; further work is required in both areas

The interdependencies and connections across **public-sector, non-profit and for-profit cultural activity** is essential to a robust arts and cultural ecosystem. However, they also point to the capacity of creative cultural activity in Detroit to advance social as well as economic objectives and to building social and economic capital as critical ingredients in Detroit's renewal.

The strength of the **design industry** has long been known and acknowledged in Detroit. Institutions such as the College for Creative Studies are making major contributions to building on and extending this critical sector. The important message communicated by the strength of the design community in terms of our understanding of the cultural sector is that these jobs exist across the economy – in auto manufacturing as much as publishing or other 'cultural' enterprises. Too often the cultural sector is viewed as a 'closed system.' The strength of design helps dispel this misconception and in so doing also makes it possible to argue the larger and more pervasive role of creators in the economy. From an advocacy standpoint, these are powerful arguments to be able to make with government and funding agencies.

The overall dominance of the **Woodward Corridor** as Detroit's creative cultural hub was no surprise. Initiatives such as the Detroit Creative Corridor Center are developing and implementing important initiatives to leverage this concentration of assets and activity. Representatives from this initiative may have important ideas and recommendations about how the



mapping work begun through the Detroit Cultural Mapping Project could be broadened and deepened to support these efforts.



2.2 Leading Practice in Cultural Asset Mapping

Earlier it was noted that three broad uses or applications of cultural mapping can be identified:

- Cultural Mapping to Inform Planning and Community Development
- Cultural Mapping to Increase Community Awareness
- Cultural Mapping to Support Culture Sector Development

The following is a sample of leading practices drawn from the United States and Canada that speak to each of these applications.

2.2.1 Cultural Mapping to Inform Planning and Community Development

Hennepin Avenue, Minneapolis

The National Endowment for the Arts provided a \$200,000 grant to the Hennepin Theater Trust in Minneapolis to support a planning process for the revitalization of Hennepin Avenue as a cultural corridor, which will include a cultural mapping exercise. The cultural mapping exercise will engage neighborhood groups, arts organizations, institutions and the business community to help develop the plan for Hennepin Avenue.

<http://www.nea.gov/grants/recent/11grants/Our-Town.html>

Philadelphia and the Social Impact of Arts

The Reinvestment Fund (TRF), in collaboration with the Social Impact of the Arts Project at the University of Pennsylvania and the City of Philadelphia's Office of Arts, Culture and the Creative Economy are creating an interactive online tool that will map neighborhood cultural assets with other relevant indices including demographic diversity, housing quality, affordability and market vitality, access and quality of public transportation and environmental quality. The online tool will allow the city to: identify spatial clusters of emerging creative activity to facilitate public and private investment in specific neighborhoods, promote the city as a "location of choice" through the locational display of cultural assets and advocate for new financial and capacity building tools organized around creative sector activity.

<http://www.artplaceamerica.org/articles/philadelphia/>





From the Ground Up: Growing Toronto's Cultural Sector

From the Ground Up: Growing Toronto's Cultural Sector, released in 2011, provides new tools for identifying and visualizing geographic patterns of Toronto's cultural resources. The report presents detailed maps of cultural jobs, businesses and facilities in the City and reveals areas of cultural concentration and latent potential for cultural development. A multidisciplinary team of seven project partners collaborated to leverage an existing cultural facilities database, build on a history of cultural mapping, use Statistics Canada census data, and develop new maps and 'new ways of seeing behind the maps'. The project represents a new model for visualizing local cultural resources through a 'Cultural Location index' (described below) and comparing relative sizes of the cultural economy across the City's census tracts.

http://www.toronto.ca/culture/culture_maps.htm

The Martin Prosperity Institute's Cultural Location Index

As one of the contributors to *From the Ground Up: Growing Toronto's Cultural Sector*, the Martin Prosperity Institute developed a 'Cultural Location Index' (CLI). The CLI is an innovative tool to quantify the cultural economy within a City. It illustrates the concentration of the cultural activity in the City of Toronto, including:

- The share of artists and cultural workers living in a census tract
- The share of cultural workers working in a census tract
- The number of cultural facilities in that census tract, and the type of facility

Data for the cultural activity described above is collected, then combined with the results of the cultural resource mapping inventory and geocoded. Each census tract scores between 0 and 1 on the CLI. For example, the census tract with the highest level of cultural activities in Toronto scored 0.97 on the CLI, with 21 percent of its residents employed in cultural occupations along with 18 percent of its workforce. The census tract also hosts 13 cultural facilities. The CLI provides a consistent and comparable form of measurement by which the impact of strategic and planning decisions on a City's cultural activity can be objectively evaluated or quantified.

<http://martinprosperity.org/insights/insight/measuring-cultural-intensity>





2.2.2 Cultural Mapping to Increase Community Awareness

Bermuda Cultural Mapping Project

The Bermuda Cultural Map was initiated by The Performing Arts Centre Project as part of its ongoing exploration into the identity and diversity of Bermuda's cultural landscape. Through multimedia enriched web-based maps, the cultural map offers free, comprehensive information on local cultural resources for residents and visitors. Once created, listings for cultural organizations and activities are continuously expanded and updated locally. Each profile can include marketing messages, contact information, directions, and links to websites, Facebook, Twitter, YouTube and other social media tools in one integrated listing. The Map is managed by an Administrator who supports communication among all groups and contacts in the system. The map is marketed to all stakeholders through a campaign entitled, "Are You on the Map?"

<http://bermudaculturalmap.org>

Newmarket Cultural Mapping Project

This interactive GIS-based cultural map is a special application built to run on the Town of Newmarket's existing GIS infrastructure. The advantage is leveraging an addition use and application built on existing investment in the technologies. The public interface allows the user to select assets based on categories, pushpins, or search bar functions. Each asset includes a name, address, phone, email and if applicable website link. The tool allows for community input and suggestions about additional resources or community stories. The "make a suggestion" function allows the user to identify and describe a new cultural resource or add or update information on existing cultural assets. Community input is vetted through an internal process before it is published to the public map, but the tool is a powerful means of engaging the community in broadening and deepening information on local culture. The tool enables municipal staff to manage and add data on an ongoing basis, drawing on the expertise of different departments (e.g., cultural heritage, creative cultural industries, festivals and events, etc.)

<http://www.43northgis.com/NewmarketCulture>

City of Memories – New York City

This powerful cultural map focuses on the intangible cultural assets of community stories. There are two types of community stories:

- Curated stories – specific stories the project identified and commissioned for the map
- Un-curated stories – unsolicited stories from the community about their own memories





While there are a growing number of public access portals (many developed as tourism marketing and promotion tools), this mapping initiative speaks to the power of stories and works as an engine of community engagement of civic pride.

<http://www.cityofmemory.org/map/index.php>

2.2.3 Cultural Mapping to Support Culture Sector Development

Bay Area Cultural Asset Mapping

The [Bay Area Cultural Asset Map](#) is a one-year pilot project that is currently under development. The output will be web-based mapping tools that collect and analyze information to help the Hewlett Foundation better understand who is making art, where it's happening, which is benefitting from or participating in art making, and how the ecosystem is being supported. Although the tool will be primarily used internally during the pilot phase, the ultimate vision is to create a publicly available resource that allows other funders, policy makers, arts organizations (non-profit and commercial), artists, and the general public to understand and access the diverse cultural landscape of the San Francisco Bay Area.

<http://www.effectivephilanthropy.org/blog/2010/09/investing-in-data/>

Philly Space Finder

Philly Space Finder is a web-based tool which allows users to find spaces for their special event, rehearsal, performance, audition, meeting, class, etc. The site allows users to search for spaces by different event categories and neighborhood. The venues are then mapped onto Google maps and listed with the names, address and dimensions of the venue.

<http://www.phillyspacefinder.com/>

Mapping Artists and Cultural Workers in Canada's Large Cities

In February 2010, a study was prepared by Hill Strategies Research and collaboratively funded by the City of Toronto, the City of Vancouver, the City of Calgary, the City of Ottawa and the Ville de Montréal. The study provides unique and substantial insights about each City's cultural communities. The study provides an analysis of artists and cultural workers in 48 categories who are residing in various postal regions and neighborhoods in Toronto, Montreal, Ottawa, Calgary and Vancouver for 2006. Collectively, 53,500 artists in these five large cities represent 38 per cent of all artists in Canada. The analysis of cultural workers by neighborhood confirms the belief that artists and cultural workers tend to reside in the same neighborhoods.

http://www.hillstrategies.com/docs/Mapping_artists.pdf





2.3 Cultural Asset Mapping Methodology

This section describes the methodology used to complete the (tangible) cultural asset mapping component of the Detroit Cultural Mapping Project. The consultants wish to acknowledge the invaluable contributions made to the asset mapping process by four Data Partners: Data Driven Detroit, the Cultural Alliance for Southeast Michigan, the Detroit Creative Corridor Center and ArtServe Michigan. The core project team at The Kresge Foundation also made important contributions to the data collection process.

2.3.1 Data Sources

The range of data sources used for different categories of cultural resources is set out in Figure 29.

FIGURE 29: DATA SOURCES

Cultural Industries	Facilities and Spaces	Festivals and Events	Cultural Heritage	Natural Heritage	Community Organizations
<input type="checkbox"/> infoUSA	<input type="checkbox"/> infoUSA	<input type="checkbox"/> Michigan Festivals and Events Association	<input type="checkbox"/> National Register of Historic Places	<input type="checkbox"/> National Parks Service Register	<input type="checkbox"/> Michigan Cultural Data Project
<input type="checkbox"/> Michigan Cultural Data Project	<input type="checkbox"/> American Association of Museums	<input type="checkbox"/> City of Detroit	<input type="checkbox"/> Michigan Cemeteries Sources	<input type="checkbox"/> Association of Zoos and Aquariums	<input type="checkbox"/> City of Detroit
<input type="checkbox"/> Michigan Council for Arts and Cultural Affairs	<input type="checkbox"/> Archives of Michigan	<input type="checkbox"/> Pure Michigan	<input type="checkbox"/> Michigan Historic Preservation Network	<input type="checkbox"/> Michigan Natural Resources Department	<input type="checkbox"/> National Congress of American Indians
<input type="checkbox"/> American Institute of Architects Detroit	<input type="checkbox"/> Pure Michigan	<input type="checkbox"/> Michigan Film Office	<input type="checkbox"/> City of Detroit	<input type="checkbox"/> Michigan Farm Market Directory	<input type="checkbox"/> Michigan Department of Education
<input type="checkbox"/> Michigan Film Office	<input type="checkbox"/> Library of Michigan		<input type="checkbox"/> Detroit1701.org	<input type="checkbox"/> City of Detroit	<input type="checkbox"/> Michigan Council of Arts and Culture Affairs
<input type="checkbox"/> American Association of Museums	<input type="checkbox"/> Art Detroit Now				
<input type="checkbox"/> Michigan Association of Broadcasters					
<input type="checkbox"/> Library of Michigan					
<input type="checkbox"/> Art Detroit Now					



2.3.2 Data Limitations

It is important to note that formal government statistics (only one source of data informing cultural mapping) do not capture the full range of cultural industries and occupations. For example, there are many individuals involved in cultural work, either on a volunteer or part-time basis that “flies below the statistical radar”. Examples include:

- Cultural activities carried out by organizations (such as performing arts groups) that do not have full-time employees, but operate with volunteers, part-time staff, or casual/seasonal employees
 - The full complement of human resources would not be captured in this case, whereas the number of employees would be captured by other more traditional economic activities
 - If the organization or activity is not formally registered as a business for tax purposes
- Cultural activities that are carried out part time or casually by individuals who work full-time in an occupation unrelated to culture. Even though it may be a secondary source of income, it is not being reported as the main source of income and therefore “not captured” statistically either from the income perspective or from the occupation perspective
- Cultural activities that could operate as a business but are not regarded as such by the “owner” and therefore not registered with a business number
- Self-employment in the cultural sector may not be captured as such on census or other reporting forms

As a result, we know that any quantitative data available for analysis would under-estimate the economic impacts of cultural activity, especially activity that is produced by individuals and smaller community-based non-profit organizations. In addition to these difficulties, quantitative analysis cannot capture the social value of cultural activities.

In all cultural asset mapping projects, the most difficult information to collect relates to more grassroots, neighborhood-based cultural organizations and activities. This information seldom appears in formal data sources and can only be effectively collected through direct contact with those individuals and organizations. Chapter 3: Detroit Stories capture examples of some of the assets and activity in support of the data. In moving forward to build out the cultural asset mapping completed during the project, careful consideration will need to be given to strategies and methods to gather this important information so vital to the cultural ecology in any community.



2.3.3 Data Collection and Review Process

Initial Data Collection

The initial data source accessed for the Detroit Cultural Mapping Project was InfoUSA a data aggregate that draws data from two main sources: available government statistics and local Yellow Pages. The information gathered from this and subsequent sources are basic or ‘tombstone’ data such as:

- Name (of organization or asset)
- Street address and postal code
- Telephone number/ Fax number
- Contact person
- Website address (if available)
- Latitudinal and Longitudinal coordinates

The data was collected and organized in a simple Excel spreadsheet as illustrated in Figure 29.

FIGURE 29: CULTURAL DATABASE COLLECTION SPREADSHEET

Cultural Industries

SubCategories	Name	Street	Suite	City	Zip Code	Phone Number	Fax Number	Website	geo_lat	geo_long
Advertising	313rd.com	P.O. Box 43776		Detroit	48243	(313) 717-1574		www.313rd.com	42.331427	-83.0457538
	360i	3011 W. Grand Blvd	2200	Detroit	48202	(313) 873-5631		www.i33.com	42.3694409	-83.0770621
	Amandla.Com Development	7707 W Outer Dr		Detroit	48235-3248	(313) 272-3641		www.amandla.com	42.418933	-83.213139
	Avance Communications Inc.	535 Griswold St.	930	Detroit	48226	(313) 961-0084		www.avancecommunications.com	42.329552	-83.046679
	Blip Marketing	277 Gratiot		Detroit	28226	(248) 207-5132			42.3350493	-83.045411

Adding and Reviewing Local Data Sources

After the initial data was collected, the consultants proceeded to search local business directories in Detroit combined with Google searches to extend the initial data received from InfoUSA. This work consisted of searching for new assets together with filling in missing ‘tombstone’ data. This new data was integrated and reviewed by the consultants.

Review by Data Partners

This initial database compiled by the consultants was then distributed to the four Data Partners for their review. The Partners were asked to review the data from 3 perspectives.



- **Data to be deleted** – for assets that no longer existed or fell outside the CRF and scope of the project
- **Data to be re-assigned** – to indicate based on better knowledge of a particular organization or asset, the more appropriate category or classification
- **Data to be added** – based on their knowledge of the local and regional creative cultural sector to identify and classify new assets

There is no substitute for local knowledge in undertaking cultural mapping. In addition to their role in correcting existing data, the Data Partners identified an additional 400+ assets across all categories.



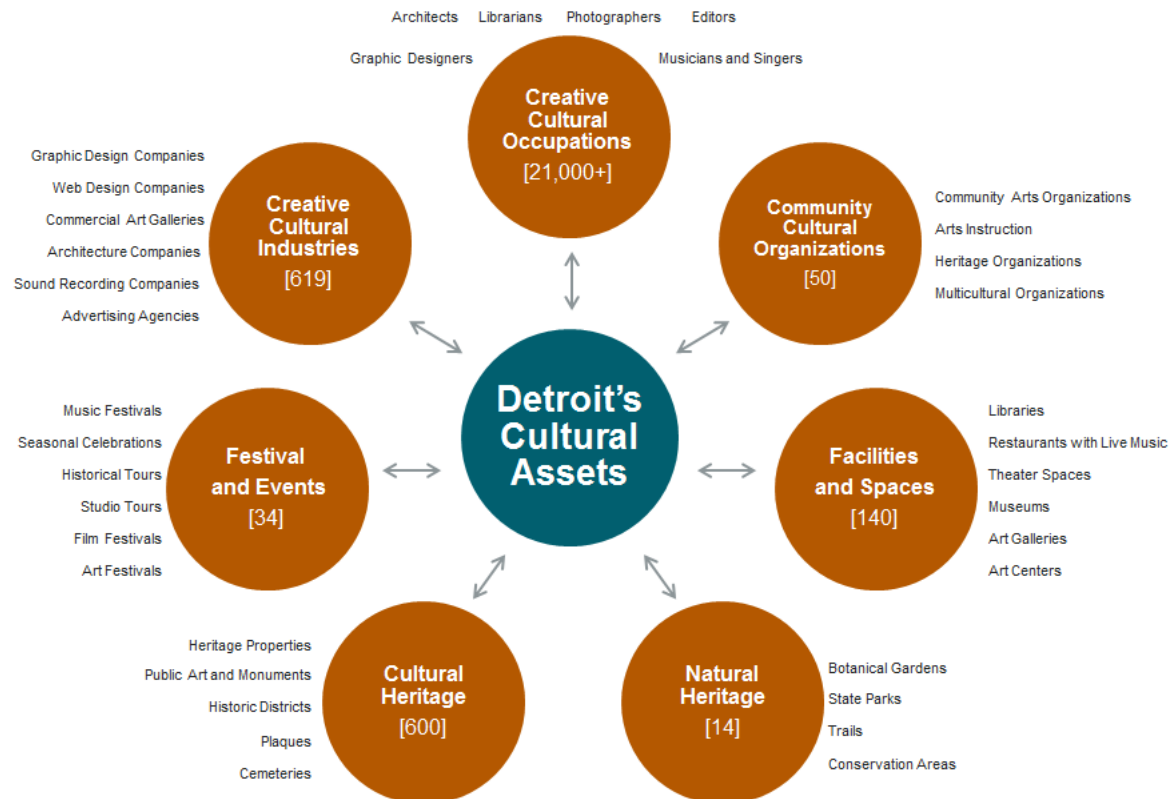
2.4 Asset Mapping Findings

2.4.1 Overview

As noted earlier, the Detroit Cultural Mapping Project marks the beginning not the end of cultural mapping efforts and activity in Detroit. What the project has done is to establish a solid baseline of data captured in a consistent set of categories that can be broadened and deepened over time.

The chart below summarizes the results of this baseline mapping of tangible cultural assets across the seven categories. The numbers in brackets represent the total number of assets identified in each of the seven categories. The specific sub-categories listed for each represent the largest numbers of assets in each category.

FIGURE 30: SUMMARY OF BASELINE MAPPING FINDINGS





2.4.2 Mapping Cultural Assets City-Wide

Cultural mapping is not simply about creating databases of assets but being able to spatially map these assets using Geographic Information Systems (GIS). Data Driven Detroit produced the range of maps depicting different data and illustrating various types of analysis that appear in the remainder of this report.

In producing city-wide maps the decision was made to collapse a number of categories. The following maps illustrate:

- **Cultural Industries** – cultural organizations or enterprises differentiated by for-profit and not-for-profit to illustrate the mix and balance of the two categories and to determine if their spatial distribution in the City revealed insights into Detroit's overall cultural ecology; these are also the assets that can be assessed most directly in terms of their economic impacts
- **(Smaller) Community-Based Cultural Organizations** – again, both for-profit and not-for-profit
- **Cultural Facilities and Spaces** - both for-profit and not-for-profit; a range of these assets were captured in this category as well as under Cultural Industries (e.g., a library that serves as both a cultural organization and a space for other community use)
- **Cultural Heritage, Natural Heritage and Festivals and Events** – these three categories were mapped together based on an assumption that collectively they had important roles to play in placemaking and public realm enhancements

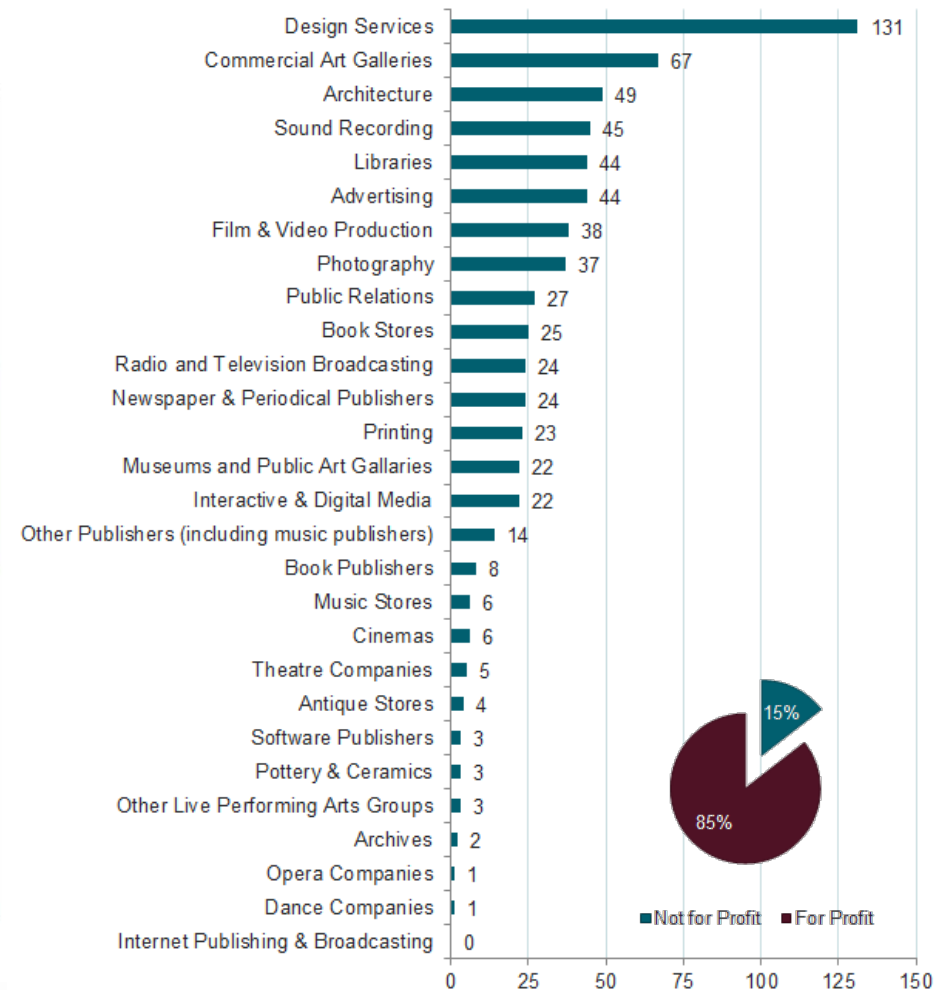
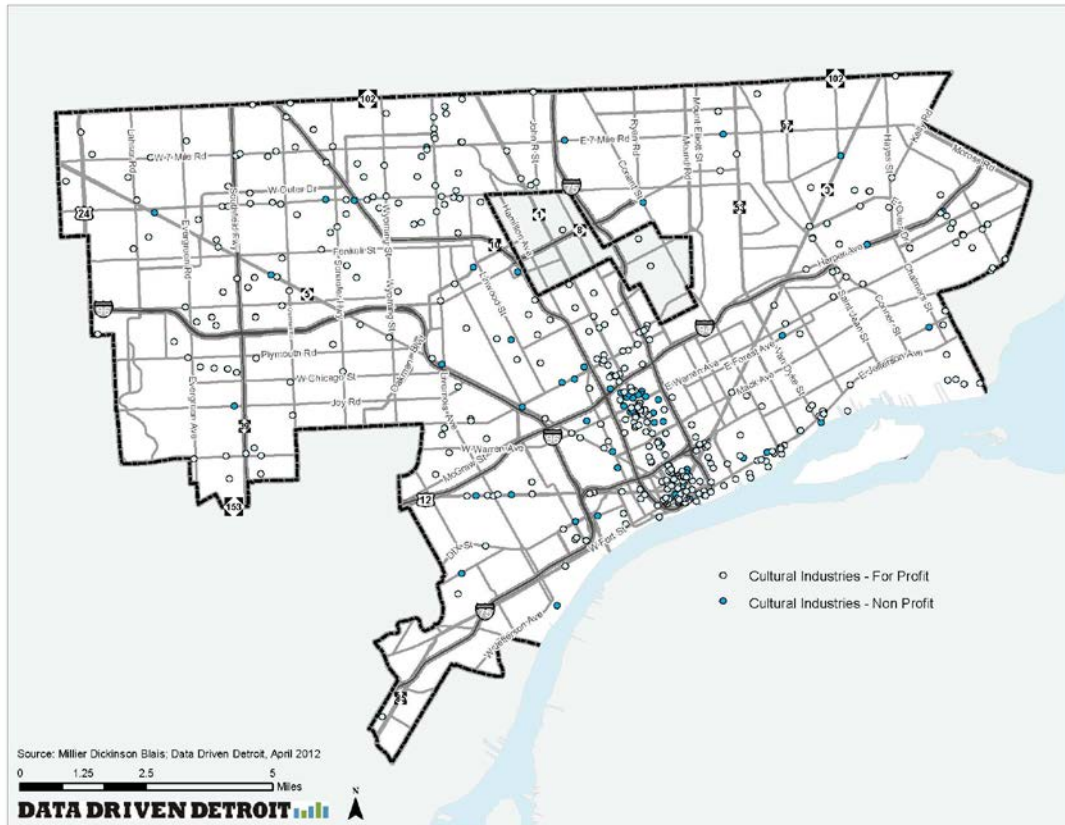
City-wide maps of each of these categories are found in the upcoming sections.





Creative Cultural Industries (a larger version of the maps can be found in Appendix E)

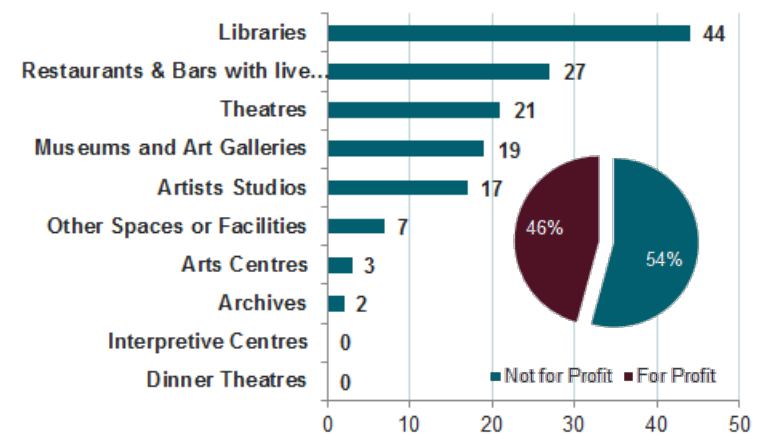
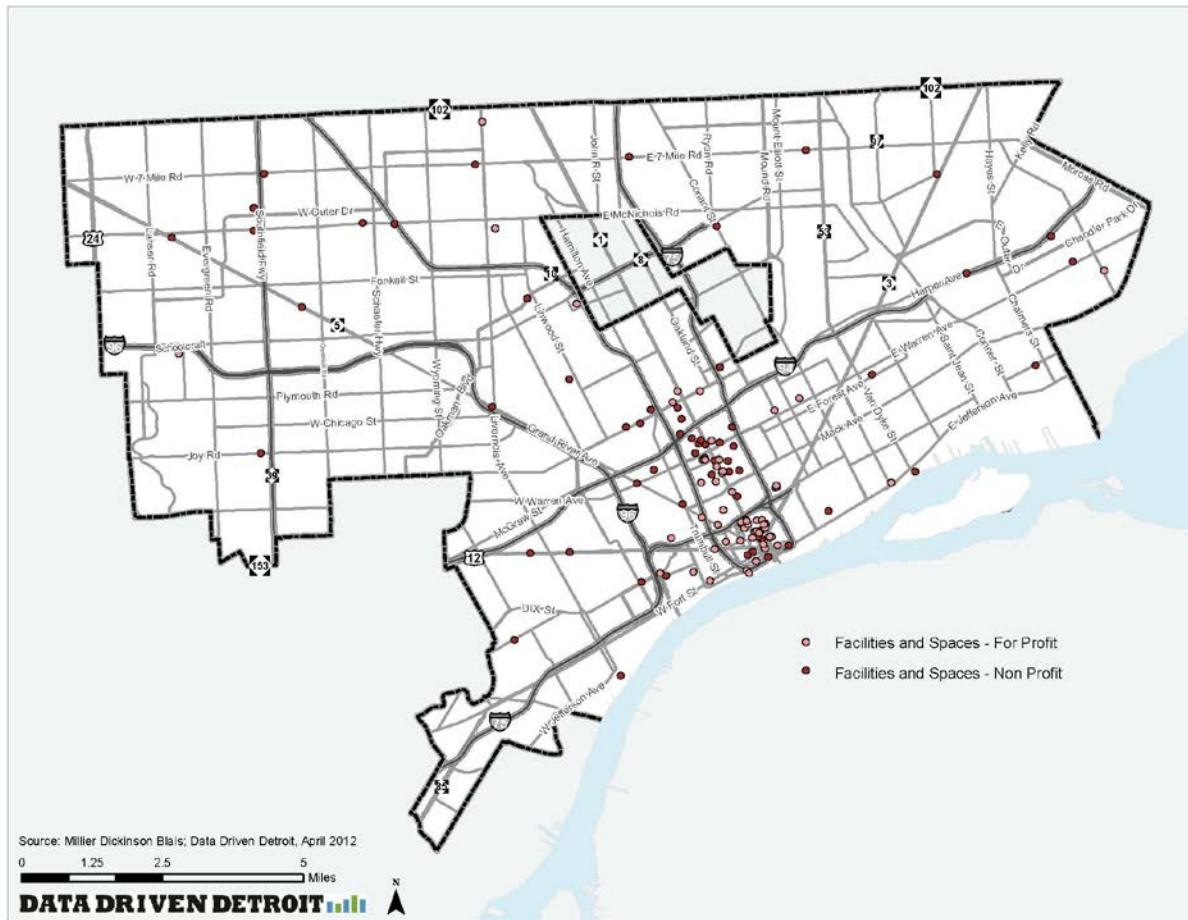
The findings for Creative Cultural Industries demonstrate Detroit's strength in Design Services that represent almost twice as many assets as those found in the next category of Commercial Art Galleries. The strength of the design industry is consistent with the analysis of the creative cultural economy in Chapter 1. While the map reveals that Creative Cultural Industries are found across the City, it confirms the heaviest concentration in the Woodward Corridor. A more detailed analysis of the Corridor is found later in this chapter and connects directly to the goals and outcomes sought through Module 5: Anchor institutions: Woodward creative corridor.





Cultural Spaces and Facilities

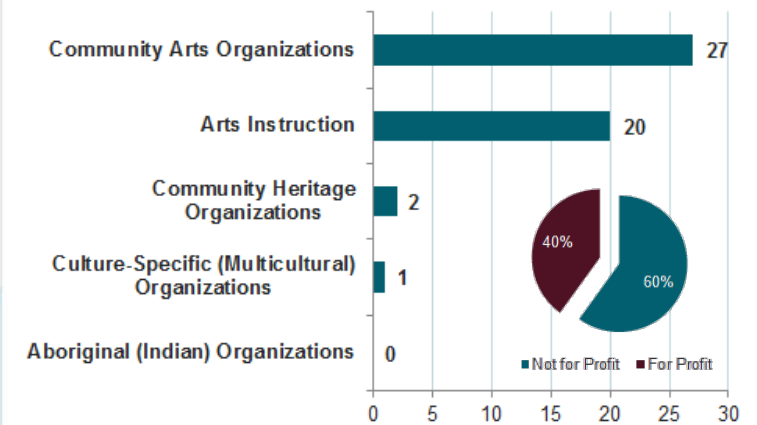
As previously noted, many Cultural Spaces and Facilities are non-profit enterprises that are also captured as assets in Creative Cultural Industries. The Woodward Corridor is again home to high concentrations of these Spaces and Facilities and to other important public institutions such as Wayne State University.





Community Cultural Organizations

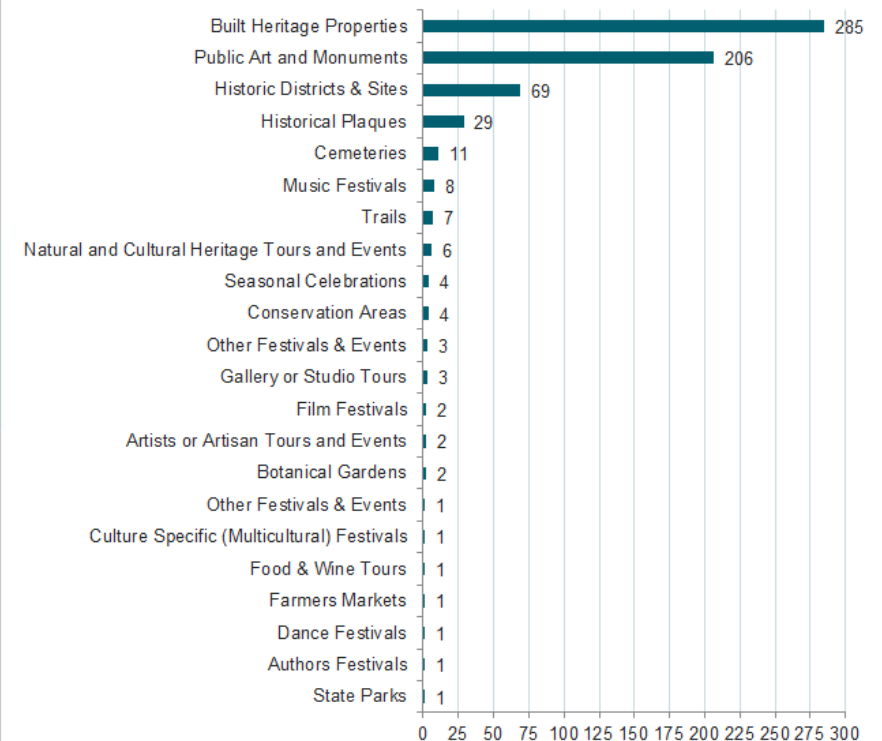
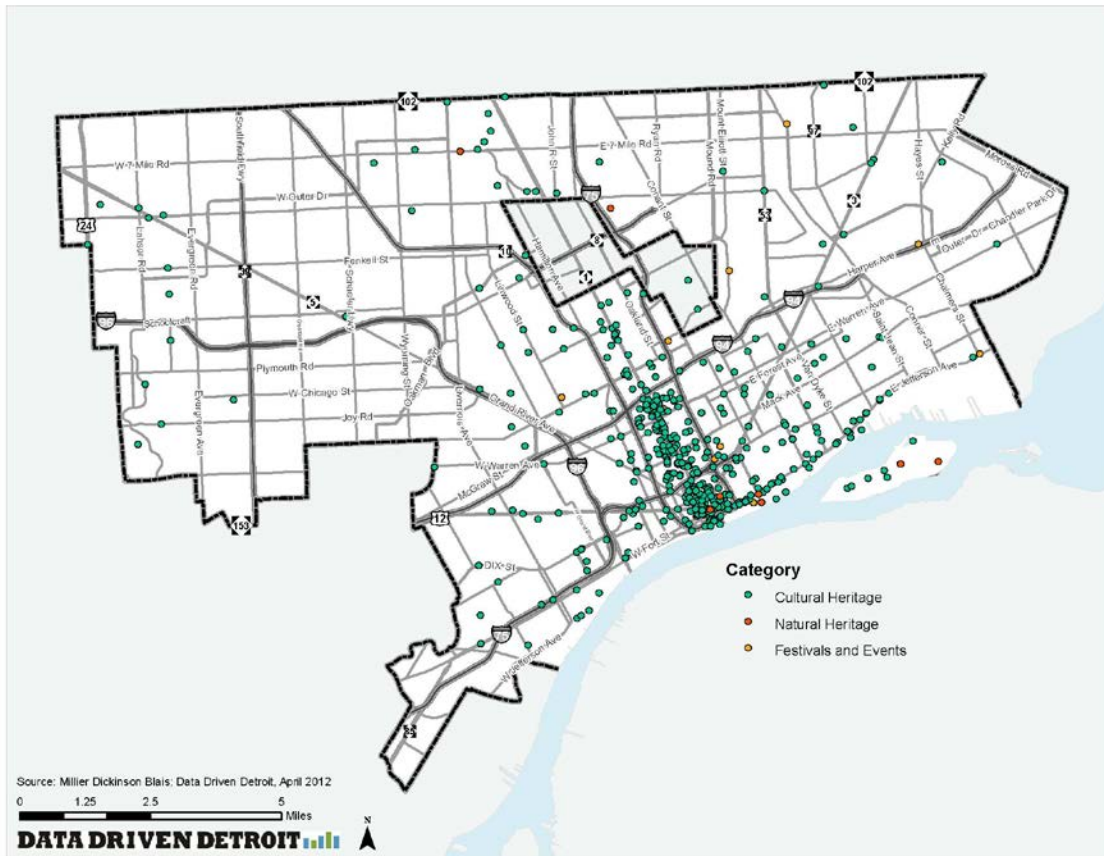
An acknowledged weakness in the data lies in this category of community-based cultural groups and activities. Many of these organizations are vital cultural resources operating at a neighborhood level but are difficult to capture through formal data sources. AuthentiCity has evolved a community-based methodology for generating this information that begins with the documentation of existing data in easy-to-use workbooks to support community forums involving key stakeholders. This can be supplemented by survey tools and social media.





Cultural Heritage, Natural Heritage, Festivals and Events (Placemaking and Public Realm Assets)

Detroit is home to a remarkable architectural heritage amply demonstrated by findings in this cluster of three categories of cultural assets contributing to placemaking and public realm enhancements in the city. Not surprisingly, the bulk of individual Built Heritage Properties and Heritage District are located in the historic core of the city. Findings also confirm the substantial investment made in Detroit over many years in Public Art and Monuments, long acknowledged as important to enhancing the public realm and enriching people's experience of place in the city.





2.4.3 Cultural Districts and Corridors

The point of cultural mapping is not simply to create databases of cultural resources. Instead, it is to spatially map those resources that provide insights into patterns and to enable cultural resources to be better integrated with land use and other important place-based planning processes. Key to this is identifying areas of concentration or clusters of cultural activity. Therefore, a second step after collecting and mapping cultural assets across the city was to look identify those patterns of concentrations and to map and examine them in more detail. The analysis that follows is simply a start in examining these issues.

Not surprisingly, the overwhelming concentration of assets in the Woodward Corridor made it one obvious district to study. Beyond the Woodward Corridor, the city-wide map did not reveal any major concentrations of assets that suggested an obvious second district. Based on discussions with the Core Project Team for The Kresge Foundation, as well as comments by the Data Partners, it was anticipated the data would reveal a concentration of assets in Southwest Detroit, a vital and emerging area home to a significant immigrant and Latino population with a range of small and exciting entrepreneurial enterprises. The data unfortunately did not bear out this expectation. A potential explanation is that much of this activity is made up of emerging groups that were not captured adequately given the data sources available to the project. City-wide maps did demonstrate a lightly higher concentration of assets in the Northwest Seven Mile District which as a result was identified as the second district to map and assess.

While the initial decision was to consider the Woodward Corridor as a whole, a closer examination of the mix of assets in Midtown and Downtown, led the decision to divide the Corridor into two.

The three districts and boundaries identified are illustrated in Figure 31 described below

- **Northwest Seven Mile District (RED)** - Boundaries: to the North - 8 Mile; to the East - Woodward Avenue; to the South - McNichols Road; and to the West - Southfield Freeway
- **Downtown Woodward (YELLOW)** - Boundaries: to the North - Fisher Freeway; to the East - Chrysler Freeway; to the South - Detroit River; and to the West - Lodge Freeway
- **Midtown Woodward (GREEN)** - Boundaries: to the North - West Grand Blvd; to the East - Chrysler Freeway; to the South – Fisher Freeway; and to the West - Lodge Freeway

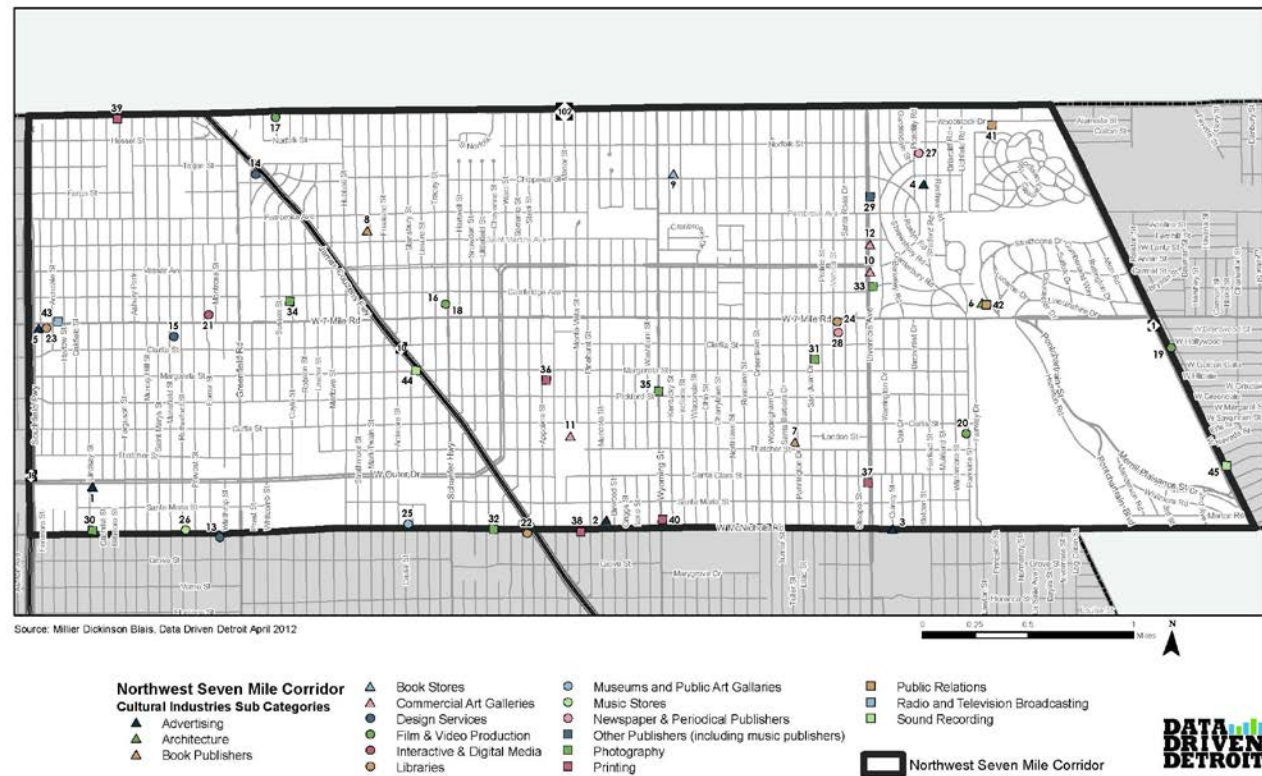
The scope and parameters of the project have not made it possible to complete as thorough an examination of each district as would be ideal. While the data can provide some insights, a deeper analysis would require interviews and conversations with individuals in Detroit familiar with the various districts. In reviewing the interactive map depicting asset



Northwest Seven Mile District (Larger Map inserted in Appendix E)

The concentration of cultural resources in this area can be attributed to a number of factors. It enjoys strong building stock including a significant number of heritage properties. The larger district is made up of strong smaller neighborhoods; each with interesting histories and strong identities. While mapping has revealed some creative cultural enterprises, many exist but still operate ‘under the radar screen’; further mapping work would undoubtedly reveal a larger and more diverse range of enterprises. One downside of the unique histories of individual neighborhoods is the challenge this poses to build a cohesive identity and ‘brand’ as a cultural district.

The district has interesting stories associated with it. For example, until the 1970s, this area was home to the ‘Avenue of Fashion’ a center of high-end clothing retail. Despite stories such as this, the district lacks a unified brand or identity that makes it challenging to market effectively both from a residential perspective and strong creative district perspective.

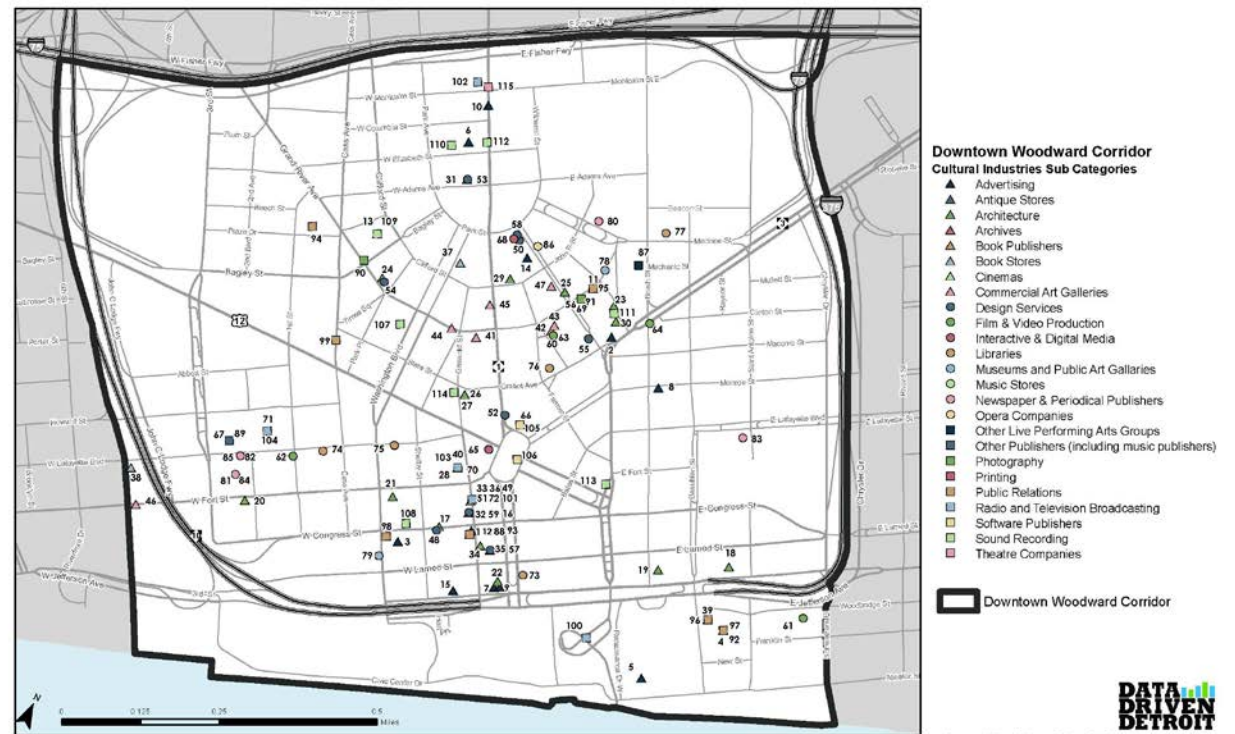




Downtown Woodward

Despite the concentration of creative cultural industries the district faces the challenge that a great deal of this activity is located in a number of large buildings and therefore not visible at street level. Little signage exists to indicate or reflect the high concentration of creative activity in areas. While this proximity of firms may bring some advantages in terms of creative synergies and collaborations, the location of these firms reduces a feeling at the street level of a vibrant creative environment and cultural ecology. The streetscape lacks the more intimate spaces that would encourage people to walk and interact.

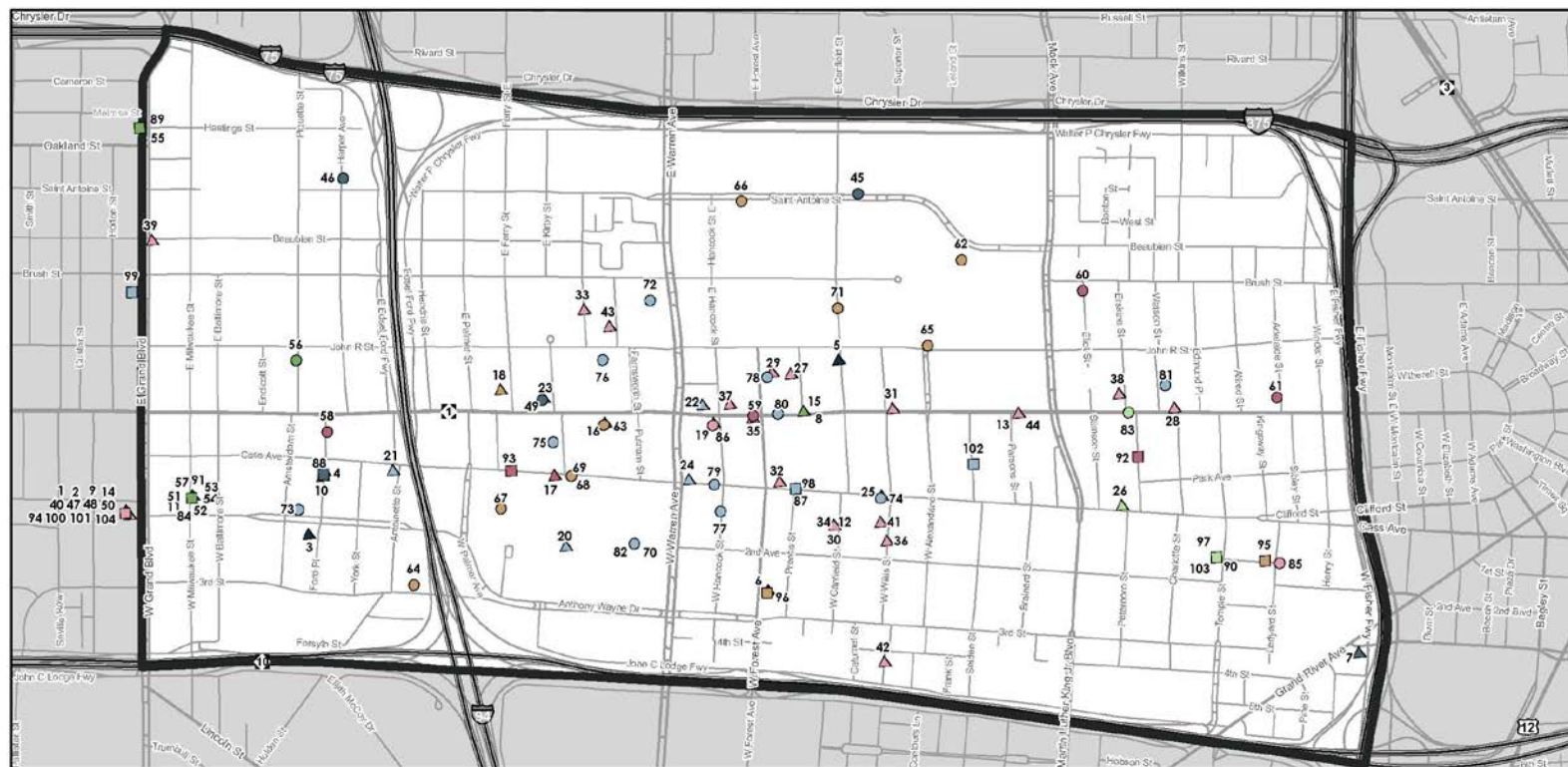
Some of the strategies being employed by the Detroit Creative Corridor Center to help shape a more cohesive identity as a creative district involve trying to direct companies into more visible spaces. Other strategies include efforts to enhance public spaces as well as by facilitating the creation small interior spaces (sometimes by reclaiming street level retail) to serve as multi-purpose environments where individual entrepreneurs can gather and interact. Finally, there are efforts to improve signage for those buildings with strong concentrations of creative enterprises.





Midtown Woodward

Midtown is home to many of the city's anchor non-profit cultural institutions (e.g., museums, art galleries, performing arts companies and facilities). In addition to the draw of these anchor institutions, mapping results also reveals a high concentration of commercial art galleries and bookstores. These retail creative cultural industries rely on a concentration that live, work and shop in the area. With a higher level of 'feet on the street' this district exhibits the greatest number of characteristics of successful cultural districts described above.



Source: Millier Dickinson Blais, Data Driven Detroit April 2012

Midtown Woodward Corridor Cultural Industries Sub Categories

- | | | | |
|------------------|-------------------------------|---|-------------------------------------|
| ▲ Advertising | ▲ Book Publishers | ● Libraries | ■ Public Relations |
| ▲ Antique Stores | ▲ Book Stores | ● Museums and Public Art Galleries | ■ Radio and Television Broadcasting |
| ▲ Architecture | ▲ Cinemas | ● Music Stores | ■ Sound Recording |
| ▲ Archives | ▲ Commercial Art Galleries | ● Newspaper & Periodical Publishers | ■ Theatre Companies |
| | ● Design Services | ■ Other Publishers (including music publishers) | |
| | ● Film & Video Production | ■ Photography | |
| | ● Interactive & Digital Media | ■ Printing | |

Midtown Woodward Corridor

**DATA
DRIVEN
DETROIT**



Chapter 3: Detroit Stories

The stories communicated in this chapter speak to the important role being played by entrepreneurs, artists, creative enterprises, and community-based initiatives and their collective contribution to building the social as well as economic capital critical to renewal and revitalization



3.1 Introduction

Collecting community stories and civic storytelling are integral methods to fostering community engagement and reinforcing civic identity. Cultural mapping is employed to locate these stories and celebrate their connections to community identity and to establish a sense of place. Mapping both tangible cultural assets and stories are equally important and mutually supporting facets of any cultural mapping project.

In this portrait of Detroit, stories can play a number of vital roles:

- **Bringing the mapping data and analysis to life by providing concrete examples that illustrate insights emerging from the analytics**
- **Rooting facts in a human context that enable us to explore the “who” and “how” as well as the “what” of Detroit’s cultural profile**
- **Showcasing virtual assets, social networks and influencers that aren’t captured through traditional listings and databases. The website “I am Young Detroit” is just one example. Stories can also highlight the intersections of diverse collaborators and their activities**
- **Demonstrating the positive developments in the city. Individual success stories help change perceptions and accelerate a sense of empowerment for individuals, neighborhoods and the city as a whole. They also help redefine Detroit’s image nationally and internationally**
- **Capturing emergent activities that illustrate potential trends**

This story “reservoir” or primer can be updated regularly to reflect the dynamic nature of Detroit’s cultural landscape.- It consists of extended profiles with links to Web content as well as a number of short, easy-to-scan overviews.

Altogether this primer provides a starting point for generating additional content and new stories.



3.2 Notable Detroit Stories

In the context of this report stories can illustrate many different ways of accelerating value creation from economic sustainability to social benefits. The 2008 Greater Detroit Creative Business Accelerator Strategy noted the creative economy and its related talent pool “are a robust engine for both organic business growth and the attraction of new businesses to the region... The further development of the Detroit Creative Economy brand is an important driver of other project goals such as talent retention and attraction, and developing creative density in Downtown Detroit.” These stories help illustrate the many ways that creativity is being harnessed.

3.2.1 Madison Theater

Jane Jacobs is quoted as saying, “New ideas require old buildings”. Madison Theater is one of many illustrations of this principle of repurposing older structures in Detroit. The space is currently used as an entrepreneurial hub for tech start-ups. In the late 1920s, when Grand Circus Park was the center of Detroit’s shopping and entertainment districts, the Madison was a significant cultural hub in the downtown core. It was the first theater in Michigan to screen a full-length talking picture, “The Jazz Singer”, which opened on Dec. 25, 1927. By the late 1920s, Grand Circus Park became the center of Detroit’s shopping and entertainment districts and the Madison’s business boomed.

In 2011, entrepreneur Dan Gilbert transformed the building into a new home for Web developers as part of what is now being called “Web-ward” Avenue. Gilbert purchased the building in January as part of a plan to attract other companies to the City. Rechristened the M@dison by Dan Gilbert and his Rock Ventures LLC, the \$12 million makeover includes a business incubator and the offices of Detroit Venture Partners, which is Gilbert’s business accelerator and venture capital partnership. As reported by CBS Detroit’s Max Rousch, “One of Gilbert’s partners in the venture, serial entrepreneur and best-selling business author Josh Linkner, said Detroit is seeing an ‘entrepreneurial movement ... transforming a City that 100 years ago was the Silicon Valley of its day, but which lost its way over the last few decades... we’re talking about regaining our mojo”.

Links: <http://detroit.cbslocal.com/2012/01/30/rock-ventures-shows-off-spectacular-madison-building-restoration/>

<http://www.google.ca/search?q=Madison+Theater+Detroit&hl=en&client=safari&rls=en&prmd=imvns&tbm=isch&tbo=u&source=univ&sa=X&ei=PRmeT-fzJcWv6AHU142KDw&ved=0CD0QsAQ&biw=1100&bih=624>

Video: <http://vimeo.com/35652615>

Madison Theater

Location: 1555 Broadway St.

Built: 1917

Notable for: major
entrepreneurial hub for tech
start-up

Key player: Dan Gilbert



3.2.2 The Design Sector

Detroit's design sector has proven to be one of the most resilient and influential sectors in a number of ways. The 2008 "Creative Cluster Regional Assessment" report by Angelou Economics pegged the direct economic output of Detroit's design industry at nearly \$1 billion with indirect and induced output contributing an additional \$800 million to Detroit's economy. At approximately \$1.8 billion, the report described the design industry's economic output throughout the Detroit metropolitan area as, "more than twice as large as the combined impacts of the film, music, and performing and visual arts industries."

Employing the third greatest number of Detroit workers among all the creative sectors examined, design today plays an increasingly significant role in other fields. The benefits of a thriving local design community extend beyond the industry itself in terms of supporting innovation, entrepreneurship and competitiveness.

Detroit's design sector also benefits from the vitality of the region's concentration of internationally recognized design education institutions. Cranbrook Academy of Art offers leading graduate programs in industrial design, architecture and graphic communication. The College for Creative Studies is regarded as one of the leading automobile design schools in the world and also offers degrees in graphic communication. The University of Michigan's Integrated Product Development (IPD) integrates expertise in business, engineering and design. Its architecture and urban planning programs are also well-regarded.

The College for Creative Studies renovated the Argonaut Building to create the Taubman Center for Design Education, a facility that includes design programs, houses the Detroit Creative Corridor Center, and provides space for a number of creative ventures, like Shinola (<http://shinola.com/>). The College's expertise goes far beyond automobile design. The Taubman Center development has been very impactful in advancing conversations on design. Lawrence Technological University offers several examples of the impact of harnessing diverse types of design expertise and practical learning experiences in the service of economic development and community engagement.

detroitSHOP

Lawrence Tech's downtown Detroit design lab is a multi-disciplinary design studio that promotes Detroit through applied research and theory that combines urban design, architecture, graphic design, industrial design and community engagement. Bringing together educators, professionals, businesses and students to promote innovation and design thinking as practical business solutions helps position design as a powerful agent of change.

Lawrence Technological University

Location: Across Detroit

Notable for: Creative, multi-disciplinary partnerships

Key players: detroitSHOP, Studio Couture Detroit, makeLab



Studio Couture Detroit

This multi-purpose arts incubator, supported by Lawrence Tech, includes a gallery, student-directed design studio and community arts space. Its mission is to use art and design methodologies to promote community building and urban renewal. Studio Couture also partners college students with local businesses, especially underrepresented populations in need of design services to enhance their competitiveness. Programming of the gallery space explores and celebrates the art and design history of Detroit and Michigan. It also hosts student exhibitions from local universities.

3.2.3 Reclaimed Spaces for Artists and Entrepreneurs

Ponyride is a study in how the foreclosure crisis can have a positive impact on communities by providing cheap space for socially conscious artists and entrepreneurs to work and share knowledge, resources and networks. Phil Cooley, one of the owners of Slows BBQ in Corktown, purchased an 80-year old vacant building in Corktown for \$100,000. His vision was to keep the building out of the hands of speculators and give it back to the community as a creative business incubator – a place where entrepreneurs, artists and urban pioneers could stake a claim in the renaissance of Detroit. He rents space in the 30,000 square-foot warehouse out at \$0.10-\$0.20 per square foot, which includes the cost of utilities. Tenants are also helping to restore the building to its industrial architectural heritage.

Ponyride is now home to an eclectic group of organizations including a hip hop dance studio, the fencing center En Garde! Detroit, Simply Suzanne Granola and Stukenborg letter press. In addition, all the Tenants spend two Sundays a month teaching local kids about their craft. The incubator is also creating an open-source description of its own operations, successes and mistakes. "Ponyride is a tool to challenge the imagination," said Nick Piotrowski, Ponyride's office manager and Executive Board member in an interview with University of Michigan professor Michael Gordon.

Other high-profile business venture tenants include:

The Empowerment Plan

This inspiring operation center focuses on a coat for the homeless that is self-heated, waterproof, and transforms into a sleeping bag at night. The coat is produced by homeless women who are paid to produce coats for others living on the street. The Empowerment Plan's model creates jobs for those that desire them and coats for those that need them at no cost. Context Furniture

Ponyride

Location: 1401 Vermont St

Notable for: Creating affordable spaces for the creative sector

Key player: Phil Cooley



Context is a mass-customization furniture manufacturing company founded by Bryce and Kerry Moore in 2003. Context aims to reduce the barrier of entry for local businesses and artists who need manufacturing resources. Their collections have garnered a mass of media attention from major design publications like ID and dwell.

LaPrairie Wood Works

A design and build wood working company in residence at Ponyride that produces handmade, one-of-a-kind pieces for a range of clientele. With roots in historic preservation, LaPrairie Wood Works is committed to the restoration of Detroit's homes, businesses and communities through hands on experiential education with customers.

Link: <http://www.profmichaelgordon.com/2012/04/detroit-bar-bq-and-ponyride.html>

Video: <http://www.youtube.com/watch?v=DT1iCrN96PI>

A number of other spaces have been created that function in similar ways (i.e., The Green Garage, FAB Lab, Signal-Return, etc.).

3.2.4 Southwest Housing Solutions

Southwest Housing Solutions developed the Third Precinct Police Station building and secured 555 Nonprofit Gallery and Studios and Classic Landscape as anchor tenants to help revitalize the neighborhood on the eastern side of I-75 and the Ambassador Bridge.

555 Nonprofit Gallery and Studios

555 is a volunteer based artist-run organization. The organization signed a 10-year lease with Southwest Housing Solutions to convert the former Third Precinct Police Station located at 2801 W. Vernor Highway to include artist studios, communal workshops, exhibition space, community arts programming, an artists in residency program and office space for non-profit and community organizations. The 7,000 square foot space has been stripped to raw concrete; however, the 21 jail cells are still intact. The location now includes 2,000 square foot of gallery and exhibition space, a 500 square foot education and programming studio, seven private studio spaces ranging from 100-200 square foot and the aforementioned jail cells, which 555 quips are "ready to be used for creativity."

555 facilitates the development of emerging artists, offers exhibition and installation space, leads and collaborates in the development of programs for the visual and performing arts and provides workspace for practicing artists. It builds public awareness of the arts through collaborative projects with other non-profit arts and community organizations.

SW Housing Solutions

Location: 1920 25th Street

Notable for: Creating affordable spaces for the creative sector

Key player: 555 Nonprofit Gallery and Studios



555's Residency Program is intended to create a stronger, creatively driven city by providing space for arts and community dialogue. In addition, The Gallery provides rental studio space for local affordable, accessible, flexible, and open to a diverse audience. Artists are able to engage with residents as both teachers and students.

Link: <http://www.555arts.org/>

3.2.5 Social Media Innovation

Urban Innovation Exchange

This initiative showcases and advances Detroit's growing social innovation movement with an impressive host of collaborators. It is led by Issue Media Group with Data Driven Detroit, The Civic Commons, and a coalition of media and community partners.

Programs and projects showcased include: The Urban Network, a multi-purpose, community-centered business consisting of a bookstore, an entertainment company, and a publishing outfit; Young Adults of Heidelberg (YAH), a branch of the Heidelberg Project that engages young adults 18-35 to advance the Heidelberg mission and gain professional development in Detroit's growing arts industry.

Key collaborators include: Delphia Simmons of Thrive Detroit; Bobby Smith of En Garde! Detroit; Yusef Bunchy Shakur founder of the Urban Network; Amy Kaherl, organizer of Detroit SOUP; Matthew Naimi, of Recycle Here; Erik Howard, co-founder of Young Nation; Jeff Sturges from Mount Elliott Makerspace; Peggy Brennan, co-founder of the Green Garage and Deirdre Greene Groves, Executive Director of the Collaborative Group and coordinator of Challenge Detroit.

Links: <http://www.UIXDetroit.com/about/about.aspx> , <http://www.facebook.com/UIXDetroit>

Urban Innovation Exchange

Notable for: Hub for exchange on social innovation ideas and projects

3.2.6 I am Young Detroit .com

Founder Margarita Barry launched this blog in 2010 to profile Detroit's under 40 dreamers and doers. The profile of change-makers has become a popular hub of information on the City's transformation.

Barry is a serial entrepreneur in her own right. Her start-up credentials include: Detroit Design Lab, a web-design firm that services small businesses; 71 POP, a pop-up retail venture; and Bohomodern, another online retail brand. She recently launched a Kickstarter campaign to raise money for a retail location to showcase local design and fashion talents.

Visitors to the site can nominate innovators to be profiled on the site as well as share their own stories. It has already had an important influence on mainstream media coverage of Detroit. In an interview with Esha Chhabra for The Christian

I Am Young Detroit

Notable for: Profiles of young entrepreneurs in Detroit
Key Player: Margarita Barry



Science Monitor Barry reported, “The mainstream media has been looking to us to source material for their stories; to find out what cool things are happening on the ground floor and who’s doing it.”

To date, I am Young Detroit has celebrated over 20 of Detroit’s young “placemakers.” Many of those featured have gone on to benefit from their increased profile by attracting investment and support. Barry herself embodies the ethos of the blog. As she notes in her Monitor interview, “The opportunities that I saw here to live and create affordably are what kept me here. In Detroit I own three businesses that are well-received and growing, I bought a beautiful house for under \$10,000 that I’ll get to live in and enjoy, and I’ve been able to meet and connect with hundreds of people who inspire me on a daily basis. Besides that, the community that I have gotten to know and love, they make me feel welcomed, supported, appreciated – what more could I ask for really?”

Links: <http://www.csmonitor.com/World/Making-a-difference/Change-Agent/2012/0120/Young-Detroit-founder-tells-stories-of-hope-and-progress>

<http://www.csmonitor.com/Photo-Galleries/In-Pictures/Detroit-retooled>

3.2.7 Black History 101 Mobile Museum

For over 20 years Khalid el-Hakim has been curating a traveling collection of African-American culture out of a 30-foot-long, 12-foot-wide trailer that sports a dramatic mural by Detroit graffiti artist Sintex. The rolling museum draws its exhibits from an archive of over 5,000 objects. The exhibit depicts black memorabilia from slavery to Hip Hop. Khalid el-Hakim teaches social studies at Detroit Lions Academy on the City’s east side but his second classroom has him making stops across the US at schools, communities, colleges and universities.

Some of the Museum’s rare treasures include original documents from historic black figures during slavery, the Jim Crow era, music, sports, the Civil Rights and Black Power era, and popular culture. Some of the prominent pieces include a rare slave bill of sale and various documents signed by Booker T. Washington, Ralph Bunche, Rosa Parks, The Honorable Elijah Muhammad, Malcolm X, Muhammad Ali, Shirley Chisholm, Dr. Dorothy Height, Alex Haley and Carter G. Woodson.

The Museum also draws numerous high-profile speakers including Professor Griff of Public Enemy, Jessica Care Moore, Fred Hampton Jr., The Last Poets, Brother J of X-Clan and author Sam Greenlee.

Khalid el-Hakim, the museum’s founder and curator, says, “My mission is to raise the consciousness of the human family by sharing artifacts that celebrate the contributions, achievements, and experiences of African Americans. I want people to walk away as inspired as I’ve been as a collector and student of this history”.

Link: http://www.huffingtonpost.com/2012/02/01/black-history-101-mobile-museum_n_1243956.html

Black History 101 Mobile Museum

Notable for: Traveling exhibit of 5,000 historical artifacts on black history

Key player: Khalid el-Hakim



3.3 Creative Snapshots

3.3.1 Stories that Reflect Cultural Sector

A Robust Theater Community

According to the mapping findings, Detroit is home to several for-profit and nonprofit theaters.

- **Plowshares Theater Company** - For over 20 years, Plowshares has been Michigan's only professional African-American theater company. It has been the alternative voice in metro Detroit's performing arts community. A theater that offers a true off-Broadway experience, with the kind of entertaining, and diverse productions that has made it a favorite among discerning patrons. Plowshares is an urban theater with a distinctly Detroit style.
- **Majestic Theater** - Steeped in history, designed by C. Howard Crane, the theater opened in 1915 as the largest theater in the world of its kind. Since the mid1980s, the Theater has been the site of memorable concerts featuring touring indie rock, blues; jazz, folk, hip hop and world beat artists.
- **The Hinterlands** - A theater company that creates original, multi-disciplinary performance works through explosive and ecstatic training and play. They engage the community through direct collaboration and exchange.
- **Puppet ART Center** - The center includes an intimate 70-person theater, a museum with a growing collection of puppets and a studio featuring various workshops.
- The Music Hall Center for the Performing Arts, the Detroit Opera House and The Fox Theatre represent some of the larger performing arts venues concentrated in Downtown Detroit.

Media and the Message

Detroit's design, media and communications sectors often merge to generate interesting creative cultural hybrids.

- **Model D** - This web-based magazine has been creating new narratives for Detroit since 2005. Its editorial focus highlights development, redevelopment, creative people and businesses, job creation, vibrant neighborhoods and cool places to live, work and play. The venture has now expanded to a number of cities including Washington and Toronto.
- **Signal-Return** - A multi-use center for fine art, design, craft and literary arts located in Eastern Market, this venture connects the local community to traditional and emerging forms of printing in a variety of ways. It



combines traditional print processes with a retail store, gallery, apprenticeship, curating and preservation programs.

- **DETROIT LIVES!** - A media and design collective whose aim is to spread a positive message about the city and its people.
- **L3C** - A small creative agency and social brand that takes on a variety of localized projects – documentary films, public art, innovative forms of community engagement.
- **Allied Media Projects** - AMP shares and develops models for transforming communities through creative communications. The Allied Media Conference, held every summer in Detroit, unites the worlds of media, art, technology, education and social justice. Participants build knowledge and relationships that continue to grow throughout the year.
- **Order & Other** - A creative agency specializing in digital media, Order & Other gives back to the community by regularly hosting a film collective, sharing resources with other local filmmakers, and facilitating workshops and other creative projects to help shape a fresh narrative for Detroit.
- **Detroit Digital Justice Coalition** - This coalition works with Detroiters on universal access, participation and common ownership of media. They focus on those who have traditionally been excluded from the media and help them share their voice, tell their own stories, and own the means of transmission.

3.3.2 Stories that Reflect Themes of Re-Imaging Detroit initiative

Entrepreneurial Development

The fastest-growing tech-job market in the U.S. in 2011 was Detroit.

- **TechTown** – A business incubator created and spun out of Wayne State University as an independent non-profit entity to encourage regional economic revitalization as the university's research and technology park, TechTown has assisted nearly 650 companies that have created more than 1,000 jobs since 2007.
- **Bizdom** - A non-profit, founded by serial entrepreneur Dan Gilbert, a partner at Detroit Venture Partners. Bizdom helps provide the support and resources necessary for aspiring entrepreneurs to get their businesses off the ground.



- **New Detroit** - Founded decades ago, this is a nationally recognized leader in teaching small non-profits how to strengthen their organizations—from the use of technology to board development and fundraising.
- **Detroit Labs** - Successful veterans of the mobile industry specializing in iPhone, iPad and Android app development, this group aims to help revitalize Detroit by producing cutting edge technology in the heart of downtown and fostering a strong community of entrepreneurs.
- **Detroit FAB Lab** - A multi-use space that incubates artists, start-up businesses and small companies while providing a cooperative working and social environment that will foster innovation. It features strong connections to TechTown and provides businesses services such as coaching, networking and mentoring through TechTown's THRIVE program.
- **Detroit Nation** - The organization is dedicated to supporting the region by directing money, skills and energy of native Detroiters now living elsewhere to people and organizations engaged in economic development, cultural innovation and job creation in Southeastern Michigan.
- **ZeroBase Energy** - Clean-tech start-up ZeroBase Energy has moved from Maine to the Next Energy building, adjacent to TechTown, bring ten jobs and an internship with it.

Re-Imagining Land Use

Arts and real estate spark creativity in Detroit.

- **Power House Productions** – Artists and co-founders Mitch Cope and Gina Reichet hope that the prospect of inexpensive housing will help lure other artists to their Detroit neighborhood. With the formation of Power House Productions, they have created a formal, community-driven, artist-in-residency program focused on social engagement and public art. The objective is to bring in creative talent from around the world for collaborative art projects, performances, live radio broadcasts and multimedia productions. Two initiatives of note:
 - Ride-it Sculpture Park - Billed as the first sculpture park where you can ride the art, the project consists of four vacant commercial lots and an adjacent vacant house. The house serves as a mini indoor skate park and residence for visiting skateboarders and artists. The park will extend into neighborhood alleys, garages and other vacant lots.
 - The Sound House project is home to 13XXXHZ, artist Jon Brumit's recording project. It features a site-specific house painting by RETNA and Richard Colman.



- **Garage Cultural/ Garaje Cultural** - Lydia Gutierrez of La Hacienda Foods is one of several supporters of this Mexicantown neighborhood center for the visual and performing arts. Gutierrez's tortilla-making business is renovating an 18,000square foot warehouse where 8,000square foot will be dedicated toward the Garaje Cultural. The Center's "Art Shop" and Studios enable locals to produce and promote their work as well as provide workshops and classes.
- **Why Don't We Own This? Website** - Loveland Technologies is taking this site to a new level by using user-friendly mapping tools to show 47,000 vacant government-owned properties that are for sale inside the city limits. The site will let users send official applications to buy straight to the city, either privately or publicly. The public applications will let others critique and compare ideas.
- **Bloom Town** - This project, led by project directors Ellen Donnelly and John Donnelly, memorializes six razed Detroit Houses through an "artscape" of monochromatic gardens. Bloom Town is an artwork as well as architectural project designed to inspire change, hope, transformation and empowerment. It celebrates beauty, memory and community. The Bloom Town gardens site are being leased from the City of Detroit through the Adopt-a-Lot permit program. The Donnelley's teamed up with the Next Detroit Neighborhood Initiative's "Neighborhood's In-Bloom" program to locate the gardens within one of their targeted neighborhoods to pool community resources and to coordinate on-going garden maintenance.

The ideas of Bloomtown, the Detroit Mural Factory, ArtsCorpsDetroit, Lincoln Street Art Park, Loveland Technologies' "Why Don't We Own This" initiative and others are all examples of creative responses to vacant land and abandoned places.

Woodward Creative Corridor and Anchor Institutions

A variety of ventures are flourishing here.

- **Detroit Creative Corridor Center and Creative Venture** - Extends business acceleration services to Detroit's creative community. Represent some of Detroit's most promising design and creative talent – fashion designers, architects, photographers, filmmakers, graphic designers, media producers and more. All are doing something to innovate creativity in their fields, and all are growing their businesses in Detroit.
- **Webward Avenue** - Initiative to position Jefferson to Grand Circus Park as the place where you can graduate from college and go to work in this area because it has cool technology and creative jobs. The M@dison building is the catalyst for Webward by providing co-working spaces where people can work in the M@dison by the day. The 150-person auditorium host numerous technology events and creative summits.



- **SCM Studios, 323 East Gallery** - Together they have activated seven vacant storefronts in downtown Detroit with dozens of curated installations through a grassroots public art project.
- **North End Studios** - A collective workspace of several up-and-coming artists and musicians. On occasional evenings, the space takes on an alternate moniker—Sparklewood—where shows and dance parties often last into the wee hours.
- **Heritage Works** - Heritage Works is committed to supporting the creative, educational and vocational development of all children and families with a special focus on youth and families of color. Heritage Works provides programs in cultural enrichment, performance and visual arts, health and wellness, and academic and professional skills development.

Sustainable City Agenda

- **Eastern Market** - Renowned for its Saturday Market, the market and the adjacent district are rare finds – a thriving local food district with more than 250 independent vendors and merchants processing, wholesaling, and retailing food.
- **Grown in Detroit** - This cooperative of the city's 37 market gardens gather together to sell their produce. They provide a direct link between a public hungry for fresh produce and Detroit's urban food producers. Launched in 2006 with modest sales of \$600, sales are projected to hit \$60,000 in 2012.
- **Green Garage** - In a historic building in the Midtown area, this business enterprise is the hub of a community of people dedicated to Detroit's sustainable future.
- **Detroit SOUP** - This public dinner and platform for community connections are an experiment in micro-funding and bringing together various communities to explore opportunities to support creative people in Detroit. A mere \$5 gets you soup, salad, bread and a vote on which initiative to fund.
- **Detroit Bus Company** - Launching in 2012, it will connect Detroit's most disconnected neighborhoods with hip, art-covered buses on a pay-as-you-go or monthly plans.

Robust Arts and Culture Ecosystem

A high percentage of non-profit cultural organizations in Detroit contribute to a robust cultural ecology. One of the defining characteristics of the cultural sector is the interdependence of for-profit and not-for-profit sectors.



- **Russell Industrial Center** - One of the largest art exhibition and small business havens in the Midwest, the Russell Industrial Center boasts over 150 commercial tenants from diverse creative fields including architects, painters, clothing designers, glass blowers, wood craftsman, metal sculptors and graphic designers.
- **Detroit Artists Market (DAM)** - DAM was founded in 1932 in the midst of the Great Depression. The organization provides artists with funding and educates public taste through the exhibition and sale of work by the finest of Detroit's local artists.
- **Heidelberg Project** -The project is recognized around the world as a demonstration of the power of creativity in creating hope and a bright vision for the future.
- **OmniCorpDetroit** - This group of designers, artists, engineers, musicians, thinkers, do-ers and makers gets together to build new things as well as share and collaborate within the Detroit community.
- **The Alley Project** – The Alley Project in Southwest Detroit presents graffiti as art and gives producers safe and legal places to practice, along with opportunities to teach and give back to the community. In addition to common spaces for community gatherings and events, the Alley Project also features an alleyway of high-quality graffiti murals.
- **Detroit Declaration** - Thousands have signed on to this declaration that includes the statement: “Preserve our authenticity and celebrate and elevate that which makes Detroit unique—local art, music, food, design, architecture, culture—to build a stronger local economy, cultivate creativity. Build an infrastructure to foster and promote emerging talent in one of Detroit's greatest strengths, the arts: music, film, visual arts, design, and other creative industries.”
- **Detroit Party Marching Band** - An ever-evolving collective of Detroit area musicians who make impromptu performances inspired by the passion and spirit of Mardi Gras and Carnival.
- **Community Supported Art (CSA)** -This new model of buying art is based on traditional CSAs – where the "A" stands for agriculture. ArtServe Michigan will bring a fresh crop of art from a dozen artists to art collectors. This innovative model of investment not only supports artists in the creation of new work but builds connections with local collectors and patrons.



Next Steps



A Beginning Not an End

Unprecedented challenges confront the City of Detroit. Several ambitious initiatives are underway aimed at addressing these challenges. Strengthening local economies during times of major economic transformation requires creativity and enterprise. Ample evidence of both is found throughout this report. The creative cultural sector also epitomizes the ‘new economy’ of smaller, more nimble entrepreneurial enterprises that carry with them a different kind of economic narrative than the one associated with Detroit’s past.

Detroit’s decline over several decades has brought with it a negative narrative of a “dying city” that has been hard to reverse or ‘reimagine.’ It is hoped that the findings from the Detroit Cultural Mapping Project will make a small contribution to challenging this resilient narrative.

As noted earlier, the value of baseline cultural mapping undertaken in the Detroit Cultural Mapping Project is to provide insights into current conditions and benchmarks against which to assess future change. The true potential of the work will only be realized if it is understood as the beginning not the end of cultural mapping in Detroit.



Immediate Steps

The following action items begin a process to ensure the mapping work begun by the Detroit Cultural Mapping Project can be sustained and extended over time. While any future mapping agenda will need to be flexible to respond to changing needs and priorities, there is a logical sequence of certain activities or initiatives that must be put in place first in order to build the capacity needed to undertake others. The following items have been sequenced based on this logic.

Action Steps for the Kresge Foundation

- Develop and implement a communications plan to raise awareness of the project and its findings
- Convene stakeholders working on the comprehensive initiative to revitalize the City of Detroit to share and align the findings of this report
- Secure a respected source to serve as the sole repository to maintain cultural mapping data, and examine the potential for an ongoing cultural mapping partnership with the four Data Partners and other interested agencies or stakeholders



AUTHENTICITY
REDISCOVER THE WEALTH OF PLACES



Creative Vitality in Detroit

The Detroit Cultural Mapping Project – Appendices

THE KRESGE FOUNDATION



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Appendix A: Cultural Database

Cultural Industries

Cultural Industries

Non-Profit

Advertising

313rd.com
360i
Amandla.Com Development
Avance Communications Inc.
Blip Marketing
Brennan Group
Buchanan Media Corp.
Cognos Advertising
Creative Detroit Marketing L.L.C.
Creative Energy Group
Digitas
F. Alan Young
Fallon
Goodby, Silverstein and Partners
Group Fifty-Five Marketing
Hair Wars
Henry Ford Health System
Issue Media Group
Jack Morton and Associates
Jaylaco Media & Advertising
Keith King & Assoc
Keith King & Associates L.L.C.
Letter Graphics Detroit
Iovio george inc.
Marie June & Assoc
Marketing Associates
McConnell Communications
MDesigns
Moffat Mc Guire Design Inc
Mullen
Olympia Entertainment
Portage Media Solutions
Real Times Media Llc
RPM Detroit
RSVP
Slaten Advertising
Soloman Friedman Advertising
Starcom Mediavest Group Inc
StreetVision.com
The Hall Group Inc.
TheNewMotorCity.com
Total Advertising
Urban Organic Lifestyles Marketing
Video Advertising System

Antique Stores

Haart Antiques and Estate Sales
Junque Shop [ON MICHIGAN AVE]
New World Antique Gallery
Senate Antiques

Architecture

A3 Collaborative, Architects P.C.
Abe Associates, Inc.
AIA Detroit
Albert Kahn Associates
Allen & Laux Inc.
Altman & Associates
Andrew Zago Architecture
Architects Asylum
Architects Enterprise Ltd.
Architecture & Urban Design P.C.
Archive Design Studio
BEI Associates Inc.
Centric Design Studio
Cog Studio
Detroit Collaborative Design Center
Edwards Group International Inc.
EGI Inc
Gensler Architecture, Planning and Design PC
GunnLevine Architects
Hamilton Anderson Associates Inc.
Hubbell Group
Intramode L.L.C.
Intramode L.L.C.
KMR Contraction Services Inc.
Kraemer Design Group
Lawrence Tech University Design Studio
Louis P. Deming, Architect
Madison Madison International
Maurisich Architecture L.L.C.
Merz & Associates
Metropolitan Architecture Practice
Michael Willis Architects
New Center Building
NORR L.L.C.
Petkoski Architecture
Raymond O'Leary
Scales & Associates
SDG Associates, LLC

Architecture

Sims Design Group
Smith Group F&S
SmithGroup Inc.
Steven C. Flum Inc.
Studio Equis L.L.C.
TCAUP Community Design Center
The Architects Enterprise Ltd.
The Hannah Jones Group
The Studio of Kenneth Crutcher
Urban Life Development
Zago Architecture

Archives

Burton Historical Collection
Wayne State University Walter P Reuther Library

Commercial Art Galleries

4731 Gallery
555 Gallery
71 POP
Archangel Steel Crafts
Art & Development Inc
Art Effect Gallery
ArtRages Art Gallery
Arts Extended Gallery Inc
Biegas Gallery
Bureau of Urban Living
C POP Gallery
Cass Cafe
CCS Center Galleries
City Bird
Color Spectrum Inc.
CraftWork - by Christine Bossler
Detroit Artists Market
Detroit Center for Contemporary Photography
Detroit Clay Co.
Detroit Design Center
Detroit Industrial Gallery
Detroit Industrial Projects
Ellen Kayrod Gallery
Eric's I've Been Framed Shop
Grandmont Art Gallery
Heavenly Honies
Hubert Massey Murals L.L.C.

Commercial Art Galleries

Illuminado
Izzy's Raw Art Gallery
J Rainey Gallery
Jo's Gallery
Kunsthalle Detroit
Liberal Arts Gallery
Lincoln Street Art Park
Locher -The Artist Artworks
Long-Sharp Curis
Marcia Freedman
Marco Evans Illustration
Marygrove College Art Gallery
MSU Community Music School-Detroit
NCA Gallery
North End Studios
Pewabic Pottery
Poster Gallery
Power House Productions
Re:View Contemporary Art Gallery
Robertsestok.com
Russell Industrial Center Russell Gallery
Russell Industrial Center Cave Gallery
Russell Industrial Center The Funhouse Gallery
Russell Industrial Center ORG Contemporary
Russell Industrial Center Motor City Movie House & Studios
Russell Industrial Center Michigan Hot Glass
Sherry Washington Gallery
Sherwood Forest Art
Start Gallery
Studio Couture Detroit
TAP (The Alley Project) Gallery
The Detroit Art Showplace
The Pioneer Building
The Scarab Club
Valaria Studio Arts Gallery Inc
WCCCD Brown & Juanita C. Ford
Whitdel Arts
Work • Detroit /U of M School of Art & Design
Y-Arts Detroit - The Marlene Boll Theatre and Lobby Gallery
Zeitgeist Gallery

Book Publishers

Afterschool Publishing Co Inc
Lotus Press

Book Publishers

OmniGraphics
Smartfellows Press Inc
Treasure Press Publishing
Uni Q Publishing
Uniquely Reading Publishing
Wayne State University Press

Book Stores

All Star Books
Baker Bible & Book Store
Barnes & Noble
Barnes & Noble
Barnes & Noble
Big Book Store
Carousel Personalized Books
Cathedral Book Shop
Eden Polish Bookstore
Escape Book & Video Inc
Globe Bible Bookstore
Gospel House Bookstore Inc
Greater Apostolic Faith Temple Bookstore
Hilal Books & Imports
John K King Books
Leopold's
Marwil Bookstore Inc
Nebraska Book Wayne County CCD Bookstore - Downtown
Nebraska Book Wayne County CCD Bookstore - Eastern
Nebraska Book Wayne County CCD Bookstore - Northwest
Parable's Gospel Music Bible
Reflections Heaven Bibles
Shrine Of The Black Madonna
Source Booksellers
Urban Network Bookstore

Cinemas

Alger Theater
Bel Air 10 Theater
Cass City Cinema
Redford Theatre
Riverfront 4
Senate Theatre

Dance Companies

Heritage Works



Cultural Industries

Non-Profit

Design Services

Ann Gee Dee's Designs Llc
Arb Graphics Llc
Artwork By The Amazon
Atomic Quill Media L.L.C.
Avanti Press Inc.
B Good Design Llc
Beyond The Burning Sands
Black Graphics Intl
Boss Cooper
Brophy
Butler Graphics Inc
Ceramic Resource Wholesale Inc.
Chartec Graphics
City Bird
City Knits Inc.
cjid
Collins Smith Interior Design Studio
CompuArt Design
Concrete Transformations L.L.C.
Constructure
Crystal Clear Images
Cumbee
Custom Made Graphix
Cyberoptix TieLab
Daija Designs
Design Council
Detroit Fashion Pages L.L.C.
Dirt Label - Abstraction Fashion
Distinguishing Creations Llc
DMH Media Services
Doodle Home
EF Graphics
Eluxe Inc.
Evidence Express
Fathead
Frank Bach & Associates
Giffels Webster Engineers Inc.
Gloria Tellis Designs Llc
Graphic Design Photo Studio
Graphic Fusion Inc
Graphics Intelligence
Gyro Creative
ikreator L.L.C.
Kokopelli Productions

Design Services

Lectrotex Development and Design
Left Bank Creative
Lokness Press
M1 Dtw Llc
Mere Image Productions
Mezzanine
Michigan ARC
Motor City Sewing/WOUND MEswear
Moza Inc.
Noiramerica
Noor al Ein L.L.C.
Origins Concrete Designs
Pangborn Design Ltd
Patrick Thompson Design
Perfecting Church Graphics
Plantscapers Choice L.L.C.
Pure Detroit Design Lab
Rivet Films
Sketch 2 Press/Bang on the Table Productions
Skidmore Studio
Stunt3 Multimedia
Sydgrafix
T & J Graphic Designs
The Urban Innovation Group
Up Alnight Graphfx
Willco Graphics
WillDo Designs

Film and Video Production

Avsc
CFS Media Services
Chrome Bumper Studios
Cinemagic Video Productions
Critical Moves Motion Capture Studio
Detroit Film Center
Digital Arts Film and Television
Eclipse Creative
Envision Media
Eye Q Productions Llc
First Element Entertainment
Hot Property Entertainment
Howrani Studios
Joliet Films L.L.C.
K Lc Productions Llc

Film and Video Production

Lifeline Productions
Liquid Words Productions
Marketing Connection
Media Life
Metaphaze Design L.L.C.
Milieu' Images and Sound
Mindfield Pictures
One of Us Films
Order & Other
Paradigm 2000 Inc
Peerlezz Productions
Platinum Filmz
Prince Igor Productions
Psav
Rcs Media Group
RCS Media Group L.L.C.
Synapse Media Inc
Technicolor Video Service
Tenth Leper Productions
The Right Productions Inc.
Time Life Productions
V Works Productions LLC
West Atlantic Production

Interactive & Digital Media

3Sixty Interactive
4Steps2.com
After 5 Detroit
Compuware Corp.
Detroit Broadcast Center
Detroit Labs
Detroit Lives!
Do WYLD!
iKreator L.L.C.
IMT Studios
Lee Production
Mason Creative Consultants
Media Solutions Inc
Midtown Interactive L.L.C.
Q Productions L.L.C.
Team Hypermet
Tell Us Detroit/CARCOMICH Publications
The Animation Station
Undertone Networks

Interactive & Digital Media

WDIV-Channel 4
WGPR 107.5 FM
WJLB 97.9 FM

Libraries

3rd Judicial Circuit Law Library
Bowen Library
Campbell Library
Chandler Park Library
Chaney Library
Childrens Hospital Medical Library
Comerica Library
Conely Library
Detroit Main Library
Detroit Public Library
Detroit Public Library On Wheels
Douglass Library
Duffield Library
Edison Public Library
Edmund Cardinal Szoka Library
Elmwood Park Library
Franklin Library
Harper Hospital Department Library
Hubbard Library
Jefferson Library
Jessie Chase Library
John Conyers Jr. LRC Library
Knapp Library
Lincoln Library
Mark Twain Annex Library
Medical Library
Monteith Library
Parkman Library
Ralph M Freeman Library-Us Ct
Redford Library
Richard Library
Sherwood Forest Library
Skillman Library
Sladen Library
Thirty Sixth District Court Library
UAW Research Library
University of Detroit Mercy Library
University of Detroit Mercy Library
Wayne State University Arthur Neef Law Library

Libraries

Wayne State University Library
Wayne State University Purdy Kresge Library
Wayne State University Science & Engineering Library
Wayne State University Shiffman Library
Wilder Library

Museum and Public Art Galleries

Arts & Scraps Ford Gallery
Arts League of Michigan Virgil H. Carr Cultural Arts Center
Charles H. Wright Museum of African American History
Detroit's ChildrenMuseum
Contemporary Art Institute of Detroit
Curtis Museum Inc
Dell Pryor Galleries
Detroit Historical Museum
Detroit Institute Of Arts
Dossin Great Lakes Museum
Elaine L Jacob Gallery
G. R. NNamdi Gallery
Gordon L. Grosscup Museum of Anthropology
International Gospel Music Hall of Fame and Museum
Kunsthalle Detroit
MBAD's African Bead Museum
Michigan Sports Hall Of Fame
Motown Historical Museum
Museum Of Contemporary Art Detroit
The Heidelberg Project
Tuskegee Airmen National Museum
Wayne State University Art Department Gallery

Music Stores

D J's Music Exchange
Damon's Record Ctr
Music Town Corp
Nisha's Music Studio
People's Records
Shantinique Music

Newspaper and Periodical Publishers

Bout Time Publishing
Charles Levy Circulating Co
Crain Communications Inc
Detroit Athletic Club News
Detroit Free Press



Cultural Industries

■ Non-Profit

Newspaper and Periodical

■ Detroit Media Partnership
■ Detroit Photo Journalism
■ El Central Hispanic News
■ Fuzion Magazine
■ Gold Leaf Press
■ Latino Press
■ MASH Magazine
■ Metro Times
■ Michigan Chronicle Publishing Co. Inc.
■ Prestige Hair Magazine
■ Shugars Publishing
■ Signature Media
■ Solidarity
■ Spotlight Magazine
■ The Detroit News
■ Urban City Publishing & Comm
■ Wayne State University Press
■ WDET-FM
■ www.thedetroiter.com

Opera Companies

■ Michigan Opera Theatre

Other Performing Arts

■ COMPAS
■ Detroit Performing Artists, Inc.
■ Music Hall for the Performing Arts
■ Paxahau

Other Publishers

■ 3 Queens Publishing
■ Forever Famous Publishing
■ Issue Media Group
■ Kaleidoscope Media Group Inc
■ Mari Multi Media
■ Motu Media
■ Munningham Publications
■ Phantasy Media Group Inc
■ Remember Me Publishing
■ Strictly Christian Music Corp
■ Studio 600 Productions
■ Team Infinity Media Group
■ Transmat Records
■ Underground Resistance

Theatre Companies

■ Detroit Repertory Theatre
■ Matrix Theatre Company
■ Mosaic Youth Theatre of Detroit
■ Motor City Theatre
■ Players Playhouse

Photography

■ Bill Taylor Studio
■ Bruce Hubbard Photo & Auto
■ Clayton Studio
■ Devaney Photographic Arts
■ Elite Photography
■ Fantasy On Film
■ Firefly Studios
■ Forte Photography
■ FOTO/LIFE Studios
■ Frozen N Time Photography
■ Gerald Farber Photography
■ Greater Detroit Photography
■ Green Holly Photography
■ Hold That Pose Photography
■ Howrani Studios
■ Images
■ Infinite Imaging
■ Intersight Photography
■ J N Studios
■ Jim West Photography
■ Joe Crachiola
■ Just 4 Kids Photography
■ Lorien Studio
■ Martin Vecchio Photography
■ Micheal V Studio
■ Michelle Andonian Photo Inc
■ Monica Morgan Photography
■ Motown Portrait Photography
■ Northern Lights Photographic
■ Olan Mills
■ Photo By Crosby
■ Precious Reflections
■ Russ Marshall Fine Art/Documentary Photographs
■ Smile Me Photography Studio
■ Studio 21 Photography
■ T Visuals Photo & Video
■ The People of Detroit

Pottery & Ceramics

■ K M Arts & Crafts
■ Michigan Artistic Creations
■ Pewabic Pottery

Printing

■ Accuform Printing Co
■ Advance Reproduction Co
■ Allegra Print & Imaging
■ Anointed Creations Printing
■ Artcraft Printing Corp
■ Can U Picture This
■ Carraige House Press
■ Color Graphic Studios LLC
■ E & H Printing Co
■ Getz Printing Co
■ Graham's Printing Co
■ Greg Printing Co
■ Inland Press
■ Janutol Printing Co
■ My Teaching Tools Inc
■ Northwest Copy Ctr Inc
■ Page Litho Inc
■ Palmer Printing Co
■ Printing Professionals
■ Rem Printing Co
■ Schuler Printing Co
■ Signal-Return
■ Waterman & Son Printing

Public Relations

■ Avance Communications Inc
■ Bassett & Bassett Inc
■ Berg Muirhead and Associates Inc.
■ BethanyEast PR & Management Consulting
■ Commerce Communications Group
■ Contacs
■ Corporate Communications
■ Dennis Archambault Public Relations
■ Detroit Events Team L.L.C.
■ Durocher Dixon Werba L.L.C.
■ Fields Media Ventures
■ Franco Public Relations Group
■ Growth Potential Public Rltns
■ Laura R Moseley
■ Lovio-George Inc
■ Margo E Williams & Assoc
■ Mario Marrow & Assoc
■ Marketing Resource Group
■ McCarthy Media

Public Relations

■ Monts Media
■ Patterson & Assoc
■ Planit Michigan
■ Seyferth Spaulding Tennyson Inc.
■ Shugar's Publishing
■ T Mac Inc
■ Wilson Bowns Public Relations
■ Yarr! PR L.L.C.

Radio and Television Broadcasting

■ 8330 River
■ Associated Press
■ Can Am Mailers Inc
■ Comcast Cable
■ Detroit Radio Voices LLC
■ Ezlaraza
■ Hockytown Broadcasting
■ Midwest Radio Watch
■ Motown Gospel Radio
■ Post-Newsweek Stations Inc
■ Radio City Entertainment
■ Street Hop Radio
■ Teens World Detroit Talk Show
■ Wchb
■ WDET
■ Wdrj
■ Wdrq
■ Wgpr
■ Will Power
■ Wjll
■ WJR
■ Wmuz
■ Woodward Broadcasting
■ Wrcj Fm

Software Publishers

■ Compuware
■ Convisint
■ Platinum Associates

Sound Recording

■ 111 Entertainment
■ 430 West Records
■ Baby Mike's Music Production

Sound Recording

■ Cass Records
■ Coloso Records
■ Crystal IDill
■ D Fantasy Productions
■ D J Records
■ Danny Dallas Sound Patterns
■ Dark Angel Recording Studio
■ Detroit's Finest Recording Studios
■ Dorohn Records
■ Fidel Record
■ Ghetto Recorders Inc.
■ Harmonie Park Music
■ High Bias Recording
■ Jazzs House
■ Jiggy Records
■ K I S S Productions
■ Klever Affair Productions
■ L P Productions
■ Live Nation/The Fillmore Detroit
■ Lo End Records
■ Major Players Recording Studios Co
■ Masterpiece Sound
■ Modern Tribe Records
■ Motor City Praise Records
■ Motown Creative L.L.C.
■ Motown International Recording Corp
■ Motown's Greatest Hits
■ Multi Media Recording Co
■ Music Jam City
■ Music Mic Dolla
■ Omerder Studio
■ Recording Studio / Blackstager Pass / 24 Tracks
■ Small Stone Records
■ Smith + Jones Entertainment
■ Sound Pattern Dxm Recording
■ Stage East Recording
■ Static Network & Records Inc.
■ Storms Recording Studio
■ UFO Factory
■ Warsong Records
■ White Room Studio
■ Willray Productions



Cultural Facilities, Festivals and Events

Cultural Facilities and Spaces

Archives

- Burton Historical Collection
- Walter P. Reuther Library and Archive

Artist Studios

- 4731 Grand River
- 555 Gallery/Studios
- 71 POP
- Arlington Display Industries
- Brooklyn Street Lofts
- Corktown Studios
- Detroit Creative Corridor Center
- Display Group
- Epoque Design Studio and Gallery
- Iron Street Lofts
- North End Studios
- Pioneer Building
- Ponyride
- Prop Art Studio
- Russell Industrial Center
- UFO Factory
- Yes Farm

Art Centers

- Amurcon Community Art Center
- Contemporary Art Institute of Detroit
- Virgil H. Carr Cultural Arts Center

Libraries

- 3rd Judicial Circuit Law Library
- Bowen Library
- Campbell Library
- Chandler Park Library
- Chaney Library
- Childrens Hospital Medical Library
- Comerica Library
- Conely Library
- Detroit Main Library
- Detroit Public Library
- Detroit Public Library On Wheels
- Douglass Library
- Duffield Library
- Edison Public Library
- Edmund Cardinal Szoka Library
- Elmwood Park Library

Libraries

- Franklin Library
- Harper Hospital Department Library
- Hubbard Library
- Jefferson Library
- Jessie Chase Library
- John Conyers Jr. LRC Library
- Knapp Library
- Lincoln Library
- Mark Twain Annex Library
- Medical Library
- Monteith Library
- Parkman Library
- Ralph M. Freeman Library-Us Ct
- Redford Library
- Richard Library
- Sherwood Forest Library
- Skillman Library
- Sladen Library
- Thirty Sixth District Court Library
- UAW Research Library
- University of Detroit Mercy Library
- University of Detroit Mercy Library
- Wayne State University Arthur Neef Law Library

Museums and Art Galleries

- Arts & Scraps Ford Gallery
- Virgil H. Carr Cultural Arts Center Gallery
- Wright Museum of African American History
- Detroit's Children Museum
- Contemporary Art Institute of Detroit
- Curtis Museum Inc
- Dell Pryor Galleries
- Detroit Historical Museum
- Detroit Institute Of Arts
- Dossin Great Lakes Museum
- Elaine L. Jacob Gallery
- G. R. Nnamdi Gallery
- Gordon L. Grosscup Museum of Anthropology
- Gospel Music Hall of Fame and Museum
- Kunsthal Detroit
- MBAD's African Bead Museum
- Michigan Sports Hall Of Fame
- Motown Historical Museum
- Museum Of Contemporary Art Detroit

Non-Profit

Museums and Art Galleries

- The Heidelberg Project
- Tuskegee Airmen National Museum
- Wayne State University Art Department Gallery

Other Spaces and Facilities

- Calihan Hall
- Cobo Arena
- Cobo Center
- Comerica Park
- Ford Field
- Joe Louis Arena
- Saint Andrews Hall

Restaurants and Bars with Live Music

- Amnesia
- Baker's Keyboard Lounge
- Bert's Market Place
- Bleu Room Experience
- Cadieux Café
- Café D'Mongo's Speakeasy
- Centaur Bar
- Cliff Bells
- Colony Club
- Delux Lounge
- Donovan's Pub
- Fishbone's Rhythm Kitchen Café
- Garden Bowl
- Hard Rock Café
- Ignite
- Jazz Café at Music Hall
- Leland City Club
- Magic Stick
- PJ's Lager House
- Raven Lounge & Restaurant
- SoundBoard at MotorCity Casino Hotel
- The Old Miami
- The Old Shillelagh
- The Whitney
- ThePark Bar
- TV Lounge
- V Nightclub

Theatres

- 1515 Broadway
- Berts Warehouse Theatre
- Boll Family YMCA Theatre
- Bonstelle Theatre
- Detroit Film Theatre
- Detroit Repertory Theatre
- Fillmore Theatre
- Fisher Theatre
- Fox Theatre
- Gem Theatre
- Hilberry Theatre
- Majestic Theatre
- Masonic Theatre in Detroit
- Matrix Theatre Company
- Motor City Theatre
- Music Hall Center for Performing Arts
- PuppetART Detroit Puppet Theater
- The Bonstelle Theatre
- The Fisher Theatre
- The Furniture Factory
- Wayne State University College of Fine, Performing and Communication Arts

Festivals and Events

Artisan Tours and Events

- Access Arts
- Detroit Artists Market Show

Author Festivals

- Marygrove College Author Series

Dance Festivals

- Motor City Tap Fest

Farmers Market

- Detroit Eastern Market

Film Festivals

- Detroit Windsor International Film Fest
- Michigan Student Film Festival

Food and Wine Tours

- Harvest Festival

Multicultural Festivals

- African World Festival

Music Festivals

- Concert of Colors
- Detroit Electronic Music Festival
- Detroit Jazz Festival
- Downtown Hoedown
- Jazzin' on Jefferson
- Metal Fest
- Music in Homes -Palmer Woods
- People's Art Festival

Natural and Cultural Tours

- Behind The Scenes Tour Series by Detroit Historical Society
- Detroit APBA Gold Cup Races
- Detroit River Days
- Discover Detroit at Detroit Historical Museum
- Historic Houses of Worship Tour Series by Detroit Historical Society
- Inside Detroit
- Preservation Wayne

Other Festivals and Events

- Art X Detroit
- International Freedom Festival
- Noel Night

Seasonal Celebrations

- African American History Day at Detroit Historical Museum
- Martin Luther King, Jr. Day Celebration at Wright Museum
- Motown Winter Blast
- Thanksgiving Day Parade



Cultural Heritage

Cultural Heritage

Built Heritage Properties

Alden Park Towers
Alger Theater
Alpha House
Architects Building
Bagley, John N., House
Bakers Keyboard and Lounge
Barlum Tower
Belcrest Hotel
Berman Apartments
Bethel A.M.E. Church
Bishops Residence of the Catholic Diocese of Detroit
Boulevard Temple Methodist Episcopal Church
Boydell, William C., House
Breitenbush Guard Station
Breitmeyer-Tobin Building
Campau, Joseph, House
Campbell Symington House
Cary Building
Cass Avenue Methodist Episcopal Church
Cass Motor Sales
Cathedral Church of St. Paul Complex
Cathedral of the Most Blessed Sacrament
Central United Methodist Church
Central Woodward Christian Church
Century Building and Little Theatre
Chalfonte Apartments
Chapel of St. Theresa—the Little Flower
Chapoton, Alexander, House
Charles Brady King Auto
Chateau Frontenac Apartments
Chatsworth Apartments
Chene, Alexander, House
Chestnut Street—Grand Trunk Railroad
Christ Church, Detroit
Coronado Apartments
Crescent Brass and Pin Company Building
Croul-Palms House
D.M. Ferry & Company Superintendents House
Dakota Inn Rathskeller
David Mackenzie House
David Whitney Building
Denby, Edwin, High School
Detroit and Pontiac Railway Terminal
Detroit Club

Built Heritage Properties

Detroit Copper & Brass Rolling Mills
Detroit Cornice and Slate Company Building
Detroit Edison Company Willis Avenue Station
Detroit Free Press Building
Detroit Institute of Technology
Detroit Light House Depot
Detroit Masonic Temple
Detroit Medical College
Detroit Memorial Hospital
Detroit News Building
Detroit Public Library - Downtown Branch
Detroit Public Library - Redford Branch
Detroit—Columbia Central Office Building
Detroit—Leland Hotel
Detroit's First Masonic Hall
Dom Polski Hall
Double House
Dunbar Hospital
Eddystone Hotel
Edgar-Hannan House
Edward Van Husan House
Eighth Precinct Police Station
El Tovar Apartments
Ellas Thayer House
Elwood Bar
Emanuel Schloss House
Engine House No. 11
Engine House No. 18
Farwell Building
Federal Bank of Chicago Detroit Branch
First Baptist Church of Detroit
First Congregational Church
First Detroit Public Library
First Presbyterian Church
First Unitarian Church of Detroit
First Unitarian-Universalist Church
Fisher and New Center Buildings
Fisher Building
Ford Piquette Avenue Plant
Fort Shelby Hotel
Fort Street Presbyterian Church
Fort Street—Pleasant Street and Norfolk & Western Railroad Viaduct
Fox Theater Building
Frank A. Osburn House

Built Heritage Properties

Frederick Linsell House
Freer, Charles Lang, House
Gabriel Jacques Richard
GAR Building
Garden Bowl
Garden Court Apartments
Garfield Building
Garfield, James A., School
General Motors Building
General Motors Research Laboratory
George, Edwin S., Building
Gethsemane Evangelical Lutheran Church
Ginsburg, Bernard, House
Globe Tobacco Building
Grand Riviera Theater
Grand Trunk Railroad
Graybar Electric Company Building
Greater Shiloh Baptist Church
Grindley, Robert M. and Matilda (Kitch), House
Griswold Building
Guardian Building
Harmonie Club, The
Harvey, John, House
Hecker, Col. Frank J., House
Henry Ford House
Hibbard Apartment Building
Holy Family Roman Catholic Church
Hook and Ladder House No. 5
Hotel Stevenson
Hudson-Evans House
Huguenot House
Hunter House
Hunter, Mulford T., House
Ireland Matthews Manufacturing Plant
James F. Murphy House
James H. Vhay House
James Smith Farm
Jefferson Hall
Jefferson Intermediate School
John P. Fiske House
John Wagner Residence
Joseph F. Weber House
Joseph H. Esterling House
Kahn, Albert, House

Built Heritage Properties

Kean, The
King, L. B. and Co. Building
Kingston Arms Apartments
Kresge, S. S., World Headquarters
Ladder Company No. 5
Lancaster and Waumbek Apartments
Lawyers Building
League of Catholic Women Building
Lee Burt House
Lee Plaza Hotel
Loomer, George W., House
Lyman Cochrane House
Maccabees Building
Main Detroit Public Library
Majestic Theater
Malawa Funeral Home
Manchester Apartments
Mariners' Church
Martin Kundig Center for the Aged
Mary Bell's Millinery - John Allen's Cafe
McAdow, Perry, House
McGregor Carriage House
Merchants Building
Metropolitan United Methodist Church
Michigan Bell and Western Electric Warehouse
Michigan's First Capitol Building
Michigan's First Lasting Newspaper
Michigan's First Seat of Government
Michigan's First Theatre
Monroe Avenue Commercial Buildings
Moross House
Moses W. Field House
Most Holy Trinity Roman Catholic Church
Motown Record Corporation
Nellie Leland School for Crippled Children
Newberry, Helen, Nurses Home
Norris, Philetus W., House
North Woodward Congregational Church
Omega Psi Phi
Orchestra Hall
Orsel McGhee House
Packard Motor Car Company
Palms, Francis, Building & State Theater

Built Heritage Properties

Palms, The
Park Avenue Hotel
Parke-Davis and Company Pharmaceutical Company Plant
Parke-Davis and Company Pharmaceutical Plan
Parke-Davis Research Laboratory
Parker, Arthur M., House
Parker, Thomas A., House
Parker-Webb Building
Pasadena Apartments
Penn Central Station
Pewabic Pottery
Phillip McMillan House
Players, The
Ponchartrain Apartments
Redford Theatre Building
Remick, Jerome H., and Company, Building
River Terrace Apartments
Robert P. Scherer Corporation
Robson-Dodge House
Royal Palm Hotel
Sacred Heart Roman Catholic Church, Convent and Rectory
Sacred Heart Seminary
Saint Andrew's Memorial Episcopal Church
Saint Paul Manor Apartments
Saints Peter and Paul Academy
Saints Peter And Paul Church
Sante Fe Apartments
Schwankowsky Temple of Music
Second Baptist Church Of Detroit
Shulte House
Sibley House
Sibley, Frederic M., Lumber Company Office Building
Sidney D. Miller Middle School
Smith, Samuel L., House
Somerset Apartments
Sprague, Thomas S., House
St. Albertus Roman Catholic Church
St. Andrews Benevolent Society
St. Anne Roman Catholic Church Complex
St. Anthony Catholic Church
St. Bernard of Clairvaux Roman Catholic Church
St. Bonaventure Monastery
St. Boniface Roman Catholic Church
St. Catherine of Siena Roman Catholic Parish Complex



Cultural Heritage

Built Heritage Properties

- St. Charles Borromeo Roman Catholic Parish Complex
- St. Cyprian's Church
- St. David School and Convent
- St. Elizabeth Church
- St. Hyacinth RC Church Complex & School
- St. John C.M.E. Church
- St. John's Episcopal Church
- St. John's-St. Luke's Evangelical Church
- St. Josaphat's Roman Catholic Church Complex
- St. Joseph's Episcopal Church
- St. Joseph's Episcopal Church
- St. Joseph's Roman Catholic Church Complex
- St. Mary's Roman Catholic Church, Rectory and School
- St. Matthew's Episcopal Church
- St. Stanislaus Bishop and Martyr Roman Catholic Parish Complex
- St. Theresa of Avila Roman Catholic Parish Complex
- St. Thomas the Apostle Catholic Church and Rectory
- State Savings Bank
- Ste. Anne Roman Catholic Church Complex
- Stearns, Frederick K., House
- Stearns, Frederick, Building
- Strasburg, Herman, House
- Stuber-Stone Building
- Sweet, Ossian H., House
- Sweetest Heart Of Mary Roman Catholic Church
- Taylor, Elisha, House
- Teakle House
- Temple Beth-El
- Temple Beth-El
- The Clay School
- The Clay School
- The Richard Press
- Third Precinct Police Station
- Thompson Home
- Tiger Stadium
- Trinity Episcopal Church
- Trinity Evangelical Lutheran Church Complex
- Trombly, Charles, House
- Trowbridge, Charles, House
- Trumbull Avenue United Presbyterian Church and Organ
- Turkel-Benbow House
- Ulysses S. Grant Home
- University of Detroit Jesuit High School
- Vanity Ballroom Building

Built Heritage Properties

- Verona Apartments
- Vinton Building
- Walker, Franklin H., House
- Walter Stowers Home
- Wardell, The
- Wayne County Courthouse
- Wayne State University Buildings
- Wells, William H., House
- West Side Dom Polski
- Wheeler Center
- Whitney, David, House
- Whittier Hotel
- William Lennane House
- William Van Moore House
- Wilson Theatre
- Women's City Club
- Womens Exchange Building
- Woodward Ave. Presbyterian Church
- Woodward Avenue Baptist Church
- Ziba Graham House
- Zion Evangelical Lutheran Church

Cemeteries

- Detroit City Cemetery
- Elmwood Cemetery
- Gethsemane Cemetery
- Grand Lawn Cemetery
- Holy Cross Cemetery
- Mt Elliott Cemetery
- Mt Olivet Cemetery
- Redford Cemetery
- Trinity Cemetery
- Woodlawn Cemetery
- Woodmere Cemetery

Historic District & Sites

- Arden Park-East Boston Historic District
- Art Center Music School Historic District
- Assumption of the Blessed Virgin Mary Church Complex
- Atkinson Avenue Historic District
- Belle Isle
- Berry Subdivision Historic District
- Bethel-New Harmony Church Historic District
- BNaI Moshe- St. Paule AME Zion Historic District

Historic Districts & Sites

- Boston-Edison Historic District
- Broadway Avenue Historic District
- Brush Park Historic District
- Capitol Park Historic District
- Cass Park Historic District
- Cass-Davenport Historic District
- Church of Our Savior- Leesville Historic District
- Corktown Historic District
- Cultural Center Historic District
- Detroit Financial District
- Detroit Naval Armory
- Dry Dock Engine Works--Detroit Dry Dock Company Complex
- East Ferry Avenue Historic District
- East Frederick Avenue Historic District
- East Grand Boulevard Historic District
- East Kirby Avenue Historic District
- Eastern Market Historic District
- Eastern Market Historic District (Boundary Increase)
- Eastside Historic Cemetery District
- Fine Arts Theater
- Fort Wayne
- Frederick Avenue Historic District
- Grand Circus Park Historic District
- Grand Circus Park Historic District (Boundary Increase)
- Greektown Historic District
- Hubbard Farms Historic District
- Indian Village Historic District
- James McMillan School
- Jefferson--Chalmers Historic Business District
- Lower Woodward Avenue Historic District
- Madison-Harmonie Historic District
- Mies van der Rohe Residential District, Lafayette Park
- Model T Auto Heritage Complex
- Monroe Avenue Historic District
- New Amsterdam Historic District
- New Center Historic District
- Oakman Boulevard Historic District
- Palmer Park Apartment Building Historic District
- Palmer Park Apartment Buildings Historic District (Boundary Increase)
- Palmer Woods Historic District
- Park Avenue Historic District
- Piquette Avenue Industrial Historic District
- Randolph Street Commercial Buildings Historic District
- Rosedale Park Historic District

Historic Districts & Sites

- Russell Woods-Sullivan
- St. Joseph's Roman Catholic Church Complex
- Sugar Hill Historic District
- Virginia Park Historic District
- Warren-Prentiss Historic District
- Washington Boulevard Historic District
- West Canfield Historic District
- West Canfield Historic District (Boundary Increase)
- West Vernor-Junction Historic District
- West Vernor-Lawndale Historic District
- West Vernor-Springwells Historic District
- West Village District
- Willis-Selden Historic District
- Woodbridge Neighborhood (Boundary Increase II)
- Woodbridge Neighborhood Historic District
- Woodbridge Neighborhood Historic District (Boundary Increase)
- Woodward East Historic District

Historical Plaques

- Battle of Bloody Run Marker
- Birth of National Exchange Club Marker
- Birth Place of Ford Automobile Marker
- Birthplace of Kiwanis / Griswold Hotel Marker
- Brewster Homes Commemorative Designation Marker
- Catholepistemiad, University of Michigan Marker
- Chicago Road Marker
- Church of Evangelismos Marker
- David Augustus Straker Marker
- Detroit College of Law Marker
- Detroit's First Public School Marker
- Early Detroit: 1701 - 1760 Marker
- Elijah McCoy Home Marker
- Finney Hotel Underground Railway Marker
- First Jewish Services Marker
- First Michigan Colored Regiment Marker
- First Mile of Concrete Highway Marker
- Ford Motor Company Marker
- Fort Lemoult Marker
- Fort Pontchartrain Marker
- Fredrick Douglas and John Brown Meeting House Marker
- Le Cote Du Nord-Est Marker
- Michigan State Medical Society Marker
- Monroe Monument Marker
- Ralph J. Bunche Birthplace Marker

Historical Plaques

- Recreation Park Marker
- Salvation Army Marker
- Shrine Circus Marker
- William Ferguson Marker

Public Art & Monuments

- Abraham Lincoln (Bust)
- ABZ - Everything is Anything
- American Beauty: Detroit
- An American Lightbox
- Antoine de la Mothe Cadillac Statue
- Arch: Montrose
- Art in Detroit Receiving Hospital and University Health Center
- Ascension
- Ashtabula
- Atom Gazelle
- Automotive Mural
- Bagley Memorial Fountain
- Battle Creek Underground Railroad Sculpture
- Baubien Passage
- Book-Cadillac Sculptures
- Boy Scout
- Brigadier General Casimir Pulaski Statue
- Bust of Christopher Columbus
- Bust of Dr. Martin Luther King, Jr.
- Bust of Lewis Cass
- Bust of Mikolaj Kopernik (Nicolaus Copernicus)
- Calvacade of Cars
- Career Paths
- Catching Up
- Cesar Chavez - A man of Justice
- Chauncey Hurlbut Memorial Gate
- Clark Park Sculpture Project
- Climbing Flower
- Color Cubes
- COLUMBIA (steamer)
- Community Rock
- Conely Branch Reading Garden
- Continuity
- Continuity Tower
- Corn Field
- Covenant
- Creation Garden
- Curved Form with Rectangle and Space



Cultural Heritage

Public Art & Monuments

D' for Detroit
Dance of Life
Dancing Hands
Dancing Maidens
Dante Alighieri
Deliquescence
Detroit New Morning
Detroit Plaindealer Office
Diversity is our Strength
Eastern Market Murals
Ernest W. Haass Memorial
Exploration
Fanfare
Father Clement Kern Statue
Father Gabriel Richard Statue
Father Gomidias Vartabed Statue
Father John A. Lemke
First Sculpture on the Campus of Wayne State University
First United States Troops in Detroit
Funnel Project
Gallery at Conant Gardens
Gazelle
George-Tree
George Armstrong Custer Equestrian Monument
Goddess of the Golden Thighs
Gracehoper
Grand Army of the Republic Memorial
Grand Couple
Growing Together
Hand of God Sculpture Honoring Frank Murphy
Hard Edge Soft Edge
Helios Trail
Hip and Spine
History of Poland
Horace E. Dodge and Son Memorial Fountain
Hurlbut Memorial Gate
In Honor of W. Hawkins Ferry
In Honour of Mary Chase Stratton
Iron St.: Detroit Strong
James J. Brady Memorial
Jennifer's Butterfly
Jeune Fille et sa Suite
Johann Friedrich von Schiller Sculpture
Kevin C. Flaherty Memorial

Public Art & Monuments

Le Fleuve et La Garonne
Levi L. Barbour Memorial Fountain
Ludington Plaza Statues
Mayor Hazen Pingree Statue
Memorial to Joe Louis
Memory Field
Merrill Fountain
Michigan Soldiers and Sailors Monument
Michigan Soldiers and Sailors Monument
Michigan Soldiers' and Sailors' Monument
Midmen Sculpture
Millennium Bell
Mood Swing & Obelisk
Mozarabe
Mural
Nancy Brown Peace Carillon
Neon for the Greektown Station
Nordkyn
Normanno Wedge I
Nymph and Eros
Nymph and Faun
Obelisk
Obelisk Commemorating Judge Augustus Woodward's Plan for the City of Detroit
On the Hustle, on the move, on the go
On the Move
Palmer Park / Merrill Fountain
Panther Power
Passo di Danza
Patterns of Detroit
Patterns of Play Mural
Penelopeia
Pewabic Pottery
Phylon
Pink Landscape - Three Trusses Plus
Pope John Paul II
Progression II
Pylon
Religious of the Sacred Heart
Renaissance Rebirth
Russell Alexander Alger Memorial Fountain
Sentinel X
Sentry
Siberian Ram
Silverbot (Detroit Horse Power IV)

Public Art & Monuments

Sol del Barrio (Bandstand)
Spanish-American War Commemorative
Spirit at Rest (Bench)
Spirit Renewal
St. John's Presbyterian Church
Starting Point of the July, 1967 Racial Riot
Statuary and Memorial Commemorating Detroit's Role in
Statue of Abraham Lincoln
Statue of Al Kaline
Statue of Charlie Gehringer
Statue of Ernie Harwell
Statue of Father Solanus Casey
Statue of General Alexander Macomb
Statue of General Thaddeus Kosciuszko
Statue of Hal Newhouser
Statue of Hank Greenberg
Statue of Joe Louis
Statue of Major General Alpheus Starkey Williams
Statue of President George Washington
Statue of Robert Burns
Statue of Ty Cobb
Statue of Willie Horton
STE. CLAIRE (steamer)
Stevens Thompson Mason Statue
Sunbeam Sculpture
Talking Fence & Garage
The Blue Nile
The Carnival
The Detroit Evening News Sculpture
The Entrance
The History of the Future Series 1: Imagination
The Illuminated Mural
The James Scott Fountain
The Landing Of Cadillac
The Michigan Stove
The Procession (A Family)
The Reverend Samuel Francis Smith Memorial Flagpole
The River of Knowledge Mosaic
The Spirit of Detroit
The Stand
The Tap Gallery/Alley Project
The Thinker
Thomas Alva Edison Memorial Fountain
Three Leaves, Day & Night guitar, Mother Earth

Public Art & Monuments

Transcending The Michigan Labor Legacy Landmark
Tribute to General Anthony Wayne
Trilogy Sculpture/Bendix Trilogy Sculpture
Type "A" Personality
United Foundation Torch
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled
Untitled (Sculpture on Belle Isle)
Untitled Sculpture Honoring Professor Andrzej W. Olbrot
Upright
Urban Stele
Victory and Progress
Victory Eagle and Pylon
Victory Village
Vision of Hope
Voyage
Voyage
War of 1812 Dead
Water Board Building
Waterman Monument (Flight of the Spirit)
We Are Loving
Whale Tower
William Cotter Maybury Monument
William Lambert Homesite
William Livingstone Memorial Lighthouse
Wings of Learning
Wish Tree for Detroit
Woodward Fountain at Campus Martius Park
Woodward Marker at Campus Martius Park
Yoko Ono's Freight Train Statue



Natural Heritage and Community Cultural Organizations

Natural Heritage

Botanical Gardens

- Belle Isle Nature Zoo
- Detroit Garden Center

Conservation Areas

- Greektown
- Highland Park City Yard
- Parks & Marshall Llc
- The Anna Scripps Whitcomb Conservatory

State Parks

- William G. Milliken State Park and Harbor

Trails

- Conner Creek Greenway
- Corktown/Mexicantown Greenlink
- Dequindre Cut Greenway
- Lyndon Avenue Greenway
- Midtown Loop Greenway
- RiverWalk
- Southwest Detroit Greenway

Community Cultural Organizations

Arts Instruction

- Arts & Scraps
- Bapa
- Brush Park Conservatory-Music
- College for Creative Studies
- Compas Center
- Dance Mis Consulting
- Detroit-Windsor Dance Academy
- Harvest Gospel Music
- Higher Praise Dance Academy
- InsideOut Literary Arts Project
- Jackie Mahome's Piano Studio
- Living Arts Dance Co
- Marygrove Institute for Arts
- Marygrove Institute of Music
- Marygrove College OnStage!
- Miner Brothers School
- MSU Community Music School
- Ray Daniels House Of Music
- COMPAS
- St. Charles Borromeo Church

Community Arts Organizations

- ArtsCorpsDetroit
- Author Collective
- C+PAD Detroit
- Circle First
- Compas Center-Music & Performing Arts
- Cultural Alliance-Southeastern
- Detroit Creative Corridor Center
- Detroit East, Inc.
- Detroit Exchange
- Heritage Works
- Insideout Inc
- Matrix Theatre Company
- Music Hall Center for the Performing Arts
- National Conference Of Artists
- Pewabic Society, Inc.
- Power House Productions
- Public Art Workz / Artist Village Detroit
- Rebirth Inc.
- Ruby Hall King Arts Forum
- Summer in the City

Non-Profit

Community Arts Organizations

- The Arts League of Michigan
- The CASOE Group, Inc.
- The Heidelberg Project
- The Scarab Club
- United Dance Music Association
- VSA Arts of Michigan
- YMCA of Metropolitan Detroit

Community Heritage Organizations

- Detroit Historical Society
- Kidorf Preservation Consulting

Multicultural Organizations

- Gaelic League and Irish American Club



Appendix B: Creative Definitions

The Creative Economy Analysis follows the definition developed by Dr. Richard Florida and Dean Roger Martin of the Rotman School of Management at the University of Toronto whom placed creative occupations within four broad types of work:

- **Creative occupations** – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts.
- **Service occupations** – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, janitors, and clerks.
- **Physical occupations** – consisting of people who use physical skills and carry out relatively repetitive tasks, such as tradespersons, mechanics, crane operators, and assembly line workers.
- **Resource occupations (FFF)** – consisting of occupations in fishing, farming and agriculture, forestry (FFF) and mining.

The following is the 2010 Standard Occupational Classification defined by the creative economy.

Creative Class

11-0000 Management Occupations

- 11-1000 Top Executives
- 11-2000 Advertising, Marketing, Promotions, Public Relations, and Sales Managers
- 11-3000 Operations Specialties Managers
- 11-9000 Other Management Occupations

13-0000 Business and Financial Operations Occupations

- 13-1000 Business Operations Specialists
- 13-2000 Financial Specialists

15-0000 Computer and Mathematical Occupations

- 15-1100 Computer Occupations
- 15-2000 Mathematical Science Occupations



17-0000 Architecture and Engineering Occupations

- 17-1000 Architects, Surveyors, and Cartographers
- 17-2000 Engineers
- 17-3000 Drafters, Engineering Technicians, and Mapping Technicians

19-0000 Life, Physical, and Social Science Occupations

- 19-1000 Life Scientists
- 19-2000 Physical Scientists
- 19-3000 Social Scientists and Related Workers
- 19-4000 Life, Physical, and Social Science Technicians

21-0000 Community and Social Service Occupations

- 21-1000 Counselors, Social Workers, and Other Community and Social Service Specialists

23-0000 Legal Occupations

- 23-1000 Lawyers, Judges, and Related Workers

25-0000 Education, Training, and Library Occupations

- 25-1000 Postsecondary Teachers
- 25-2000 Preschool, Primary, Secondary, and Special Education School Teachers
- 25-3000 Other Teachers and Instructors
- 25-4000 Librarians, Curators, and Archivists

27-0000 Arts, Design, Entertainment, Sports, and Media Occupations

- 27-1000 Art and Design Workers
- 27-2000 Entertainers and Performers, Sports and Related Workers
- 27-3000 Media and Communication Workers

29-0000 Healthcare Practitioners and Technical Occupations

- 29-1000 Health Diagnosing and Treating Practitioners
- 29-2000 Health Technologists and Technicians
- 29-9000 Other Healthcare Practitioners and Technical Occupations



Service Class

21-0000 Community and Social Service Occupations

21-2000 Religious Workers

23-0000 Legal Occupations

23-2000 Legal Support Workers

25-0000 Education, Training, and Library Occupations

25-9000 Other Education, Training, and Library Occupations

27-0000 Arts, Design, Entertainment, Sports, and Media Occupations

27-4000 Media and Communication Equipment Workers

31-0000 Healthcare Support Occupations

31-1000 Nursing, Psychiatric, and Home Health Aides

31-2000 Occupational Therapy and Physical Therapist Assistants and Aides

31-9000 Other Healthcare Support Occupations

33-0000 Protective Service Occupations

33-1000 Supervisors of Protective Service Workers

33-2000 Fire Fighting and Prevention Workers

33-3000 Law Enforcement Workers

33-9000 Other Protective Service Workers

35-0000 Food Preparation and Serving Related Occupations

35-1000 Supervisors of Food Preparation and Serving Workers

35-2000 Cooks and Food Preparation Workers

35-3000 Food and Beverage Serving Workers

35-9000 Other Food Preparation and Serving Related Workers

39-0000 Personal Care and Service Occupations

39-1000 Supervisors of Personal Care and Service Workers

39-2000 Animal Care and Service Workers

39-3000 Entertainment Attendants and Related Workers

39-4000 Funeral Service Workers

39-5000 Personal Appearance Workers



- 39-6000 Baggage Porters, Bellhops, and Concierges
- 39-7000 Tour and Travel Guides
- 39-9000 Other Personal Care and Service Workers

41-0000 Sales and Related Occupations

- 41-1000 Supervisors of Sales Workers
- 41-2000 Retail Sales Workers
- 41-3000 Sales Representatives, Services
- 41-4000 Sales Representatives, Wholesale and Manufacturing
- 41-9000 Other Sales and Related Workers

43-0000 Office and Administrative Support Occupations

- 43-1000 Supervisors of Office and Administrative Support Workers
- 43-2000 Communications Equipment Operators
- 43-3000 Financial Clerks
- 43-4000 Information and Record Clerks
- 43-5000 Material Recording, Scheduling, Dispatching, and Distributing Workers
- 43-6000 Secretaries and Administrative Assistants
- 43-9000 Other Office and Administrative Support Workers

Working Class

37-0000 Building and Grounds Cleaning and Maintenance Occupations

- 37-1000 Supervisors of Building and Grounds Cleaning and Maintenance Workers
- 37-2000 Building Cleaning and Pest Control Workers
- 37-3000 Grounds Maintenance Workers

47-0000 Construction and Extraction Occupations

- 47-1000 Supervisors of Construction and Extraction Workers
- 47-2000 Construction Trades Workers
- 47-3000 Helpers, Construction Trades
- 47-4000 Other Construction and Related Workers
- 47-5000 Extraction Workers



49-0000 Installation, Maintenance, and Repair Occupations

- 49-1000 Supervisors of Installation, Maintenance, and Repair Workers
- 49-2000 Electrical and Electronic Equipment Mechanics, Installers, and Repairers
- 49-3000 Vehicle and Mobile Equipment Mechanics, Installers, and Repairers
- 49-9000 Other Installation, Maintenance, and Repair Occupations

51-0000 Production Occupations

- 51-1000 Supervisors of Production Workers
- 51-2000 Assemblers and Fabricators
- 51-3000 Food Processing Workers
- 51-4000 Metal Workers and Plastic Workers
- 51-6000 Textile, Apparel, and Furnishings Workers
- 51-7000 Woodworkers
- 51-8000 Plant and System Operators
- 51-9000 Other Production Occupations

53-0000 Transportation and Material Moving Occupations

- 53-1000 Supervisors of Transportation and Material Moving Workers
- 53-2000 Air Transportation Workers
- 53-3000 Motor Vehicle Operators
- 53-4000 Rail Transportation Workers
- 53-5000 Water Transportation Workers
- 53-6000 Other Transportation Workers
- 53-7000 Material Moving Workers

Farming, Fishing, and Forestry

45-0000 Farming, Fishing, and Forestry Occupations

- 45-1000 Supervisors of Farming, Fishing, and Forestry Workers
- 45-2000 Agricultural Workers
- 45-3000 Fishing and Hunting Workers
- 45-4000 Forest, Conservation, and Logging Workers



Appendix C: Cultural Definitions

Cultural Occupations were defined using the New England Foundation for the Arts *the Creative Economy: A New Definition* framework. The framework outlines the following cultural and cultural support occupations.

Cultural Occupations

11-2011	Advertising And Promotions Managers	27-2031	Dancers
11-2031	Public Relations Managers	27-2032	Choreographers
17-1011	Architects, Except Landscape And Naval	27-2041	Music Directors And Composers
17-3011	Landscape Architects	27-2042	Musicians And Singers
19-1023	Zoologists And Wildlife Biologists	27-3011	Radio And Television Announcers
19-3091	Anthropologists And Archeologists	27-3012	Public Address System And Other Announcers
19-3093	Historians	27-3021	Broadcast News Analysts
25-4011	Archivists	27-3022	Reporters And Correspondents
25-4012	Curators	27-3031	Public Relations Specialists
25-4013	Museum Technicians And Conservators	27-3041	Editors
25-4021	Librarians	27-3042	Technical Writers
25-4031	Library Technicians	27-3043	Writers And Authors
25-9011	Audio Visual Collection Specialists	27-3099	Other Media And Communication Workers
27-1011	Art Directors	27-4011	Audio And Video Equipment Technician
27-1012	Craft Artists	27-4012	Broadcast Technicians
27-1013	Fine Artists, Including Painters, Sculptors And Illustrators	27-4013	Radio Operators
27-1014	Multi-Media Artists And Animators	27-4014	Sound Engineering Technicians
27-1019	Other Artists And Related Workers	27-4021	Photographers
27-1021	Commercial And Industrial Designers	27-4031	Camera Operators
27-1022	Fashion Designers	27-4032	Film And Video Editors
27-1023	Floral Designers	27-4099	Media And Communication Equipment Workers
27-1024	Graphic Designers	49-9061	Camera And Photographic Equipment Repairers
27-1025	Interior Designers	51-6050	Tailors, Dressmakers, And Custom Sewers
27-2011	Actors	43-9031	Desktop Publishers
27-2012	Producers And Directors	49-2097	Home Entertainment Equipment Installers



51-7011 Cabinetmakers And Bench Carpenters

51-9071 Jewelers And Precious Stone And Metal Workers

Cultural Support Occupations

11-9041 Architectural And Engineering Managers
13-1011 Agents And Business Managers Of Artists/Performers
13-1121 Meeting, Convention And Event Planners
25-1031 Architecture Teachers
25-1061 Anthropology And Archeology Teachers
25-1062 Area, Ethnic And Cultural Studies Teachers
25-1082 Library Science Teachers
25-1121 Art, Drama, And Music Teachers
25-1122 Communications Teachers
25-1123 English Language And Literature Teachers
25-1124 Foreign Language And Literature Teachers
25-1125 History Teachers
27-2099 Other Entertainers, Performers, Sports And Related Workers
35-2013 Private Household Cooks
35-2014 Restaurant Cooks
39-3031 Ushers, Lobby Attendants, And Ticket Takers
39-6021 Tour Guides And Escorts
39-6022 Travel Guides
49-2021 Radio, Cellular And Tower Equipment Installers And Repairers
51-3011 Bakers

51-4061 Model Makers, Metal And Plastic
51-4062 Patternmakers, Metal And Plastic
51-5012 Bookbinders
51-5021 Job Printers
51-5022 Prepress Technicians And Workers
51-5023 Printing Machine Operators
51-6051 Hand Sewers
51-6092 Fabric And Apparel Patternmakers
51-7021 Furniture Finishers
51-7031 Wood Model Makers
51-7032 Wood Patternmakers
51-7099 Other Woodworkers
51-9123 Painting, Coating And Decorating Workers
51-9195 Modellers, Shapers, And Casters



Appendix D: Cultural Industries

Cultural Industries were defined using the New England Foundation for the Arts *the Creative Economy: A New Definition* framework. The framework outlines the following industries which were placed into the value chain framework. The framework utilizes the North America Industry Classification System (NAICS).

Creation-based Cultural Industries

519110	News Syndicates	711111	Theater (except Musical) Companies
541310	Architectural Services	711112	Musical Theater and Opera Companies
541320	Landscape Architectural Services	711120	Dance Companies
541920	Photographic Services	711130	Musical Groups and Artists
541410	Interior Design Services	711190	Other Performing Arts Companies
541420	Industrial Design Services	711511	Independent Artists, Visual Arts
541430	Graphic Design Services	711512	Independent Actors, Comedians and Performers
541490	Other Specialized Design Services	711513	Independent Writers and Authors
541899	All Other Services Related to Advertising		

Production-based Cultural Industries

327110	Pottery, Ceramics and Plumbing Fixture Manufacturing	515110	Radio Broadcasting
511110	Newspaper Publishers	515120	Television Broadcasting
511120	Periodical Publishers	515210	Pay and Specialty Television
511130	Book Publishers	519121	Libraries
511190	Other Publishers	519122	Archives
512110	Motion Picture and Video Production	519130	Internet Publishing and Broadcasting and Web Search Portals
511210	Software Publishers	541810	Advertising Agencies
512210	Record Production	541850	Display Advertising
512220	Integrated Record Production/Distribution	541860	Direct Mail Advertising
512240	Sound Recording Studios	541891	Specialty Advertising Distributors
512290	Other Sound Recording Industries	711111	Theater (except Musical) Companies



711112	Musical Theater and Opera Companies	712115	History and Science Museums
711120	Dance Companies	712119	Other Museums
711190	Other Performing Arts Companies	712120	Historic and Heritage Sites
711311	Live Theaters and Other Performing Arts Presenters	712130	Zoos and Botanical Gardens
711321	Performing Arts Promoters	712190	Nature Parks and Other Similar Institutions
711322	Festivals without Facilities	812921	Photo Finishing Laboratories (except One-Hour)
712111	Non-Commercial Art Museums and Galleries		

Manufacturing-based Cultural Industries

414420	Book, Periodical and Newspaper Wholesaler-Distributors	515110	Radio Broadcasting
414440	Sound Recording Wholesalers	515120	Television Broadcasting
414450	Video Cassette Wholesalers	517112	Cable and Other Program Distribution
451210	Book Stores and News Dealers	532230	Video Tape and Disc Rental
451220	Pre-Recorded Tape, Compact Disc and Record Stores	541830	Media Buying Agencies
453920	Art Dealers	541840	Media Representatives
512120	Motion Picture and Video Distribution	541870	Advertising Material Distribution Services
512130	Motion Picture and Video Exhibition	541899	All Other Services Related to Advertising
512220	Integrated Record Production/Distribution	711321	Performing Arts Promoters (Presenters) without Facilities

Support Service-based Cultural Industries

451140	Musical Instrument and Supplies Stores	813910	Business Associations
611610	Fine Arts Schools	813920	Professional Organizations
711410	Agents and Managers for Artists/Performers	813930	Labor Organizations
813210	Grant-Making and Giving Services	813940	Political Organizations
813310	Social Advocacy Organizations	813990	Other Membership Organizations

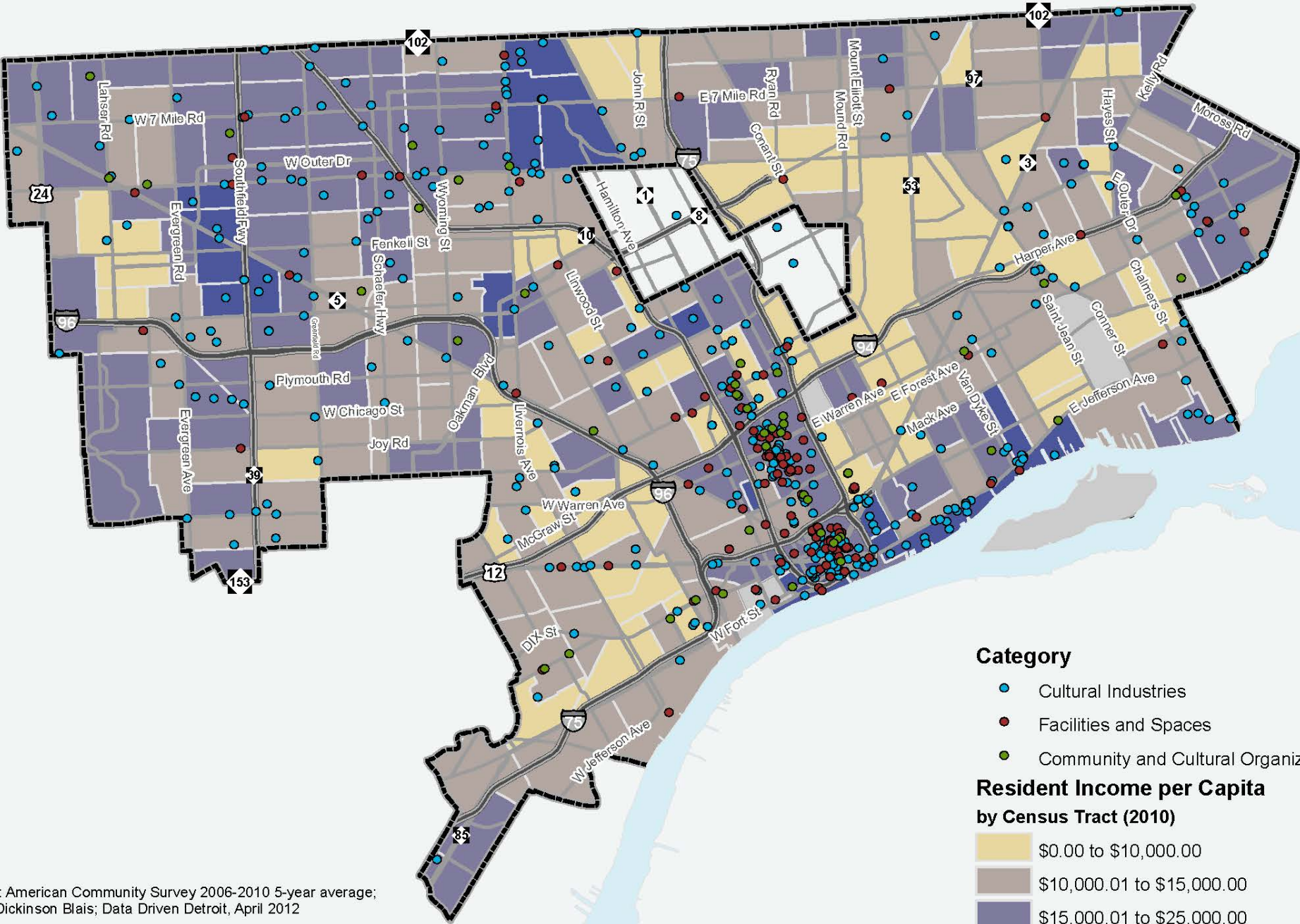


Appendix E: Maps

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Map 10: Northwest Seven Mile District	19
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Map 1: Per Capita Income vs Creative Cultural Assets



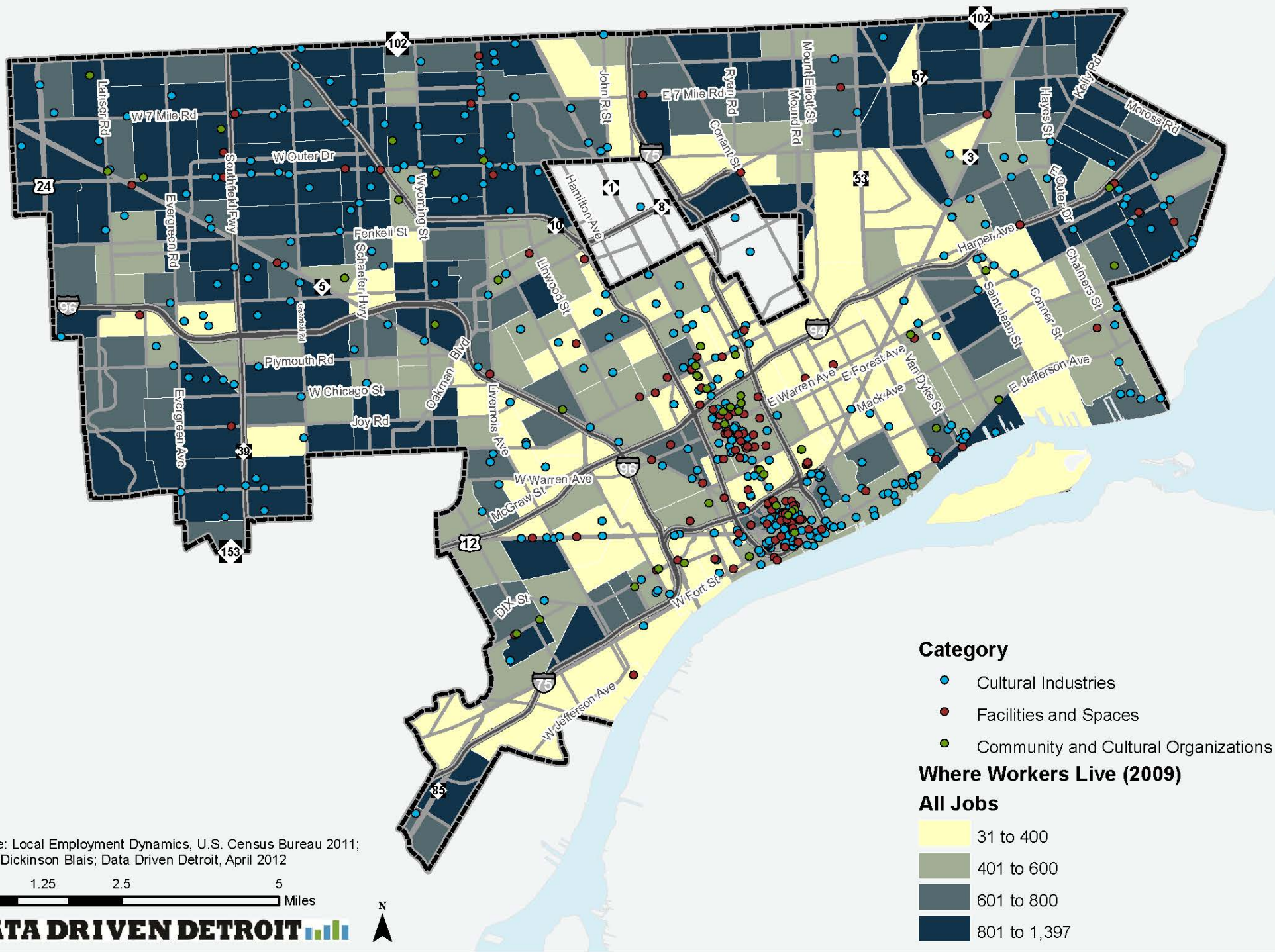
Category

- Cultural Industries
- Facilities and Spaces
- Community and Cultural Organizations

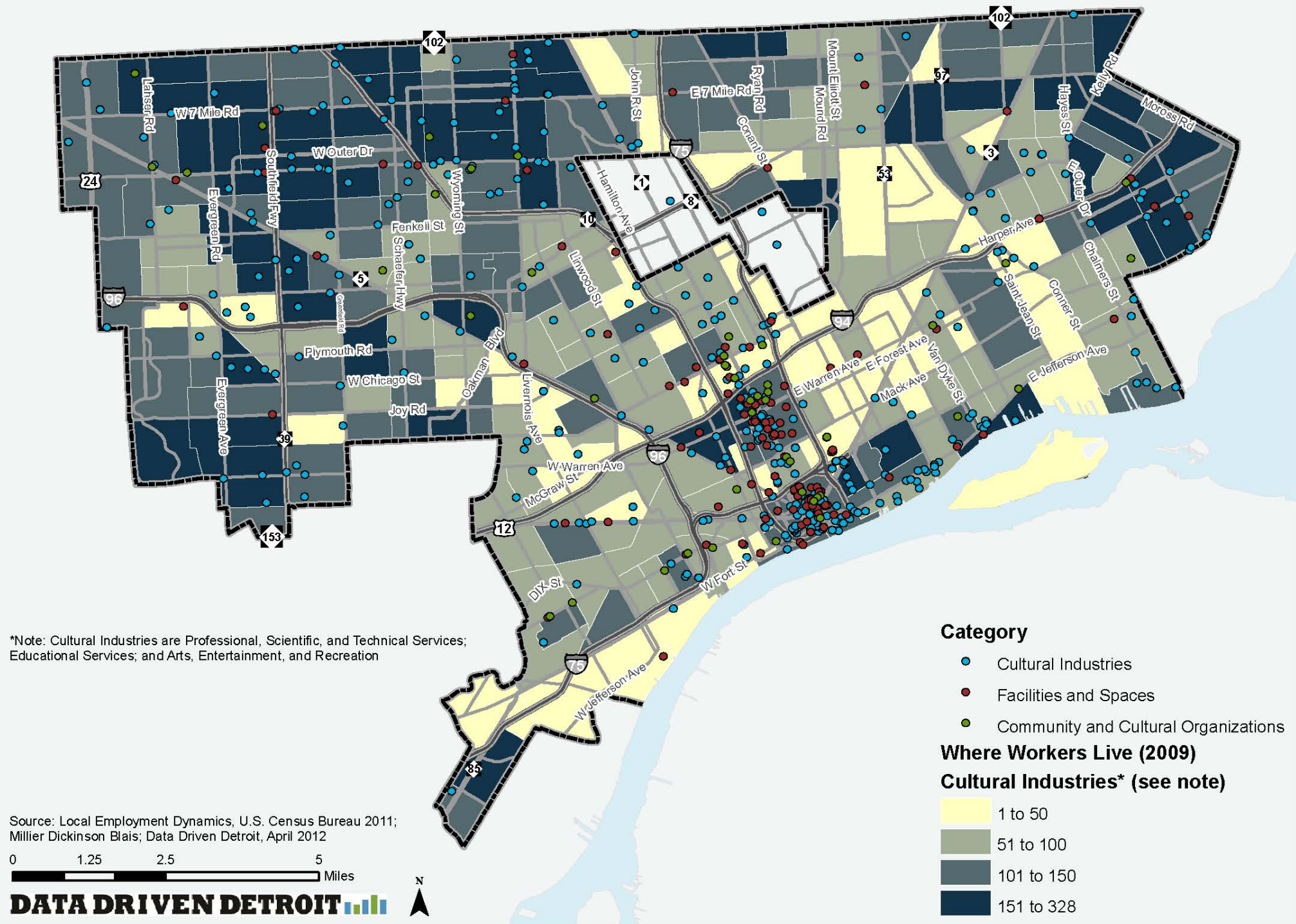
Resident Income per Capita by Census Tract (2010)

	\$0.00 to \$10,000.00
	\$10,000.01 to \$15,000.00
	\$15,000.01 to \$25,000.00
	\$25,000.01 to \$50,446.00
	Zero Population

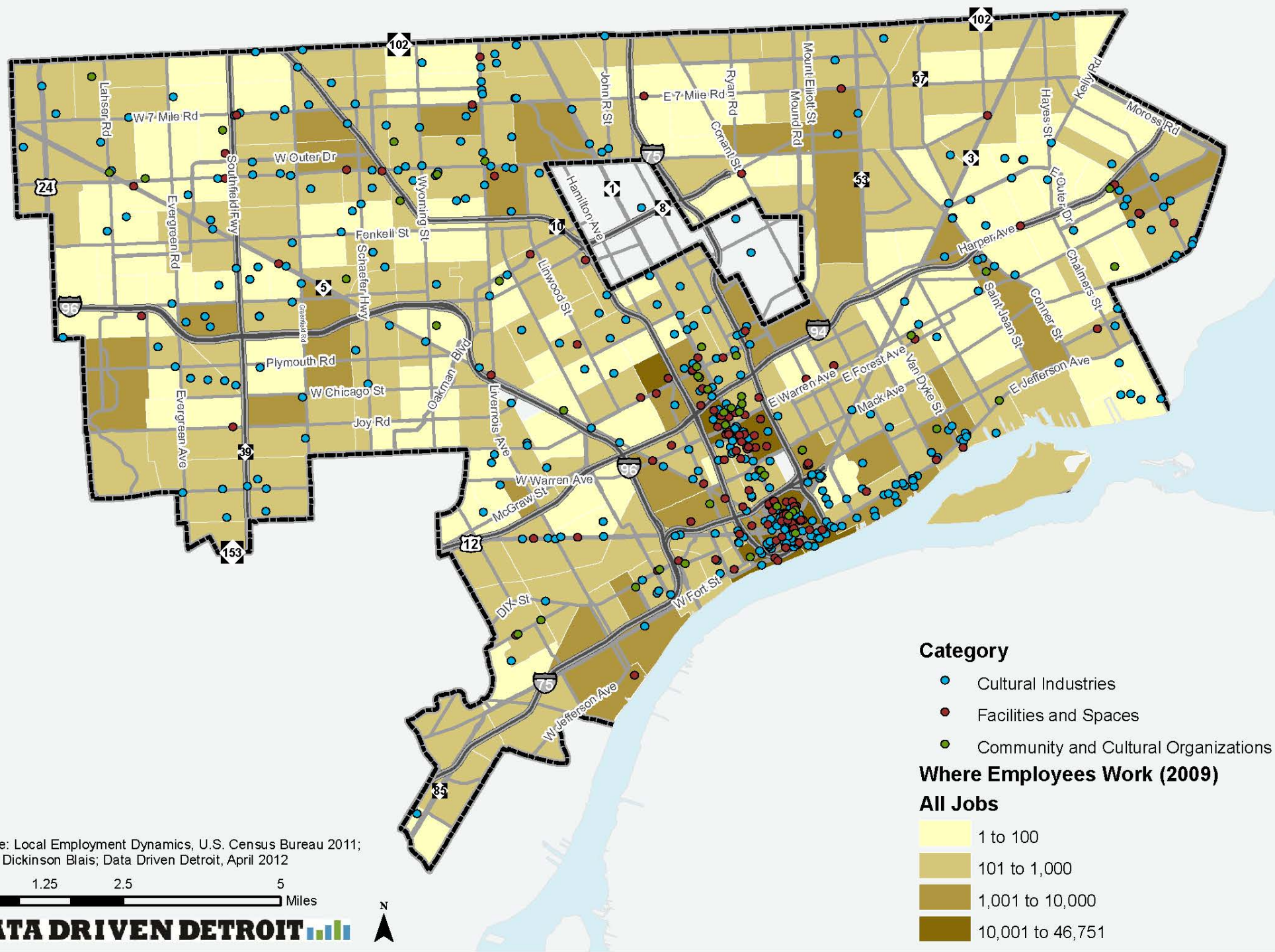
Map 2: Total Workforce – Where Workers Live



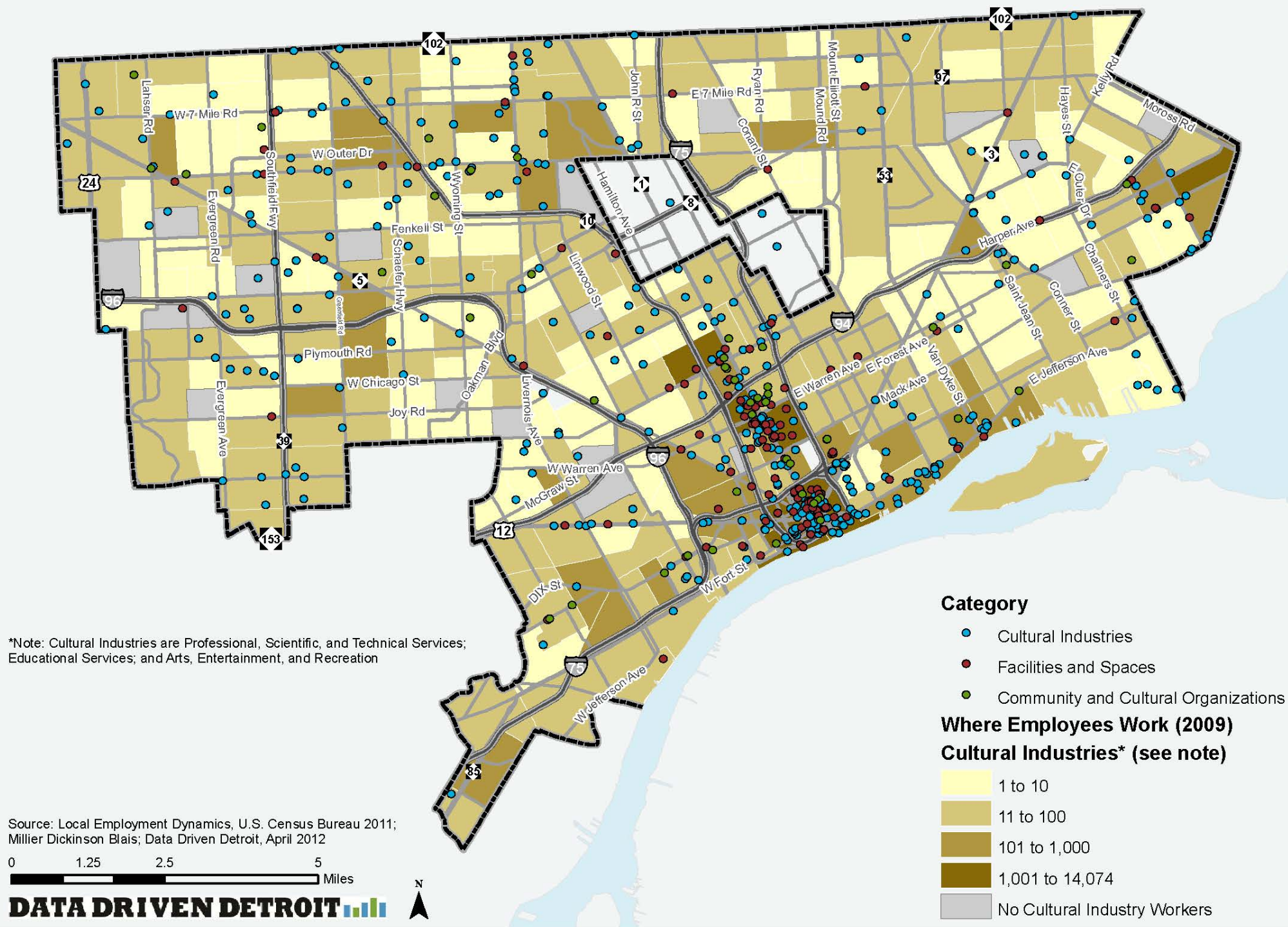
Map 3: Cultural Workforce – Where Workers Live



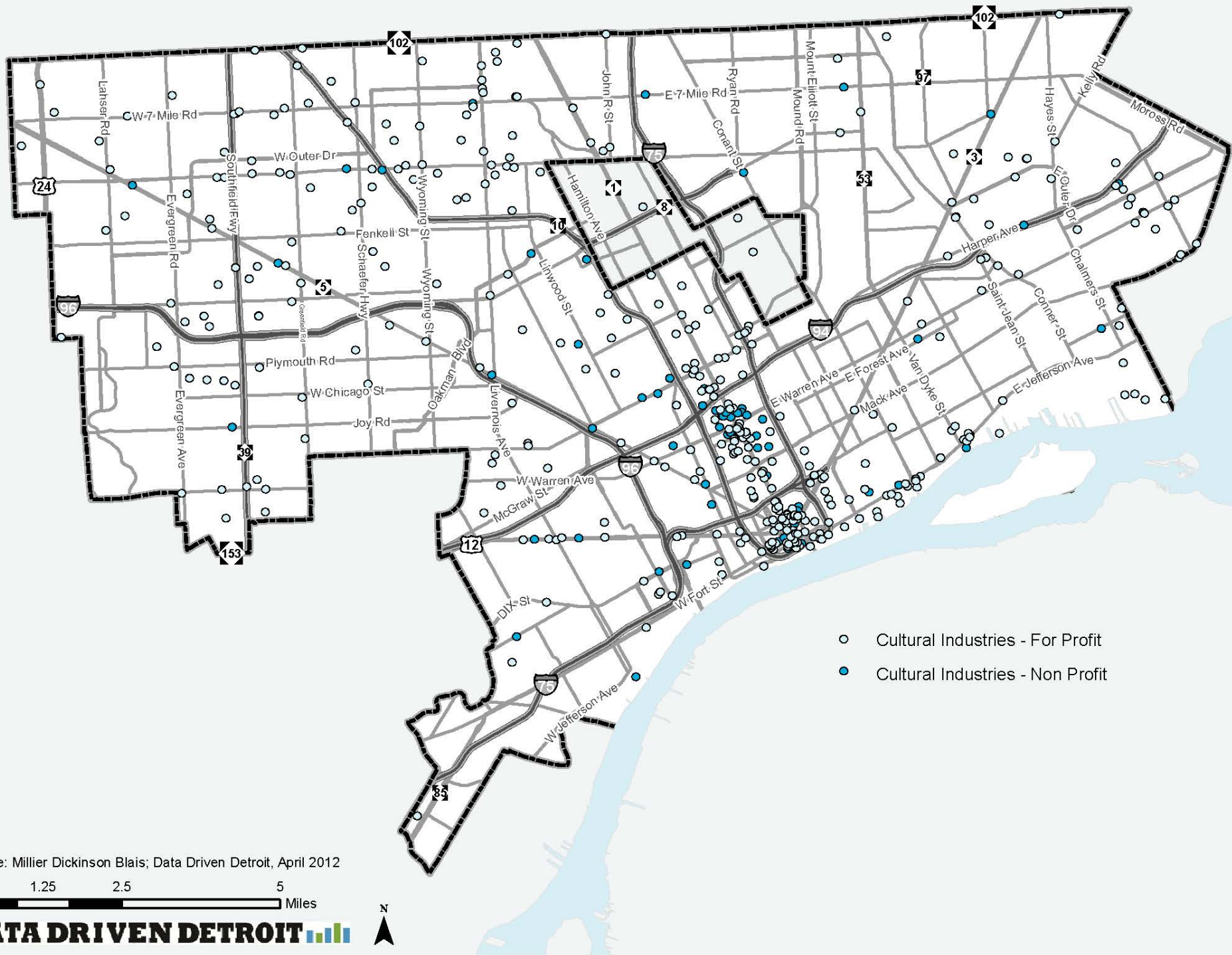
Map 4: Total Workforce – Where Employees Work



Map 5: Cultural Workforce – Where Employees Work



Map 6: Creative Cultural Industries



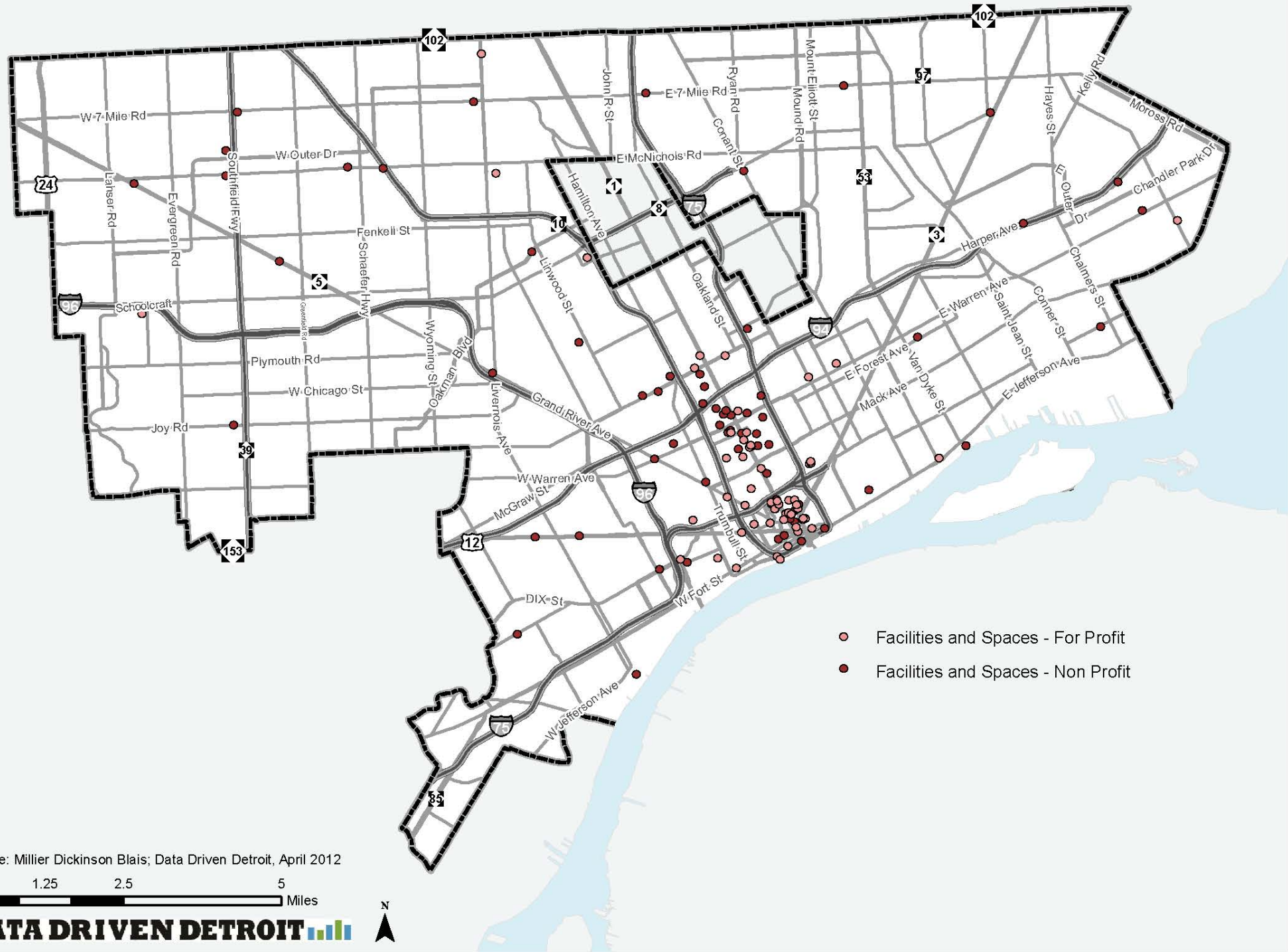
Source: Millier Dickinson Blais; Data Driven Detroit, April 2012

0 1.25 2.5 5
Miles

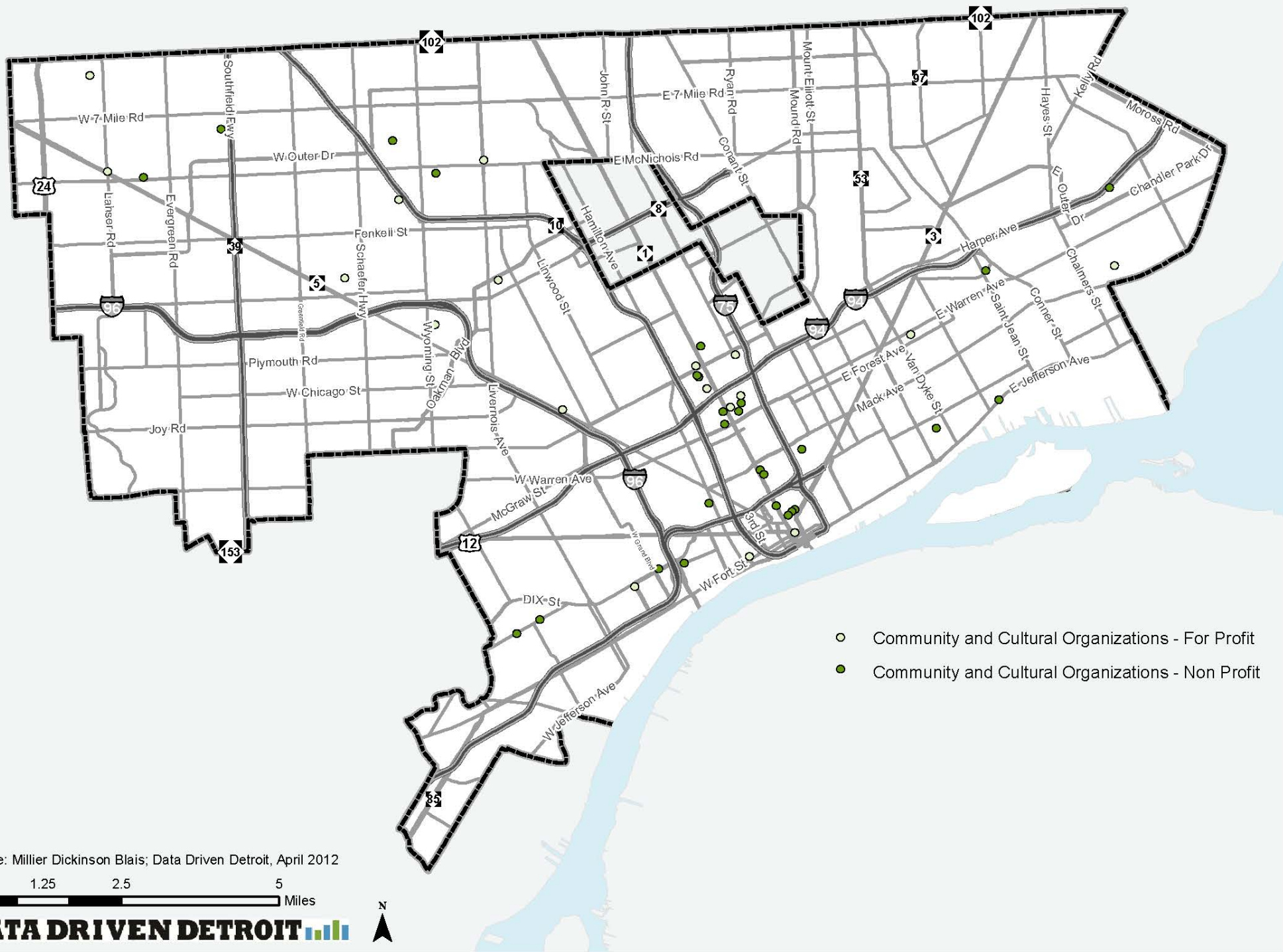
DATA DRIVEN DETROIT



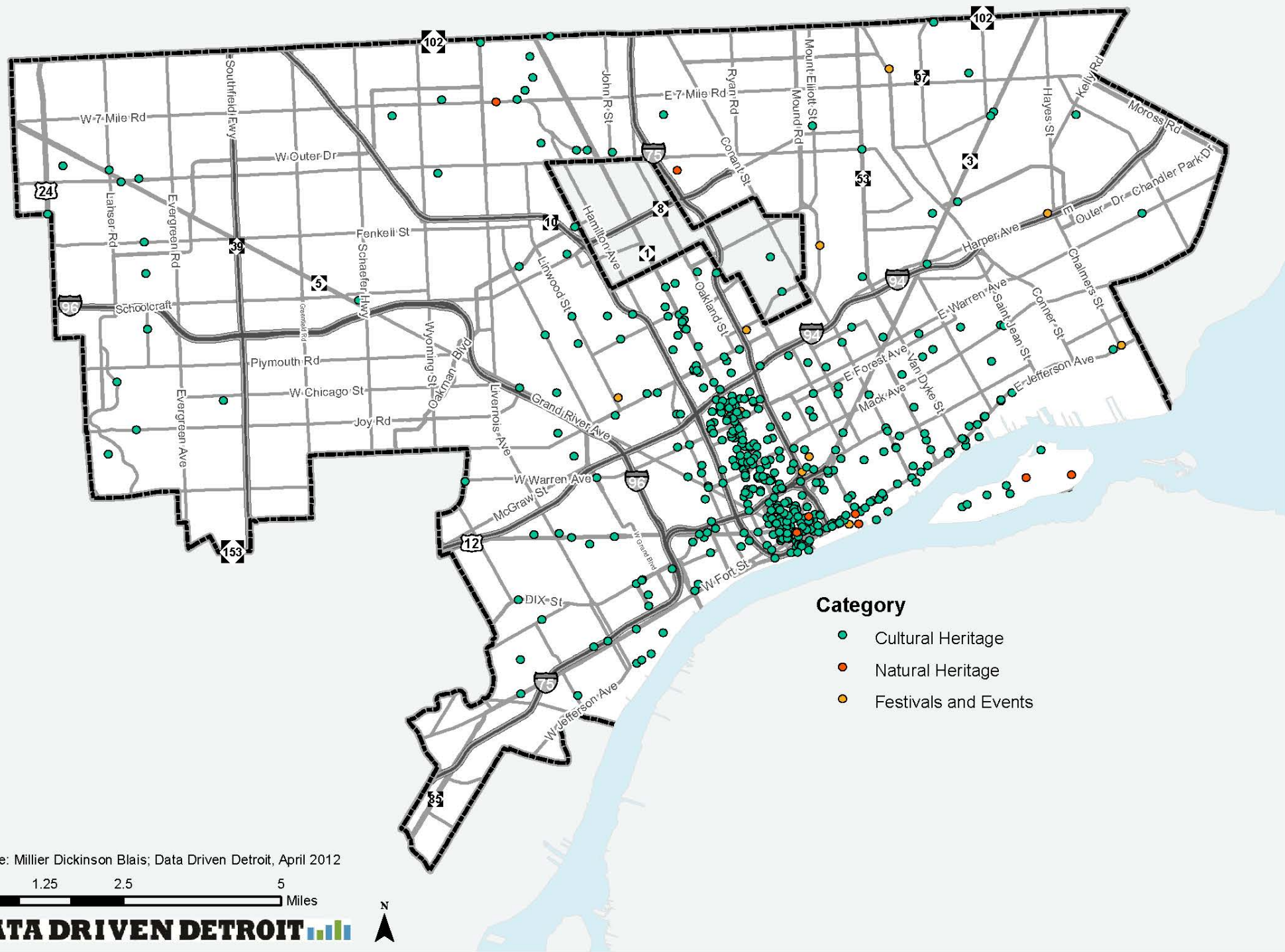
Map 7: Cultural Facilities and Spaces



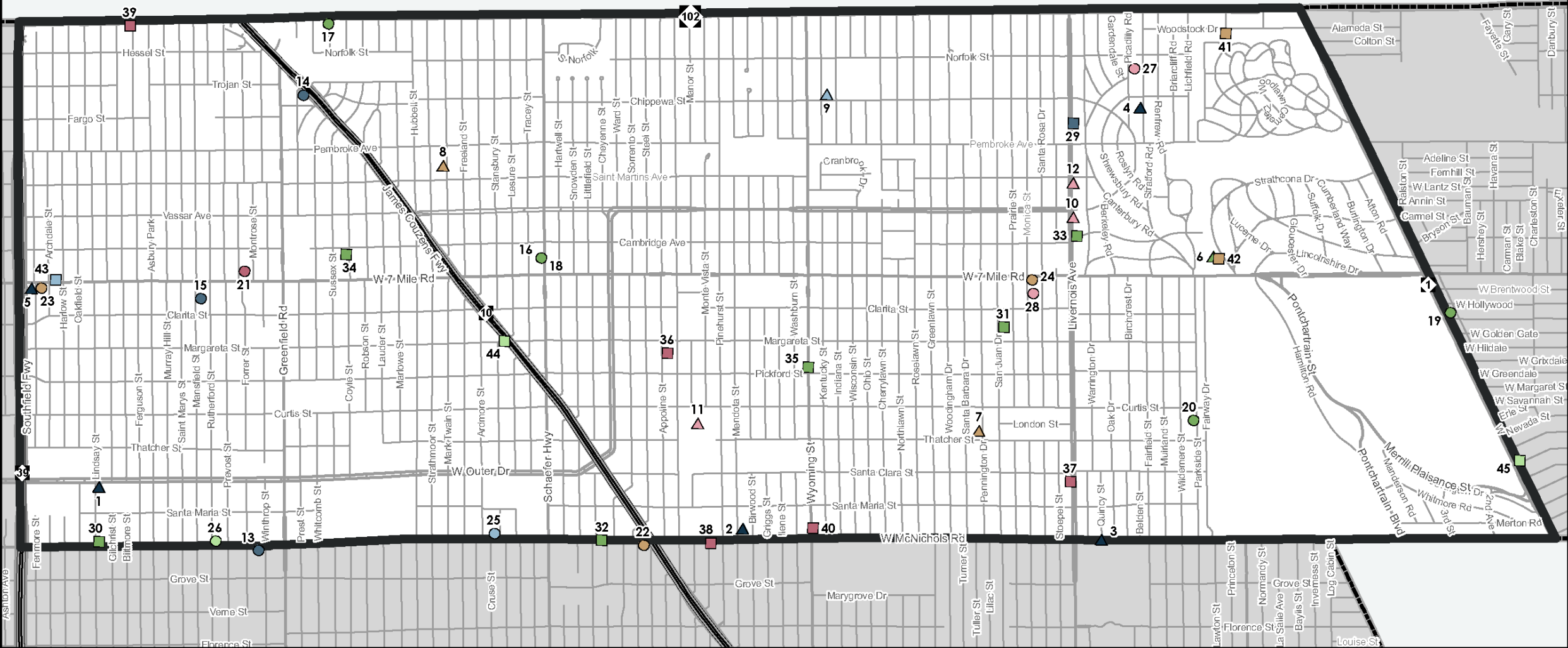
Map 8: Community Cultural Organizations



Map 9: Placemaking and Public Realm Assets



Map 10: Northwest Seven Mile District



Source: Millier Dickinson Blais, Data Driven Detroit April 2012

Northwest Seven Mile Corridor
Cultural Industries Sub Categories

- ▲ Advertising
- ▲ Architecture
- ▲ Book Publishers

- ▲ Book Stores
- ▲ Commercial Art Galleries
- Design Services
- Film & Video Production
- Interactive & Digital Media
- Libraries

- Museums and Public Art Galleries
- Music Stores
- Newspaper & Periodical Publishers
- Other Publishers (including music publishers)
- Photography
- Printing

- Public Relations
- Radio and Television Broadcasting
- Sound Recording

Northwest Seven Mile Corridor



Northwest Seven Mile Corridor - Map Index

Advertising

- 1 Amandla.Com Development
- 2 StreetVision.com
- 3 The Hall Group Inc.
- 4 TheNewMotorCity.com
- 5 Total Advertising

Architecture

- 6 KMR Contruction Services Inc.

Book Publishers

- 7 Smartfellows Press Inc
- 8 Uniquely Reading Publishing

Book Stores

- 9 Carousel Personalized Books

Commercial Art Galleries

- 10 Jo's Gallery
- 11 NCA Gallery
- 12 Sherwood Forest Art

Design Services

- 13 Crystal Clear Images
- 14 Cumbee
- 15 Sydgrafix
- 16 Willco Graphics

Film & Video Production

- 17 CFS Media Services
- 18 Lifeline Productions
- 19 Media Life
- 20 Time Life Productions

Interactive & Digital Media

- 21 iKreator L.L.C.

Libraries

- 22 Hubbard Library
- 23 Jessie Chase Library
- 24 Sherwood Forest Library

Museums and Public Art Gallaries

- 25 Curtis Museum Inc

Music Stores

- 26 D J's Music Exchange

Newspaper & Periodical Publishers

- 27 Fuzion Magazine
- 28 Spotlight Magazine

Other Publishers (including music publishers)

- 29 Motu Media

Photography

- 30 Elite Photography
- 31 J N Studios
- 32 Just 4 Kids Photography
- 33 Motown Portrait Photography
- 34 Photo By Crosby
- 35 Studio 21 Photography

Printing

- 36 Anointed Creations Printing
- 37 E & H Printing Co
- 38 My Teaching Tools Inc
- 39 Northwest Copy Ctr Inc
- 40 Waterman & Son Printing

Public Relations

- 41 Fields Media Ventures
- 42 Mario Marrow & Assoc

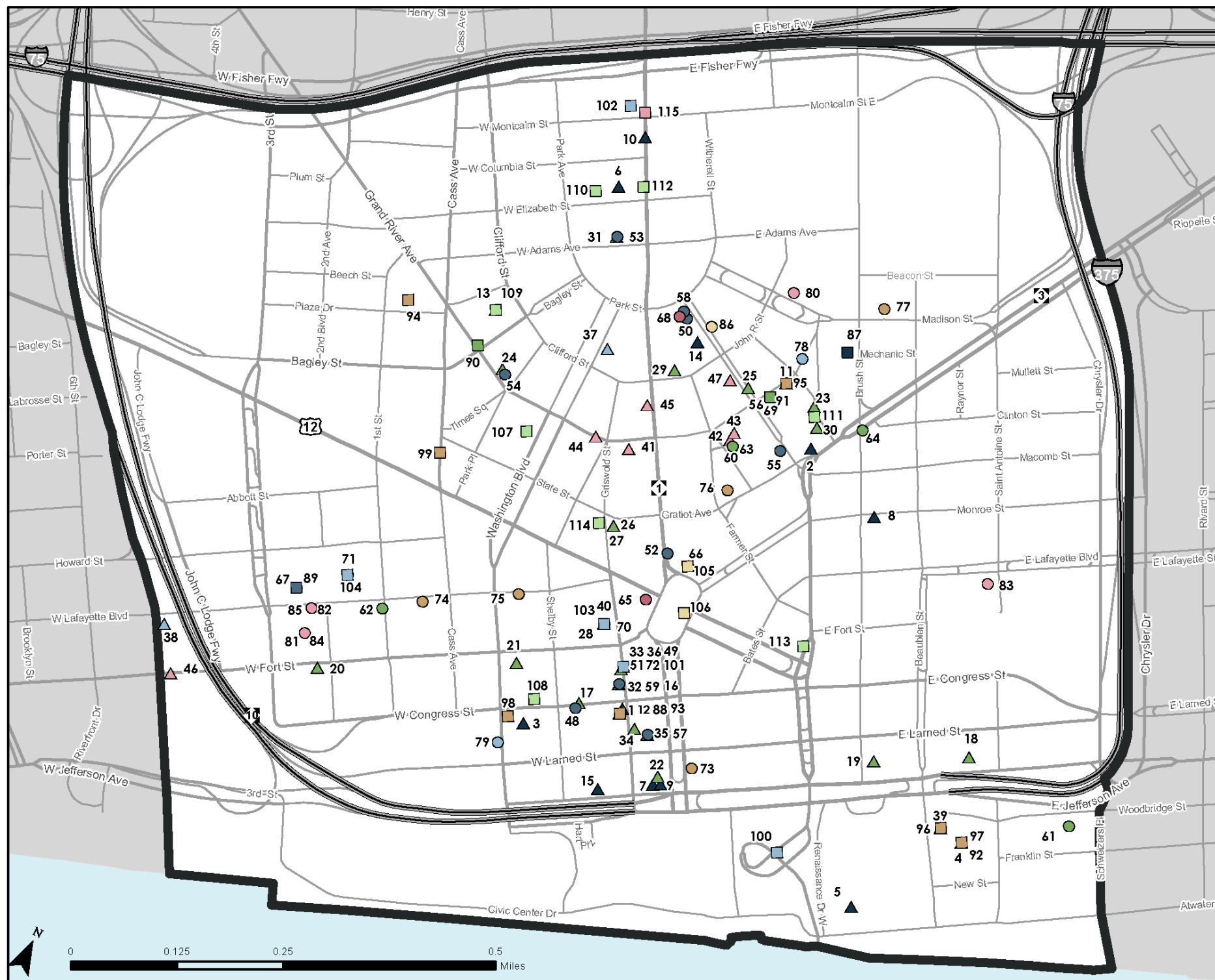
Radio and Television Broadcasting

- 43 Will Power

Sound Recording

- 44 Baby Mike's Music Production
- 45 L P Productions

Map 11: Downtown Woodward Corridor



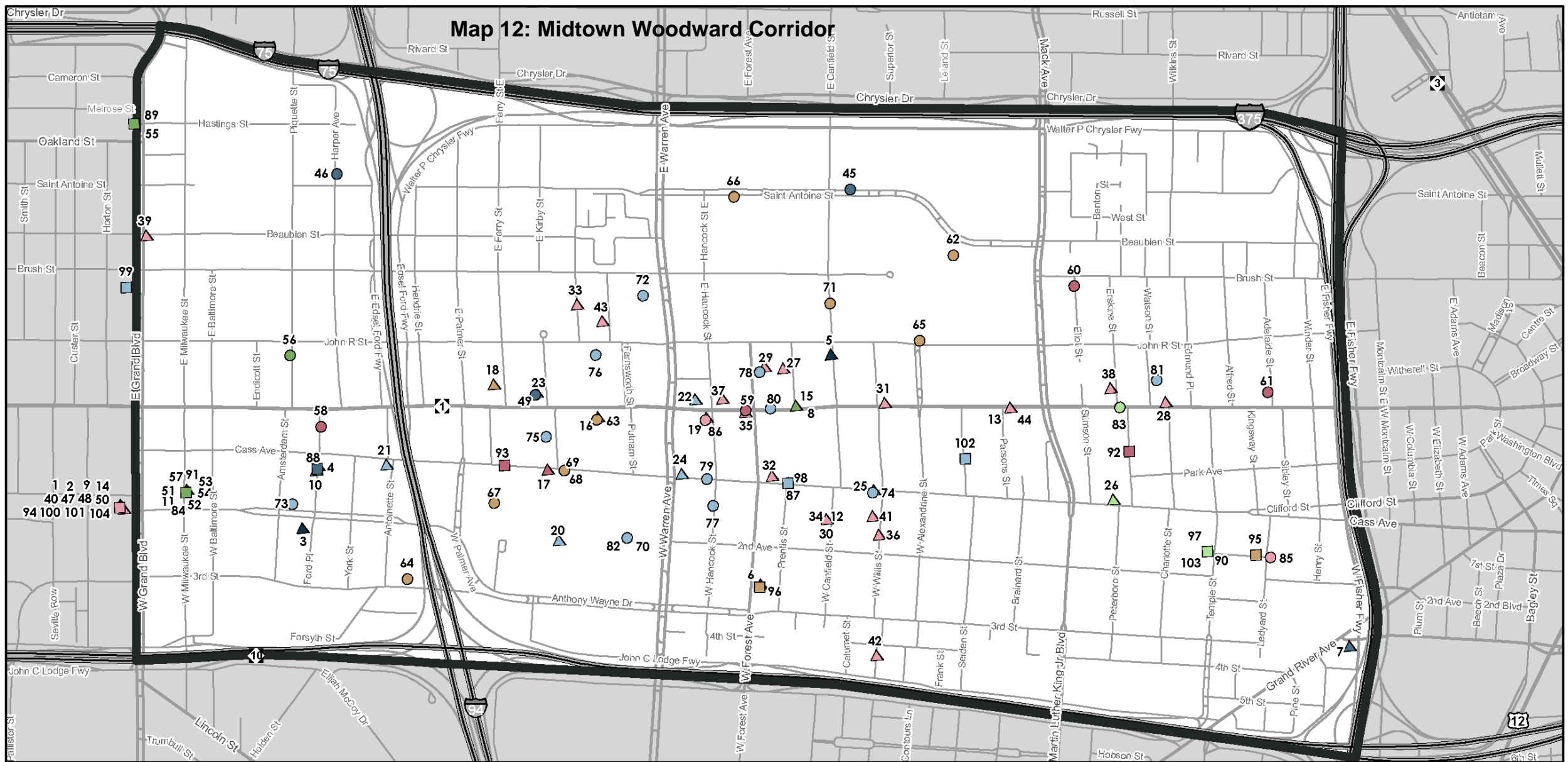
Downtown Woodward Corridor Cultural Industries Sub Categories

- ▲ Advertising
- ▲ Antique Stores
- ▲ Architecture
- ▲ Archives
- ▲ Book Publishers
- ▲ Book Stores
- ▲ Cinemas
- ▲ Commercial Art Galleries
- Design Services
- Film & Video Production
- Interactive & Digital Media
- Libraries
- Museums and Public Art Galleries
- Music Stores
- Newspaper & Periodical Publishers
- Opera Companies
- Other Live Performing Arts Groups
- Other Publishers (including music publishers)
- Photography
- Printing
- Public Relations
- Radio and Television Broadcasting
- Software Publishers
- Sound Recording
- Theatre Companies

 Downtown Woodward Corridor

Downtown Woodward Corridor - Map Index

Advertising	33 Sims Design Group	62 Psav	89 Studio 600 Productions
1 Avance Communications Inc.	34 Smith Group F&S	63 Synapse Media Inc	Photography
2 Blip Marketing	35 SmithGroup Inc.	64 Tenth Leper Productions	90 Monica Morgan Photography
3 Buchanan Media Corp.	36 The Studio of Kenneth Crutcher	Interactive & Digital Media	91 Northern Lights Photographic
4 Digitas	Book Stores	65 After 5 Detroit	Printing
5 Fallon	37 Hilal Books & Imports	66 Compuware Corp.	92 Allegra Print & Imaging
6 Goodby, Silverstein and Partners	38 John K King Books	67 Detroit Broadcast Center	Public Relations
7 Jack Morton and Associates	Cinemas	68 Detroit Labs	93 Avance Communications Inc
8 McConnell Communications	39 Riverfront 4	69 Mason Creative Consultants	94 Bassett & Bassett Inc
9 Mullen	Commercial Art Galleries	70 Undertone Networks	95 Contacs
10 Olympia Entertainment	40 ArtRages Art Gallery	71 WDIV-Channel 4	96 Corporate Communications
11 Portage Media Solutions	41 Biegas Gallery	72 WJLB 97.9 FM	97 Franco Public Relations Group
12 Real Times Media Llc	42 Long-Sharp Curis	Libraries	98 Margo E Williams & Assoc
13 RSVP	43 Sherry Washington Gallery	73 3rd Judicial Circuit Law Library	99 Marketing Resource Group
14 Soloman Friedman Advertising	44 Start Gallery	74 Comerica Library	Radio and Television Broadcasting
15 Starcom Mediavest Group Inc	45 Studio Couture Detroit	75 Ralph M Freeman Library-Us Ct	100 Can Am Mailers Inc
Architecture	46 WCCCD Brown & Juanita C. Ford	76 Skillman Library	101 Detroit Radio Voices Llc
16 A3 Collaborative, Architects P.C.	47 Y-Arts Detroit - The Marlene Boll Theatre and Lobby Gallery	77 Thirty Sixth District Court Library	102 Hockytown Broadcasting
17 Abe Associates, Inc.	Design Services	Museums and Public Art Galleries	103 Motown Gospel Radio
18 AIA Detroit	48 Avanti Press Inc.	78 Arts League of Michigan Virgil H. Carr Cultural Arts Center	104 Post-Newsweek Stations Inc
19 Allen & Laux Inc.	49 Detroit Fashion Pages L.L.C.	79 Michigan Sports Hall Of Fame	Software Publishers
20 BEI Associates Inc.	50 Doodle Home	Newspaper & Periodical Publishers	105 Compuware
21 Edwards Group International Inc.	51 Evidence Express	80 Detroit Athletic Clubc News	106 Convisint
22 Gensler Architecture, Planning and Design PC	52 Fathead	81 Detroit Free Press	Sound Recording
23 Hamilton Anderson Associates Inc.	53 Giffels Webster Engineers Inc.	82 Detroit Media Partnership	107 111 Entertainment
24 Intramode L.L.C.	54 Gyro Creative	83 Metro Times	108 Crystal I'Dill
25 Kraemer Design Group	55 Mere Image Productions	84 Signature Media	109 Fidel Record
26 Madison Madison International	56 Mezzanine	85 The Detroit News	110 Ghetto Recorders Inc.
27 Maurisich Architecture L.L.C.	57 Michigan ARC	Opera Companies	111 Harmonie Park Music
28 NORR L.L.C.	58 Skidmore Studio	86 Michigan Opera Theatre	112 Live Nation/The Fillmore Detroit
29 Petkoski Architecture	59 Stunt3 Multimedia	Other Live Performing Arts Groups	113 Modern Tribe Records
30 Raymond O'Leary	Film & Video Production	87 Music Hall: Center for the Performing Arts	114 White Room Studio
31 Scales & Associates	60 Mindfield Pictures	Other Publishers (including music publishers)	Theatre Companies
32 SDG Associates, LLC	61 Paradigm 2000 Inc	88 Kaleidoscope Media Group Inc	115 Motor City Theatre



Source: Millier Dickinson Blais, Data Driven Detroit April 2012


**Midtown Woodward Corridor
Cultural Industries Sub Categories**

- ▲ Advertising
- ▲ Antique Stores
- ▲ Architecture
- ▲ Archives

- ▲ Book Publishers
- ▲ Book Stores
- ▲ Cinemas
- ▲ Commercial Art Galleries
- Design Services
- Film & Video Production
- Interactive & Digital Media

- Libraries
- Museums and Public Art Galleries
- Music Stores
- Newspaper & Periodical Publishers
- Other Publishers (including music publishers)
- Photography
- Printing

- Public Relations
- Radio and Television Broadcasting
- Sound Recording
- Theatre Companies

 Midtown Woodward Corridor



Midtown Woodward Corridor - Map Index

Advertising

- 1 360i
- 2 Group Fifty-Five Marketing
- 3 Henry Ford Health System
- 4 Issue Media Group
- 5 Jaylaco Media & Advertising
- 6 Iovio george inc.

Antique Stores

- 7 Senate Antiques

Architecture

- 8 Andrew Zago Architecture
- 9 Architects Enterprise Ltd.
- 10 Centric Design Studio
- 11 Cog Studio
- 12 Hubbell Group
- 13 TCAUP Community Design Center
- 14 The Architects Enterprise Ltd.
- 15 Zago Architecture

Archives

- 16 Burton Historical Collection
- 17 Wayne State University Walter P Reuther Library

Book Publishers

- 18 Treasure Press Publishing
- 19 Wayne State University Press

Book Stores

- 20 Barnes & Noble
- 21 Big Book Store
- 22 Cathedral Book Shop

- 23 Leopold's
- 24 Marwil Bookstore Inc
- 25 Source Booksellers

Cinemas

- 26 Cass City Cinema

Commercial Art Galleries

- 27 71 POP
- 28 Art & Development Inc
- 29 Arts Extended Gallery Inc
- 30 Bureau of Urban Living
- 31 C POP Gallery
- 32 Cass Cafe
- 33 CCS Center Galleries
- 34 City Bird
- 35 Detroit Artists Market
- 36 Detroit Design Center
- 37 Ellen Kayrod Gallery
- 38 MSU Community Music School-Detroit
- 39 North End Studios
- 40 The Poster Gallery
- 41 Re:View Contemporary Art Gallery
- 42 Robertsestok.com
- 43 The Scarab Club
- 44 Work • Detroit /U of M School of Art & Design

Design Services

- 45 Ann Gee Dee's Designs Llc
- 46 Brophy
- 47 Butler Graphics Inc
- 48 City Knits Inc.
- 49 cjid
- 50 CompuArt Design
- 51 Left Bank Creative
- 52 Patrick Thompson Design

- 53 WillDo Designs

Film & Video Production

- 54 First Element Entertainment
- 55 Howrani Studios
- 56 Marketing Connection

Interactive & Digital Media

- 57 Detroit Lives!
- 58 Do WYLD!
- 59 Media Solutions Inc
- 60 Midtown Interactive L.L.C.
- 61 Q Productions L.L.C.

Libraries

- 62 Childrens Hospital Medical Library
- 63 Detroit Main Library
- 64 Detroit Public Library
- 65 Harper Hospital Department Library
- 66 Medical Library
- 67 Wayne State University Arthur Neef Law Library
- 68 Wayne State University Library
- 69 Wayne State University Purdy Kresge Library
- 70 Wayne State University Science & Engineering Library
- 71 Wayne State University Shiffman Library

Museums and Public Art Galleries

- 72 Charles H. Wright Museum of African American History
- 73 Detroit's ChildrenMuseum
- 74 Dell Pryor Galleries
- 75 Detroit Historical Museum
- 76 Detroit Institute Of Arts
- 77 Elaine L Jacob Gallery
- 78 G. R. N'Namdi Gallery
- 79 Gordon L. Grosscup Museum of Anthropology
- 80 Museum Of Contemporary Art Detroit
- 81 The Heidelberg Project
- Wayne State University College of Fine, Performing and
- 82 Communication Arts: Art Department Gallery

Music Stores

- 83 People's Records

Newspaper & Periodical Publishers

- 84 MASH Magazine
- 85 Michigan Chronicle Publishing Co. Inc.

- 86 Wayne State University Press
- 87 WDET-FM

Other Publishers (including music publishers)

- 88 Issue Media Group

Photography

- 89 Howrani Studios
- 90 Smile Me Photography Studio
- 91 The People of Detroit

Printing

- 92 Carraige House Press
- 93 Palmer Printing Co

Public Relations

- 94 Berg Muirhead and Associates Inc.
- 95 BethanyEast PR & Management Consulting
- 96 Iovio-George Inc

Radio and Television Broadcasting

- 97 Radio City Entertainment
- 98 WDET
- 99 Wdrj
- 100 Wdrq
- 101 WJR
- 102 Wrcj Fm

Sound Recording

- 103 Motor City Praise Records

Theatre Companies

- 104 Mosaic Youth Theatre of Detroit