
MOVEMENT BUILDING

TO BENEFIT THE NORTH CORKTOWN NEIGHBORHOOD



This version is a draft copy, is currently in its final edit phase. Some NoCo projects are running concurrently so we are releasing a draft copy in order to inform other NoCo initiatives. . Please do not share/distribute/publish.

Feasibility study to assess capacities and environmental factors for developing a multi-use neighborhood-based cultural arts center in North Corktown

A Collaboration of Heritage Works and the Community

Report created by Mission Lift | Zachary & Associates, Inc. | ASA Consulting Group, LLC

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THE
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The logo features a stylized bird or wing shape in blue and yellow, with a red swoosh below it.

The logo consists of three triangles: a red one on the left, a blue one in the middle, and a yellow one on the right.
ART WORKS.
arts.gov

The logo is a circular sunburst composed of many small, colorful lines radiating from a central white circle.
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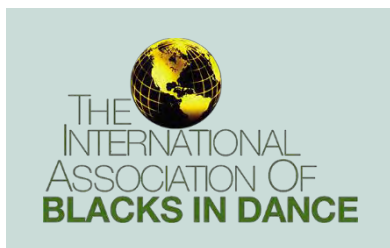


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DRAFT

EXECUTIVE SUMMARY

Background

This study is designed to understand Heritage Works' capacity to open a cultural arts center, called *The Movement Building*, in North Corktown (NoCo) and identify future needs to attain this goal. Through the examination of financials, organizational capacity, community input, and projections for fund development, Heritage Works sought to determine the possibility of establishing a cultural arts center in North Corktown to offer the community a place for all ages to participate in arts and cultural activities. This comprehensive feasibility study, combining findings from three partners (ASA Consulting, Mission Lift, and Zachary and Associates), helps Heritage Works decide if they should proceed with the intended center, determines next action steps, and includes short-term and long-term goals necessary to open and run a community-based cultural arts center. There are five main components to the feasibility study and assessment:

1. Community Engagement
2. Market Analysis
3. Comparable Cultural Arts Centers
4. Human Resources
5. Capital Campaign

1. Community Engagement

A total of 230 community stakeholders, including 115 youth from Burton International Academy, participated in the feasibility study's sense of place assessment and art engagement process. In the affinity group meetings, residents shared their memories of North Corktown and insight on North Corktown's identity, created poetry and artwork about their thoughts of the neighborhood and the proposed arts center, and engaged in dialogue around these topics. The most common words participants used to describe North Corktown were *beautiful* and *diverse*.

The community is overwhelmingly supportive of having a cultural arts center in the neighborhood. Themes from community responses and artwork include green building designs; a space that preserves wildlife, the natural environment, the community culture, and people who live there now; and a design that has open spaces and green / natural spaces inside and outside. Many community members expressed a desire to incorporate green technology and the natural environment and would like a center that reflects the community and Detroit culture on various levels. It is also worth noting that residents across several affinity groups specifically mentioned pheasants in the

neighborhood, and how they would like to continue seeing them. Community members would like to see a space that is available to community members outside of school hours and during breaks, as well as something that would appeal to all age groups. Residents are looking for a welcoming space where they can learn, be entertained, socialize with other community members, and relax.

2. Market Analysis

The information gathered from the board members through survey collection and shared by Rhonda illustrates that the board and leadership of Heritage Works is very familiar with the current economic health of the organization. The board member's responses indicate that they prioritize programming, rightfully so, over a capital campaign but are also interested in pursuing more information in determining the feasibility of the Movement Building. To attest to the strength of the programming currently conducted by Heritage Works, Rhonda shared operational procedures and how funds are raised to ensure the organization's health through meeting updates and two annual meetings with the auditors.

Investigating the programming through the lens of market analysis has confirmed the need and value of the Movement Building to both the immediate neighborhood of North Corktown as well as an asset to the broader community of Detroit and the Metropolitan area as an arts and cultural institution. Key indicators to the necessity include understanding the void of a cultural institute that celebrates the multifaceted-ness that defines culture. These elements include expression through arts, connectivity through social gathering spaces, sharing of food, and attainment of culturally identifying adornment and retail. Measuring the necessity was done through statistical information gathered by the American Community Survey finding from 2017. Metrics include racial composition, age distribution, household income, enrollment in school, and educational attainment.

As part of the market analysis, three potential scenarios have been developed as programmatic concepts based on information gathered from board members, youth performers, Burton school youth, and families of performers. The three scenarios are possible, each a variation of one another and have the core elements of dance, drum, office space, meeting rooms, fitness, and gathering spaces. The first scenario focus, most on the dining experience whereas the second is more retail-oriented, and the third strives to strike a balance between the two. As the resident tenant of the Movement Building, it is to Heritage Works advantage to find other financially supportive tenants to operate compatible programming thereby allowing Heritage Works to concentrate on their primary mission of providing cultural experiences through dance and drum.

Of the three scenarios developed, the third scenario, Hybrid Market + International Café, will provide the greatest amount of flexibility and scalability. These two qualities will reduce the risk associated with restaurants and provide the space for retailers to be successful based upon their individual needs. The vision includes both permanent retail spaces for designers to produce and sell adornment and drums and food production on site and available for sale in the international cafe where ingredients, prepared meals, and snacks would be available. The site will be activated for a wide variety of experiences and means of drawing people to the site.

The estimated costs of construction are in the \$2,800,000 range for an approximately 14,500 square foot building. The site acquisition, remediation, and improvements are estimated at just over another \$1,000,000. The estimated financing package would be a 25-year loan at a 6% interest rate. The principal amount would be \$3,854,494. Establishing goals of sustainability from the very beginning will help to define the practices of the building to be realized through design and financial strategies. This forethought ultimately is cost effective both in terms of returns on investment and environmental impacts. The old adage is that the most sustainable building (or square foot) is the one that is not built. This reinforces the necessity for thorough programmatic spatial planning. Through thinking critically as an organization and working with a designer to ensure that the space functions as efficiently as possible is the bases for a sustainable building. The next measures include the systems used to achieve high efficiencies along with preferred energy sources and landscape strategies. The decisions made about sustainability are a public testament of the organization's values and should not be taken lightly.

Current Status of Land Acquisition

NoCo land ownership has 1,352 lots. The two largest owners of property parcels in NoCo, comprising of 42% of the lots, are The Detroit Land Bank Authority (459 properties) and City of Detroit (103 properties). Detroit Land Bank Authority (DLBA) wants HW to have 20% of our cost in order to enter into a Hold and Maintenance Agreement (HMA) with them. Approval is needed by Detroit Planning & Development Department (DPDD) or to wait until DPDD completes its redevelopment planning. Twenty percent is the point at which they believe the project will happen. DLBA lots are currently selling for \$20K/lot. HW has communicated with DLBA to purchase 10 lots based on an earlier design and that HW has two lots that they can swap for two others. HW additionally will receive a 20% discount as a community partner. This means they are looking at between \$128 and \$160K for total land cost. Most funders want an organization to demonstrate site control so having an HMA with the City is paramount. HW is attempting to draw or sequence the project by fundraising amounts (e.g., \$500K - 20% (City buy in), \$180K - property purchase, etc.).

3. Comparable Cultural Arts Centers

Organizations recently completing their own capital campaign to create an art center explained what they wish they knew before starting their own center. One organization explained: "The hardest part is maintenance, anything that happens is your responsibility when you own the building. Outsource public relations/marketing when possible. Outsource finances if needed to protect funds. Do less contracts so you don't constantly worry about payrolls." Another organizational key factor, "Six other organizations use the space and offset the costs." Another noted, "The founder had a global (national and international) focus that allowed their reach to be broad."

4. Human Resources

Heritage Works needs to increase their organizational staff to sustain the planned growth of the organization. These are the most critical needs to function properly in a new space: Program Manager(s), Development Manager, Program Staff/Instructors, Building Maintenance/Facilities Manager, Human Resources Manager, and Financial Manager. At this time, Heritage Works needs to focus on developing formal processes and systems to manage employees effectively and consistently.

Heritage Works currently has a plan in place to expand the board from five to nine members in the next fiscal year. This means that board members and staff must actively recruit potential members. In order to address critical gaps on the board, recruitment of members of different genders, professions, and race/ethnicity will be important. Additionally, committees must be formed or filled in all areas: Finance, Governance/Human Resources, Executive, Nominating, Fundraising, and Performance/Evaluation. The nominating process will be most critical in the next year, as board members are recruited and added. The most critical areas for the capital campaign are finance and fundraising. Based on the project's \$3.8 million estimate by Zachary and Associates, there must be a monumental increase in the board's current estimated fundraising capacity of \$15,600 (amount calculated using results from the "Sphere of Influence" assessment completed by each board member). Operational costs will increase as well with ownership of the center.

Successful fund development strategies include diversification of individual donors, foundations, corporations, and public funds. At this time, Ford Motor Company is preparing to make a significant development in the neighborhood at the Michigan Train Station. Due to their investment, they are required to create a Community Benefit Agreement, which could include investing in the cultural arts center in North Corktown. In order to leverage this, the Heritage Works' board could request Ford Motor Company employees to volunteers to be on the board and participate in committees. A critical board committee will be a fund development committee. This committee must be staffed, and key corporate or foundation board members should participate in this as well. This committee should focus on creating a fund development plan. This plan should include current operational funding, a capital campaign for the center, and ongoing fund development strategies.

5. Capital Campaign

Taking into account the research conducted, there is a high likelihood that HW could raise \$3-\$4 million within the next two years (Estimated capital expenses at \$3,356,000 and a minimum of one-year's operating expenses with additional staffing and establishment of a donor database system at \$400,000). This would include fundraising for the procurement of property, the building construction and furnishings, a parking lot, landscaping, and the establishment of at least one-year's operating funds and possibly beginning an endowment fund. Fundraising projects are based upon assessing the funding probability of local, regional, state and national prospects including foundation, corporate giving, government grants and individual major gift supporters. The current 5 board members have the fundraising capacity of \$15,600.

Based on the feasibility study's research, if conducted within the next two years, a good opportunity exists for a successful campaign if several factors are in place. They include:

1. Board Ownership and Involvement—Heritage Works grows and diversifies its board.
2. Strong Capital Campaign Committee—Heritage Works recruits high level individual donors as members of the capital campaign committee who are willing to give themselves and to ask others.
3. Organizational Fundraising Capacity—Heritage Works should partner with at least one other local organization to help them conduct the campaign. Additionally, the recommendations are an initial outlay of expenses to either contract with and/or employ a full-time development and marketing staff person(s) to provide campaign support and exposure (such as crowd funding campaigns, direct solicitations, prospect management, grant submissions, etc.) Currently, HW does not have this capacity. HW also needs to put in place a reliable donor database system, such as Donor Perfect, to be able to track and communicate effectively with current stakeholders as well as potential and new prospects and stakeholders. Currently donor tracking is being done via excel spreadsheets. This will not be enough to conduct a multi-tiered capital campaign.
4. Favorable Environmental Factors— Ideally, the local, regional and state economic and political environments would stay the same and or continue to improve.
5. Strong Case for Support—the capital campaign project is well thought out and planned. Real expenses and income are accounted for, memorandums of agreement are in place, that which includes a specific site and/or facility (or both) planned with architects, contractors and any other involved parties, and as outlined above has the internal capacity to oversee and orchestrate the campaign.
6. Major Donors—There are at least 5 major donors who are willing to support the campaign and provide lead gifts.

How to Support Ongoing Operations – The Sustainability Plan

Resident Support: the U.S. Bureau of Labor Statistics has tracked how much is spent on entertainment i.e. movies, arts, sports, and other entertainment based upon household income. A household annual income under \$15,000 annually spends \$144 a year on entertainment compared to a household earning between \$40,000 and \$50,000 which spends \$343 annually. NoCo residents stated they would be willing to spend on average \$30 for a family membership and pay for other services as well.

Office/Meeting Space Rental: By incorporating flexible meeting space, or co-working space, in the design strategy for the building it will activate spaces that can be multifunctional with rehearsal spaces. In return, this would contribute to offsetting operating and maintenance expenses by activating spaces that otherwise have limited revenue streams. Additionally, drawing people to the site for a wide assortment of activities is a marketing strategy that translates to increased support for Heritage Works programming and retail entities.

INTRODUCTION

Background

Heritage Works is considering a move to establish their own home where they can conduct organizational business, provide and expand programs and classes, and rehearse and perform. Until now, Heritage Works has either rented and/or partnered with other organizations to take up residence in a partners' facility. This has led to limited ability to implement their mission, grow as an organization, organizational stability and a real detriment in procuring community and funder awareness and support. For over 20 years, Heritage Works has relied on others to provide space and this has led to a number of moves and inconveniences for the organization, its staff, its constituents and its supporters. Recent, successfully funded and implemented programs have given HW credibility and accountability as an organization. However, its relative inability to act upon these successes, due to limited space and control of the space, lends to the need of addressing this space limitation. They have decided to take a risk and, with support from several local foundations, embark upon a feasibility study to determine if a capital campaign is doable. Over the past year, HW has researched a number of possibilities including working with the Detroit Land Bank Authority (DLBA), which has come to represent the best-case scenario for moving forward with a capital campaign.

Neighborhood Description

North Corktown is a neighborhood just northwest of downtown Detroit, located more broadly in Southwest Detroit, bordered by I-96, I-75, M-10 (the Lodge Freeway) and Martin Luther King Jr. Blvd. NoCo is a part of the original borders of Corktown, which existed as north as Martin Luther King Blvd (formerly named Myrtle Rd) and as west as Cochrane St. (formerly named National Ave). Corktown is considered the oldest neighborhood in Detroit and has a history of ethnic diversity. The neighborhood is home to businesses, urban farms, Burton Elementary School, nonprofits, and a mix of dense and sparse housing.

Agency Description

A Detroit-based cultural arts organization, Heritage Works (HW) celebrates the beauty and humanity of African, Diasporic and world culture through music, movement, adornment and spoken word. HW believes that cultural traditions provide rich resources for promoting understanding, as well as personal and artistic excellence. Its mission is to promote youth and community development through cultural traditions, arts, and education. HW accomplishes this mission through two major program areas: Community Works and Youth Works. They've proudly contributed to metro Detroit's cultural vitality since 2000. Rooted in community, Executive Director Rhonda Greene is seeking to

create space security for Heritage Works via a long-term facility for the organization. This need dovetails with North Corktown resident's desire for a community-based cultural arts center.

Project Description

The Movement Building is a proposed cultural arts center to meet the needs for all ages in the community to participate in arts and cultural activities. This has been, and will continue to be, a community-informed process. The prospective cultural arts center is expected to enhance the quality of life for residents. Heritage Works will continue to offer its services to the community, while potentially creating a space for other arts and cultural activities to take place.

Purpose of the Feasibility Study

This study is designed to understand Heritage Works' capacity to open a cultural arts center in North Corktown and identify future needs to attain this goal. Through the examination of financials, organizational capacity, community input, and projections for fund development, Heritage Works sought to determine the possibility of establishing a cultural arts center in NoCo. This comprehensive feasibility study, combining information from three partners, helps Heritage Works decide if they should proceed with the intended center, determine next action steps, and includes short-term and long-term goals necessary to open and run a community-based cultural arts center.

Background of Consultants

Three consulting firms were hired to assist with this study, each bringing their own lens and areas of expertise to the project.

ASA Consulting Group, LLC is a Detroit-based firm providing expert services to nonprofits including assessment of funding needs and organizational capacity; review of prospect management and stewardship; creative and innovative funding research; proposal creation, review and editing (ASA staff has peer review experience); and crafting of concept papers, letters of inquiry and grant proposals. They are familiar with the regional and local development community and use that experience to best match nonprofit needs with a realistic group of potential donors.

Mission Lift, LLC (mission-lift.com) is a Detroit-based woman-owned firm advancing the missions of faith-based, community, charitable, business, and educational ventures, serving clients locally in the Greater Detroit area and Michigan, as well as internationally. Mission Lift increases the revenue, efficiency, and impact of organizations by providing capacity building services, including fund development, strategic planning, and program evaluation, for mission-driven entities.

Zachary & Associates, Inc. (zacharydetroit.com) is a Detroit-based firm specializing in all phases of economic development with specific expertise in market research, historic preservation, commercial revitalization, public / private liaison, community planning, green design, sustainable planning, project feasibility and financial packaging. The firm provides services to city, state, county and federal governmental agencies, educational institutions, community development corporations, private developers and non-profit agencies.

EVALUATION METHODS

Community Engagement

Affinity Groups & Art Engagement Process

Heritage Works hosted “affinity meetings”: focus groups in which various groups within North Corktown (NoCo) were able to voice their opinions about input on the nature of a cultural arts center (CAC). At each 1.5-hour meeting, art engagement processes with local arts organizations were used to allow participants to share their sense of place and experiences within the community (sense of place refers to a larger project of NoCo identity in preparation for developing design guidelines to give to incoming developers). Their responses were systematically themed and summarized in this report. In addition to affinity groups, four separate classrooms at Burton International Academy (elementary school) were visited to conduct a similar process with youth. In addition to four classrooms participating, seven affinity focus groups were held with six different groups within the NoCo neighborhood where community opinions were noted and compiled as well as:

1. Burton School Parent Association, May 2018
2. Burton School 4th and 8th grade students, April and May 2018
3. Corktown Business Association, 7/21/18
4. Community-Wide (open to all residents), 8/23/18
5. Fountain Court Housing Co-op (2 different meetings), 8/25/18, 10/4/18
6. Farmers, 8/27/18
7. Woodbridge Manor for Seniors, 9/26/18

To obtain more surveys from community members, door-to-door Canvassing was also done on 8/15/18 in addition to the affinity group meetings.

Art Engagement Activities

The main art engagement methods used during affinity group meetings and with Burton School students were: poetry, visual arts, and drumming. The poem and metaphor exercise, led by InsideOut, used a poem about Detroit and then asked community members to respond to the poem using metaphors about their neighborhood. They were also invited to make a list of North Corktown qualities, use them in a poem, and then engage in a discussion with the group.

In the visual art creation process, led by Community Art Partnerships at CCS (College for Creative Studies), attendees were invited to create their vision for the cultural arts center on paper using the technique of their choice (i.e. drawing, coloring, cutting, gluing, etc.). Attendees could also choose to depict aspects of their neighborhood they felt were important. They were invited to place their drawings on a large map of North Corktown. They were then invited to share their creation with the group to provide context.

All responses from both art engagement activities were recorded and compiled into a single database. They were then qualitatively themed and consistent themes that emerged were included in this report. A full set of the responses is available for review in the appendix.

Community Survey

The survey for Burton parents and NoCo community members was created to measure the attitudes of residents towards a cultural arts center and to also discuss usage details. This customized survey tool was utilized in meetings and in community outreach, including door-to-door canvassing. This tool was designed to capture the same data points from all community members, regardless of group affiliation. The responses were recorded in a database and quantitatively analyzed to find trends of community center offerings that were most liked.

Property Owner Data

Property owners were identified using Loveland Technology software to find the current public records for each parcel of land. The information was then filtered and cleaned to ensure that the data was accurate and reflected multiple properties owned by the same entities despite small differences in spelling or spacing. Once cleaned, the data was presented to show the top land owners in the neighborhood.

Participation

In addition to the affinity groups, staff and volunteers (board members, youth, Congress of Communities staff, Mission Lift staff, and resident volunteers canvassed the neighborhood to obtain more resident input. The following are participation rates by affinity group as a result of the affinity focus group meetings, visits to Burton School classrooms, and canvassing the neighborhood:

1. Burton School Parents: 15
2. Burton School Students (Youth): 115
3. NoCo Business Owners: 40
4. Residents: 15
5. Fountain Court Cooperative: 22
6. Farmers: 6
7. Seniors: 17

Total participants in community engagement assessment: 230

Market Analysis

Zachary and Associates, Inc. reviewed Heritage Works previous documents such as the strategic plan and financial reports, combined with an assessment of the board and organization conducted through surveys and interviews, followed by a visioning session with input from: the board, youth performers, families, and community engagement workshops. This feedback informed phase two where scenarios are developed and tested against market conditions. A rough projection of potential spatial programming, environmental sustainability planning information, and financial analysis is included to be able to provide a clear understanding for Heritage Works of the liabilities and opportunities of investing in a building as a permanent home for African Dance and Drum in the city of Detroit.

Board Member Survey Questions

To gather information from the board members, a short survey was completed to establish a baseline of knowledge, identify strengths, and ensure alignment of objectives approaching a capital campaign for the establishment of The Movement Building as a permanent home for Heritage Works.

1. How does the board share financial information and discuss the financial health of the organization?
2. What are your financial priorities for Heritage Works?
 - a. Capital Campaign
 - b. Programming
 - c. Operating
 - d. Other
3. How would you describe your financial leadership role as a board member and how might that role expand entering into a capital campaign?
4. Have you served on another board or been a part of an organization that has done a capital campaign?
 - a. No
 - b. Yes
 - c. Other
5. Do you have financial concerns for Heritage Works embarking on a capital campaign, if so please identify?
6. Please feel free to share any additional information or raise questions!

Executive Director Questions

To further understand the positioning of Heritage Works the following questions were asked of the Executive Director, Rhonda Greene, as Zachary and Associates, Inc. became familiarized with the organization. The initial questions are as follows: (the initial questions are as follows)

- What are the current funding initiatives?
 - When are each funding initiatives launched?

- Who is responsible for them?
- What is the target audience?
- What percentage of the annual budget is met from fundraising?
- What is the fee structure for students?
- How does the board currently discuss finances?
- Does the staff and instructors have familiarity with the finances?

Board Working Meeting: Visioning Session

The visioning session included a series of interactions starting with the board members, youth performers, and concluding with feedback from the families of the performers. The following prompts were given to both the board members (during a meeting) and youth performers (during a week-long mini-workshop), whereas, feedback from families was obtained from those attending a dress rehearsal. The board members were asked to assume the role of a character as part of their exercise in answering the questions. Roles included: a business/retail neighbor, adult student, parent/guardian, visiting performer, and a philanthropist. The students provided insights from their own perspective with the deeper request to consider how they may envision the space being used by everyone, meaning residential neighbors, the general public, and themselves over the course of time.

Imagining!

Role: _____

Why are you coming to the site?

What do you see?

What else is happening or going on?

Who do you see and meet?

How did you arrive to the site?

How frequently do you visit?

What excites you about being at the site?

Cultural Arts Centers

The study sought to learn from organizations around the country who have established a cultural arts center. To assess other cultural arts centers, a survey was developed by Mission Lift and sent to comparable organizations around the country. These organizations were recommended by Denise Saunders Thompson of the International Association of Blacks in Dance (IABD) in Washington, D.C. Results were tabulated and organizations that did not respond were researched online by Mission Lift team members. The survey asked the following questions.

- What is the name of your organization?
- What is the mission/main objective of your organization?
- What art discipline does your organization specialize in? (Check all that apply.)

- In what type of location is your center located? (Urban, Suburban, Rural)
- How many years have you had a place-based cultural arts center?
- How many members are on your board?
- How are board members recruited and selected? (Briefly)
- How is your board organized to assist the organization?
- Who owns the building that you use for programming?
- Who manages the building/facilities?
- Who uses the space?
- Please select the number of employees you have in various job functions within your organization: Managers/Administrators, Financial, Human Resources, Communications/Public Relations/Promoters, Schedulers/Program Coordinators, Instructors, Program Staff (Not instructors), Maintenance/Building Managers, Security, Evaluation/Quality Improvement, and Other.
- How many months did it take to create your organization's center (from campaign initiation to opening doors)?
- What is the breakdown of funding sources? Please indicate each with a percentage of total revenue: Individuals, Foundations, Events, Capital Campaigns, Merchandise, Class fees/tuition, and Other.
- How do you fund operations?
- What is the average amount of a grant?
- What is the average amount of individual donor gifts?
- What do you wish you had known before starting your own center? What are the lessons learned, big headaches you wish you could have avoided?
- What was the key ingredient(s) for successfully launching your cultural arts center?
- What is the key benefit of having a community-based cultural arts center for your organization?
- How would you describe the long-term sustainability plan of your organization?

Human Resources

Mission Lift used several tools to evaluate human resources, organizational capacity, fund development and board capacity. To assess Human Resources, Mission Lift used a standardized assessment called the Human Resources Agency Profile. This tool looks at the number of employees, contractors, and partners in various areas, their current responsibilities, and their skills sets/potential for growth. Organizational structure documents were reviewed, and various organizational growth questions were considered.

A secondary human resource assessment tool was used to evaluate human resource development components: The Human Resource Management Assessment Tool from *The Manager*, Volume VIII, Number 1, Spring 1999. This is a self-assessment tool filled out by the Executive Director with a Mission Lift staff member. It instructs the user to rate the stage of human resource development

(HRD) and characteristics for 21 HRD components on a four-point scale. The score is ranked on a 4-point scale with the following significance for each rating:

1. There is no process or system for a component,
2. There is some attempt at a process or system, but it is inconsistent or incomplete.
3. There is a formal process or system, but it is not consistent or pervasive in the organization.
4. A consistent, formal process or system exists for that component and it is implemented regularly and/or aids in making organizational decisions.

Board capacity and structure were analyzed using two different tools. A Board Composition Matrix that measures eight attribute areas was used to assess board structure. It identifies gaps in areas including board term ending, annual financial donations, stakeholder engagement, sex, race, region, profession, and committee participation. There are five board members for Heritage Works at present, thus creating a five-point scale for the tool. A zero indicates a critical gap, whereas a five shows an area of strength for the board.

Board fund development capacity was measured using an exercise called “Sphere of Influence: Fund Development Chart” which shows various arenas where board members can help develop funds for the organization. Board members answered individually, and the results were tabulated and aggregated to show capacity for the full board as well as individual members.

Capital Campaign

External Analysis Research

This external assessment was conducted based upon diverse research areas and provides an initial view of external factors that could impact whether various community constituents and stakeholders are willing and able to support Heritage Work’s prospective capital campaign, capacity building and expanded programming initiatives and projects. Environmental factors are factors that the organization has very little control over, but that could impact an organization’s potential growth and/or sustainability. On the whole, as a concise synopsis, the next 3-5 years look positive across a number of environmental factors for HW’s work and possible expansion.

As an example, Detroit’s revitalization and continued economic improvement has great support from a variety of sources and will continue creating a positive arena where new ideas such as HW’s capital campaign could garner potential support. Residents, individual donors, foundations and corporations all see positive changes in Detroit, southeast Michigan and across the state and are inspired to become engaged in supporting these with funds, in-kind donations and expertise through volunteerism. Through this external assessment the following areas of environmental factors were researched, and a few bullet points are highlighted below. A more comprehensive exploration of each follows in a separate document.

Political Environments

- Currently, the political arena seems favorable towards nonprofits and the economy in general. There are basic infrastructure and social issues, but funding of such organizations/departments as Michigan Council for Arts and Cultural Affairs (MCACA) seem relatively stable at present.
- Recent elections, from summer and fall, could impact a number of issues both locally, state-wide and nationally.
- A number of social issues are on the chopping block at all governmental levels. This could pose some problems for funding, but they could also inspire a broad number of supporters.

Education

- Education remains a pivotal challenge and continues to be an area that the greater metro Detroit community recognizes the need for continued support and improvement in education, especially as it pertains to art and culture.
- HW's programs, including the new workforce development program, is a good value-added proposition for many current residents, community supporters and followers.
- **Regional philanthropic support of Detroit's youth is very high, though Detroit Public School Community District (DPSCD) is still viewed skeptically.**

Economic Growth and Revitalization

- Growing the number of youth who are workforce ready is essential to the state's and region's continued revitalization. There are many new funding initiatives at play here that could potential help HW's goals.
- Placemaking and other community and economic development funds/grants are in place and growing to support economic revitalization across all levels of business.
- Recent growth in Midtown and Downtown, the recent announcements of the renovation of the Train Station in Corktown and a number of new business corridors across the city and region mark an upswing in investments.

Competition for Gifts—The State of Arts and Culture

- Arts and Culture are again on the philanthropic community's radar. Since 2013 there has been a steady increase in arts giving regionally and nationally.
- This increase though is, more than not, connected with a cross sector initiative or collaboration. Foundation and corporate giving is more strategic and is aligned with growing the entire region, not just a particular nonprofit area or focus. This could work well for HW, if HW were to partner in the acquisition of a facility/site that could provide mixed-use development and a potential revenue stream for HW.

Perceptions—Public, Corporate and Others

- Attitudes and support of the arts in general has been strong in Michigan and Detroit for the past several years including but not limited to the Grand Bargain.
- Local philanthropic individuals, foundations and corporations remain true to the need to support the arts and are looking to the arts to help initiate and inspire change across a number of nonprofit sectors including youth social and civic engagement. Again, this could be seen as a positive environment for HW to pursue its goals.
- Businesses again are looking to support arts on a local geographic level in a variety of ways including sponsorships, volunteerism, in-kind gifts and expertise. Youth-based arts education programs are a particularly strong area of support based upon cause marketing and employee engagement corporate strategies.

Research methodology conducted for this external survey included looking at a diverse number of website's data, reports, research studies, and other research materials from a broad variety of nonprofit experts, foundations, corporations, organizations, councils, professional organizations and others including media who have a vested interest and support of nonprofits working towards Detroit's revitalization. In addition, a number of nonprofit disciplines and areas of service including education, youth, economic development and arts and culture were explored for past, current and future sustainability and growth on a local, state and national level.

Campaign Comparison/Benchmarking Research

As part of the research conducted, several strategies and tactics were used. Basic web-based research included word searches on Google and other search engines searching local, state and national arts and culture capital campaigns. MCACA was contacted and they sent me 2016, 2017 and 2018 lists of those that had received capital funds and a web search was conducted based on organizations who had received at least \$80,000-\$100,000 in capital support. Personal phone calls and e-mails were made to several local and national arts organizations who had recently conducted and/or are in the process of conducting capital campaigns. Specific reports were read and analyzed from such organizations as American for the Arts and the Kresge Foundation. Additionally, on-line journals and digital archives were searched for relevant articles, resources, reports and examples/case studies. Over 30 local, regional and national arts, theatre and youth-servicing organizations were benchmarked and compared to HW, and the following data collected: organization name, campaign goal, campaign focus, budget size, staffing size, revenue profile, board size, notes, and notes from calls/conversations.

Organizations benchmarked include the following:

Arts Org. Local/regional

- Heidelberg Project—Detroit
- Music Hall—Detroit
- Michigan Theater--Ann Arbor
- Heritage Works—Detroit

- Yankee Air Museum—Ypsilanti
- The Ark—Ann Arbor
- Michigan Stage Festival & Performing Arts Academy-St. Clair and Marine City
- Ann Arbor Art Center—Ann Arbor

Arts Orgs-Michigan

- West Michigan Center for the Arts and Technology—Battle Creek
- Frederick Meijer Gardens (aka—West Michigan Horticultural Society, Inc.)—Grand Rapids
- Flint Institute of Arts—Flint
- Kalamazoo Civic Theatre—Kalamazoo
- Binder Park Zoo—Battle Creek
- Blandford Nature Center—Grand Rapids
- Howmet Playhouse—Whitehall

Arts Orgs. Nationally

- Griffin Theatre—Chicago, IL
- Paradise Theatre—Gig Harbor, WA
- Near West Theatre—Cleveland, OH
- The A.R.T./New York Theatres—New York City, NY
- The Historic Sidney Theatre—Sidney, OH
- The Umbrella Community Arts Center—Concord, MA
- Edmonds Center for the Arts—Edmonds, WA
- State Right Arts Foundation Building—Kansas City, MO
- Clear Lake Arts Center—Clear Lake, IA
- The Players Centre for Performing Arts—Sarasota, FL
- New Irish Arts Center—New York City, NY
- Ellen Ecoles Theatre—Logan, UT
- Arts Center of Coastal Carolina—Hilton Head Island, SC
- The Center for the Arts—Nantucket, MA

Others in the Region

- Beaumont Hospital—Farmington Hills
- Austin Catholic—Macomb
- Rippling Hope—Detroit
- Grow Detroit's Young Talent-Detroit
- U of D Mercy- Detroit
- St. Paul of the Cross- Ann Arbor
- Detroit Riverfront Conservancy- Detroit
- Wigs4Kids- St. Clair Shores
- Christ the King Catholic School- Detroit
- Friends for Animals of Metro Detroit- Dearborn
- St. Peter & Paul—SW Detroit

Additional information is located in an excel document. Several key take-aways include:

- The importance of board size, board connections, and board engagement
- The community's perception of the organization—its reputation and reach, its status (respect and known accountability)
- A favorable local economy
- Organizational internal capacity—ability to expand staffing and/or recruit volunteers
- Having campaign logistics researched and set with needed memorandum of understanding (MOU) in place with a variety of partners
- Not going into it alone—procuring partners, supporters and lead gifts even before the campaign is launched
- Establishment of campaign logistics (campaign committee, internal needs/resources, potential prospects, feasibility study conducted, development of realistic funding pyramid, creation of a case statement, architectural plans and renderings, known established expenses and others)

National Prospects Research

Research was conducted based upon direction from HW's executive director (ED), looking at possible national support of the campaign. The ED and HW had already begun internally to explore local support from corporations, foundations and governmental departments. In addition to web-based research, a certain number of organizations were also reached out to via phone and e-mail. As a result, a number of national prospects by all apparent knowledge and reason, would support HW's capital campaign, capacity building and/or programmatic direction at a minimum of \$500,000. Both capacity-building and programmatic funding were explored based upon internal needs of HW in conducting the campaign and as part of operations/programmatic funding needs while the campaign progresses, and increased operating and programmatic funds needed upon completion of the campaign.

Researched organizations include the following:

Foundations

- Hearst Foundations
- Doris Duke Foundation
- Mellon Foundation
- Bloomberg Philanthropies
- Shubert Foundation
- Surdna Foundation
- Art Place America

Corporations

- JP Morgan Chase
- Flagstar Bank
- Flagstar Foundation

- Huntington Bank Community Investment
- Huntington Bank Philanthropy (Corporate Giving)
- Chemical Bank
- Lear Corporation
- Bank of America
- Key Bank
- Level One Bank
- Fifth Third Community and Economic Development
- Fifth Third Foundation
- Quicken
- Ford Motor Company Fund

Government

- National Endowment for the Arts (NEA)—Art Works Grants
- NEA—Challenge America Grants
- NEA—Our Town Grants
- NEH—Infrastructure & Capacity Building Challenge Grants
- Housing and Urban Development Community Development Block Grants (CDBG/NOF)
- National Trust (Reurbansim and African American Heritage Action Fund)
- Michigan Community Revitalization Program--Michigan Strategic Fund—MEDC
- Michigan Business Development Program--Michigan Strategic Fund—MEDC

Another possible source of funding includes research and exploration into Mission Related Investments (MRI) and Program Related Investments (PRI). These types of investments are a growing type of funding from foundations such as the Ford Foundation, W.K. Kellogg Foundation, and the Kresge Foundation to name a few. MRI's and PRI's are established as low-interest bearing loans where investment opportunities can possibly procure some amount of return on investment funds. These "loans" are often "forgiven" once the organization has completed the capital project and has established sustainability.

Individual Donor Prospects Research and Survey

This research was conducted based upon looking at organizations of like size, like mission, and assessing those in the community who have already indicated, through personal and professional association, an interest in funding youth-based arts and culture organizations in the Detroit metro region. Subsequently, giving probability was based upon the following criteria: prospect name, financial status--known wealth, business Affiliations, community/civic associations, educational background, philanthropic giving history, biography, personal interests, relationship to HW, contact information, cultivation strategy, and notes.

Over thirty individual major gift prospects were identified and researched including known philanthropic business individuals, entertainers, civic leaders, community leaders and others. These prospects should also be explored for recruitment on the campaign committee.

In addition, surveys were conducted based upon a questionnaire template of the following:

1. Current HW Board members
2. Current HW Volunteers
3. Current HW Individual Supporters
4. Possible Individual Donors
5. Political leaders/connections
6. Business leaders/connections

COMMUNITY ENGAGEMENT

Mission Lift completed this section of the report (Section 1: Community Engagement).

Who was Involved

The community engagement process was for the North Corktown Sense of Place Project. Since the feasibility study was also being conducted, Heritage Works combined the engagement processes, so they did not create meeting fatigue among neighbors. The community engagement process helped determine the desirability of and community's concept of a cultural arts center in North Corktown. A total of 75 stakeholders completed an assessment regarding their preferences and input for the proposed cultural arts center. This includes: 15 Burton School parents, 22 people from Fountain Court Cooperative, 6 farmers, 17 senior residents, and 15 residents. In addition, 115 Burton students participated in the art engagement process.

Affinity groups disclosed their demographics and how long they have lived in North Corktown (n=75). More than three fourths (81%) of those surveyed live in the North Corktown neighborhood. The remaining 19% includes 10 Burton School parents and four Farmers who do not live in the neighborhood. Among those living in North Corktown, the majority have lived there for more than seven years. All results in this section are provided by affinity group.

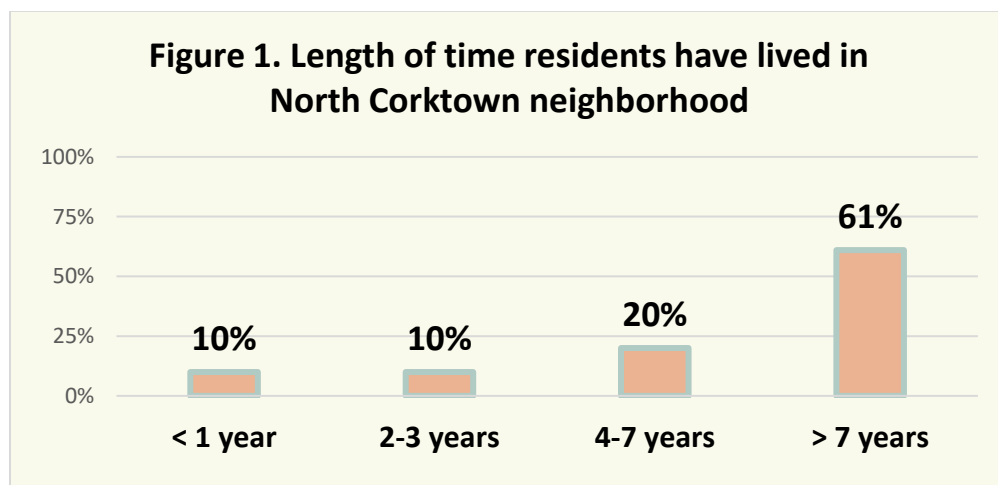


Table 1. Length of time residents have lived in North Corktown by Group

Group	1 year or less	2-3 years	4-7 years	> 7 years
Burton Parents		2	2	1
Farmers			1	1
Fountain Court Cooperative	1	1	4	16
Residents	2			13
Seniors	3	3	5	6
Total	6	6	12	37

All age groups were represented among survey participants and Burton students except for anyone ages 16 to 20.

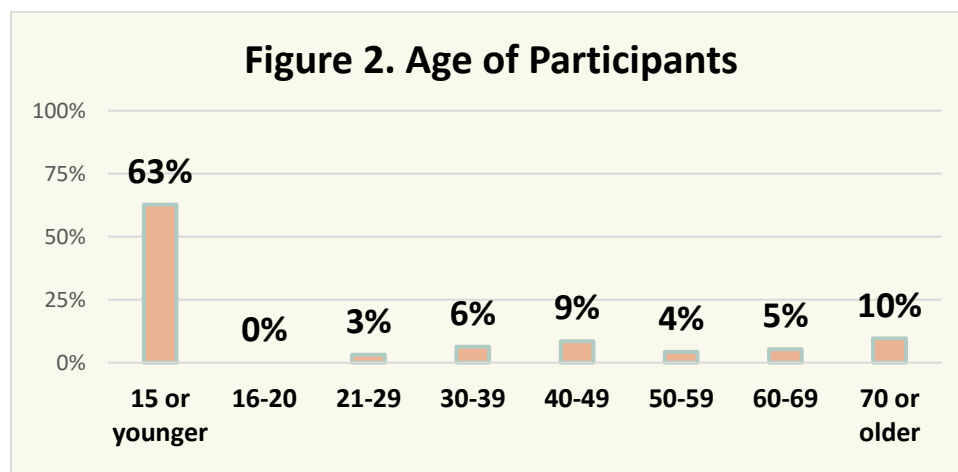
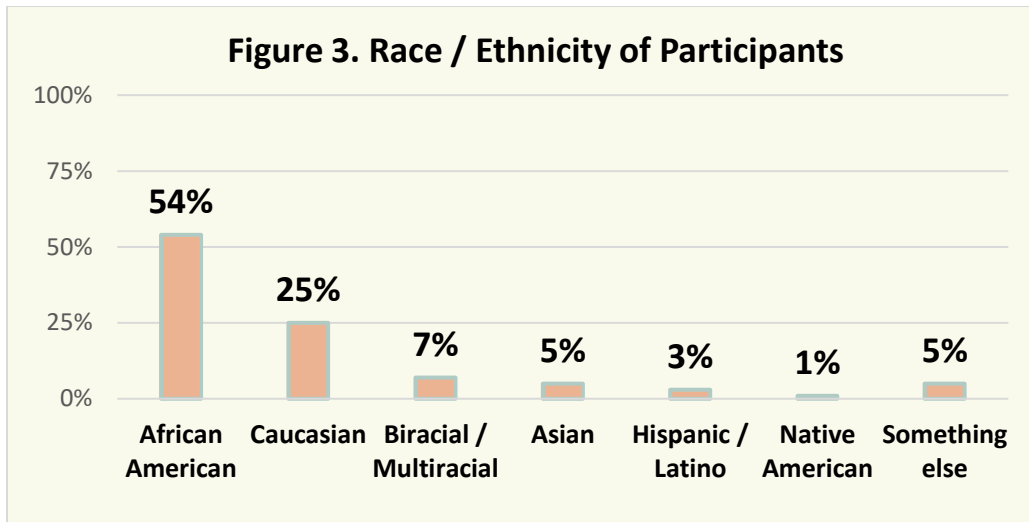


Table 2. Age of Participants by Group

Group	15 or younger	16-20	21-29	30-39	40-49	50-59	60-69	70 or older
Burton Parents	1		2	5	4		1	1
Burton Students	115							
Farmers			1		1		4	
Fountain Court Cooperative			1	5	7	3		5
Residents	2		2	2	4	3	1	1
Seniors						2	4	11
Total	118	0	6	12	16	8	10	18

The majority of participants were African American or Caucasian.



Group	African American	Caucasian	Biracial / multiracial	Hispanic / Latino	Asian	Native American	Something else
Burton Parents	9	1				1	2
Farmers		6					
Fountain Court Cooperative Residents	12	4	1		1		1
Seniors	2	6	3	2	2		
Total	36	17	5	2	3	1	3

Community Identity—Sense of Place

Cultural Identity of North Corktown

Participants provided one word or phrase that expresses the cultural identity of the NoCo neighborhood. Results are below in the word cloud (the size of the word denotes how frequently it was stated—larger words were stated more frequently than smaller words). The most common words were beautiful and diverse. (See appendix for more detailed responses on North Corktown identity).

What one word expresses the cultural identity of the North Corktown neighborhood?



North Corktown Memories

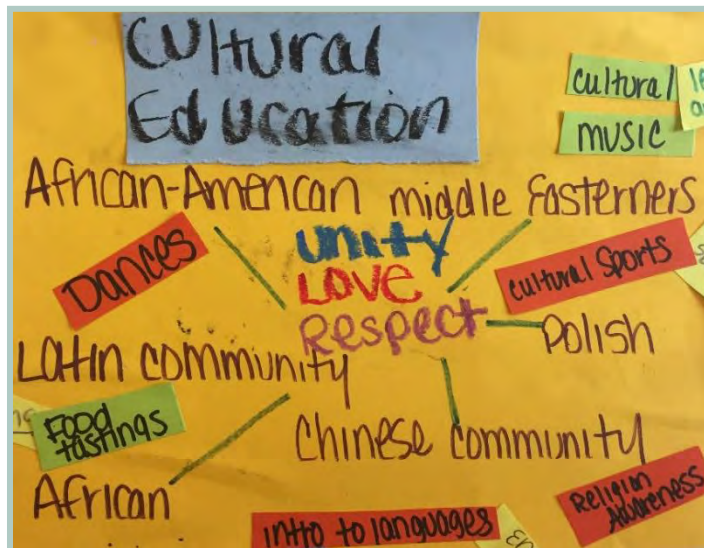
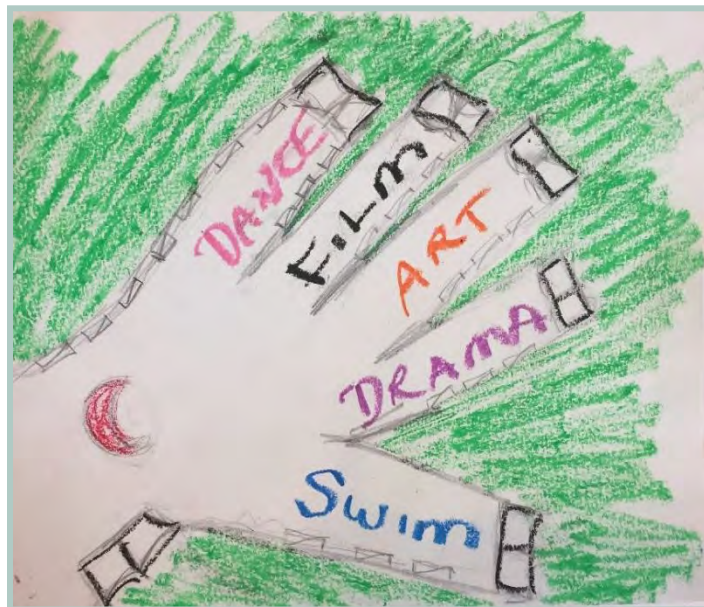
In the affinity group meetings, residents shared their memories, created poetry and art about their thoughts of the neighborhood and the arts center, and engaged in dialogue around these topics. Memories that were shared at the various meetings included:

- Parties in neighbors' homes
- Meeting up at Nancy Whiskey's
- Getting autographs at the old Tigers Stadium
- Swinging on a hammock at Hope Takes Root (a local urban farm)
- Walking to Nagel Park to play soccer with the neighborhood team
- Seeing the fences at Hope Takes Root
- Fourth of July at Fountain Court
- Cleaning up lots and seeing the transformation created
- Planting trees and watching them grow, ripping out the junk trees from vacant lots
- Working with neighbors and the Irv Foundation on the intersection project
- Having a neighbor deliver food – it was reminiscent of Alabama farms
- Chatting with the old neighbors and being a part of different generations
- Socializing with Detroit Hostel guests
- Detroit's 300th Birthday Party
- Neighbor coming over to ask to help in the garden

Refer to the appendix for more sense of place memories and stories.

Art Engagement (Visual Arts) & Sense of Place

Participants identified many aspects of the design they would like considered, and discussed, wrote, and drew a wide variety of designs and features they felt were important. Participants were instructed to “draw, color, cut, and paste a picture showing their ideas about community arts center programs, local culture, and the vibe and feel of the building.” Several were quite unique, and all were reflective of the neighborhood culture. Two samples of work are provided below. One participant had the idea of making the building floorplan a hand, with each finger being a different section of the building that focuses on a certain type of art or recreational activity (see corresponding metaphor on the following page). Another person included an assortment of cultural education activities for different ethnicities and cultures.



Art Engagement (Poetry) & Sense of Place

Another activity included developing poems and metaphors about community identity and ideas for the cultural art center's design. InsideOut Literary Arts read participants a poem called *The Art of Detroit* (shown below) and Langston Hughes' *Dream Variations* poem (on page 35) before writing their own. Once they heard these poems, they came up with a poem or metaphor. One resident's poem is written below.

Poem read to Affinity Groups by InsideOut Literary Arts**The Art of Detroit**

Detroit is a canvas filled with all kinds of art.
It never shows any white spaces.
This canvas is filled with songs, music and speeches.
Graffiti shows the truth about what happens in Detroit.
Like art, Detroit is unique, you never know what you'll find.
The names and picture of famous musicians.
Even the names and face of the painter in the family appears on the canvas.
The children of the future appear on the canvas.
The faces of the poor and the homeless appear there as well.
This is the story of everyone who has ever lived or even visited Detroit.
The history of our forefathers and mothers.
The history of animals and land.
In the center of this canvas rests what makes Detroit Detroit.
No, it's not the name Detroit, it's a word that has no real definition.
This word is Art because that's what makes Detroit everything that it is. This includes the cars,
the singers and the rappers, the painters and the businessmen and women.
Yes, it includes you because you are the Art.
Your face, your name, everything that makes you you.
Because you are Detroit.
You are the canvas with no white spaces.

Ardella Williams

Resident's Sense of Place Poem Written in Response:

*On my NoCo community, land where the animals took over the pheasant call
The animals want to share with you.
My grandmother shared with the grand knight
Rev King and Mother Rosa informs my history
Come let's go share with the rude people so they know kindness and become our friends
Come save the space for the pheasants to have a home in, in the pheasant plain.
Their opening so the sight and call to the children, to my grandmother,
Be it a space for us all.*

The following are three explanations or metaphors, which were developed after listening to *The Art of Detroit* poem depicted on the previous page.

"Build it like churches with glass windows central to it that are works of art. Stone, brick, and glass to combine with modern, yet connect to traditional Detroit buildings. ... I want something lasting that seems solid." ~Fountain Court Resident

"[I would make the building a hand.] Hands belong to arm. 4 fingers, unity of us all. Each finger has a function. Each finger is a different purpose. One finger is filming. Another finger is a dance studio. Another finger: community meeting space." ~Fountain Court Resident

"N. Corktown is the rainbow after the rain - the colors of the ecosystem, the shades of the people, the vibrancy of our culture, which you find after a rainy day." ~Business Owner

The major themes from the art engagement activities and affinity groups are presented below. The top themes that emerged across all affinity groups' responses to art engagement activities include plants / green / lush and community people. Some themes were similar but were distinct enough to merit their own category. The number of responses are in parentheses. The top themes are orange.

- Plants / Green / Lush (13)
- Community People (12)
- Nature in Urban Setting (11)
- Diversity & Inclusion (11)
- Local / Detroit (10)
- Community Culture (10)
- Unique Building Design (10)
- Colorful (9)
- Garden / Urban Farms (9)
- Spaced Out, but Urban (8)
- Children (8)
- Unique Activities (7)
- Hope (7)
- Beautiful (7)
- Wildlife / Birds (7)
- Trust (5)
- Opportunity (5)
- Pheasants (5)
- Love (4)
- Safety (4)
- Entertainment / Technology (4)
- Water (4)
- Green Tech (4)
- Murals/Exterior Arts (4)
- Whole Family/Multiple Generations (3)
- Food (3)
- Cooperation (3)
- Vacant Land (3)
- Walkable Space (3)
- Hidden (3)
- Fences (3)
- Relaxing (3)
- Benches (3)
- Transportation, Bikes, Cars (3)
- Information Flow (2)
- Porches (2)
- Walking (2)
- Schools / Education (2)
- Job Opportunities (2)
- Forced from Neighborhood (2)
- Sculpture (2)
- Natural Light (2)
- Afterschool / Summer Options (1)

Art Engagement (Visual Arts) & Sense of Place with Youth

Eighth grade students at Burton Elementary (two classrooms) were engaged in a visual arts-based workshop to come up with ideas for a possible NoCo Cultural Arts Center of some kind. Students discussed what culture is; looked at images from other cultural, historical, and arts-based centers and museums; then engaged in drawing out their ideas and sharing these with the group. There were some key and original ideas put forward:

- Students universally agree the center should be near Burton- as this is the family/youth center of activity in the community. *Not* near Casino (not family friendly)
- NoCo has no one dominant culture- center *must* be multi-cultural.
- Dance- all cultures dance and dance is active. A dance center where you could engage different culture's dance traditions
- Outdoor—possibly an outdoor museum center spread out in a park- small, connected buildings.
- Sports and games- like dance all cultures have their own. Great participatory way to celebrate, learn about other cultures
- Many students had multiple, connected or related buildings. Multi-cultural- multi buildings.
- Practice my culture- learn about others was a common theme
- Other, more general ideas
 - Food- multi-cultural
 - Garden area- different cultural foods, growing traditions
 - Art studio
 - Celebrations/holidays
 - Sell souvenirs

In photos: Burton students draw their ideas for a cultural arts center



Burton students' drawings of their ideas for a cultural arts center



Burton students draw their ideas for a cultural arts center



Art Engagement (Poetry) & Sense of Place with Youth

Fourth grade students at Burton Elementary (two classrooms) were engaged in a poetry-based workshop to come up with ideas for a possible NoCo cultural arts center of some kind. InsideOut Literary Arts conducted this process with students:

1. First, students talked about different types of dreams we have (e.g. sleep at night dreams vs. aspirations)
2. Students participated in a facilitated discussion about dreams
3. Then they had a free write
4. Next, they read Langston Hughes Dream Variations poem and then memorized it
5. Students then wrote a poem about a dream (two students' poems are sampled below)
6. The facilitator talked about the possibility of a North Corktown cultural arts center and students talked about what they were excited about regarding the cultural arts center, then wrote ideas on a post-it note to be put on the "poetree"
7. Lastly, students read their idea and posted their post-it on the "poetree"

Dream Variations

By Langston Hughes

To fling my arms wide
 In some place of the sun,
 To whirl and to dance
 Till the white day is done.
 Then rest at cool evening
 Beneath a tall tree
 While night comes on gently,
 Dark like me—
 That is my dream!

To fling my arms wide
 In the face of the sun,
 Dance! Whirl! Whirl!
 Till the quick day is done.
 Rest at pale evening . . .
 A tall, slim tree . . .
 Night coming tenderly
 Black like me.

Student's Poem of their Dreams & Sense of Place

A poem of my Dream
 My dream is to become an artist in the form
 of music. To sing loud and clear, so everyone
 may hear. To write songs and playlists so they
 could listen. To paint on a canvas, as the paint
 dries, it also glissens. I want everyone to paint
 their dreams, just how I did on my knees.
 That is my dream!

I want you to make the earth beautiful!

Student's Poem of their Dreams and Sense of Place

I am a friend as happy as can be
I dream of spreading peace just like martin
luther king, a day in the sun without any worries
and no one is in a hurry.

I dream of peace and I dream of love
I dream of peace from the world of aduwe
I have a dream of a world of peace
that is my dream



Student acting out ideas for cultural arts center



Students posting ideas of the cultural arts center on the "Poetry tree"

Sense of Place Themes

There is much emphasis throughout the themes on open spaces, preserving the natural environment and wildlife in the neighborhood as well as the community culture and people who live there now. Even among the less common themes, residents mentioned and drew walkways, natural spaces, unique building designs, and people connecting. It is also worth noting that residents across several affinity groups specifically mentioned pheasants in the neighborhood, and how they would like to continue seeing them. One resident, during a poetry engagement activity, even felt it was a metaphor for Detroit residents, specifically North Corktown's identity. Residents are looking for a welcoming space where they can learn, be entertained, socialize with other community members, and relax. Drawings showed a building with both a beautiful form and function, and many community members showed a unique design with green space in and around the building.

“The Pheasant. Free and cautious. Using what is around them to live their life.”
~Business Owner

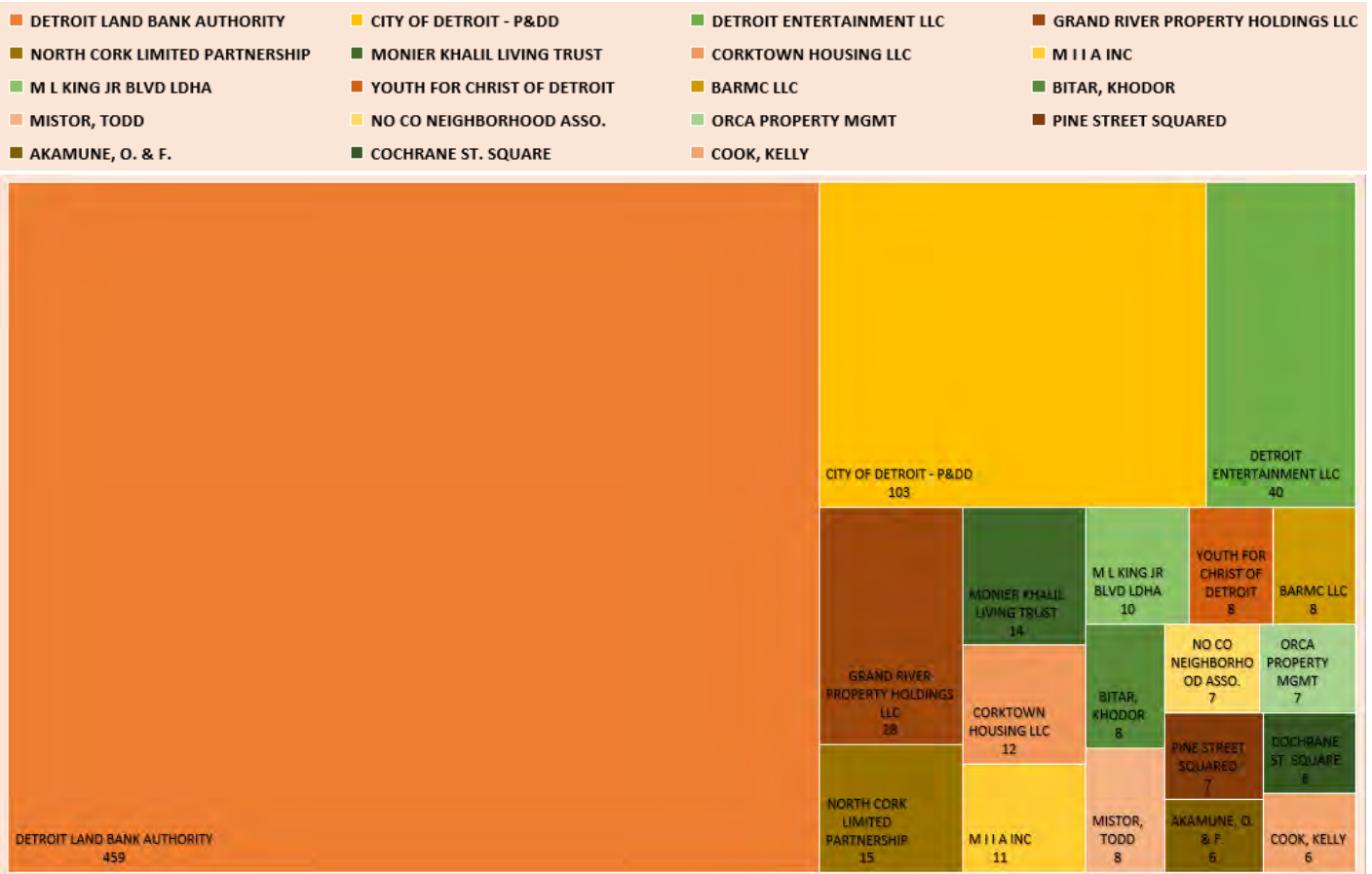


*Bob Spencer's Pheasant Mural on 2615 Rosa Parks Blvd. in North Corktown
(Photo Credit: NorthCorktown.com)*

Property Ownership in NoCo

As part of the community study, land ownership in NoCo was examined for 1,352 lots. The two largest owners of property parcels in NoCo, comprising of 42% of the lots, are The Detroit Land Bank Authority (459 properties) and City of Detroit (103 properties). These are almost exclusively vacant lots or buildings. The next largest owner is the Detroit Entertainment LLC with 40 properties, which is the legal holder of the property for the Motor City Casino. It will be important to engage other property owners, and to look into acquiring property from either the City of Detroit or Detroit Land Bank Authority in order to transfer land ownership and usage back to the neighborhood residents. The following image shows property owners who own six or more lots in the neighborhood. A full list of owners of North Corktown properties is included in the appendix.

Landowners with 6 or more lots in North Corktown



Assessment of Neighborhood

Doing a partial SWOT analysis (Strengths, Weaknesses, Opportunities, and Threats), opportunities and threats to the neighborhood were examined.

Opportunities	Threats / Challenges
<ul style="list-style-type: none"> ▪ Open Land ▪ Development ▪ Urban Farming ▪ Close to freeways ▪ Close to Ford development ▪ City development ▪ Close to Midtown ▪ Bikes & Scooters ▪ Destination ▪ Diversity ▪ Meet your neighbors ▪ Central location ▪ Transportation (close to the freeways) ▪ Close to Motor city Casino (live entertainment, food, and spa) 	<ul style="list-style-type: none"> ▪ Food desert- access to quality food ▪ Transportation ▪ General Security / Safety - dark, vacant lots ▪ Overgrown lots ▪ Shopping ▪ Activities for kids ▪ Outsiders buying no land ▪ Opportunities for seniors ▪ Auto thieves ▪ Auto insurance rate – especially for older or younger ▪ Gerrymandering district – now a part of Southgate

Participants indicated what activities they do that they have to leave Detroit for. The most common activities are in orange. The number of responses is in parentheses (no number denotes 1 response).

What fun activities does your family do that you have to leave Detroit to go visit?

- Movies / movie theater (16)
- Skating (6)
- Swimming (5)
- Amusement parks / carnival rides (4)
- Shopping (4)
- We don't leave the city for activities / Do not do activities outside of Detroit (4)
- Friends and family / family reunion (4)
- Hiking / hiking in deep woods, National Park visits (4)
- Zoo (4)
- Recreation center / exercising / YMCA (3)
- Arts / art events (3)
- Bowling (3)
- Water park / indoor water park (3)
- Miniature golf (put put) (2)
- Apple orchards / cider mill (2)
- Beach / lake (2)
- Kayaking (2)
- Everything (2)
- Boat ride / boating (2)
- Music outlet / Renaissance music in Ann Arbor (3)
- Video games (2)
- Paintball
- Fly kites
- Shows
- Gymnastics
- Basketball court
- Eat dinner
- Museums
- Church function
- Singing
- Dancing
- Reading
- Helping people
- Skateboarding
- Bike riding
- Rock climbing
- Painting
- Bookstores
- Waterfalls
- Grocery shopping
- Improv comedy
- Festivals
- Event-based activities
- Nature centers
- Activities for children with autism and ADHD
- Indoor playcenter / play area for kids
- Store

Preferences of the Community

Affinity groups disclosed their preferences regarding a community art center related to hours of operations, monetary contributions, skills they can offer, activities and programs of interest, interest in a community art center, and activities they would like information on. Participants also gave insight into the neighborhood's opportunities, challenges, and what activities it currently lacks.

Desired Activities for the Area

Participants also indicated what recreational activities they would like to see in the neighborhood. The most common responses were sports and physical activity as well as recreational facilities.

What recreational activities would you like to see in the neighborhood surrounding Burton International School?

Sports & Physical Activity (30 responses)

- Soccer (4)
- Skating (3)
- Baseball (2)
- Basketball (2)
- Roller skating / roller skating class (2)

- Any sport (2)
- More youth activities and recreational sports (1)
- Football (1)
- Horseshoes (1)
- Biking (1)

- Pool playing (1)
- Climbing walls (1)
- Paintball (1)
- Fly kites (1)
- Boat ride (1)
- Bowling (1)

- Swimming (1)
- Mini golf (1)
- Gymnastics (1)
- Exercising (1)
- Yoga (1)

Sports / Recreational Facilities & Parks (21 responses)

- Pool (swimming) (7)
- Basketball court (6)
- Tennis class or court (6)
- Community rec / fitness center like YMCA / sports complex / gymnasium for

- basketball and exercise equipment (5)
- Biking and walking trails / area to walk around (3)
- Skateboard parks (ramps) (2)

- A park with water fountain (1)
- Baseball diamond (1)
- Golf course (1)

Miscellaneous Amenities (12 responses)

- Movies / movie theater (4)
- Gourmet cooking / cooking classes (2)
- Social space for celebrating (1)

- Inside stage event area (1)
- Clean up streets (1)
- GOOD restaurants (1)
- Shopping (1)
- Festivals, workshops (1)

- Chess (1)
- Computer classes (1)

Performing / Fine Arts & Crafts (8 responses)

- Swinging (dancing) / Dance classes (3)
- Arts / art programs like painting for crafts (2)
- Music / music classes (2)

- Acting / drama programs (2)
- Knitting and sewing classes (1)
- Piano lessons (1)

- Painting (1)
- Crafts (1)
- Free music festivals (1)

Extracurricular Activities for Youth (4 responses)

- Tutoring after school (1)
- Activities for children (1)
- Educational games, 4H clubs (1)

- Robotics (1)
- Classes for children (1)

- Inclusive activities for children with special needs (1)

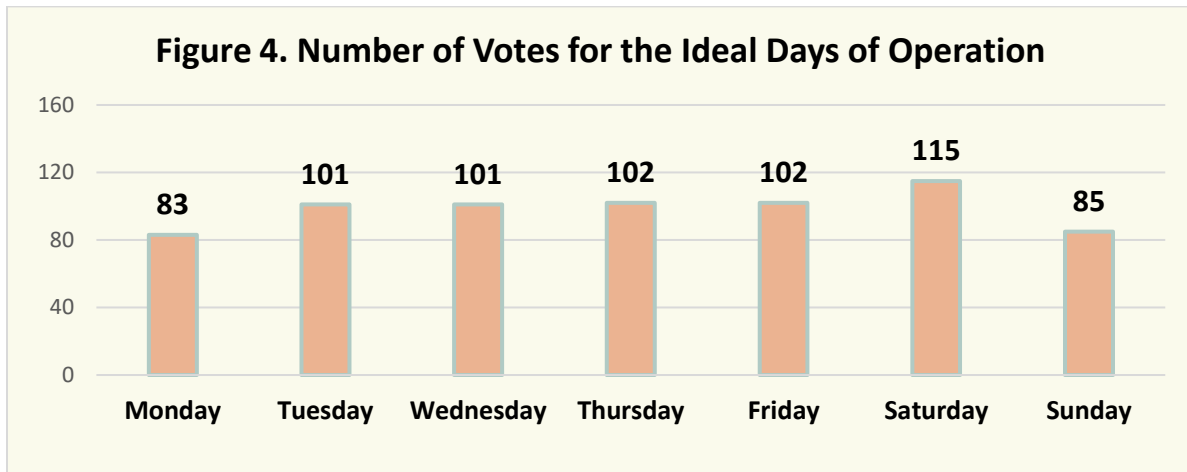
Gardening (3 responses)

- Green spaces - public, garden, farm, nature preserves (1)

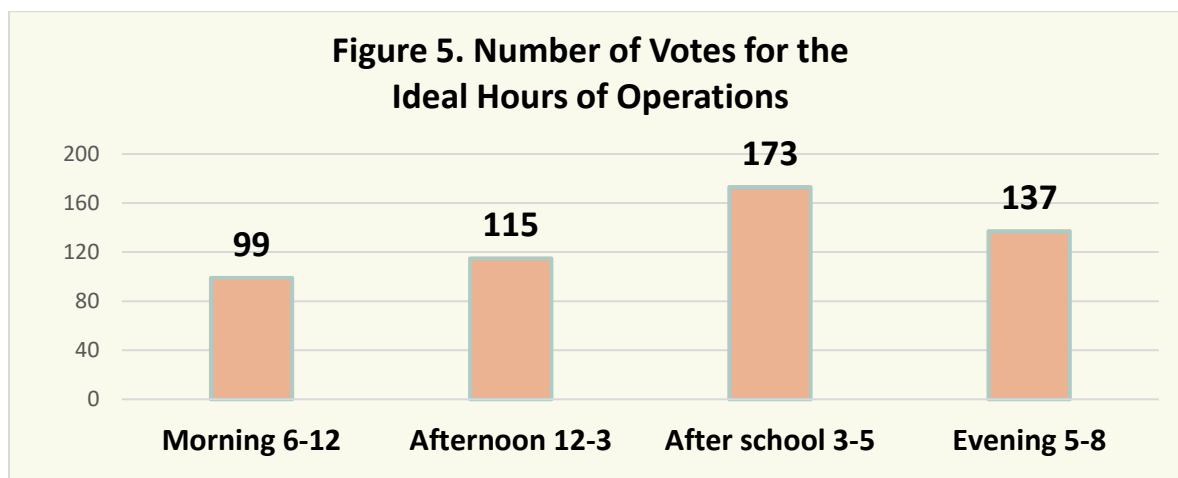
- Flower gardening (1)
- Small or larger community gardens (1)

Hours of Operation

The most ideal day participants identified the community center to be open on is Saturday and the least ideal days for participants are Sunday and Monday (to get a total number of votes, all votes for each timeslot on that day were added together).



The most ideal hours to be open are in the late afternoon after school from 3 pm to 5 pm.



All votes for each time and day are listed in table 4. Specific days and times that had the most votes include:

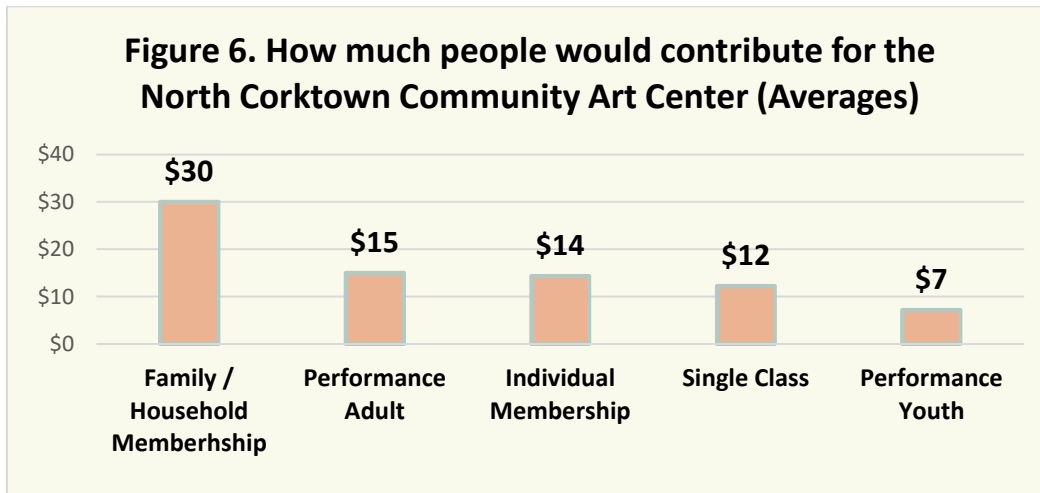
- Tuesday 3-5 pm (36 votes)
- Thursday 3-5 pm (36 votes)
- Wednesday 3-5 pm (34 votes)
- Friday 3-5 pm (34 votes)
- Friday 5-8 pm (34 votes)
- Saturday 3-5 pm (34 votes)

Table 4. Number of Votes for the Ideal Days and Hours of Operation by Group

Times	Burton Parents	Farmers	Fountain Court Cooperative	Residents	Seniors	Total
Monday						
6 am - 12 pm	2	0	4	4	5	15
12 - 3 pm	1	1	3	7	4	16
3 - 5 pm	5	3	9	7	4	28
5 - 8 pm	4	3	11	5	1	24
Tuesday						
6 am - 12 pm	4	0	4	4	7	19
12 - 3 pm	1	2	3	7	3	16
3 - 5 pm	12	4	9	7	4	36
5 - 8 pm	9	4	10	5	2	30
Wednesday						
6 am - 12 pm	5	1	4	4	4	18
12 - 3 pm	1	3	3	7	7	21
3 - 5 pm	10	4	9	8	3	34
5 - 8 pm	9	3	10	5	1	28
Thursday						
6 am - 12 pm	4	1	4	3	5	17
12 - 3 pm	2	3	4	7	4	20
3 - 5 pm	12	4	9	8	3	36
5 - 8 pm	9	3	10	5	2	29
Friday						
6 am - 12 pm	4	1	4	3	2	14
12 - 3 pm	2	3	5	7	3	20
3 - 5 pm	10	4	12	7	1	34
5 - 8 pm	11	3	13	6	1	34
Saturday						
6 am - 12 pm	7	1	7	4	4	23
12 - 3 pm	7	2	11	7	2	29
3 - 5 pm	11	4	11	6	2	34
5 - 8 pm	7	4	11	5	2	29
Sunday						
6 am - 12 pm	6	1	6	4	1	18
12 - 3 pm	5	1	8	7	0	21
3 - 5 pm	6	3	9	6	1	25
5 - 8 pm	4	3	8	5	1	21

Monetary Contributions

Participants would be willing to spend on average of \$30 for a family membership.



Overall, the Fountain Court Cooperative was willing to pay the most for a family / household membership on average of \$43. One Fountain Court resident suggested the individual family plan cost should depend on income. Burton Parents also noted they would contribute: \$20 for single class for at least a 5-week class and \$25 to \$30 for 6-week classes. Each group’s response marked below in the table is an average of all responses received. The totals were tabulated from all participants responses, not just the averages of each group.

Group	Family / Household Membership	Performance Adult	Individual	Single Class	Performance Youth
Burton Parents	\$32	\$27	\$15	\$12	\$9
Farmers	\$15	--	\$13	--	--
Fountain Court Cooperative	\$43	\$9	\$15	\$8	\$5
Residents	\$20	\$5	\$30	\$50	\$5
Seniors	\$15	\$6	\$7	\$6	\$6
Total	\$30	\$15	\$14	\$12	\$7

Skills to Offer

The most common skills that people or their family members could contribute (all of the following had a total of 10 or more people indicating each): cake decorator, food art, baker, catering; drawing; dance; writer; painting; landscape design, outdoor art, gardening, horticulture; leadership, volunteerism, coordination, event planning; musician; beauty / fashion; photography; textile, sewing, fashion; jewelry making; and woodworking/carving.

Table 6. Special talents, gifts, or expertise people or their family members have by Group

Talent / Gift / Expertise	Burton Parents	Farmers	Fountain Court Co-op	Residents	Seniors	Total
Cake decorator, food art, baker, catering	9		5	3	7	24
Drawing	5	2	6	5	6	24
Dance	7	1	5	4	6	23
Writer	6	1	7	3	4	21
Painting	3	2	6	3	6	20
Landscape design, outdoor art, gardening, horticulture	2	5	3	3	6	19
Leadership, volunteerism, coordination, event planning	2	1	7	3	6	19
Musician	3	3	7	5	1	19
Beauty/ fashion	3		6	6	3	18
Photography	2	2	5	5	3	17
Textile/ sewing/ fashion		1	4	1	6	12
Jewelry making	3		2	2	5	12
Woodworking, carving		1	5	2	2	10
Decorating / interior design	1	1	2	2	3	9
Film and videography	2	1	2	3	1	9
Digital, graphic design		1	5	3		9
Floral	2		3	1	3	9
Restoration		2	4	2	1	9
Voice performer	1	1	5	1	1	9
Mixed media	1	2	3	1	1	8
Other	1	5	1	1		8
Sculpture	2	2	2	2		8
Comedic performer	3		2	1	2	8
Quilting	1		2	1	4	8
Theatrical performer	3		4	1		8
Sound, lighting, staging		1	3	1	3	8
Web design			4	3	1	8
Pottery, ceramics, porcelain		1	2	1	1	5
Craftsmen, fabricating	1	1	1	2		5
Drumming	2	1	1			4
Calligraphy	2		2			4
Orator/ lecturer			2		2	4
Printmaking	1		1	1	1	4
Leather working			2		1	3
Tradesmen		2	1			3
Street performer			3			3
Murals	1		1			2
Event planning			1		1	2
Blacksmith		1	1			2
Glass			1			1

Other skills not listed that at least one individual indicated include: knitting (two responses); cross stitching; straw-bale; yoga; crochet; sports; carpentry; natural building—adobe, thatch, masonry; urban gardening; acoustic wind instruments; weaving; building gardens / farms; shadow puppetry; animation workshops; kinetic visual storytelling; and animation workshop projects; autism / ADHD awareness / skills; improv comedy; and puppetry.

Types of Programs & Activities

Participants would most often like to see children and youth programming as well as beginner level programs.

Table 7. What age and level of art programs would you like to see in the Arts Center?

Group	Children	Youth	Adult	Senior	Beginner	Intermediate	Master
Burton Parents	13	12	8	9	12	9	7
Farmers	6	5	5	5	6	6	5
Fountain Court Cooperative	16	18	13	15	12	10	11
Residents	11	12	12	9	8	8	6
Seniors	10	13	9	12	4	5	3
Total	56	60	47	50	42	38	32

Participants are most interested in movies, music classes, rooms for parties and meetings, natural hair, theatrical and performing arts, and dance performances.

Table 8. Number of Votes for what Activities Interest Participants and their Family

Movies	77
Music classes	74
Rooms - parties / meetings	67
Natural hair	66
Theatrical and performing arts	63
Dance performances	59
Fine arts	57
Literary	54
Musical instruction	48
Musical performances	45
African drumming	45
Visual art	45
Dance instruction	45
Commercial kitchen	41
Recording studio	40
Food sculpture	33
Audio Tech	30
Technical arts: lighting, sound, graphic design, production	29

Other activities suggested by participants include: writing group/class, gymnastics, animation, photoshop, cement yard sculpture, and adult ballet. While Table 8 gives totals, Table 9 breaks down all activities by groups surveyed and by age groups.

Table 9. Number of Votes for what Activities Interest Participants and their Family by Group

Activities by Age Group (Youth, Adult, and Senior)	Burton Parents	Farmers	Fountain Court Co-op	Residents	Seniors	Total
African drumming Youth	7		6	3	6	22
African drumming Adult	4	2	3	2	4	15
African drumming Senior			1	2	5	8
Dance performances Youth	11	1	7	2	6	27
Dance performances Adult	10	1	7	2	3	23
Dance performances Senior	1	1	1	1	5	9
Dance instruction Youth	7	1	4	2	3	17
Dance instruction Adult	8	1	5	1	1	16
Dance instruction Senior	3	1	3	1	4	12
Visual art Youth	4	2	3	2	5	16
Visual art Adult	4	3	5	4	1	17
Visual art Senior	2	2	3	2	3	12
Music classes Youth	12	1	8	4	7	32
Music classes Adult	8	2	7	4	3	24
Music classes Senior	4	1	5	2	6	18
Recording studio Youth	5		6	3	5	19
Recording studio Adult	5	1	5	2	1	14
Recording studio Senior	1	1	3	1	1	7
Musical performances Youth	8	1	6	2	1	18
Musical performances Adult	7	1	9	3		20
Musical performances Senior	1	1	4	1		7
Musical instruction Youth	6	1	7	2	3	19
Musical instruction Adult	7	1	6	2	1	17
Musical instruction Senior	1	1	5	2	3	12
Literary Youth	8	1	5	2	5	21
Literary Adult	6	1	4	3	4	18
Literary Senior	3	1	4	2	5	15
Fine Arts Youth	8	2	6	2	3	21
Fine Arts Adult	7	2	7	3	4	23
Fine Arts Senior	2	1	5	3	2	13
Theatrical & Performing Arts Youth	11	1	7	3	3	25

Table 9. Number of Votes for what Activities Interest Participants and their Family by Group

Activities by Age Group (Youth, Adult, and Senior)	Burton Parents	Farmers	Fountain Court Co-op	Residents	Seniors	Total
Theatrical & Performing Arts Adult	8	1	9	4	1	23
Theatrical & Performing Arts Senior	3	1	5	2	4	15
Audio Tech Youth	3		5	2	3	13
Audio Tech Adult	4	1	5	2	1	13
Audio Tech Senior		1	1		2	4
Natural Hair Youth	7	1	4	1	7	20
Natural Hair Adult	9	1	7	1	7	25
Natural Hair Senior	5	1	6	1	8	21
Commercial Kitchen Youth	3		3	1	3	10
Commercial Kitchen Adult	7	3	6	3	2	21
Commercial Kitchen Senior	2	2	4	1	1	10
Food sculpture Youth	4		2	2	2	10
Food sculpture Adult	6	1	3	2	2	14
Food sculpture Senior	1	1	2	2	3	9
Movies Youth	10	2	6	2	7	27
Movies Adult	8	3	10	3	5	29
Movies Senior	5	2	6	2	6	21
Rooms - parties/ meetings Youth	8		5	3	5	21
Rooms - parties/ meetings Adult	9	2	9	4	5	29
Rooms - parties/ meetings Senior	6	1	4	2	4	17
Technical arts: Youth	5		2	1	3	11
Technical arts: Adult	5	1	4	1	2	13
Technical arts: Senior	2	1	2			5

Interest in Community Art Center

The most common reasons participants are interested in the community art center include: social interaction with others, having a safe place for children, and personal growth and exploration. Other interests include child care, meetings, and inclusive space for children with disabilities.

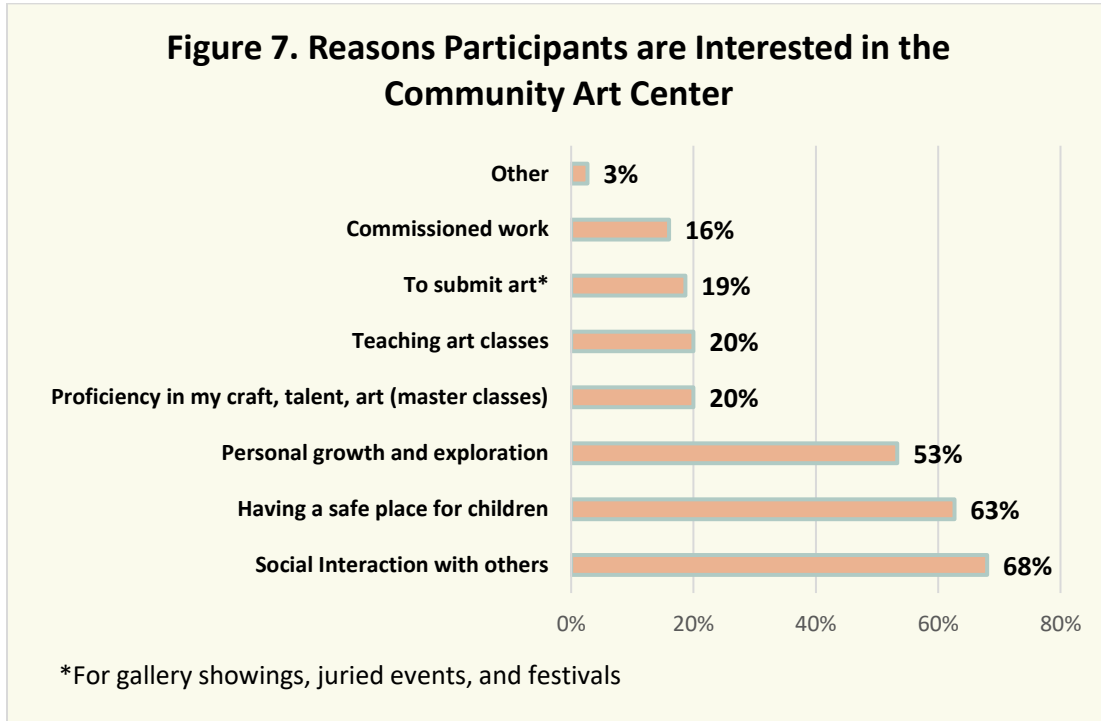


Table 10. Reasons Participants are Interested in the Community Art Center by Group

Values	Burton Parents	Farmers	Fountain Court Co-op	Residents	Seniors	Total
Social Interaction with others	12	3	17	11	8	51
Having a safe place for children	13	2	13	8	11	47
Personal growth and exploration	11	3	12	7	7	40
Proficiency in my craft, talent, art (master classes)	6	3	2	3	1	15
Teaching art classes	3	1	3	6	2	15
Submitting art for gallery showings, juried events, and festivals	3	1	2	6	2	14
Commissioned work	3	1	1	4	3	12
Other	2					2

Table 11 combines results from Mission Lift’s community engagement assessment and Zachary and Associates market analysis, illustrating what stakeholders are interested in, regarding what the cultural arts center would include. A more detailed explanation is provided in the market analysis section (affinity group results are not included in the other table).

Table 11. Programs and Components of Interest by Stakeholder Group

Program	Board	Youth Performers	Families	Burton Youth	Add. Doc. from HW	Burton Parents	Farmers	Fountain Court Co-op	Residents	Seniors
Meeting locations	x				x				x	
Market	x	x	x	x						
Physical Fitness	x	x		x		x	x	x	x	x
Dance Studios	x	x		x	x	x	x	x	x	x
Drum Studios	x	x		x	x	x	x	x	x	x
Gift Shop	x	x	x							
Performance Space		x		x						
Demonstration Hall		x								
Workforce Development (Arts)					x					
Eating/Food	x	x		x		x	x	x	x	x
Entertainment		x				x	x	x	x	x
Offices					x					
Learning Museum										
Outdoor space					x	x	x	x	x	x
Black Box					x					
Commercial / Community Kitchen					x	x		x		
Gardens (Food production)				x	x		x			
Creative Industries Workforce Training										
Retail Space	x	x	x	x	x		x			
Multipurpose space										
Gallery		x				x	x	x	x	x
Recreational Sports				x		x	x	x	x	x
Library				x						

Communication

Participants would most often like to receive information on future activities on food, festivals, fairs and performances. Participants also suggested providing information on day trips for seniors and writing workshops.

Table 12. Future Activities Participants would like Information on

Activities	Burton Parents	Farmers	Fountain Court Co-op	Residents	Seniors	Total
Festivals, fairs, and performances	10	2	15	11	9	47
Food	11	2	10	9	13	45
Educational Opportunities	10	2	16	7	5	40
Theater	11		12	6	11	40
Music	9	1	12	9	9	40
Dancing	13		8	7	8	36
Art	7	1	9	10	7	34
Nightlife	6		8	9	2	25
Other	2		2			4

The best way to contact people is by emailing and calling.

Table 13. Best Way to Contact People

Row Labels	Call	Text	Email	Facebook	Mail	Other
Burton Parents	5	8	11	1		
Farmers			2			
Fountain Court Cooperative	7	6	8	4		
Residents	6	5	8	2		
Seniors	10	5	3	1	5	2
Total	28	24	32	8	5	2

Summary

The community is overwhelmingly supportive of having a cultural arts center in the neighborhood. They would like clarification on the purpose of the center, who the users will be, and how to use the services. Themes from community responses include a unique, green building design and promoting wildlife and green spaces outside of the cultural arts center. Community members would like to see a space that is available to community members outside of school hours and during breaks, as well as something that would appeal to all age groups. Many community members expressed a desire to incorporate green technology and the natural environment and would like a center that reflects the community and greater Detroit culture on various levels.