



A Creative and Innovative Culture

Strategies for Utilizing the Current Capacities
of Arts Councils in Michigan

Kimberly Kleinhans
Michigan Dance Council

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A Creative and Innovative Culture: Strategies for Utilizing the Current Capacities of Arts Councils in Michigan

Michigan State University

Center for Community and Economic Development

EDA University Center for Regional Economic Innovation

Kimberly Kleinhans

Michigan Dance Council

ABSTRACT

After an exploration of the meaning of innovation in the context of economic development and a summary of best practices, Arts Councils in Michigan are looked at as potential facilitators of increased innovation and creative thinking. Information collected through surveys, cataloging, and mapping was used for identifying the appropriate strategies to utilize, based on the current activities and capacities of each Arts Council.

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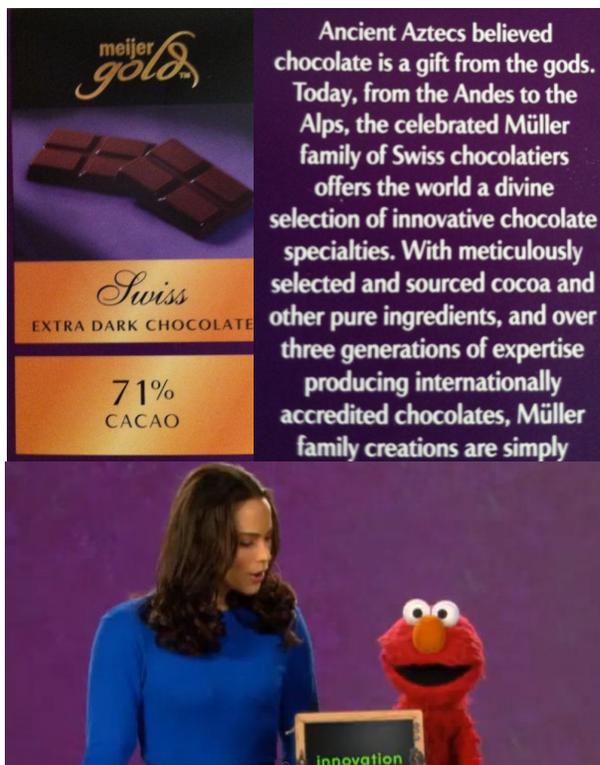
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INTRODUCTION

The idea that innovation is important is pervasive in American culture. It is difficult to get through a day without some reference to almighty innovation. Detroit Public Schools has a “Chief Innovation Officer” (<http://detroitk12.org/admin/>); Meijer sells a private label brand chocolate bar that the label insists is “innovative chocolate” (see Meijer candy aisle). An even more telling example of the pervasiveness of the word “innovation” occurred when I was watching Sesame Street the other day with my 2 year old nephew: In Episode 4319: Best House of the Year, which originally aired on February 21, 2013, the word of the day was “Innovation” (Sesame Workshop website: <http://www.sesameworkshop.org/season43/media-tools/celebrity-airdates/>). In this episode, Elmo helps the Three Little Pigs build a wolf-proof house through innovation. Obviously, if Elmo thinks innovation is an important concept to teach to the young viewers at home, it is a concept with some cultural traction. Elmo defines “innovation” as “something new or different” (<http://www.sesameworkshop.org/season43/about-the-show/wots/innovation/>); While this definition may suffice for preschoolers, it is too broad of a definition to be of any practical benefit for economic development purposes.

But what is the big deal about innovation, and why is it important for economic development in Michigan? According the Michigan State University (MSU) Economic Development Administration (EDA) University Center for Regional Economic Innovation (REI):

Michigan's talent pool, innovation infrastructure, and research commercialization and technology transfer support systems continued to be weak. Programs to support businesses, workforce/talent development, technology transfer, and commercial innovation were compartmentalized, not aligned, and were isolated from each other...The REI University Center ecosystem is increasing the pace of inventing, disseminating and implementing innovative economic development, tools and programs across regions and communities in the state! (REI website accessed 4/25/2013)



Innovative Chocolate and Elmo’s word of the day...

(Meijer stores and Sesame Workshop)

In this report, after an exploration of the meaning of innovation in the context of economic development and a summary of best practices, Arts Councils in Michigan are looked at as potential facilitators of increased innovation and creative thinking. Information collected through surveys, cataloging, and mapping was used for identifying the appropriate strategies to utilize, based on the current activities and capacities of each Arts Council.

Defining creativity and innovation is no easy task. Yet, if the State of Michigan strives to have a creative and innovative culture, we need to know what it is that we are striving for. The next sections look at different ways to define creativity and innovation, from the dictionary definitions, as well as from the discipline of psychology and the technology sector. Later, best practices, including ideas distilled from urban planning, and business schools' curricula, are summarized and used to suggest activities that Arts Councils could utilize to increase innovation and creativity in their communities.

ETYMOLOGY AND DICTIONARY DEFINITIONS

Any exploration of the meaning of creativity and innovation should begin with a brief perusal of Webster's Dictionary. According to *Webster's Ninth New Collegiate Dictionary*, the meaning of creativity is simply, "the ability to create" (Webster's, 1987: 304). Webster's entry for create begins with an etymology which reaches back to Middle English and Latin, and also is related to the word 'crescent.' Create is defined by Webster's with words and phrases such as "to bring about," and "produce" (Webster's, 1987: 304). 'Create's' relative 'crescent' is defined as "to grow, increase," as illustrated by the musical term, 'crescendo' (Webster's, 1987: 306). 'Innovation' is defined by Webster's as being "the introduction of something new" (Webster's, 1987: 624). The etymology, as found in the entry for 'innovate,' is from the Latin, *novus*, or 'new' (Webster's, 1987: 624).

Psychology

As creativity and innovation are initially generated in the brain as ideas, it is appropriate to consult the field of psychology, more narrowly focused to organizational psychology, which ultimately explains that the creativity and innovation we are seeking is rooted in the desire for greater economic benefits. In the *Psychology of Aesthetics, Creativity and the Arts* special issue on "Psychology of Creativity and Innovation in the Workplace," Reiter-Palmon gives us the following definition:

Creativity is typically defined as the first stages of the problem solving process such as identifying the problem and generating ideas. Innovation is focused on the implementation of that idea and its acceptance by various stakeholders in the organization (Reiter-Palmon, 2011: 1).

In his *Review of General Psychology* article, "Habitual Creativity: Revising Habit, Reconceptualizing Creativity," Glăveanu describes *innovative creativity*, "as the act of addressing a difficulty or problem with the intention not only of 'solving' it, but solving it in a creative or novel way" (Glăveanu, 2012: 87). Glăveanu envisions *innovative creativity* as being nested within *improvisational creativity*, and *habitual creativity*. (See Figure 1). Glăveanu's depiction of the layers of creativity can be viewed in this way: *habitual creativity* is creativity that is intrinsic to human behavior, *improvisational creativity* is the type of creativity when problems are solved with the resources already at hand, and *innovative creativity* occurs when new ways of solving problems are sought, and new problems are sought out. (Glăveanu, 2011).

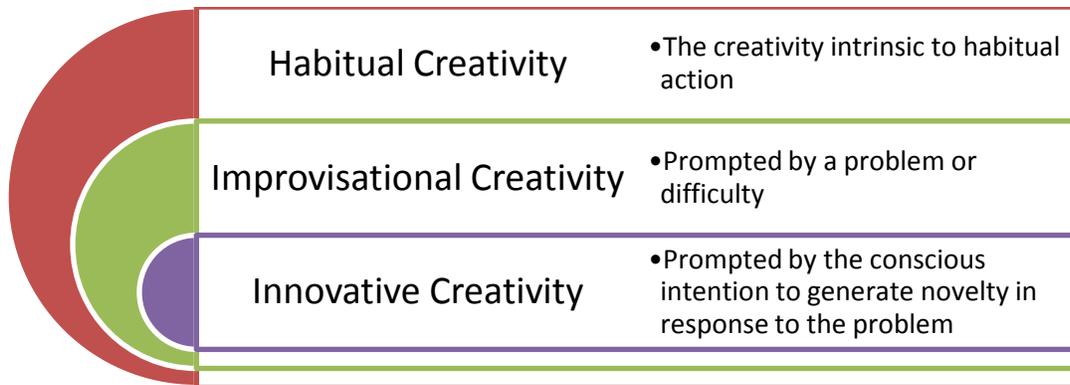


Figure 1. The ‘nested’ depiction of creative expression. (Glăveanu, 2012: 86)

Glăveanu takes care to point out that innovation, while new, is still rooted in tradition, which is why he sees it as being nested within habit.

Another aspect of creativity and innovation that Glăveanu focuses on is that the new ideas are rooted in tradition and utilize previously mastered skills in a new way. Glăveanu quotes Baldwin as saying: “effective invention is always rooted in the knowledge already possessed by society” and “no effective invention ever makes an absolute break with the culture, tradition, fund of knowledge treasured up from the past.”(Glăveanu, 2012: 87)

Technology Sector

The technology sector is another discipline that relies heavily on the use of the term ‘innovation.’ In Cropley, Kaufman and Cropley’s article for *Journal of Technology Management & Innovation*, “Measuring Creativity for Innovation Management,” innovation is defined as “the development and intentional introduction into practice of new and useful ideas by individuals, teams, and organizations” (Cropley, Kaufman and Cropley, 2011: 14). The authors discuss that innovation has two parts, the coming up with the novelty, and the implementation (Cropley, Kaufman and Cropley, 2011). The fact that an innovative policy also will need to be implemented is important to keep in mind.

Innovation and Creativity in Michigan’s Economic Development

Ascertaining how economic development professionals in Michigan define innovation is important, as they are important intermediary stakeholders in the development of economic development policy. Economic development professionals are the buffer between the policy makers and those who live and work with the policies as they are implemented. If it is a policy related to innovation, it is the economic development professionals who are interpreting the policies for the constituents, as well as providing technical expertise to the elected officials who are creating the policies. Any discussion of innovative economic development policies must

have input from the individuals in this pivotal role, as they are the ones educating the legislators and constituents alike.

Methodology – Between March 26th and April 10th, 2013, Economic Development professionals located in the State of Michigan answered a one-question, open-ended survey. This survey was administered online with SurveyMonkey. Respondents were Economic Development professionals, who were made aware of the survey by direct email, and by an email sent to the membership of the Michigan Economic Developers Association. Respondents were given the option of providing their name, position, and organization. A copy of the survey instrument is available in the Appendix to this policy analysis. A total of 13 responses were collected. As there were no random sampling methods employed, the results are not statistically robust. However, the results do provide insight as to how Economic Development professionals in Michigan define “innovation”.

Results – Figure 2 displays thematic keyword frequencies from the responses. The thematic keywords present with greatest frequency in the definitions provided by the Economic Development professionals included Creates/ Creating/ Creativity, with a frequency of 8, and ‘New,’ with a frequency of 7. The thematic keyword ‘Grow’ appeared with a frequency of 3. ‘Foster/Facilitate,’ ‘Different,’ and explicit referrals to dictionary definitions all appeared with a frequency of 2. Other thematic keywords that appeared at least once were: ‘Change,’ ‘Shift from current practice,’ ‘Results,’ ‘Excitement’ ‘Developed’, ‘Intellectual or physical ideas,’ ‘Adaptation,’ ‘Non-traditional’ and ‘Collaboration.’

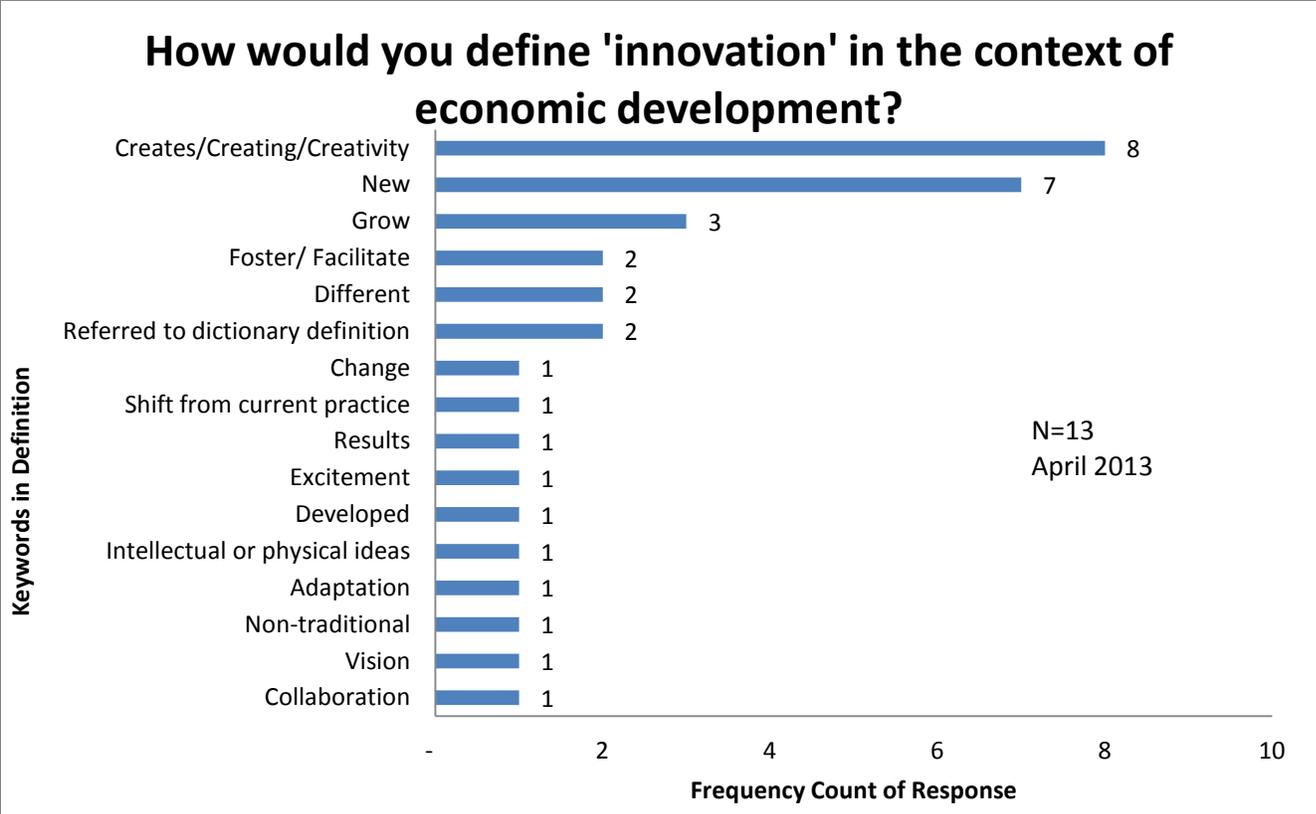


Figure 2. Graph Depicting Terms used by Michigan Economic Development Professionals to define “Innovation.”

Discussion – Because of the constructive nature of the ideas behind them, creativity and innovation are terms that are difficult to describe with certain, accurate terms. By looking at their etymology and the way they are defined in the discipline of psychology, in the technology sector, and by economic development professionals themselves we can come to a closer grasp of what we are striving for when seeking to facilitate a creative and innovative culture in the State of Michigan.

There are, of course, similarities to all of the nebulous definitions of creativity and innovation that we have unearthed. Whether or not the economic development professionals were cognizant of the etymology of the word ‘innovation,’ a majority of them included ‘new’ as part of their definition. A striking difference between the definitions provided by the economic development professionals and the definitions garnered from both the psychology scholars and the technology sector scholars, is that while the latter two anchored their concept of innovation and creativity with recognition of tradition and previously existing knowledge, the economic development professionals were more focused on the aspect of innovation that deals with newness, non-traditional approaches and a shift from the current practices.

For the purposes of this report, innovation will be defined as “the creation of something new rooted in tradition.”

BEST PRACTICES FOR FOSTERING CREATIVITY AND INNOVATION

Placemaking

Michigan's State-run website, miplace.org, states:

Because Michigan is quickly transitioning from a manufacturing-based to a knowledge-based economy, our ability to provide employers with skilled workers is critical to the state's economy. Michigan's colleges, universities and other research institutions, together with our broad base of high-tech businesses, position the state to become an innovative leader in the new economy. We work with other organizations to support initiatives that help ensure Michigan's young talent will choose to live and work in our state, and to create vibrant and attractive communities that will help attract new talent and businesses to the region (miplace.org, accessed 4/25/2013).

One of the State of Michigan's current policies regarding innovation is a place-based strategy commonly known as 'placemaking.' In Michigan, the current administration calls their policy the "Placemaking Initiative." Because, according to James Tischler's recent presentation to the Michigan Economic Developer's Association, there is a correlation between prosperity and a high concentration of "Millennials," and "young professionals without children," the strategy involves making Michigan a place where these individuals will want to live, more specifically to "attract and retain talented workers" (Tischler, 2013). Workforce development policies, natural resource policies, and transportation policies are all framed with the concept of defining Michigan as a place where people want to live and do business.

In a recent presentation to the Michigan Economic Developers Association (MEDA) titled "Update on Michigan's Placemaking Initiative," Tischler (2013) described the Initiative and how the Government of Michigan is being reorganized to facilitate placemaking. According to Tischler, Gov. Rick Snyder said in an address to the Michigan Municipal League (MML), "I don't separate place making from economic development. They are intertwined" (Tischler, 2013). The outcome of Michigan's "Growth Strategy" is "Prosperous PLACES," which will be accomplished through strategies and techniques, which include economic development, community development and placemaking, and image (Tischler, 2013). In his presentation, Tischler defined placemaking as "Strategies that create places where people want to live and work" (Tischler, 2013).

In an interview with Jamie Schriener-Hooper, Executive Director of the Community Economic Development Association of Michigan (CEDAM), she described a distinction between "Capital 'P' Placemaking" versus "little 'p' placemaking." Schriener-Hooper describes "little 'p' placemaking" as a sort of more "tactical placemaking," small, inexpensive, community-building activities that are, as she puts it, "lighter, quicker and cheaper," as opposed to the more grand and expensive "Capital 'P' Placemaking." One of the most important aspects of placemaking, according to Schriener-Hooper, is the community, "If the community piece is not there, it's not authentic."

Placemaking is a new term for a concept that has been around for since the start of the Progressive Era (1890-1920), namely place-based community economic development

(O'Connor, 1999). O'Connor states, "It was then that the link between place and poverty got its most extensive and sustained airing. And from this period emerged the guiding assumptions and principles of place-based reform, many of which have been revised and repackaged in succeeding generations of community initiative" (O'Connor, 1999: 84). Because Michigan's Placemaking initiative is something rooted in tradition, it fits with our earlier definition of an innovation.

The Motor Valley Cluster Case Study. In "Cultural Heritage, tourism and regional competitiveness: The Motor Valley Cluster," Alberti and Giusti discuss what a place-based economic strategy, similar to Michigan's Placemaking Initiative, looks like in Italy's Motor Valley.

In the selected case, the regional identity and heritage on the motor sport industry since 1800 allowed the creation of a new form of cluster, where major firms in the motor industry, artisans, tourism organisations, sport facilities, institutions and tangible and intangible cultural heritage (corporate and industry museums, private collections, archives, expertise and practices) are beneficially tied together in a self-reinforcing mechanism of competitiveness, nurtured by tourism flows." (Alberti and Giusti, 2012: 1)

There are many similarities between the Motor Valley Cluster and Michigan's Placemaking Initiative, which is heavily focused on image strategies, evidenced by the *Pure Michigan* branding campaign. Like the *Pure Michigan* campaign, the Motor Valley Cluster uses "destination management as a means to reach regional competitiveness" (Alberti and Giusti, 2012: 1).

The Rhine Valley: Networking Strategies

Héraud, in "Reinventing creativity in old Europe: A development scenario for cities within the Upper Rhine Valley cross-border area," discusses the development of a culture of innovation in Europe. "The most developed countries... are confronted with the necessity to reorient their economies towards increasingly more innovative activities in order to cope with global competition" (Héraud, 2011: 66). Héraud mentions a Lisbon-strategy, which is a "knowledge-based" economy and society that has been prevalent since 2000, "Innovation, creativity, regional development and social cohesion are increasingly linked issues in policy recommendations." (Héraud, 2011: 66)

Héraud suggests that the most creative part of society exists as an *underground* that needs a *middleground* ("Supporting business services, organizing fairs, festivals and exhibitions, implementing interactive websites") in order for their creative ideas to reach the *upperground* where "full development of economic and/or social innovations on the basis of new ideas, private and/or public organizations are of course necessary" (Héraud, 2011: 66). There is a necessity for intermediaries to serve as the *middleground* "Supporting business services, organizing fairs, festivals and exhibitions, implementing interactive websites, are possible forms of policies leading to the establishment of such middleground [sic]" (Héraud, 2011: 66). When

looking at an area as large as a State or region within the State, there are many areas that are more rural in nature and lacking in density. “The lack of a unique metropolis is particularly constraining for a development model based on cultural creativity, since large cities are generally ideal contexts for the development of creative ‘undergrounds.’ The big challenge is to find the right ‘middlegrounds’ for interfacing many small and culturally diversified milieus.” (Héraud, 2011: 72).

Innovation and Diversity

A prevalent theme in business school literature pertaining to creativity and innovation is the idea that individuals who have spent a significant amount of time living in another culture have an increased capacity for looking at things in new ways and coming up with creative solutions. In “Getting the Most Out of Living Abroad: Biculturalism and Integrative Complexity as Key Drivers of Creative and Professional Success,” Tadmor, Galinsky and Maddux looked at many different research projects regarding living abroad and biculturalism and claim that “The combination of these different research findings suggests that innovations result from the juxtaposition and synthesis of divergent experiences and perspectives at both the psychological and organizational levels” (Tadmor, Galinsky and Maddux: 529).

Although there is a correlation between biculturalism and those who are better at generating creative and innovative ideas, Tadmor, Galinsky, and Maddux also point out that, “it is certainly possible that the direction of causality is reciprocal: Complex individuals may also be more likely to become bicultural as well as more creative and successful. Similarly, more successful individuals may be more likely to adopt a bicultural strategy” (Tadmor, Galinsky, and Maddux: 538). In other words, people who are creative and innovative may have an added proclivity towards seeking out experiences that increase their cosmopolitanism.

Even with a lack of concrete causality, Tadmor, Galinsky and Maddux point out that “having exposure to foreign countries (for example, by living abroad) is better than having no exposure at all” (Tadmor, Galinsky and Maddux: 539). Therefore, increasing the number of people who have access to foreign exchange programs could be proposed as a policy option for increasing creativity and innovation in the State of Michigan. However, based on the prices for Wayne State University Study Abroad programs, it would be cost prohibitive to send every person in the State of Michigan on an extended stay in a foreign country. [<http://studyabroad.wayne.edu/> (accessed April 27, 2013)].

Besides the cost, there are many technical details that would compromise the feasibility of a statewide foreign exchange program. However, as the next section illustrates, there is a significant amount of different cultures within the State of Michigan. An alternative to a travel abroad program could be a within-the-State cultural exchange program. Communities may already have different cultures among their residents and cultural events can be hosted that highlight various traditions.

In “Diversity and Creativity as Seedbeds for Urban and Regional Dynamics,” Baycan-Levant looks at how diversity increases creative capacity and how “diversity can be the source of urban and regional competitive advantage in knowledge-intensive activities” (Baycan-Levant, 2010: 565). Baycan-Levant describes the benefits of diversity on creativity, innovation, and the economy in the following way:

An overall evaluation demonstrates that diversity rather than homogenization appears to characterize both cultural vitality and economic success. Diversity has a positive effect on creativity, innovation and performance at different scales from the company or organization to city, region or country; as being linked to creative activities offers a major source of competitiveness for multicultural cities and not only stimulates creative ideas and facilitates creative activities, but also assists the cities’ efforts to boost their international profile. Attracting investment and a well-educated, creative workforce; therefore, it contributes to the improvement of the creative capacities of cities and regions (Baycan-Levant, 2010: 566).

Similar to the concepts supporting the idea that study abroad programs increase creativity and innovation, a region’s cultural diversity is linked to its success. “Cultural—ethnic diversity is assumed to be important in the knowledge creation process, since more differentiated knowledge increases the possible combination of knowledge and knowledge networks” (Baycan-Levant , 2010: 575). Baycan-Levant goes on to say:

Diversity fosters creativity and innovation, contributes to entrepreneurship, enhances productivity, job creation and economic growth in many countries and provides useful resources to creative industries, stimulates new ideas and cross-cultural co-operations for cultural production and therefore fosters social cohesion... In the long run, successful multicultural societies will create new forms of social solidarity and dampen the negative effects of diversity by constructing new, more encompassing identities and they will become superdiverse and innovative societies (Baycan-Levant, 2010: 589-590).

Cultural diversity and multiculturalism is proposed by Héraud to be important ingredients for creativity and innovation. “Creation is often the result of understanding things differently. Multiple cultural roots can be transformed into an asset” (Héraud, 2011: 68).

At this point, it makes sense to interject a somewhat tangential point, but one that often comes up in discussions of creativity and diversity: the work of Richard Florida. Unfortunately, his definition of diversity is quite narrow. In “The Rise of the Creative Class,” he goes as far to say, “It appears that the Creative Economy does little to ameliorate the traditional divide between the white and nonwhite segments of the population. It may even make it worse” (Florida, 2002: 263).

Data from the 2011 American Community Survey	Michigan	
	Estimate	Margin of Error
Total:	9,876,187	*****
White alone	7,830,903	+/-9,530
Black or African American alone	1,388,139	+/-7,863
American Indian and Alaska Native alone	54,719	+/-3,625
Asian alone	242,232	+/-5,033
Native Hawaiian and Other Pacific Islander alone	2,118	+/-889
Some other race alone	105,245	+/-7,698
Two or more races:	252,831	+/-9,915
Two races including Some other race	25,908	+/-3,717
Two races excluding Some other race, and three or more races	226,923	+/-9,568

Table 1: Racial Composition of Michigan (source: American Community Survey, accessed 4/27/2013).

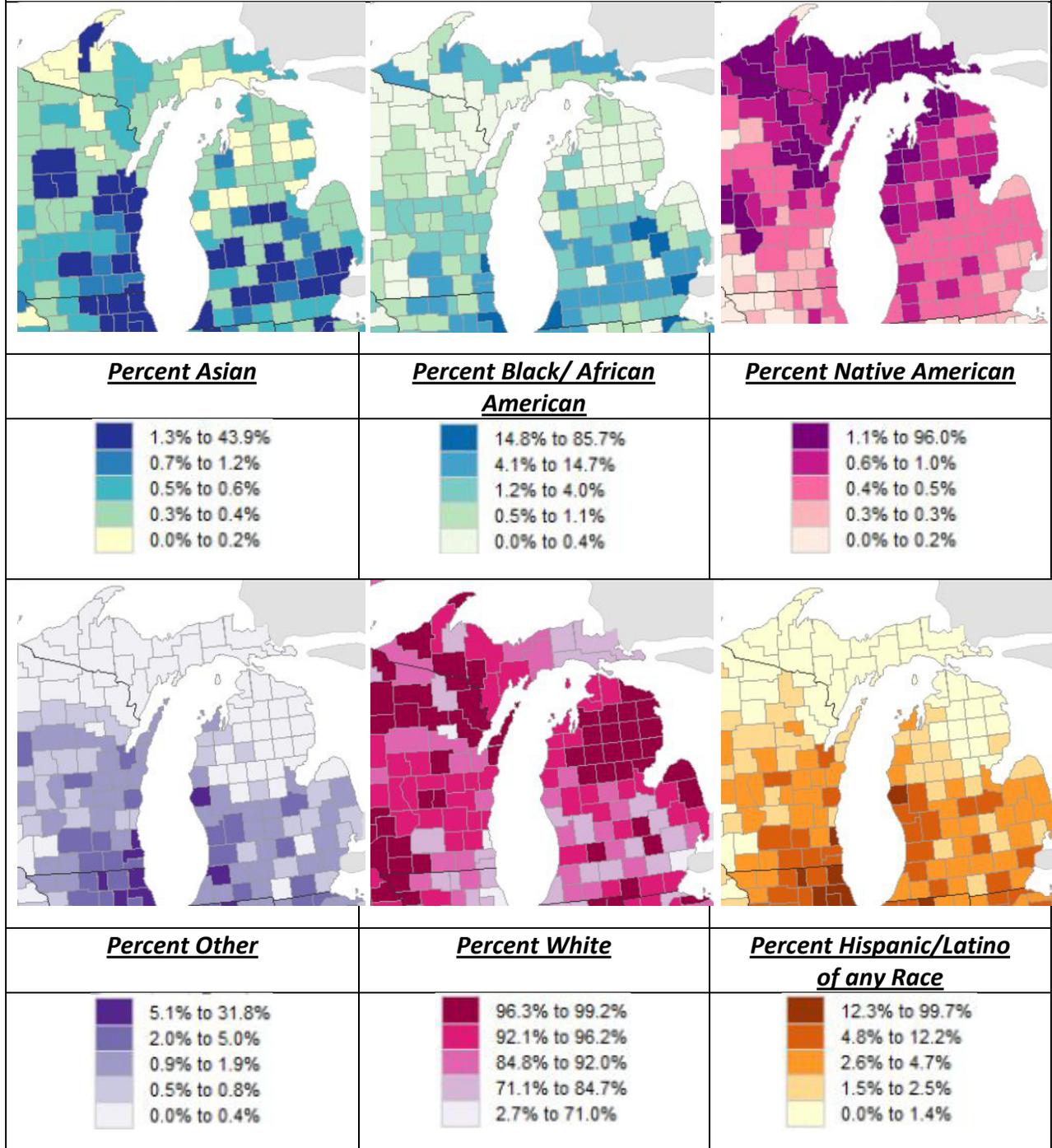
Although the breakdown of the racial diversity in the State of Michigan presented in Table 1 leaves the impression that the population is fairly homogenous, with about 79% of the population being “White,” this type of breakdown hides a lot of diversity in its oversimplification of the data. Within the category of “White” are included people who identify as Arab, Jewish, and other cultural and ethnic delineations. When the population of the State of Michigan is looked at broken down by ancestry, about 100 different groups are represented, many of those being subsets of the race “White.” See Table 2 on the following page. (Please see the Appendix 2011 American Community Survey Ancestry data, complete with the margin of error, for the State of Michigan). The impact of diversity on creativity and innovation has been studied in Europe, among diverse populations that if looked at in America, would all considered under the homogenous terms “White,” “European American” or “Caucasian” (Alberti and Giusti, 2012, Baycan-Levant , 2010, Héraud , 2011). This is not to say that diversity *within* the “White” population (or *within* the “Asian,” “Black,” “Hispanic,” and “Native American” populations) should be considered completely in lieu of conversations about diversity *between* the races. Merely, this is an observation that diversity is difficult to quantify, and cultural competency/ diversity training is a step in the direction of recognition of those who have different cultural/ racial/ ethnic identities.

Table 2. Michigan Ancestry data from the 2010 American Community Survey.

The story of the seeming lack of diversity in the State of Michigan is less a story of homogeneity and more a story of racial and ethnic segregation, as well as segregation based solely on economic status. An illustration of racial segregation in Michigan can be seen in Figure 3.

Total:	11,828,627		
Afghan	142		
Albanian	27,874		
Alsatian	108		
American	624,968		
Arab:	174,105		
Egyptian	4,283		
Iraqi	23,196		
Jordanian	4,413		
Lebanese	60,607		
Moroccan	1,837		
Palestinian	4,045		
Syrian	10,413		
Arab	38,069		
Other Arab	27,242		
Armenian	14,679		
Assyrian/Chaldean/Syriac	39,960		
Austrian	2,020		
Austrian	19,958		
Basque	270		
Belgian	44,996		
Brazilian	3,646		
British	33,989		
Bulgarian	2,602		
Cajun	109		
Canadian	44,864		
Carpatho Rusyn	265		
Celtic	1,649		
Croatian	18,803		
Cypriot	155		
Czech	50,644		
Czechoslovakian	14,469		
Danish	36,285		
Dutch	474,438		
Eastern European	10,235		
English	943,977		
Estonian	333		
European	104,259		
Finnish	100,907		
French (except Basque)	435,961		
French Canadian	157,532		
German	2,075,505		
German Russian	744		
Greek	42,860		
Guyanese	934		
Hungarian	93,393		
Icelandic	1,282		
Iranian	3,484		
Irish	1,104,913		
Israeli	2,922		
Italian	472,072		
Latvian	5,188		
Lithuanian	27,404		
Luxemburger	548		
Macedonian	10,042		
Maltese	13,081		
New Zealander	642		
Northern European	7,270		
Norwegian	75,135		
Pennsylvania German	7,808		
Polish	858,952		
Portuguese	5,686		
Romanian	28,771		
Russian	75,136		
Scandinavian	12,927		
Scotch-Irish	69,382		
Scottish	223,375		
Serbian	8,781		
Slavic	6,332		
Slovak	25,396		
Slovene	3,383		
Soviet Union	0		
Subsaharan African:	68,028		
Cape Verdean	64		
European	104,259		
Finnish	100,907		
French (except Basque)	435,961		
French Canadian	157,532		
German	2,075,505		
German Russian	744		
Greek	42,860		
Guyanese	934		
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Slavic	6,332		
Slovak	25,396		
Slovene	3,383		
Soviet Union	0		
Subsaharan African:	68,028		
Cape Verdean	64		
Ethiopian	3,069		
Ghanian	710		
Kenyan	869		
Liberian	812		
Nigerian	5,052		
Samoan	347		
Sierra Leonean	110		
Somalian	1,173		
South African	843		
Sudanese	1,129		
Ugandan	53		
Zimbabwean	510		
African	49,855		
Other Sub-Saharan African	3,432		
Swedish	149,377		
Swiss	23,671		
Turkish	2,366		
Ukrainian	40,858		
Walsh	43,248		
West Indian (except Hispanic groups):	14,808		
Bahamian	260		
Barbadian	729		
Belizean	232		
Bermudan	314		
British West Indian	539		
Dutch West Indian	562		
Haitian	1,707		
Jamaican	7,886		
Trinidadian and Tobagonian	613		
U.S. Virgin Islander	180		
West Indian	1,746		
Other West Indian	0		
Yugoslavian	17,892		
Other groups	2,820,829		

Percentage of Different Races by County in the State of Michigan, 2010



Data Source: Census Data Mapper, United States Census, 2010 (accessed 5/6/13)

Figure 3: Percentage of Different Races by County in Michigan, 2010. Data Source: Census Data Mapper, United States Census, 2010 (accessed 5/6/13)

Because of the perceived benefits of cultural diversity, a proposed policy to foster creativity and innovation among the residents of Michigan is to increase awareness and cultural competency through diversity training. Heritage Works, an organization in Detroit that teaches about cultural traditions through community development and youth development programs, has created a Cultural Competency through Art program. In an interview with Rhonda Greene, Executive Director of Heritage Works, she says that the arts are a “powerful way to talk about racist things.” According to Greene, it is important to learn cultural competency skills, because we “need to be able to interact across cultures.” She says that “cultural competency is an ongoing practice, getting out there and learning about others.” Art is a natural way to learn about others, because, as Greene states, “Art speaks to culture.” Heritage Works’ Cultural Competency through Art program helps participants learn about their “cultural lens” and how to respond appropriately when you hit a “cultural bump.”

CREATIVITY AND INNOVATION IN MICHIGAN

Introduction

The importance of the arts in creativity and innovation is becoming increasingly recognized. In a recent article by Francesca Di Muglia in the Bloomberg BusinessWeek, “New MIT Business Plan Competition Takes on the Arts,” The Massachusetts Institute of Technology’s (MIT) Sam McGee is quoted as saying, “MIT is eager to recognize the role of the arts in innovation.” While MIT is “not a school you typically associate with arts” (Di Meglio, 2013), this new focus on the arts is part of an entrepreneurship program that seeks to create more “innovation-driven startups” (Di Meglio, 2013).

In a Wall Street Journal article, “Tactics to Spark Creativity,” Sue Shellenbarger says that “Several recent studies suggest that the best route to an ‘aha moment’ involves stepping away from the grindstone – whether it’s taking a daydream break... or simply gazing at something green” (Shellenbarger, 2013).

There are two things to point out that these recent articles address, first, innovation and creativity have increasing cultural traction, and second, there is an increase in the perception that art can fill a role in the facilitation of innovation and creativity, even in publications for the business world. The arts can be a way to “step away from the grindstone,” and the arts play a role in innovation.

Although, as previously discussed, creativity and innovation are slippery terms to define, some best practices for fostering creativity and innovation can be distilled from the preceding cases, namely:

- Placemaking activities
- Utilizing networks
- Regional identity and heritage can be utilized for creativity and innovation, and
- Having experience with different cultures, and diversity facilitate creative thinking and innovation

Arts Councils can use their current capacities to utilize these best practices.

Arts Councils in Michigan as Facilitators of Creativity and Innovation

In January of 2013, ArtServe Michigan released the “Creative State Michigan” report, which details the economic impact of the arts in the State of Michigan. Some of the data for this report comes from the Michigan Cultural Data Project (CDP), which collects information from arts nonprofits statewide. According to the Creative State Michigan 2013 Report:

- 346 arts and culture organizations provided data to the Michigan CDP
- In fiscal year 2010, \$553,599,668 was spent in salaries, services and materials

- More than 2 billion dollars were spent on arts and culture tourist activities (ArtServe <http://creativestatemi.artservemichigan.org/>)

Methodology – An inventory of Art Councils in Michigan was conducted by using internet resources such as the National Center for Charitable Statistics (www.nccs.urban.org), standard search engines and social media. A total of 96 Arts Councils were documented in the State of Michigan. The final inventory is included in the Appendix to this report. From this inventory, a map was created using GIS (See Figure xxx). A survey, which included eleven questions, was designed to assess what sort of activities the Arts Councils have already implemented that are in alignment with some of the identified best practices for fostering innovation and creative thinking. A copy of this survey instrument is included in the Appendix. The survey was administered via email and SurveyMonkey (website). Some responses were collected by telephone and entered manually into the online survey. A total of 22 responses were collected, for a response rate of 23% of possible participants. In comparison to the participation rate for the Michigan Cultural Data Project, which collects data from 346 out of approximately 2000 possible participants, or 17%, the rate for this survey was slightly higher (ArtServe <http://creativestatemi.artservemichigan.org/>).

Results – The map of the locations of Arts Councils in Michigan shows that there is a higher concentration of Arts Councils in the Southern half of the Lower Peninsula. The Northern half of the Lower Peninsula has Arts Councils located around the perimeter, with no Arts Councils found in the interior. Similarly, the perimeter of the Upper Peninsula has identified Arts Councils, whereas no Arts Councils were found in the interior (See Figure 4).

The respondents to the survey were located in different types of areas within the State of Michigan. Arts Councils located in a small town, city or village had the highest response rate, with 33.3%. Other Arts Councils that responded were from a county (23.8%); region representing more than one county (14.3%); medium-sized town, city or village (14.3%); or a suburb of a large city (9.5%). None of the respondents were Arts Councils from a large city (See Figure 5).

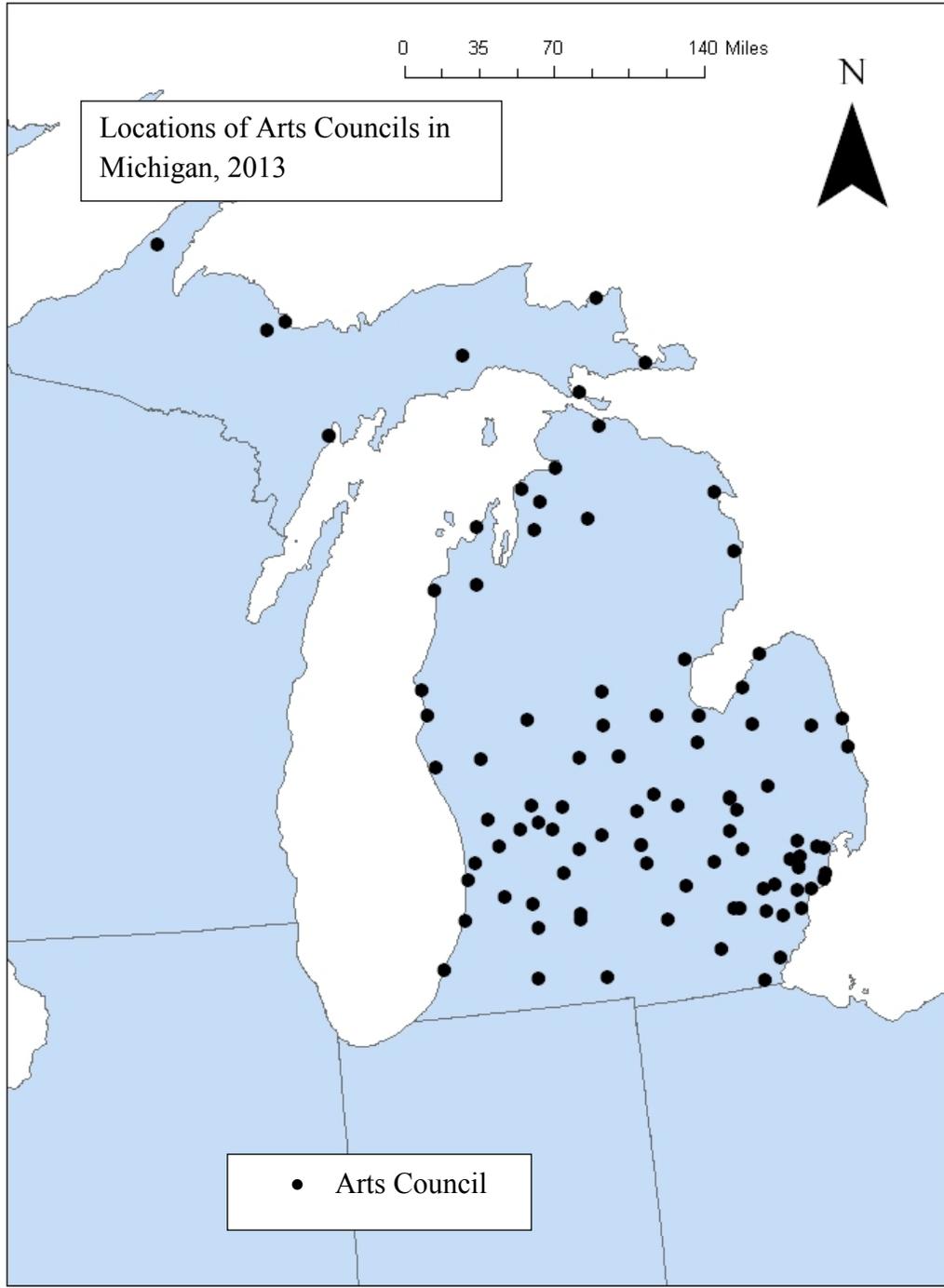


Figure 4: Locations of Arts Councils in Michigan. (Kimberly Kleinhans, Alexandra Becker and Carly Shapiro, 2013)

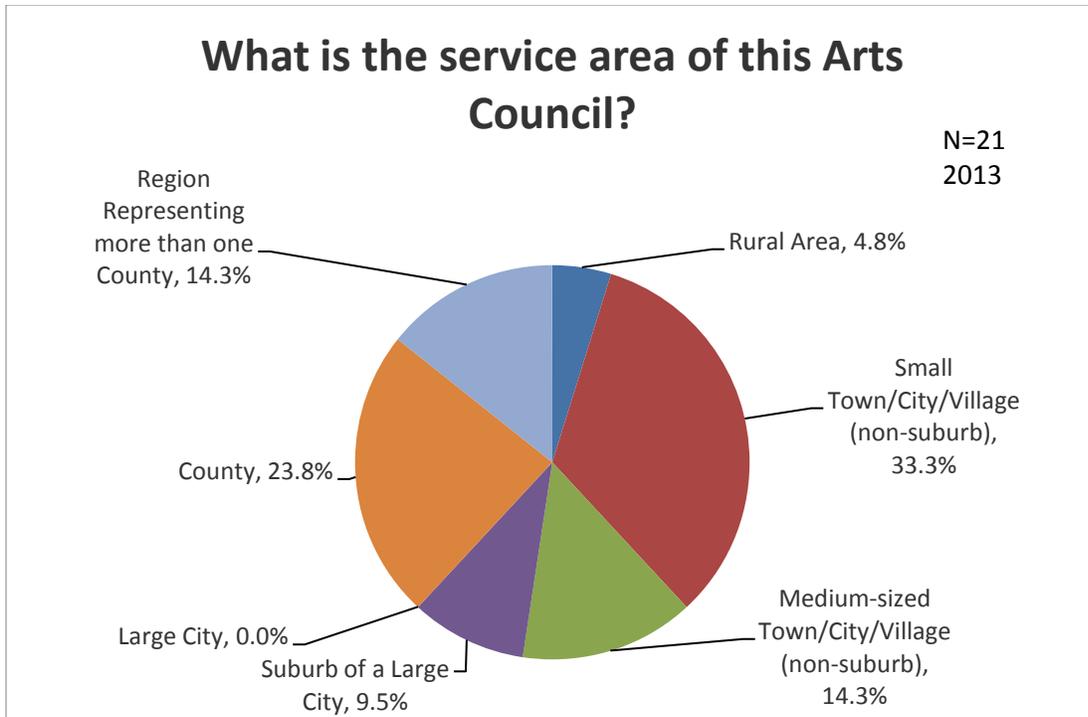


Figure 4: Chart Depicting Service Areas of Arts Council Respondents by Percentage.

Suggested Strategies for Fostering Innovation Based on Current Activities of the Arts Councils

Some of the information collected from the Arts Council respondents pertained to:

- the age of the participants of their programs and events
- whether or not they host events based on local history and cultural heritage,
- if they provide mentoring to artists,
- if they host educational events,
- if they host contests, and
- if they support local businesses.

It is proposed that by looking at the current activities of an Arts Council, different strategies for fostering innovation can be suggested. The suggested strategies, placemaking, cultural exchange, diversity trainings, and networking, can be appropriately utilized in various combinations depending on the current capacities of the organizations (See Table 3).

CURRENT ACTIVITY OF ARTS COUNCIL	SUGGESTED STRATEGY FOR FOSTERING INNOVATION		
	Placemaking	Diversity Trainings	Networking
Large number of “Millennial” participants	X		X
Hosts events based on cultural heritage and/or local history	X	X	
Hosts art education events	X	X	
Provides mentoring for artists	X		X
Supports local businesses	X		X
Hosts contests	X	X	

Table 3: Suggested Activities to Increase Innovation and Creativity Based on the Current Activities of the Arts Councils.

Age of Participants – The Arts Councils were asked to provide approximate numbers of participants from all age groups. Because this survey was exploratory in nature, exact numbers were not requested. The Arts Councils indicated that participation is most prevalent between the ages of 46 to 64. (See Figure 6).

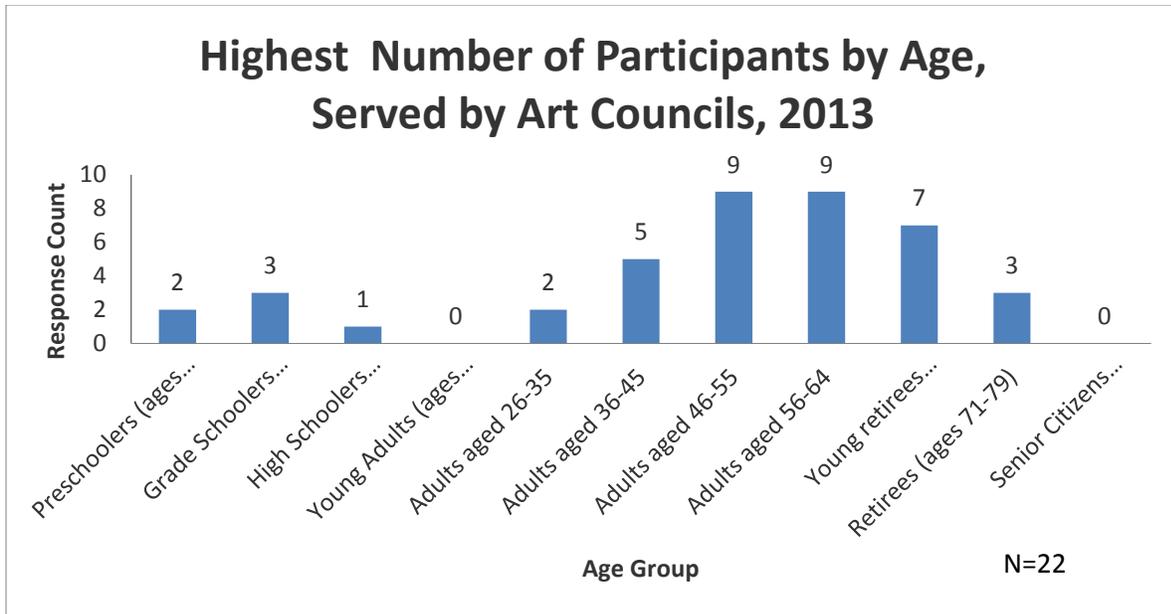


Figure 5: Arts Councils' Highest Number of Participants by Age.

Because Michigan's Placemaking Initiative is focused on the Millennials, adults aged 26-35; this data for this group should be looked at separately. (See Figure 7). There were no Arts Councils that reported 0% of participants from this age group. A 'small amount' of participation was reported from 41% of the Arts Councils, a 'medium amount' from 47%, and a 'large amount' from 12%.

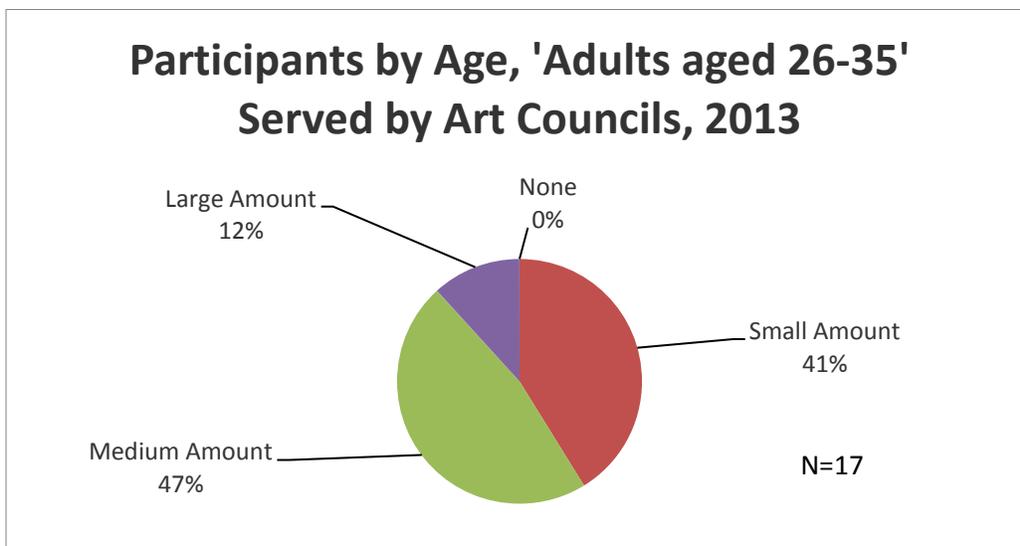


Figure 6: Arts Council's Participants by Age: Adults Aged 26-35.

Arts Councils that have a large number of participants between the ages of 26 to 35 can utilize placemaking and networking strategies to foster innovation in their communities.

Networking – Arts Councils that provide mentoring to artists can be the ‘middle grounds.’ Even in rural areas, Arts Councils are there to, as stated by Schriener-Hooper, “Support local arts in the community.” The Arts Councils represent a “place (physical location like a building or a city area) or a space (networking system, cyberspace, virtual arena) where different agents have the opportunity to get together, collectively create new norms of expression that eventually transit from the local scene to the global economic world” (Héraud , 2011: 66).

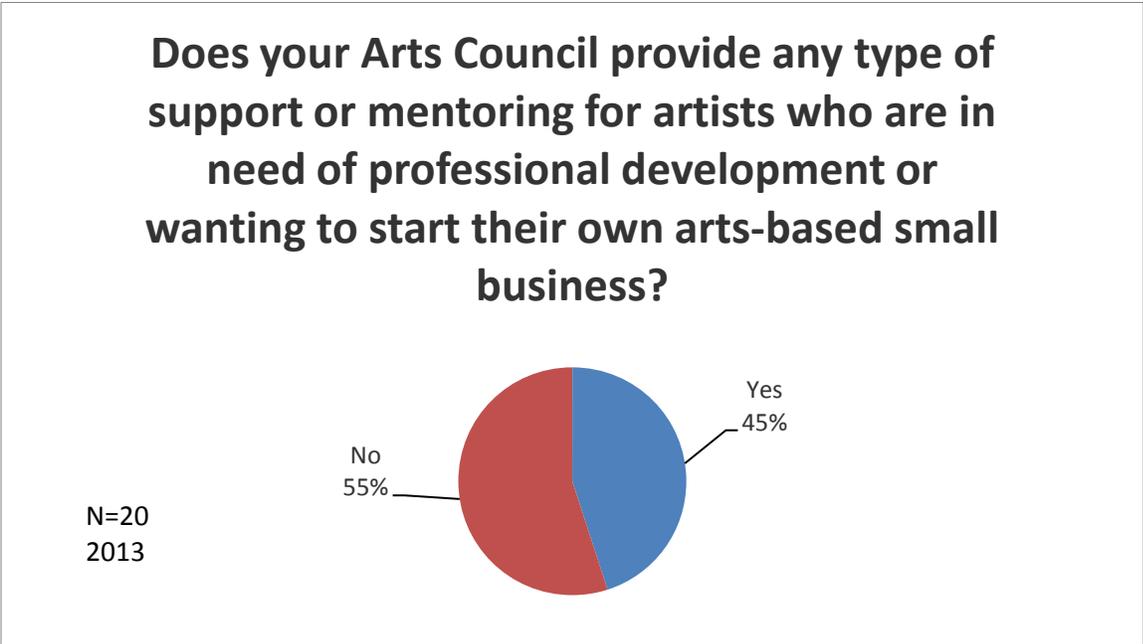


Figure 7: Professional Development and Mentoring Activities.

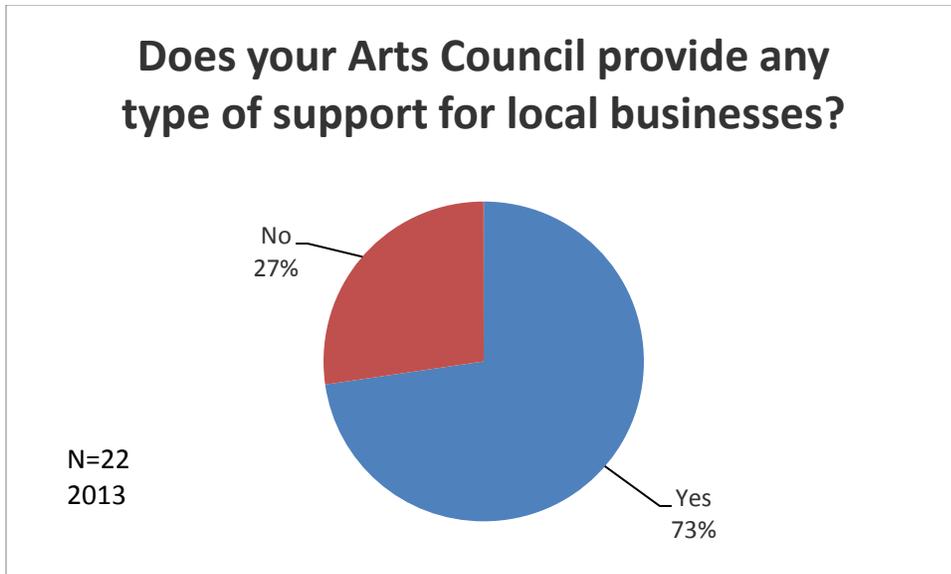


Figure 8: Arts Councils’ Support for Local Businesses.

While only 45% of the Arts Councils surveyed provided mentoring for artists (Figure 8), 73% of the Arts Councils surveyed provided support for local businesses. Supporting and networking with businesses in the community is an important way that Arts Councils become a catalyst for interaction, becoming a “Middle Ground.” “Supporting business services, organizing fairs, festivals and exhibitions, implementing interactive websites, are possible forms of policies leading to the establishment of such middelground [sic].” (Héraud, 2011: 66)

Placemaking – Arts Councils are mission-tied to place. Every Arts Council that we surveyed had a place included in its name. This is important, and an essential part of what the Arts Councils do to support their communities. By hosting activities for the community, the Arts Councils activate the place in which they are located. Schriner-Hooper says “Events give the perception that something great is going on.” She suggests that Arts Councils work with local Realtors, and local Community Foundations to fund small projects that create a place where people want to live. She recommends visiting the miplace.org website and viewing the “Bright Side” videos to see what communities in Michigan are doing to create a sense of place.

In our survey of Arts Councils, we asked a couple questions about the types of events that the Arts Councils are hosting. Fifty percent (50%) said that they hosted events focused on local cultural heritage, and 36% said that they hosted events based on local history. As seen in the Motor Valley case study, local cultural heritage and history can be an important part of defining what is unique about a place, helping to solidify an identity of place. (See Figures 10 and 11).

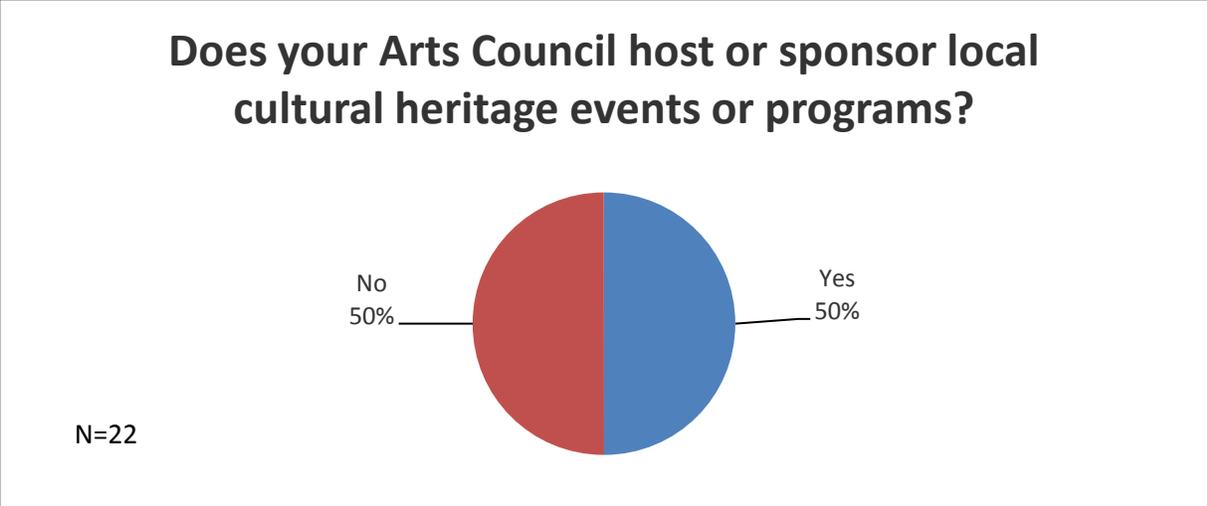


Figure 9: Percentage of Art Councils which Host or Sponsor Local Cultural Heritage Events.

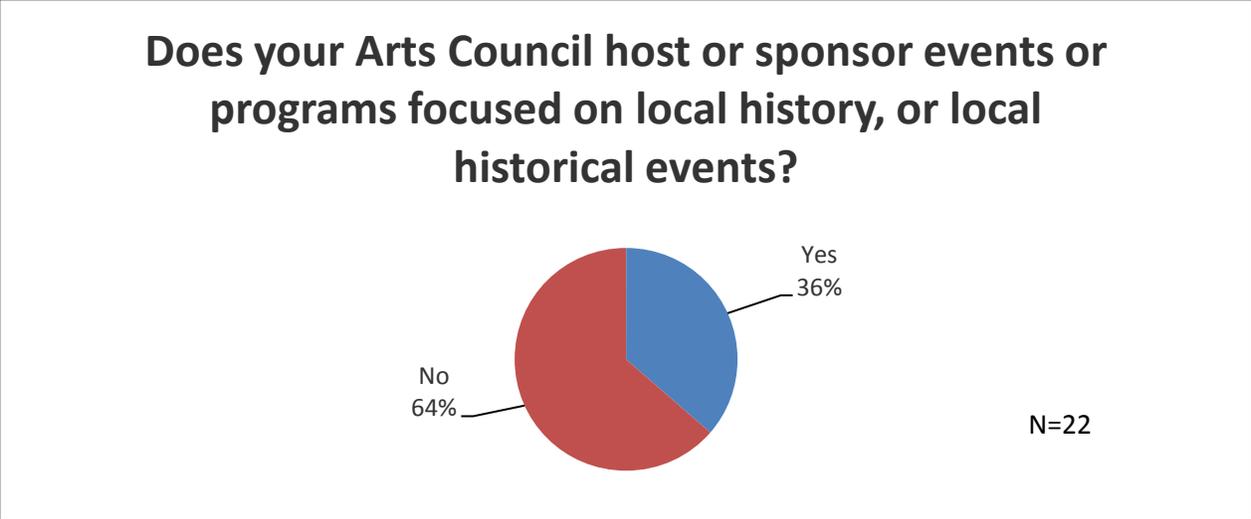


Figure 10: Percentage of Arts Councils which Host or Sponsor Local History Events.

Schriner-Hooper says that another way that Arts Councils can help create a sense of place is through contests. They can hold “new types of contests for public art.” Eighty-five percent (85%) of the Arts Councils surveyed host or sponsor contests.

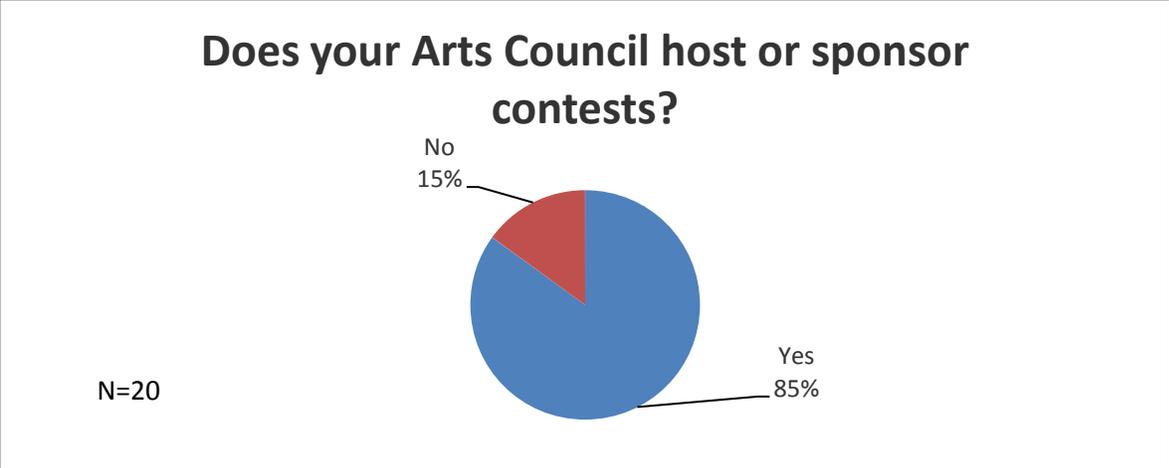


Figure 11: Percentage of Art Councils that Host or Sponsor Contests.

Cultural Competency Trainings – Arts Councils are ideal places for facilitating cultural competency because, as Greene put it, “Arts are a disarming way to talk about things.” Eighty-six percent (86%) of the Arts Councils that participated in the survey said that they hosted arts education programs of activities. Those who already have the capacity to host educational events could have the capacity to host a cultural competency through arts session. Many free, online, cultural competency training courses are available online, that could be adapted to an art program. This is what Heritage Works did to create their *Cultural Competency Through Art* program. Greene is, “proud and amazed at how health care has led the way.” The three main steps of cultural competency, according to Greene, are “Learn about yourself; Learn about others; and, Develop habits.” Anyone looking to learn more about this may contact Heritage Works, info@heritageworks.org, or (313) 496-4000.

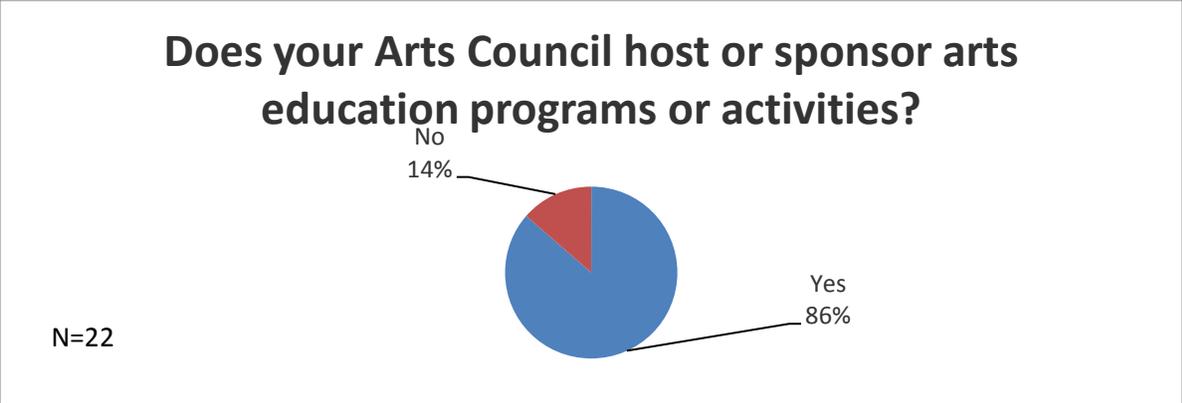


Figure 12: Percentage of Art Councils that Host or Sponsor Education Programs.

Michigan Arts Councils Case Studies

Clare County Arts Council – The Clare County Arts Council is located in Clare, MI, and serves the entire county. The Clare County Arts Council hosts arts education programs and activities. “We hold monthly meetings. Each month a different artist demonstrates their art.” The Clare County Arts Council serves a large amount of adults between the ages of 46-64. They sponsor contests: “We just did an art competition for the schools in Clare and Gladwin County. We are talking of a talent show.” They host local cultural heritage events. “We are hoping to do a joint meeting this fall with the Clare County Historical Society on a Cemetery project. In 2012, we refurbished a statue of the ‘Pioneer Mother’ at Clare Middle School. We did a program on the WPA art in town.” They are involved in local cultural heritage events. They have not created any jobs, but do provide support for local businesses. “We were involved when the train came to town. We have been very involved in the historical Depot project.”

Based on the current activities of the Clare County Arts Council, the following recommendations can be made for utilizing their current capacities for increasing innovation and creative thinking in their community. Although the Clare County does not have a large number of “Millennial” participants, because of their other activities, Placemaking strategies would be appropriate. Their participation in events based on local history and cultural history, as well as their pending collaborations with the local historical society can be leveraged into helping to increase a sense of place in their community.

Because the Clare County Arts Council has monthly meetings where different artists demonstrate their art, they have the capacity to host diversity and cultural competency training. They could have a local artist make adaptations to currently available cultural competency trainings, using art as a way to increase awareness of diversity in their community.

Farmington Community Arts Council – According to Linda Jevahirian, President of the Farmington Arts Council, “We host the Festival of the Arts yearly and the traffic is two days of 4th graders and middle school performers and all ages of community. The council is populated by all ages, but mostly middle age and older.” The Farmington Community Arts Council is located in a suburb of a large city, and sponsors education programs and activities, as well as local history programs. They receive support from the local business community.

Jevahirian says that the “2013 Festival of the Arts theme is Color the World and will promote multi-culturalism in the arts.” This really speaks to the fact that this arts council has the capacity to foster diversity awareness in their community.

Mackinac Arts Council – The Mackinac Arts Council is located in a “Small town with only 500 year-round residents, but we see over 800,000 visitors between May-October, and... [has] thousands of summer residents and seasonal employees as well.” They have a large amount of participation from people aged 26-64.

The Mackinac Arts Council supports “the music and art programs at Mackinac Island Public School through our funds and programming. [They] also provide several various art workshops throughout the summer and into the fall. This year, [they] are putting on a mini-course in the art of film.”

They sponsor local history programs, local culture programs, and support local businesses. Their work in the community makes them a great candidate for networking activities.

Conclusion – There is more than one path for Michigan to become a more creative and innovative state. Local Arts Councils are already, whether they are conscious of it or not, working to foster a sense of place in their communities. Because the Arts Councils are a reflection of their community, their activities need to be initiated by the residents. The capacity for Arts Councils to work to increase the creativity and innovation through networking and diversity trainings can only be successful if they are approached in a way that is appropriate for their specific community.

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APPENDIX

Economic Development Professionals' Definition of "Innovation" Survey Instrument

1. How would you define 'innovation' in the context of economic development?

2. Name (optional):

3. Title (optional):

4. Organization (optional):

5. Other comments:

Arts Councils' Survey Instrument:

1. Arts Council Name:

2. Arts Council contact information:

3. How many participants from the following age groups get involved with activities hosted or sponsored by your Art Council?

	None	Small Amount	Medium Amount	Large Amount
Preschoolers (ages 0-5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grade Schoolers (ages 6-13)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
High Schoolers (ages 14-18)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Young Adults (ages 19-25)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adults aged 26-35	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adults aged 36-45	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adults aged 46-55	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Adults aged 56-64	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Young retirees (ages 65-70)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Retirees (ages 71-79)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Senior Citizens (ages 80+)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comments

4. What is the service area of this Arts Council?

- Rural Area
- Small Town/City/Village (non-suburb)
- Medium-sized Town/City/Village (non-suburb)
- Suburb of a Large City
- Large City
- County
- Region Representing more than one County

Other (please specify)

5. Does your Arts Council host or sponsor arts education programs or activities?

- Yes
- No

Comments

6. Does your Arts Council host or sponsor contests?

- Yes
- No

Comments

7. Does your Arts Council host or sponsor local cultural heritage events or programs?

- Yes
- No

Comments

8. Does your Arts Council host or sponsor events or programs focused on local history, or local historical events?

Yes

No

Comments

9. Have any jobs been created by your Arts Council, or as a result of your Arts Council's activities?

Yes

No

Comments

10. Does your Arts Council provide any type of support for local businesses?

Yes

No

Comments

11. Does your Arts Council provide any type of support or mentoring for artists who are in need of professional development or wanting to start their own arts-based small business?

Yes

No

Comments

Thanks again for taking the time to fill out this survey.

Data from the 2011 American Community Survey	Michigan	
	Estimate	Margin of Error
Total:	11,828,627	+/-43,470
Afghan	142	+/-237
Albanian	27,874	+/-5,540
Alsatian	108	+/-118
American	624,968	+/-16,666
Arab:	174,105	+/-11,955
Egyptian	4,283	+/-1,779
Iraqi	23,196	+/-4,887
Jordanian	4,413	+/-1,674
Lebanese	60,607	+/-6,604
Moroccan	1,837	+/-607
Palestinian	4,045	+/-1,473
Syrian	10,413	+/-3,199
Arab	38,069	+/-6,074
Other Arab	27,242	+/-6,059
Armenian	14,679	+/-2,494
Assyrian/Chaldean/Syriac	39,960	+/-6,710
Australian	2,020	+/-982
Austrian	19,958	+/-2,553
Basque	270	+/-208
Belgian	44,996	+/-3,673
Brazilian	3,646	+/-1,547
British	33,989	+/-2,828
Bulgarian	2,602	+/-879

Data from the 2011 American Community Survey	Michigan	
	Estimate	Margin of Error
Cajun	109	+/-108
Canadian	44,864	+/-4,257
Carpatho Rusyn	265	+/-231
Celtic	1,649	+/-691
Croatian	18,803	+/-2,333
Cypriot	155	+/-129
Czech	50,644	+/-4,156
Czechoslovakian	14,469	+/-1,910
Danish	36,285	+/-2,624
Dutch	474,438	+/-13,379
Eastern European	10,235	+/-1,984
English	943,977	+/-16,615
Estonian	333	+/-209
European	104,259	+/-7,415
Finnish	100,907	+/-6,114
French (except Basque)	435,961	+/-12,738
French Canadian	157,532	+/-6,539
German	2,075,505	+/-24,790
German Russian	744	+/-541
Greek	42,860	+/-4,116
Guyanese	934	+/-859
Hungarian	93,393	+/-6,862
Icelander	1,282	+/-569
Iranian	3,484	+/-1,314

Data from the 2011 American Community Survey	Michigan	
	Estimate	Margin of Error
Irish	1,104,913	+/-19,223
Israeli	2,922	+/-1,770
Italian	472,072	+/-15,053
Latvian	5,188	+/-1,520
Lithuanian	27,404	+/-3,403
Luxemburger	548	+/-343
Macedonian	10,042	+/-3,022
Maltese	13,081	+/-2,099
New Zealander	642	+/-833
Northern European	7,270	+/-1,442
Norwegian	75,135	+/-4,734
Pennsylvania German	7,808	+/-1,347
Polish	858,952	+/-15,957
Portuguese	5,686	+/-1,023
Romanian	28,771	+/-4,346
Russian	75,136	+/-5,373
Scandinavian	12,927	+/-1,873
Scotch-Irish	69,382	+/-4,903
Scottish	223,375	+/-9,731
Serbian	8,781	+/-1,707
Slavic	6,332	+/-1,734
Slovak	25,396	+/-3,207
Slovene	3,383	+/-807
Soviet Union	0	+/-167

Data from the 2011 American Community Survey	Michigan	
	Estimate	Margin of Error
Sub-Saharan African	68,028	+/-7,627
Cape Verdean	64	+/-106
Ethiopian	3,069	+/-1,668
Ghanaian	710	+/-562
Kenyan	869	+/-829
Liberian	812	+/-690
Nigerian	5,052	+/-1,851
Senegalese	347	+/-360
Sierra Leonean	110	+/-150
Somalian	1,173	+/-989
South African	843	+/-658
Sudanese	1,129	+/-1,027
Ugandan	53	+/-88
Zimbabwean	510	+/-489
African	49,855	+/-6,180
Other Sub-Saharan African	3,432	+/-1,562
Swedish	149,377	+/-7,795
Swiss	23,671	+/-2,836
Turkish	2,366	+/-861
Ukrainian	40,858	+/-3,489
Welsh	43,248	+/-4,139
West Indian (except Hispanic groups):	14,808	+/-3,077
Bahamian	260	+/-264
Barbadian	729	+/-662

Data from the 2011 American Community Survey	Michigan	
	Estimate	Margin of Error
Belizean	252	+/-230
Bermudan	314	+/-379
British West Indian	559	+/-471
Dutch West Indian	562	+/-493
Haitian	1,707	+/-556
Jamaican	7,886	+/-2,354
Trinidadian and Tobagonian	613	+/-371
U.S. Virgin Islander	180	+/-288
West Indian	1,746	+/-1,037
Other West Indian	0	+/-167
Yugoslavian	17,892	+/-4,218
Other groups	2,820,829	+/-25,393

Table 2: Number of People by Ethnic Group in Michigan based on 2011 American Community Survey.

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Ada Council for the Arts	Ada Arts Council PO Box 553 Ada, MI 49301	None listed	info@adaarts.org
Allegan Area Arts Council	Allegan Area Arts Council PO Box 38 Allegan, MI 49010	269-355-0137	None Listed
Alma Community Art Center	318 Woodworth Avenue, Alma, MI 48801	989-463-8366	info@alma-cac.org
Ann Arbor Art Center	117 W. Liberty Street Ann Arbor, MI, 48104	734-926-4128	nfarrell@annarborartcenter. org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Art Center of Battle Creek	265 East Emmett Street Battle Creek, MI 49017	269-962-9511	artcenterofbc@yahoo.com
Art Reach of Mid Michigan (listed as Arts Council on Mt Pleasant Chamber website)	111 E. Broadway Mt. Pleasant, MI 48858	989-773-3689	khill@artreachcenter.org
Arts and Cultural Alliance of Jackson County	Physical Location: ART634 Building, 634 N. Mechanic St., 2nd Floor Jackson, MI 49201	517-783-4300	info@artsinjackson.com
Arts Council of Greater Kalamazoo	Arts Council of Greater Kalamazoo Epic Center 359 S. Kalamazoo Mall, Suite 203 Kalamazoo, MI 49007	269-342-5059	info@kalamazooarts.org
Arts Council of Greater Lansing	1208 Turner St, Lansing, MI 48906	517-372-4636	info@lansingarts.org
Arts Council of White Lake	8695 Ferry St, Montague, MI 49437	231-893-2524	No Email Listed for Arts Council
Artworks: Big Rapids Area Arts & Humanities	106 N. Michigan Avenue Big Rapids, MI 49307	231-796-2420	No Email Listed for Arts Council
Bay Area Art Association, Inc.	700 1st Ave S, Escanaba, MI 49829	906-786-9167	rpeltier@hughes.net
Bay Arts Council	Bay Arts Council @ the Arts Center 901 N. Water St. Bay City, MI 48708	989-893-0343	director@bayartscouncil.org
Bedford Community Arts Council	B.C.A.C. c/o A.M. Davis 7575 Indian Rd.	None listed	None Listed

Name of Art Organization	GIS Mapping Location	Phone Number	Email
	Temperance, MI 48182-1516		
Belding Area Arts Council	100 W Main St Belding, MI 48809	616-794-1571	None Listed
Belleville Area Council for the Arts	Belleville Area Council for the Arts P.O. Box 1654 Belleville, MI 48112	734-697-8123	Both Listed as contact emails: president@bellevilleartscouncil.org info@bellevilleartscouncil.org
Birmingham Bloomfield Art Center	1516 S Cranbrook Rd, Birmingham, MI 48009	248-644-0866 Elise Brogan x 101	EliseBrogan@BBArtCenter.org
Carnegie Center Council for the Arts (serves the Three Rivers Area)	107 N. Main St. Three Rivers, MI 49093	269-273-8882	None Listed
Caseville Community Arts Council	Caseville Community Arts Council, PO Box 1344, Caseville, MI 48725	989-856-4881	None Listed for arts council, Caseville Chamber of Commerce contact email: ccoafc@avci.net
Charlevoix Council for the Arts/Charlevoix Waterfront Art Fair	Charlevoix Waterfront Art Fair PO Box 57 Charlevoix, MI 49720	Charlevoix Area Chamber of Commerce Phone Number: 231-547-2101 Art Fair Application Information Number: 231-547-2675	Art Fair Application Information Email: committee@charlevoixwaterfrontartfair.org
Cheboygan Area Arts Council	403 N Huron St, Cheboygan, MI 49721	231-627-5432	vicky@theoperahouse.org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
City of Marquette Arts and Culture Center	217 N. Front St. (Peter White Public Library) 300 W. Baraga Ave. (Mail) Marquette, MI 49855	906-228-0472	arts@mqctcy.org
Clare County Arts Council	Council Meetings vary each month. Some meetings are held at the Clare Pere Marquette Library, 185 E. Fourth Street, Clare, MI 48617	None listed	clarecountyartscouncil@hotmail.com
Clinton County Arts Council	215 N. Clinton Ave, St Johns, MI 48879	989-224-2429	ccarts@voyager.net
Coopersville Area Arts Council	(appears that physical location was listed as 157 Madison Street, Coopersville, MI 49404 in 2011)	Information Number for the Summerfest Talent Show (hosted by the Coopersville arts council): 616-813-4433	None listed
Copper Country Community Arts Center	126 Quincy Street, Hancock, MI 49930	906-482-2333	ccarts@coppercountryarts.com
Creative Arts Center-Rockford	7 S. Monroe, PO Box 561, Rockford , MI 49341	Please contact Rockford City Hall at 616-866-1537 to leave a message for the Rockford Area Arts Commission	jdood@rockford.mi.us (Old email address-listed on 2009 990 Form-may or may not still be valid)
Crooked Tree Arts Council, Inc.	Crooked Tree Arts Center, 461 E Mitchell St. Petoskey, MI 49770	231-347-4337	Marty@crookedtree.org
Crystal Lake Art Center (Renamed as Elizabeth Lane Oliver Center for the Arts)	Physical Location: Elizabeth Lane Oliver Center for the Arts 132 Coast Guard Rd. Frankfort, MI 49635	231-352-4151	info@oliverartcenterfrankfort.org
Dearborn Community Arts Council	15801 Michigan Avenue, Dearborn, MI 48126	313-943-3095	sgreene@ci.dearborn.mi.us

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Detroit Council for the Arts	The Detroit Council for the Arts 200 East Big Beaver Rd. Troy, Michigan 48083	None listed	Contact/Mr. Ewing's Email: romans12@prodigy.net
Downriver Council for the Arts (serves Downriver communities-located at the Wyandotte Arts Center--aka the James R. DeSana Center)	James R. DeSana Center for Arts and Culture 81 Chestnut, Wyandotte, MI 48192	734-720-0671	ttrudelle@downriverarts.org
Mid Michigan Arts Council (formerly Edmore Arts Council (serves Edmore, MI))	PO Box 28, Edmore, MI 48829, Council meetings are held at 7:00 p.m. on the last Monday of every month at the Curtis Community Center, 209 S. Sheldon Street, Edmore, MI, 48829	None listed	None Listed
Elsie Arts Council	None Listed, but Dorman Gallery address is: 120 S. Ovid St., Elsie, MI 48831	Dorman Gallery Phone Number: 989-862-5090	None Listed
Erickson Center for the Arts (formerly known as the Curtis Community Arts Council)	Physical Location: N9246 Saw-Wa-Quato Street, Curtis, MI 49820	906-586-9974	info@ericksoncenter.org
EUP (Eastern U.P.) Fine Arts Council	Physical Location: 245 Erie Street, DeTour Village, MI	906-297-ARTS	info@eupfac.org
Farmington Community Arts Council	William Costick Center, 28600 W. 11 Mile Road, Farmington Hills, MI 48106	248-473-1857	linda@legalsearchonline.net
Flint Cultural Center	1310 E. Kearsley St. Flint, MI 48503	810-237-5193	info@FCCCorp.org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Corporation			
Gaylord Area Council for the Arts	125 E. Main Street, Gaylord, MI 49735	989-732-3242	gaylordarts@gaylordarts.org
Grand Blanc Arts Council	Grand Blanc Arts Council PO Box 358 Grand Blanc, MI 48480	810-695-8933	mail@grandblancartscouncil.org
Grandville Avenue Arts & Humanities (affiliated with Cook Arts Center, listed at same address)	644 Grandville Avenue SW Grand Rapids, MI 49503	616-742-0692	arts@gaah.org
Greater Flint Arts Council	816 S. Saginaw St., Flint, MI 48502	810-238-ARTS (2787)	Contact email: gfac@greaterflintartscouncil.org OR Greg Fielder's email: Greg@greaterflintartscouncil.org
Grosse Pointe Art Center	17051 Kercheval Grosse Pointe, MI 48230	313-881-3454	amydebrunner@grossepointeartcenter.org
Grosse Pointe Arts Council	Grosse Pointe War Memorial, 32 Lake Shore Drive, Grosse Pointe Farms, MI 48236	313-438-2434	No email listed for the Arts Council, Grosse Pointe War Memorial email: gpwminfo@warmemorial.org
Harrisville Arts Council	112 N. Third St. P.O. Box 102 Harrisville, Michigan 48740	989-724-7197	harrisvilleartscouncil@gmail.com
Holland Area Arts Council	150 East 8th Street, Holland, MI 49423	616-396-3278	For Lorma Williams Freestone: lorma@hollandarts.org For Judith Hemwall: judith@hollandarts.org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Holt Community Arts Council	Holt Community Arts Council, PO Box 231, Holt, Michigan 48842	None listed	holtarts@holtarts.org OR maybe Email for Kara Hope: holtcac@yahoo.com
Hudsonville Arts and Preservation Council	Hudsonville Arts Council 3275 Central Blvd. Hudsonville, MI 49426	The Council's Facebook page says to contact them by calling City Hall at 616-669-0200	None listed
Huron Valley Council for the Arts	Physical Location: Huron Valley Council for the Arts 205 West Livingston Road Highland, MI 48357	248-889-8660	For Leah Ohmer: executivedirector@huronvalleyarts.org For Michelle Mosher: officemanager@huronvalleyarts.org
Ionia County Area Arts Council	1012 5th Ave. Lake Odessa, Michigan 48849	None listed	icaacexperience@gmail.com
Jordan River Arts Council	Jordan River Arts Council 301 Main Street P.O. Box 1178 East Jordan, Michigan 49727	231-536-3385	info@jordanriverarts.com
Krasl Art Center (originally named the St. Joseph Art Center, intended to reach people in Berrien County)	707 Lake Boulevard Saint Joseph, MI 49085	269-983-0271	info1@krasl.org
Lake Huron Community Arts Council	24 East Main Street Sebewaing, MI 48759	Not listed	lindy@abadata.com
Leelanau Community Cultural Center	Physical Location: 111 S. Main Street, Leland, MI 49654	231-256-2131	info@oldartbuilding.com
Lexington Arts Council Inc.	PO Box 434, Lexington, MI 48450	810-359-8574	None listed

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Livingston Arts Council	Physical Location: 123 W. Grand River, Howell, Michigan 48843	517-540-0065 ("Please leave a message if no one is available. Your call will be returned promptly.")	cathy@howelloperahouse.com
Livonia Arts Commission	Meetings held every 4 weeks at the following address: City Hall, 33000 Civic Center Drive, Livonia, Michigan 48154	734-466-2548	arts@ci.livonia.mi.us
Lorenzo Cultural Center (focuses on culture in Macomb-located at Macomb Community College-- previously known as The Macomb Cultural Center)	44575 Garfield Road, Clinton Township, MI 48038-1139	586-445-7348	culturalcenter@macomb.edu
Lowell Area Arts Council	LowellArts! 149 South Hudson Street PO Box 53 Lowell, Michigan 49331	616-897-8545	info@lowellartsmi.org
Ludington Area Arts Council	Ludington Area Center for the Arts 107 S. Harrison Street Ludington, MI 49431	231-845-2787	info@ludingtonartscenter.org
Mackinac Arts Council	Mackinac Arts Council, PO Box 1834, Mackinac Island, MI 49757	906-984-4124	info@mackinacartscouncil.org
Midland Center for the Arts	1801 W. St. Andrews Rd. Midland, Michigan, U.S.A. 48640-2695	989-631-5930 OR Communication Manager (Julie Dukes)'s phone number: 989-631-5930 x 1602	info@mcfta.org OR Communication Manager (Julie Dukes)'s email: Dukes@mcfta.org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Monroe City County Fine Arts Council	PO Box 2257, Monroe, MI 48161	None listed	None Listed
Newaygo County Council for the Arts	13 E. Main St. Fremont, MI 49412	231-924-4022	None listed
Northeast Michigan Arts Council	Northeast Michigan Arts Council 3233 Grove Road, P.O. Box 238, Standish, Michigan 48658	989-846-9331	None Listed
Oscoda			
Paint Creek Center for the Arts	407 Pine Street, Rochester, MI 48307	248-651-4110	Not listed
Parkside Arts Council	Physical Location: 202 N. Bridge St., Bellaire, MI 49615	231-357-1543	info@parksidearts.org
Peninsula Arts Appreciation Council	Vista Theater Thrift Shop, 218 Iron Street, Negaunee, MI 49866	906-475-7188	paac@vistatheater.org
Pentwater Arts Council	P.O. Box 725, Pentwater, MI, 49449	None listed	pentwaterart@yahoo.com
Pine River Arts Council Inc. (is one of the collaborators for the Alma Community Art Center)	325 N State St, Alma, MI 48801	989-285-3170	Not listed
Pix Arts Council for Greater Lapeer Inc. Pix Theatre	PIX Theatre, 172 W. Nepeessing St. Lapeer, MI 48446	PIX Information Number: 810-664-4811	Cathy Benton's email: cbenton@hotmail.com
Plainwell Arts Council (serving Plainwell, MI)	Plainwell Arts Council, PO BOX 383, Plainwell, MI 49080	None listed	plainwellartscouncil@gmail.com

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Plymouth Community Arts Council	Plymouth Community Arts Council, 774 N. Sheldon Rd. Plymouth, MI 48170	734-416-4278	Amanda Offer's email: amanda@plymoutharts.com OR Jeff Burda's email: jeff@plymoutharts.com
Portland Community Arts Council	Physical Location: Portland Community Arts Council at the Grand Dam Arts Center 7360 Lyons Road, Portland, MI 48875	517-647-6545	None Listed, an email/contact form is available on the website at: http://portlandcommunityarts.com/contact-us/
Romulus Arts Council	Romulus City Hall, 11111 Wayne Road, Romulus, MI 48174	City Hall Phone: 734-942-7545	mlambert@ci.romulus.mi.us
Royal Oak Arts Council	P. O. Box 1453, Royal Oak, MI 48068-1453	Only contact number provided is for the Royal Oak Recreation Department: 248-246-3180	Lorna@royaloakarts.com
Saginaw Arts & Enrichment Commission	120 Ezra Rust Drive, Saginaw, MI 48601	989-759-1496	Executive Director's email: nkoepke.saec@yahoo.com
Sandusky Arts Council	Sandusky Arts Council 116 W. Sanilac Ave, Sandusky, MI 48471	810-837-0132	None listed, an email/contact form is available on the website at: http://www.sanduskyarts.org/forms/form.contactsac.php
Sanilac Consortium for the Arts	PO BOX 355, Port Sanilac, MI 48469-0355	No Phone number listed	Email found on older website (last updated 2006): mfurie@greatlakes.net
Saugatuck Center for the Arts	Physical Location: Saugatuck Center for the Arts 400 Culver Street Saugatuck, MI 49453	269-857-2399	Info@sc4a.org
Sault Area Arts Council Inc.	Sault Area Arts Council, 217 Ferris Street, Sault Ste. Marie, MI 49783	906-635-1312	saac@saultarts.org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Shiawassee Arts Council	206 Curwood Castle Drive, Owosso, MI 48867	989-723-8354	Contact Email: sac@shiawasseearts.org OR Piper Brewer's email: piper@shiawasseearts.org
South Haven Art Association	600 Phoenix St. South Haven, MI 49090	269-637-1041	admin.shca@frontier.com
Lakes Area Arts Council (formerly known as the South Lakes Community Arts Council)	108 Union Street, Fenton, MI 48430	810-629-7482	info@lakesareaartscouncil.org
Stockbridge Area Arts Council Inc.	Stockbridge Area Arts Council, P.O. Box 194, Stockbridge, MI 49285	517-851-8600	saacouncil90@gmail.com
Tecumseh Center for the Arts	Tecumseh Center for the Arts 400 N. Maumee St. Tecumseh, MI 49286	517-423-6617	boxoffice@theTCA.org OR Shelly Lim's email: Slim@tecumseh.mi.us
The Art Center aka Anton Art Center (focuses on Macomb area)	125 Macomb Place Mount Clemens, Michigan 48043	586-469-8666	information@theartcenter.org
The Arts Alliance (focuses on Washtenaw County)	1100 North Main Street, Suite 106B Ann Arbor, MI 48104	734-213-2733	No Email Listed for the Arts Alliance, but Debra Polich's email is listed: deb.polich@a3arts.org
Thornapple Arts Council (of Barry County)	P.O. Box 36 Hastings, MI 49058	269-945-2002	Executive Director's email: exd@thornapplearts.org
Thumb Area Center for the Arts	P.O. Box 131 102 Joy Street Caro, Michigan 48723	989-673-5266	info@tacfta.org
Thunder Bay Arts Council Inc.	127 W. Chisholm, Alpena, Michigan 49707	989-356-6678	tbartscouncil@frontier.com
Tibbits Opera Foundation & Arts Council, Inc. (Center for the	14 Hanchett Street Coldwater, MI 49036	517-278-6029	boxoffice@tibbits.org

Name of Art Organization	GIS Mapping Location	Phone Number	Email
Arts and Entertainment in Coldwater Country)			
United Arts Council of Calhoun County Arts and Industry Council	Calhoun County Arts Council, 77 Michigan Ave E #190, Battle Creek, MI 49016	269-245-2522	Douglas@CalhounCountyArts.org
Wayne County Council for Arts History and Humanities	500 Griswold Suite 1005, Detroit, Michigan 48226	No Phone number listed for Council but Number listed for Guardian Arts at the same address (same St. number) is 313-967-3556	Guardian Arts contact email: guardianarts@co.wayne.mi.us
William Bonifas Art Center (Affiliated with "Bay Area Arts Association", same location, but different contact information)	William Bonifas Fine Arts Center 700 First Avenue South, Escanaba, MI 49829	906-786-3833	mollie@bonifasarts.org

About REI

The MSU EDA University Center for Regional Economic Innovation (REI) seeks to identify and develop new economic development tools, models, policies and practices to support innovative economic development high-growth enterprises and job creation in distressed regions across the state. REI has established a new economic development ecosystem to cope with the ever-changing global and regional dynamic. Through this ecosystem, we engage innovative and creative minds which result in new economic development practices.

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