# The Overlooked Anchors

Advancing a New Standard of Practice for Arts and Culture Organizations to Create Equitable Opportunity in America's Cities

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"Change in the arts is as inevitable as sunrise. Societies, cultures evolve and the arts which spring from them do as well. The question is whether today's institutions that are heavily invested in the arts of the past are capable of similar change, adapting to transformation of the environment and making meaningful connections with these communities. This would not be an issue were it not for a peculiar and almost entirely subliminal understanding of mission on the part of many arts institutions. For some, there is an unconscious assumption that the primary (if not sole) responsibility of arts organizations is to the arts rather than to the community."

Doug Borwick, *Building Communities, Not Audiences:*
*The Future of the Arts in the United States* (p. 38).

# Executive Summary

By providing access to arts and cultural experiences and enabling society's creative capacity, arts and culture organizations make an important contribution to the vitality of their communities, and by extension, deserve a seat at community development tables. Other cultural movements, from arts education to public art to Creative Placemaking, have further advanced this idea by showing how important arts and culture organizations are in "anchoring" their communities. They have also started a national conversation around the role arts and culture can play – and should play – in directly expanding opportunity and creating more equitable outcomes in their communities that are greater than the sum of arts and culture offerings.

This report introduces a framework – with examples drawn from arts and culture organizations – that strategically leverages organizational operations for community development. It is primarily a call to action for arts and culture organizations and their funders. We hope city leaders, community and economic development practitioners and the anchor field will also pick up the report – to change their perspective and start to consider arts and culture organizations as anchor institutions alongside hospitals, universities and corporations.

The formal anchor framework that was developed by the Initiative for a Competitive Inner City (ICIC) to guide the community development efforts of other types of anchor institutions (e.g., hospitals, universities and corporations) can be applied to arts and culture organizations in ways that will strengthen and lift up communities. The intentionality and defined strategies of an anchor approach to community revitalization is new to the arts world. For many arts and culture organizations, anchor engagement will require a shift in the way that they think about themselves and the ways in which they can affect their surrounding communities. They will need more awareness building about their potential to be a change agent and the direct role that they can play in their communities beyond making art and culture more accessible.



*Denver Art Museum. Photo Credit: Natthaphong Janpum/Alamy Stock Photo.*

### What is Creative Placemaking?
**Creative Placemaking is the act of integrating artists and arts and culture into the process of community planning and development. It does not dictate a particular set of outcomes but is a process that seeks to leverage arts, culture and creativity for better place-based community outcomes. Kresge's Brand of Creative Placemaking concentrates explicitly on how such approaches specifically influence systems and practices that, over time, expand opportunities for people with low incomes.**

In this report, the anchor framework is unpacked within the context of the arts sector and positioned within the set of values advanced by Creative Placemaking. Creative Placemaking is still a nascent field, but it is beginning to upend the traditional approach to community engagement prescribed by most arts and culture organizations. Where Creative Placemaking lifts up arts and culture as forces of community and economic prosperity, primarily through programmatic channels, the anchor framework provides specific operational strategies by which arts and culture organizations can explicitly drive local economic growth. Arts and culture organizations that are able to connect the two approaches will create more equitable outcomes in their communities.

## ICIC's Strategic Anchor Framework

*The anchor framework is focused on economic growth in disinvested communities, primarily through job creation.*



The purpose of this report is a call to action, to activate the arts and culture sector to drive more equitable economic growth. As such, it diverges from other reports that simply tally the existing economic impact of the sector. All anchor institutions, by definition, are important engines of local and regional growth. The anchor framework shows how the operations of these institutions can be leveraged to address the needs of their surrounding communities by, for example, purchasing more goods and services from local small businesses or training and hiring neighborhood residents.

## Arts and Culture Organizations Leaning in as Anchors

While all large arts and culture organizations are positioned to act as anchors alongside hospitals, universities and corporations, clearly not all are doing so. The main body of the report highlights notable examples of large arts and culture organizations leaning into the anchor framework and illuminates engagement pathways for different types of arts and culture organizations. The challenges arts and culture organizations face with anchor engagement, and the ways some have found to overcome the challenges, are integral parts of the discussion. We profile the robust anchor strategies of the following four large arts and culture organizations:

- Maryland Institute College of Art in Baltimore
- The Adrienne Arsht Center for the Performing Arts of Miami-Dade County
- The Children's Museum of Indianapolis, and
- The Cleveland Museum of Art.

We also highlight five other large arts and culture organizations that offer leading practices or provide interesting examples of the journey towards anchor engagement:

- The Cleveland Institute of Art
- Los Angeles County Museum of Art
- New Museum in New York City
- Newfields in Indianapolis, and
- The Smithsonian Institution in Washington, D.C.

The anchor approach was created for large organizations—specifically universities and hospitals. The strategies have the power to drive significant growth because of the scale of these organizations. However, the impact of smaller organizations on the neighborhoods they serve can be just as significant, and nowhere is this truer than in the arts and culture sector. The vital community revitalization efforts of many small and mid-sized arts and culture organizations throughout the country have already been recognized in other reports.

Our research finds that small and mid-sized arts and culture organizations are also playing important roles in anchor ecosystems, with some serving as "anchor catalysts." Their influence and community partnerships help remove barriers to anchor engagement, and their participation in anchor collaboratives demonstrates a path forward for the arts and culture sector. The following organizations, whose community investment has been covered in various reports over the years, are included in this report as examples of anchor catalysts and to show the

outsized impact that can be created by small and mid-sized organizations in their communities:

- Project Row Houses in Houston
- The Guadalupe Cultural Arts Center in San Antonio
- Movimiento de Arte y Cultura Latino Americana (MACLA) in San Jose, and
- Ashé Cultural Arts Center in New Orleans.

## Key Insights into Driving Anchor Engagement

The objective of the anchor framework is to leverage existing organizational assets to create more opportunity in communities of low income. Leveraging assets in new ways will require changes in the organizational behavior and intent of arts and culture organizations. ICIC's anchor framework was created to help organizational leaders develop a comprehensive, efficient and strategic approach to their community investment. It defines strategies that cut across an organization's operations and are meant to be integrated into the organization's mission instead of considered as separate philanthropic efforts.

This report posits that five primary factors will drive anchor engagement among arts and culture organizations: awareness, enlightened self-interest, funding, anchor infrastructure and models and leadership. It is some combination of these drivers, and not a single factor, that is already moving some arts and culture organizations to commit to a robust anchor strategy. Arts and culture organizations have found their way to anchor engagement along various pathways, but Creative Placemaking creates an important gateway for anchor strategies. Organizations that have a Creative Placemaking practice already realize the importance of investing in their communities. The growth in anchor collaboratives (i.e., partnerships of multiple anchors working towards common goals) is also having a noticeable impact – both pulling in arts and culture organizations and providing the infrastructure for their engagement. Place also matters. Economic, cultural and political forces influence the uptake of anchor strategies among arts and culture organizations.



*National Museum of African American History and Culture, Washington D.C. Photo Credit: Dov Makabaw/Alamy Stock Photo.*

## A Call to Action

This report provides recommendations to spur the adoption of anchor strategies by arts and culture organizations. It recognizes that engaging as an anchor is not a binary proposition – there are different degrees of engagement. Developing robust anchor strategies may feel out of reach for many organizations. Therefore, we also identify how arts and culture organizations can leverage their particular assets to implement specific anchor strategies. Exposing the sector to diverse anchor strategies and practices should provide all organizations with an accessible entry point to anchor engagement (that makes sense for their organization) that may not require any additional resources, but instead would redirect existing resources towards community revitalization. For example, large arts and culture organizations already foster economic growth by purchasing goods and services. To help grow local businesses and create jobs, they can leverage this role by implementing strategies to expand purchasing from local businesses.

The report concludes by offering a set of recommendations to spur the adoption of more anchor strategies by arts and culture organizations. It includes actions for arts and culture organizations, private and public sector funders and city leaders.

### 1 Build awareness throughout the arts and culture sector

Organizations that have adopted a robust Creative Placemaking practice or other community impact strategies (e.g., robust community partnerships or workforce development) are the proverbial "low hanging fruit," and awareness building for this group should focus on the anchor framework. Other arts and culture organizations may first need to realize that they should play a role in fostering local economic growth and creating expanded opportunity in communities of low income.

### 2 Secure interest and goal alignment with organizational leaders and trustees

At the core of any successful anchor engagement is a compelling business case that what is good for the organization's community is also good for the organization's long-term interests. This may include building a local audience, attracting more funding or attracting and retaining great employees. For some organizations that already prioritize equitable outcomes, this case may be self-evident. For others, more awareness building will be needed.

### 3 Build the capacity of arts and culture organizations to drive inclusive, equitable growth

The leadership (current and future) of arts and culture organizations need examples of specific, proven anchor strategies and technical assistance to help them develop robust, effective anchor engagement plans for their organizations. They also may need training on inclusive, equitable development to better understand what it is, how it impacts them, and why it is important for their community.

### 4 Change the narrative about arts and culture organizations as anchors

Anchor collaboratives and economic development agencies should expect the same commitment to economic development from large arts and culture organizations as they do from other types of anchors (universities, hospitals and corporations) and bring them to the same planning tables. The other anchors may wield significantly more economic power than even the largest arts and culture organizations – employing more people and contracting for more goods and services – but large arts and culture organizations have enough scale to stimulate local economic growth.

### 5 Consider allocating funding to anchor engagement

Given that arts and culture organizations overall rely more on contributed revenue than other types of anchors, funding, and therefore the role of funders, will be a stronger driver of anchor engagement for arts and culture organizations than for other types of organizations and a necessary resource for their anchor engagement. Federal, national and local arts and culture funders should consider adapting funding programs to support meaningful anchor engagement by arts and culture organizations. This could include supporting specific anchor strategies or anchor catalyst activities. In addition, foundations, as well as public agencies within city and state governments, should consider shifting funding to support the development of anchor collaboratives that would include arts and culture organizations.

# Promising Trends in Arts and Culture Organizations

"Arts and culture at this historic juncture are proving their power as economic and social catalysts. Through smart collaborations with other sectors – government, private business, foundations – they are creating opportunities for rejuvenation and economic development, anchored in and tailored to diverse communities."

— Ann Markusen and Anne Gadwa, *Creative Placemaking* (p. 5).

Arts and culture organizations continue to expand their audiences and engage more in their community. Some arts and culture organizations are going a step further, playing a direct role as a strategic partner in cities and neighborhoods beyond providing access to art and cultural experiences. The concept of Creative Placemaking, which is beginning to upend the traditional approach to community engagement prescribed by most arts and culture organizations, emphasizes integrating artists and arts and culture into the process of community development and planning. Creative Placemaking helped to catalyze a national conversation around the role arts and culture can play – and should play – in directly expanding opportunity and creating more equitable outcomes in communities.

At the same time, the concept that large organizations, especially those located in disinvested communities, can redirect resources and leverage assets to spur local economic growth has steadily gained traction in other sectors. The uptake has been strongest with hospitals and universities, where a clear case can be made that what is good for their communities not only serves their mission, but makes their organizations more competitive (Zeuli, 2015). However, this approach – an anchor approach –

has not yet been widely advanced among arts and culture organizations. The intentionality and defined strategies of this type of approach to community revitalization is relatively new to the arts and culture sector. The focus on leveraging an organization's operations, instead of programming, is also unfamiliar to the arts world.

For many arts and culture organizations, anchor engagement will require a shift in the way that they think about themselves and the ways in which they can affect their surrounding communities. They will need more awareness building about their potential to be a change agent and the direct role that they can play in their communities beyond making art and culture more accessible through programming and integrating arts and culture into community development efforts. Likewise, thought leaders in the anchor field and city leaders advancing anchor initiatives also need to change how they think about arts and culture organizations.[1] They currently overlook arts and culture organizations as anchors and typically do not consider their contribution to community revitalization beyond the provision of arts and culture.

### What is Creative Placemaking?

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1    A notable exception is recent research supported by the Andrew W. Mellon Foundation: Brooks Hopkins, K. (2018). *The Anchor Project*. SMU Data Arts.

Like all potential anchor organizations, arts and culture organizations have a vested interest in making sure that their local communities thrive. In cities buffeted by economic and natural disasters, they have served as steadfast institutions. For example, the Detroit Institute of Art not only survived the city's economic meltdown, but its assets were integral to the "Grand Bargain" that pulled the city out of bankruptcy. The New Orleans Museum of Art sheltered its art as well as local residents during Hurricane Katrina. In addition, like many hospitals and universities, arts and culture organizations have a strong presence in distressed, urban areas. Twelve percent of all arts and culture organizations are located in areas of high poverty and high unemployment.[2] And in almost half of these areas, performing arts organizations are driving (and benefiting from) local economic growth (Delgado and Zeuli, 2016).

The Kresge Foundation's Arts & Culture Program engaged ICIC to explore how the anchor framework can be positioned within Creative Placemaking to spur greater interest by arts and culture organizations in expanding opportunity in communities of low income. Both Kresge and ICIC share a strong belief that arts and culture organizations have the power to contribute to positive change in their communities – not only through art but also by investing in economic and community development to combat economic inequality. Where Creative Placemaking lifts up arts and culture as forces of community and economic prosperity, primarily through programmatic channels, the anchor framework provides specific operational strategies by which arts and culture organizations can explicitly drive local economic growth. Arts and culture organizations that are able to connect the two approaches will create more equitable outcomes in their communities.

Over the past fifteen years, ICIC has been at the forefront of anchor research and practice, providing thought leadership in the field and practical guidance for organizations and cities interested in implementing anchor strategies to maximize economic opportunity. ICIC developed its anchor framework to help organizations strategically leverage their existing assets for local economic growth. It defines seven strategies that cut across an organization's operations and advocates for a comprehensive approach to community investment that becomes integrated into an organization's operations instead of considering it a philanthropic effort.



*Photo credit: Seattle skyline from Kerry Park is licensed under CC-Zero.*

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2    These areas are defined by ICIC: a set of contiguous census tracts in a city that have higher poverty and unemployment rates than the surrounding Metropolitan Statistical Area (MSA) and, in aggregate, represent at least five percent of a city's population. Each area census tract must meet either of two criteria: (1) an absolute poverty rate of at least 20 percent or (2) a relative poverty rate that is at least 150 percent or greater than that of the MSA, as long as the unemployment rate is at least 150 percent greater than that of the MSA and/or the median household income is 50 percent or less than that of the MSA. ICIC analysis using data from the 2015 Bureau of Economic Analysis, Arts and Cultural Production Satellite Account and 2015 ZIP Business Patterns.

## Figure 1. The Kresge Foundation's Focus on Creative Placemaking



**1 Standards of Excellence**
Produce, Present and Participate. Arts-centric activities guided by industry **standards of excellence** and offer general public participation.

**2 Art in the Public Realm**
Arts Education, Community Art, Public Art, Outreach and Community Engagement. Activities designed to expand audiences and introduce or position the **arts in the public realm**.

**3 Broad Creative Placemaking**
Arts, culture and design **activities that advance a community vision, engage multiple partners** but they are not focused on opportunity.

**4 Kresge's Brand of Creative Placemaking**
Integrated, cross sectoral approaches designed to connect silos, influence systems and practices and over time expand opportunities for **people of low income**.

Since 2012, Kresge's Arts & Culture Program has focused on Creative Placemaking as an approach to equitable community development and urban planning (Figure 1). Kresge's unique niche in Creative Placemaking is demonstrated by a commitment to influence community development-related systems and practices in ways that expand opportunities for people with low incomes in disinvested communities in American cities. This approach comes from the belief that arts and culture organizations, and other organizations that prioritize arts and culture strategies in their work, have a valuable and unique role to play in expanding local creativity and innovation, elevating authentic community narratives, breaking down siloes between people working in different sectors and empowering community residents with low incomes. This requires systems change at neighborhood, city and national levels.

Arts and culture organizations are earlier in the anchor journey than universities, hospitals and corporations. This report brings forward promising practices and models for anchor engagement intentionally chosen to resonate with the broadest possible spectrum of arts and culture organizations. We profile a school of art and design, a performing arts center, a children's museum and a large, traditional fine arts museum that are each deeply committed to engaging as anchors. Recognizing that emulating the robust anchor engagements of the profiled organizations may be out of reach for many arts and culture organizations, especially those with limited resources, we intentionally call out the various strategies they are implementing as well as leading practices from other organizations. Thus, every organization should be able to identify an accessible strategy or leading practice that it could implement.

We also discuss the equally important contributions that small and mid-sized arts and culture organizations are making in revitalizing neighborhoods, including playing an important role in anchor ecosystems. As "anchor catalysts," they leverage their significant community relationships and knowledge of how to engage in community development and planning to demonstrate the feasibility and impact of anchor strategies to the broader arts and culture sector. Finally, we draw attention to the drivers of anchor engagement among arts and culture organizations. While all large arts and culture organizations are positioned to act as anchors, clearly not all are doing so.

The purpose of this report is to introduce arts and culture organizations to a more intentional and strategic approach to community investment through the anchor framework. By doing so, we aim to provide inspiration and direction to help these organizations more directly expand opportunity in disinvested, low-income communities. This effort is needed now more than ever, and the timing is right. Larger arts and culture organizations may not have been ready to invest in local economic growth through anchor strategies until relatively recently. They are increasing public access to the arts and measuring their economic impact. The next steps in this journey are to advance the anchor framework alongside Creative Placemaking practices, thereby moving more arts and culture organizations to implement intentional operational strategies to revitalize disinvested communities. The report is a call to action not just for arts and culture

organizations and their funders, but also for city professionals leading community and economic development to meaningfully integrate arts and culture organizations into their efforts.

The findings in the report are based on a rigorous, four-pronged methodology, which included analyzing the community engagement efforts of 125 arts and culture organizations in 57 cities across the country. The research included interviews with 133 experts and stakeholders; analysis of public and proprietary data; a comprehensive literature review; and site visits to six cities: Camden, Indianapolis, New Orleans, Philadelphia, San Antonio and Seattle.

**Our research findings and discussion are divided among the following sections:**

- A rigorous inquiry into arts and culture anchor engagement (p. 11);

- Positioning the anchor framework within Creative Placemaking (p. 13);

- Arts and culture organizations leaning into anchor engagement (p. 20);

- Drivers of anchor engagement for arts and culture organizations (p. 36); and

- Recommendations to catalyze more anchor engagement among arts and culture organizations (p. 48).



*Photo credit: Philadelphia skyline by Mefmanoo is licensed under CC-Zero.*

# A Rigorous Inquiry into Arts and Culture Anchor Engagement

ICIC developed a rigorous, four-pronged methodology, which included analyzing organizations across the U.S., to inform the insights included in this report (Figure 2). We began our research by reviewing community engagement practices and the adoption of strategies that fit into the anchor framework among 125 arts and culture organizations in 57 cities across the country.[3] This sample of organizations was drawn from over 20 sources, including lists published by arts associations and leading arts funders, and informed by interviews with arts and culture experts. While this group of organizations represents a small sample of the estimated 95,000 nonprofit arts and culture organizations in the U.S., it is diverse (Americans for the Arts, 2016). We chose organizations of different types (e.g., museums, performing arts centers, etc.), various sizes (based on total expenses), in different geographic locations across the U.S., and made sure to include African, Latino/Hispanic, Asian, Arab and Native American (ALAANA) organizations.

Most, but not all, of the 125 arts and culture organizations we reviewed were engaged in their community, although the degree of engagement varied considerably. The second part of our process involved culling a sub-sample of 18 arts and culture organizations from the larger group of 125 that represented organizations along the continuum of anchor engagement and commitment – those implementing none of the strategies included in ICIC's anchor framework to those implementing a robust set of strategies.

We also intentionally included small, mid-sized and large organizations. Fourteen of the organizations met the minimum threshold for potential anchors we set for this study: $10 million in total expenses and 50 employees. At this size, the organizations encompass assets large enough to generate substantial economic impact. We made a concerted effort to surface new examples of arts and culture organizations implementing anchor strategies. Thus, we intentionally excluded some organizations



*Madison Museum of Contemporary Art. Photo Credit: Randy Duchaine/Alamy Stock Photo.*

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**ANCHOR PREREQUISITES**

**Size**, which reflects the potential for significant economic impact. We used $10M total expenses and 50 employees as the lower limit for this study.

**Strong roots in the local community** due to the organization's history, institutional mission, significant capital investments or land holdings, or reliance on local markets or relationships. They will not be able to move easily to another city or location.

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that have been included in other reports (e.g., AS220, the Massachusetts Museum of Contemporary Art, and the New Jersey Performing Arts Center, which are included in Brooks Hopkins, 2018).

The third part of the process was designed to study the effect of place on anchor activity. We chose six cities: Camden, Indianapolis, New Orleans, Philadelphia, San Antonio and Seattle. The cities were chosen because they represented different contexts in terms of the strength of local economies in general, the importance of the arts and culture sector to the local economy, different levels of anchor initiatives, different sizes and diverse geogra-

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3    For the purposes of this report, we define arts and culture organizations as nonprofit organizations whose missions relate to arts, culture or the humanities (i.e., those classified as Code 'A' by the National Taxonomy of Exempt Entities) and arts-focused higher education institutions.
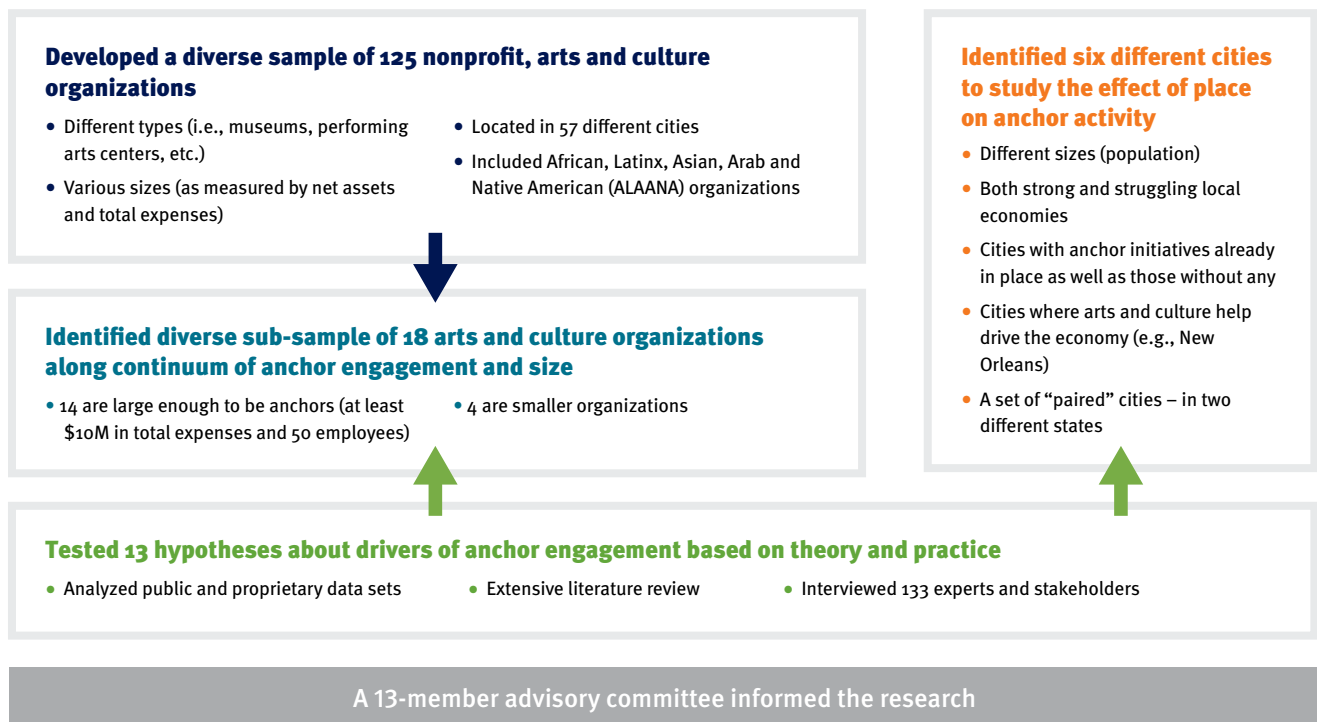
phies. In addition, we chose Philadelphia and Camden as a set of paired cities, as it provided an opportunity to see how differences in local and state context can support or impede anchor strategies, as well as how the difficulties in implementing strategies may vary across state lines. This diverse sample of cities allowed us to begin to explore how different economic, demographic, cultural and structural contexts influence arts and culture organization anchor engagement. We also used the cities to surface additional examples of arts and culture organizations engaged as anchors and to refine the concept of anchor catalysts.

Finally, to help us better understand why some organizations choose to engage as anchors, while others do not, we developed a set of 13 hypotheses based on theory and experience working with other types of anchors. The hypotheses included the role of external forces, such as economic and social conditions and the presence of anchor initiatives in the city, as well as internal forces, such as funding pressures and leadership. We tested the hypotheses on the sub-sample of 14 arts and culture organizations as well as organizations identified during our study of the six cities.

Our research involved interviewing 133 experts and stakeholders. We conducted multiple interviews at each of the organizations in our sub-sample (and those we profile in the report), analyzed public and proprietary data and completed a thorough literature review. We visited each of the six cities we studied and conducted interviews with representatives from the following: a range of arts and culture organizations; each city's respective offices of economic development, arts and culture and tourism offices (or their private-sector equivalents); other anchors from outside of the arts and culture sector; anchor collaboratives (if applicable); local and regional funders of arts and culture organizations; and community-based organizations.

A 13-member advisory committee that included representatives from arts and culture organizations, academia, community development organizations, government agencies and foundations, helped guide our research (Appendix B). The advisory committee members provided important insights, validated our findings and recommendations and provided critical feedback on the report.

## Figure 2. Overview of ICIC's Research Approach

**Developed a diverse sample of 125 nonprofit, arts and culture organizations**

- Different types (i.e., museums, performing arts centers, etc.)
- Various sizes (as measured by net assets and total expenses)
- Located in 57 different cities
- Included African, Latinx, Asian, Arab and Native American (ALAANA) organizations

**Identified diverse sub-sample of 18 arts and culture organizations along continuum of anchor engagement and size**

- 14 are large enough to be anchors (at least $10M in total expenses and 50 employees)
- 4 are smaller organizations

**Identified six different cities to study the effect of place on anchor activity**

- Different sizes (population)
- Both strong and struggling local economies
- Cities with anchor initiatives already in place as well as those without any
- Cities where arts and culture help drive the economy (e.g., New Orleans)
- A set of "paired" cities – in two different states

**Tested 13 hypotheses about drivers of anchor engagement based on theory and practice**

- Analyzed public and proprietary data sets
- Extensive literature review
- Interviewed 133 experts and stakeholders

**A 13-member advisory committee informed the research**

# Positioning the Anchor Framework within Creative Placemaking

The formal anchor framework that was developed by ICIC to guide the community development efforts of other types of organizations (e.g., hospitals, universities and corporations), has not been brought forward to arts and culture organizations to the same degree. Some arts and culture organizations position themselves as community or cultural "anchors," which is different from the more economic-based anchor definition adopted in the broader anchor field (see Anchor Definition in introduction).

The anchor framework advances an approach to community development that starts with an organization's operations. Because basic operations of large organizations are relatively consistent across sectors (i.e., they all employ people, purchase goods and services, etc.), the anchor framework prescribes a set of strategies (leading to specific outcomes) that can be translated across different types of organizations. Creative Placemaking, on the other hand, has a unique emphasis on the integration of artists and arts and culture (organizational programming) into the process of community planning and development. Creative Placemaking does not set forth prescribed strategies or dictate specific outcomes. How arts and culture organizations choose to become integrated varies among organizations, as it is a function not just of the organization's own interests and capacity, but also those of the community. The intentionality and defined strategies of an anchor approach to community revitalization sets it apart from both Creative Placemaking and the traditional community engagement practices of arts and culture organizations.

Creative Placemaking's intentions are broader than those associated with an anchor framework. Creative Placemaking seeks to impact physical, social, cultural and economic outcomes, whereas the anchor framework targets economic growth. Within the Creative Placemaking field, the anchoring role arts and culture organizations can play in the economic development of their neighborhoods is part of an ongoing dialogue. The ultimate goal of both



*Photo credit: iStock/mizoula.*

**WHAT DO WE MEAN BY EQUITY?**

Ensuring that strategies and initiatives are developed and implemented in a way that ensures people with low incomes have access to expanded opportunities that will improve their well-being.

approaches, however, can be the same. The Kresge Foundation, among others, advances a Creative Placemaking approach that is anchored in equity, incorporating a commitment to expanding opportunities for people with low incomes in disinvested communities, which is consistent with ICIC's anchor framework.

All anchor institutions, by definition, are important engines of local and regional growth. The anchor framework shows how the operations of these institutions can be leveraged to address the needs of their surrounding communities by, for example, purchasing more goods

and services from local small business or training and hiring neighborhood residents. The framework moves beyond other efforts that simply measure the existing economic impact of the sector. While these efforts are important to show the economic contributions of the arts and culture sector, which may not always be fully recognized by city leaders, they neither catalyze the sector to do more, nor provide strategies for getting there.[4] The anchor framework asks organizations to think about how they can make strategic and deliberate choices to create economic well-being in their local community. This requisite shift in thinking about local economic impact is something that other types of organizations, including hospitals and universities, went through when they were in their own formative stages of embracing their roles as anchors beginning over two decades ago.

## ICIC's Anchor Framework

ICIC's anchor framework was created to help organizational leaders develop a comprehensive, efficient and strategic approach to community revitalization. It identifies seven strategies that leverage resources from across the organization to drive community growth (Figure 3). The framework also helps organizations surface and coordinate community investment that is already happening in an ad hoc fashion in different departments, thereby leveraging these efforts. Finally, an anchor approach is meant to be integrated into an organization's overall operations rather than as a separate, philanthropic effort.

Engaging as an anchor is not, however, a binary proposition. Not every organization will be able to – or willing to – implement all of the anchor framework strategies. Implementing even one strategy is a powerful move towards community revitalization.

**Figure 3. ICIC's Strategic Anchor Framework**

*The anchor framework is focused on economic growth in disinvested communities, primarily through job creation.*



**Real Estate Developer** Use real estate development for local economic growth

**Purchaser** Direct institutional purchasing toward local businesses

**Core Product or Service Provider** Tailor core products or services to serve the community

**Employer** Offer employment opportunities to local residents

**Community Revitalization**

**Community Developer** Build local community capacity

**Cluster Anchor** Stimulate growth of related businesses and institutions

**Workforce Developer** Address local workforce needs

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4   The Arts & Economic Prosperity Calculator developed by Americans for the Arts is one such tool being used to measure the economic impact of the arts sector: https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-5/use/arts-economic-prosperity-5-calculator.

In the following section, we flesh out the seven anchor strategies and provide examples drawn from other types of anchors that could be replicated in arts and culture organizations.

## Purchaser

As large organizations, anchors already foster economic growth by purchasing goods and services. To help grow local businesses and create jobs, they leverage this role by implementing strategies to expand purchasing from local businesses. A study in Newark, New Jersey, found that if anchor organizations in the city increased their contracts with local, small businesses by just 10 percent, it would result in an additional $33 million flowing to these businesses annually (Zeuli, Ferguson and Nijhuis, 2014). For arts and culture organizations, this may include purchasing goods and services locally as well as contracting for business operations such as consultants, IT, office supplies or janitorial services. To ensure equitable outcomes, organizations need to intentionally target entrepreneurs of color and minority- and women-owned local businesses. In addition, many anchors also support local supplier development programs (e.g., mentoring and capital access) to help small businesses (especially those that are women- and minority-owned) build their capacity to become more competitive for anchor contracts.

## Employer

While large organizations already are major employers, they may not be recruiting from surrounding neighborhoods, especially if they are located in underserved areas. To create opportunities that are more equitable for local residents of low income, anchors develop recruiting practices and partnerships that help them hire a greater share of employees from disinvested neighborhoods. For arts and culture organizations, this would include hiring local residents for positions throughout the organization, including all levels of administrative and staff positions.

## Workforce developer

Typically, anchors are already engaged in workforce development efforts to support hiring efforts within their organization. They leverage this role to target residents of low income, including those who are hard to employ. This may include investing in workforce programs for those with low skills, developing career ladders that include intensive on-the-job training for entry-level jobs and continued training for advancement and creating job boards to connect the unemployed to positions at their organization. Arts and culture organizations would need to focus on all positions within their organization.

## Cluster anchor

A cluster includes closely related, interconnected industries operating within a specific geography. Every cluster includes core businesses and industries and the companies that support them, which form a mutually beneficial business ecosystem. Anchors can intentionally spur the growth of related businesses and institutions in the community by supporting business incubators, creating investment funds or capital access programs. For arts and culture organizations, related businesses would include art supply stores, services to promote and produce live performances, art restoration services, training academies, etc., in addition to the artist community.

## Community developer

Common practices at large organizations include providing volunteers, sharing expertise, serving on nonprofit boards and providing meeting space for community organizations. Beyond that, anchors help build capacity in the community by providing more significant resources to community and economic development organizations. This includes creating or investing in organizations that address community development issues such as affordable housing or access to healthcare. Most arts and culture organizations in our sample were undertaking the conventional community engagement roles of large organizations mentioned above (providing volunteers, free space, etc.) as well as offering arts education (especially for youth), discounted or free programming and participating in ad hoc community projects. Few of the organizations we reviewed had developed a sustained, comprehensive community development plan (i.e., a strategic, coordinated approach to address neighborhood challenges), although some organizations are connected to external community development plans. It is worth noting that this kind of sustained, intentional focus on community development is core to Creative Placemaking.

## Core product or service provider

The core products and services of large organizations (think education and healthcare, or in the case of arts and culture organizations, programming) already contribute to regional economies and vibrant cities. Tailoring core products and services to meet local demand in communities of low income redirects some of this impact to the local level. For arts and culture organizations, this may begin with engaging more diverse audiences (e.g., making museums welcoming to the non-white, non-wealthy) and more diverse artists and programming, which requires them to address issues of access and affordability. For instance, many arts and culture organizations offer free admission days for community members in their surrounding neighborhoods or support public art exhibits. Youth programs have been a staple of community engagement and outreach efforts among arts and culture organizations for the past 30 years. While these are important early steps, arts and culture organizations can do more to change their core programming (e.g., their audience, production and priorities) to expand opportunities in communities of low income. Museums could curate exhibits that support local community development priorities such as addressing drug abuse or food insecurity. Similarly, they could bring their expertise in arts programming and arts outreach to community development organizations to strengthen those partners' own efforts. In both cases, they could pair arts programming with service delivery and resources that help address residents' material needs and interests in engaging in community development and planning. This type of effort also aligns with Creative Placemaking practice.

The scope of these changes clearly depends on an organization's financial resources. However, the changes should be viewed as long-term investments in the sustainability of the organization since they will ultimately increase the organization's competitiveness while also supporting the growth of the local community.

## Real estate developer

Most large organizations own substantial real estate assets in their community. Anchors leverage their real estate assets to catalyze local and equitable economic growth. This includes reviving commercial corridors in distressed areas; developing mixed-used space that includes affordable housing and local business tenants; and pursuing development that limits negative impacts of development on local community residents, while also providing expanded opportunities and improved quality of life (e.g., community space, increased neighborhood security, etc.). Arts and culture organizations too often limit their development to making their primary campus more accessible to local residents. But, they can go further and, like other types of anchors, invest in broader real estate development to promote equitable growth.

Without proper planning and intention, these seven strategies can lead to gentrification and displacement of low-income community members. Anchors need to ensure that their strategies incorporate best practices for

creating equitable economic growth. They should also strive to measure and understand the impact of their strategies. For example, are existing businesses scaling or being replaced by new businesses moving into the community? Is housing becoming unaffordable? Is the local culture being erased?

This is a critical issue for arts and culture organizations engaging in anchor strategies because of the perception that the large organizations located in communities of low income (e.g., fine arts museums and symphonies) serve a non-local audience and may benefit from gentrification. As one community development practitioner that we interviewed shared, "I worry that some arts organizations will not even see gentrification as an issue because for all intents and purposes, gentrification brings more of their clientele closer to their institution." There is also an uneven history of the arts, development and gentrification, similar to the history of many universities. Gentrification and displacement can be managed with the right strategies, including those that address affordable housing, inclusionary zoning and workforce development (Community Benefits Agreements are one tool that can be used to require developers to provide some mitigating efforts).

## Magnifying the Impact of the Anchor Framework and Creative Placemaking

The Creative Placemaking concept is meant to leverage the unique assets that the arts and culture sector can bring to the table in community planning and development. It serves as a counter to the traditional "siloed" community engagement strategies of arts and culture organizations that are ad hoc and disproportionately focused on audience development.

**As one community development practitioner that we interviewed shared, "I worry that some arts organizations will not even see gentrification as an issue because for all intents and purposes, gentrification brings more of their clientele closer to their institution."**

Creative Placemaking attempts to integrate arts and culture into the process of community planning and development, where cultural assets and creativity can be leveraged for better place-based community outcomes. Yet, for many of the organizations we interviewed, they

### Anchor Collaboratives

Today, many cities are focused on harnessing the potential of their anchors through anchor collaboratives. Such collective efforts share the investment burden, create a larger advocacy voice and allow for a more sustained focus on larger, long-term transformative goals. This mechanism also allows individual anchors to participate in a community of practice to inform new corporate strategy and behavior and facilitate the sharing of best practices and lessons learned, while also streamlining support and technical assistance.
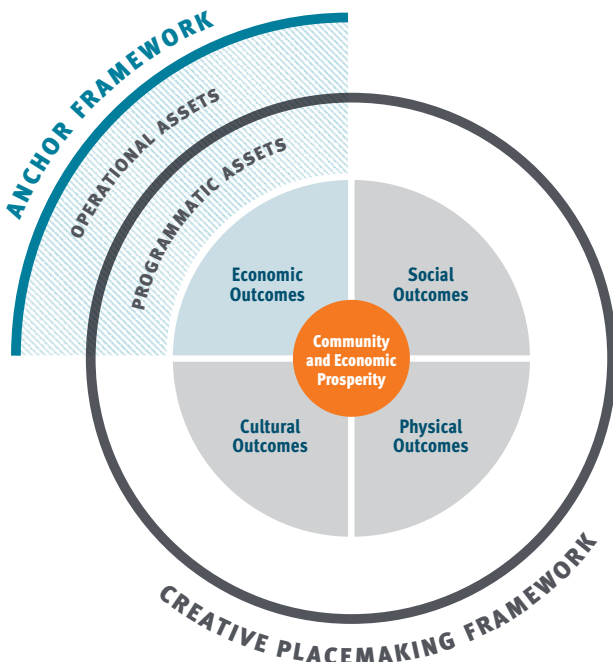
A leading example of an anchor collaborative is the Greater University Circle Initiative in Cleveland (GUCI). It was launched in 2005 by the Cleveland Foundation to revitalize the four square miles of Cleveland that make up the Greater University Circle district and foster economic opportunity for its residents and businesses by

leveraging the economic strength of the area's large institutions (The Cleveland Foundation, 2013). In its early years, GUCI was structured to primarily leverage the largest employers in the district – Case Western Reserve University, Cleveland Clinic and University Hospitals. Over time, GUCI expanded its focus and began considering other organizations in the district as anchors, including the Cleveland Institute of Art and the Cleveland Museum of Art (and a new home for the Museum of Contemporary Art Cleveland was built in University Circle in 2012). A large number of stakeholders, including nonprofits, local philanthropies, financial institutions, community groups and the City of Cleveland support GUCI and partner on implementation (Schnoke, Piazza, Smith and Robinson, 2018).

were being included in community planning only as arts-based organizations (i.e., to help determine how to infuse arts in plans) instead of to more broadly shape plans and outcomes. Coming to the table as an anchor could help change that dynamic and reinforce the values of Creative Placemaking.

In turn, best practice for Creative Placemaking involves directly engaging the community in planning and development efforts, which addresses a fundamental weakness of ICIC's anchor framework. The anchor strategies are business strategies and, therefore, typically do not emphasize resident empowerment or include processes for getting more community members involved in the revitalization process. In contrast, Creative Placemaking seeks to leverage the value of arts and culture to help articulate and implement community development priorities, and, at least in the Kresge Foundation's brand of Creative Placemaking, to emphasize and cultivate resident empowerment.

### Figure 4. Alignment between Creative Placemaking and Anchor Strategies



Integrating an anchor approach with Creative Placemaking practice could magnify impact and lead to better community outcomes than pursuing each approach individually could (Figure 4). By integrating Creative Placemaking's emphasis on resident engagement into anchor work, community members would be better positioned to shape economic strategies in their communities, rather than being forced to accept the outcomes.

Creative Placemaking has the potential to create a gateway for anchor strategies within some arts and culture organizations because the organizations have already embraced the idea that they should play a direct role in revitalizing their community. Given that Creative Placemaking encourages organizations to think far beyond traditional engagement to more comprehensive approaches to community development, it may open the door for considering anchor strategies and expanded community investment.

### Both the anchor approach and Creative Placemaking are meant to advance deep and transformative investments in communities.

Underlying ICIC's anchor framework is the recognition that to be sustainable, anchor engagement must be built on a solid business case and not purely philanthropic motives. In other words, an organization needs to recognize some potential returns from its community investment, such as a better reputation and the ability to attract and retain more talented employees. Further, because the anchor framework lends itself to specific, measurable outcomes, it can help organizations track the impact of their community strategies and adjust as needed, which also helps in building support with community leaders and elected officials (another potential barrier to the adoption of Creative Placemaking and anchor strategies). Organizations that view community revitalization as core to their overall mission (and see the benefits not just to the community but also to the sustainability of their organization) will develop more robust strategies.

*Photo credit: New Orleans, LA, U.S. by Billy Metcalf is licensed under CC-BY-2.0.*

Further, the anchor framework was designed to help siloed organizations surface and coordinate the enterprise-wide actions that affect their local communities. The framework helps organizations integrate their community investment efforts into their operations and leverage them for greater impact instead of relegating them to a separate community engagement office. Both the anchor approach and Creative Placemaking are meant to advance deep and transformative investments in communities. They are not intended to be ad hoc projects and they do not end with efforts to expand access to a broader audience.

**Underlying ICIC's anchor framework is the recognition that to be sustainable, anchor engagement must be built on a solid business case and not purely philanthropic motives.**

**Engaging in Creative Placemaking while also adopting an anchor approach should lead arts and culture organizations to the best possible outcomes for both their organization and the community.**

Engaging in Creative Placemaking while also adopting an anchor approach should lead arts and culture organizations to the best possible outcomes for both their organization and the community. Creative Placemaking fills some deficits in the anchor approach. In turn, an anchor framework can help organizations already engaged in Creative Placemaking think about their community engagement more strategically and develop a more sustainable, efficient platform for these initiatives.

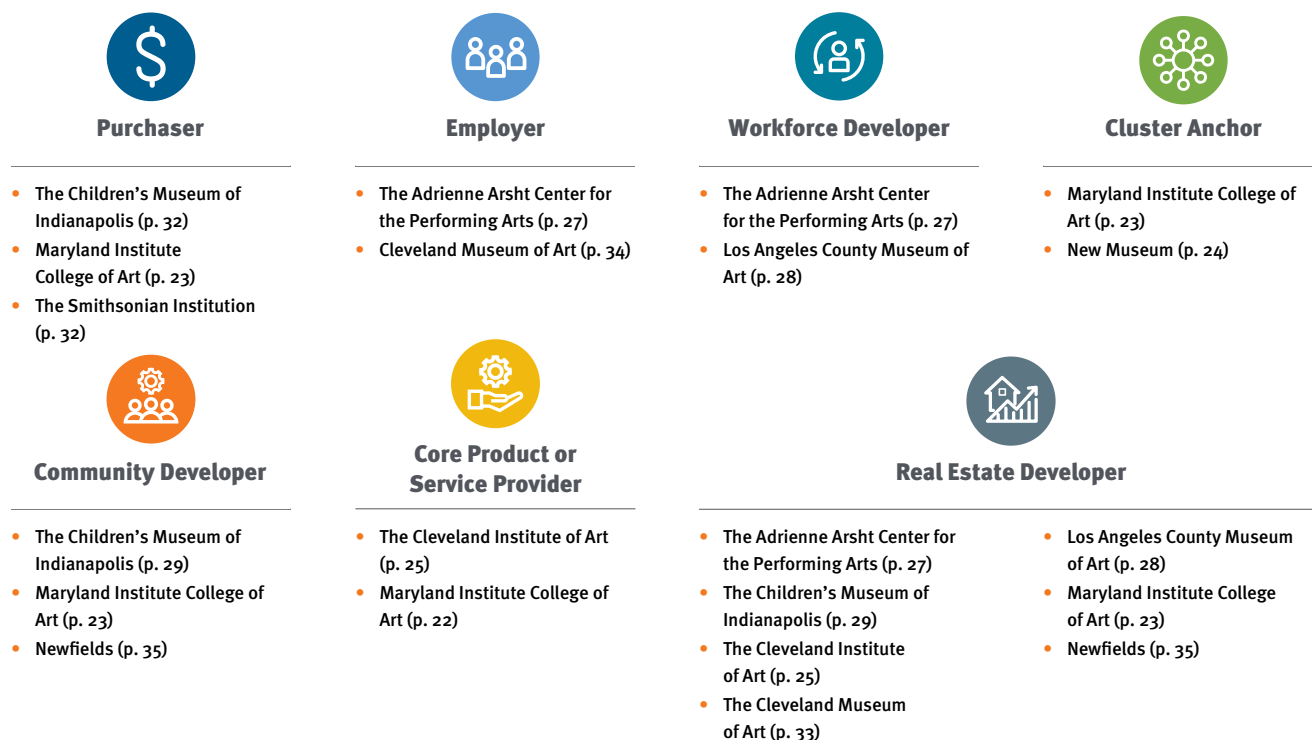# Arts and Culture Organizations Leaning into Anchor Engagement

Organizations engage as anchors in different ways, finding strategies that represent their particular assets and fit their mission. Hospitals do not have the same set of strategies as universities, for example. Likewise, within the diverse arts and culture sector, different types of organizations need to develop different models for engagement. In this section, we profile four different types of arts and culture organizations engaged as anchors: a school of art and design, a performing arts center, a children's museum and a fine arts museum.

Each organization we profile is implementing several anchor strategies as part of a comprehensive approach to community investment that has the potential to expand opportunity in low-income neighborhoods. They were also chosen because they represent different stages of implementation, showcase different types of strategies requiring varying levels of resource commitments and offer important, transferable lessons for replication. No perfect model for anchor engagement exists. Every model has its own strengths and weaknesses, and every anchor organization, including those profiled in this report, would acknowledge that they could always do more or do some things differently, especially as it relates to mitigating gentrification. Anchor engagement is a process, and arts and culture organizations are just beginning the journey.

Recognizing that emulating the robust anchor engagements of the four profiled organizations may be out of reach for many arts and culture organizations, especially those with limited resources, we intentionally call out the various strategies they are implementing. We also highlight a few other arts and culture organizations that offer leading practices or provide interesting examples of the journey towards anchor engagement. Thus, every organization should be able to identify an accessible strategy or leading practice that it could implement (Figure 5). Redirecting resources towards the local community (versus finding additional resources) is a central principal of the anchor approach.

## Figure 5. Summary of Anchor Strategies by Organization

### Purchaser
- The Children's Museum of Indianapolis (p. 32)
- Maryland Institute College of Art (p. 23)
- The Smithsonian Institution (p. 32)

### Employer
- The Adrienne Arsht Center for the Performing Arts (p. 27)
- Cleveland Museum of Art (p. 34)

### Workforce Developer
- The Adrienne Arsht Center for the Performing Arts (p. 27)
- Los Angeles County Museum of Art (p. 28)

### Cluster Anchor
- Maryland Institute College of Art (p. 23)
- New Museum (p. 24)

### Community Developer
- The Children's Museum of Indianapolis (p. 29)
- Maryland Institute College of Art (p. 23)
- Newfields (p. 35)

### Core Product or Service Provider
- The Cleveland Institute of Art (p. 25)
- Maryland Institute College of Art (p. 22)

### Real Estate Developer
- The Adrienne Arsht Center for the Performing Arts (p. 27)
- The Children's Museum of Indianapolis (p. 29)
- The Cleveland Institute of Art (p. 25)
- The Cleveland Museum of Art (p. 33)
- Los Angeles County Museum of Art (p. 28)
- Maryland Institute College of Art (p. 23)
- Newfields (p. 35)

## Maryland Institute College of Art (MICA) in Baltimore

Established in 1826, the Maryland Institute College of Art (MICA) is the oldest continuous degree-granting art college in the country.[5] MICA grants Master of Fine Arts (MFA) and Bachelor of Fine Arts (BFA) degrees, and its MFA programs in graphic design, sculpture and painting and drawing have been ranked among the best in the nation. A large part of MICA's campus is located in the historic Bolton Hill neighborhood. However, since this neighborhood is a more affluent community, the primary focus of MICA's anchor engagement is the adjacent Station North Arts and Entertainment District (a neighborhood historically challenged by disinvestment) and disinvested communities in East and West Baltimore, although the impact of its various initiatives are felt throughout the city.

We chose to profile MICA because its deep understanding of the anchor framework and its nearly two-decade long anchor engagement stood out among the arts and culture organizations we reviewed. The prominence of MICA in anchor collaboratives is also notable because arts and culture organizations, even art colleges, typically do not lead such collaborations. In 2006, MICA played a formative role in creating an anchor collaborative, the Central Baltimore Partnership, to engage other large and small organizations in revitalizing Central Baltimore (which includes Station North).

Today, the Central Baltimore Partnership comprises a network of over 100 organizations, including other anchors such as Johns Hopkins University and the University of Baltimore. MICA is a leader in the collaborative (serving on the Steering Committee that governs the partnership) and continues to drive the partnership's inclusive, equity agenda. The Central Baltimore Partnership currently coordinates community participation in major redevelopment projects within its catchment area; allocates incentives to recruit small businesses; leverages local health providers to improve coordination of existing health services; increases youth-focused programming through community centers and other youth service providers; mobilizes partners to redevelop vacant lots into green spaces; offers



*Gateway, Maryland Institute College of Art. Photo credit: Maryland Institute College of Art.*

home repair programs for families and seniors; and manages a comprehensive marketing campaign targeted to homebuyers, business and visitors.

MICA is also a lead anchor in the Baltimore Integration Partnership (BIP), which was established in 2010 and is focused on connecting residents of low income in Baltimore, who are predominantly African-American, to economic opportunity. BIP's 14 anchors have set three high-level, inclusive, equitable development goals: increasing local and minority business purchasing; leveraging real estate investments to create economic benefit for the surrounding community; and increasing local and minority hiring among the anchors and their supporting businesses ("About the Baltimore Integration Partnership" n.d.). Participation in BIP also facilitates strong connections with municipal and philanthropic leaders in Baltimore, which can strengthen the assistance that MICA can offer to local businesses.

MICA's former President started the organization's anchor journey by engaging the Board of Trustees in thinking more deeply about the institution's potential role to revitalize the city. Upon his retirement in 2014, the board made it a priority to identify a new president with a strong commitment to and a track record of engaging an art college within its city. The business case for MICA's anchor engagement included two factors. First, the leaders recognized that changing demographics meant that MICA would need

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5   As of 2016, it reported $77.2 million in total expenses and 2,112 employees (Internal Revenue Service Form 990).

to recruit students who are more diverse in the future. They felt that MICA would be more successful in recruiting these students if it was actively engaged in improving the conditions in its surrounding neighborhoods, which would help show that the organization is culturally aware and sensitive (reflecting changing student expectations around the social responsibility of the organization to its surrounding community), and if it created more pathways for local high school students into the college.

Second, MICA recognized that its long-term sustainability was tied to the economic health of its surrounding neighborhoods. Instead of trying to succeed in spite of a challenging environment, MICA joined other organizations and city leaders trying to leverage the assets of the city for revitalization. MICA recognized that conditions in its surrounding neighborhoods, including blight and crime, as well as the overall health of the city, were affecting its ability to continue to thrive.

> **MICA's Mission Statement**
> EMPOWER students to forge creative, purposeful lives and careers in a diverse and changing world. THRIVE with Baltimore. MAKE the world we imagine.

The anchor approach was well-known in Baltimore at the time. Johns Hopkins University and Bon Secours Health System are high-profile examples of large organizations engaging as anchors in the city. MICA's new Director of the Center for Creative Citizenship, who is responsible for helping implement the organization's anchor strategies, was hired from Johns Hopkins in part because of her familiarity with its anchor efforts. MICA also embraces Creative Placemaking and actively supports community-led planning efforts.[6]

MICA continues to grow into its anchor role, pairing action around all seven of the anchor strategies (which it implements both independently and through the anchor collaboratives) alongside a more socially engaged curriculum. We highlight a few of MICA's strategies below.

### ⚙ Core product or service provider

In 2017, using funding from the National Endowment for the Arts, MICA partnered with Station North Arts & Entertainment, Inc. (a nonprofit development organization), and other community organizations to develop the North Avenue Knowledge Exchange, a nonprofit, community-based education program targeted towards community members from the neighborhoods adjacent to North Avenue. The program offers a range of classes and trainings, extending from art-focused courses to financial literacy and job preparation.

To create a pathway for local, low-income high school students to attend the college, MICA partners with Baltimore Design School (BDS). Opened in 2013, BDS is a grade 6-12 public school located in the Station North neighborhood that prepares students for admission to college and careers in design. The MICA/BDS Partnership Committee meets quarterly to discuss ongoing engagements, curriculum goals and other partnership opportunities. Graduates of BDS are now attending MICA. MICA also launched the Art and Design College Accelerator Program (ADCAP) in the fall of 2017. ADCAP provides a pathway to art and design college education to Baltimore students who are from diverse backgrounds and who face financial challenges. ADCAP is a free, three-year program (grades 10-12) offered to 15 students each year.

MICA was one of the first schools of arts to create an Office of Community Engagement (recently renamed the Center for Creative Citizenship). The goal of the center is to integrate civic action and engagement throughout MICA's programs and curriculum and support the community engagement efforts of staff and students. While similar centers are relatively commonplace among all types of universities and colleges, MICA embeds these efforts into a broader anchor strategy, which mirrors efforts at other notable anchors, such as the University of Pennsylvania.

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6    For example, in 2016, MICA received a National Endowment for the Arts Our Town grant to partner with Artists Within, a community-based arts collaborative, to surface successful strategies for increasing investment in arts-based community development.

## Real estate and community developer

MICA developed a capital investment strategy based on historic preservation and adaptive reuse principles to minimize neighborhood blight, preserve land values and increase amenities to revitalize the community and to help retain more students post-graduation. For example, the strategy supports the acquisition and reuse of neglected buildings for student housing, arts exhibitions and events and commercial and nonprofit organizations. For commercial and nonprofit organizations that align with the Central Baltimore Partnership's overall vision, there are opportunities for sliding rent pricing commensurate with need. Nearly all of MICA's 34 buildings are repurposed, formerly vacant buildings. MICA is in the early stage of a new master plan for its campus, which will be informed by the capital investment strategy.

As part of its capital investment and broader anchor strategy, MICA also invested $60.7 million between 2008 and 2014 to help revive a commercial corridor along North Avenue, the main East-West boulevard that cuts through campus and sits within the Station North Arts and Entertainment District at the geographic center of the city. This investment was made in conjunction with the Central Baltimore Partnership, which has helped to draw over $133 million in public and private sector investment into this corridor – investment that aligns with the equitable development goals of the partnership (Cohn, 2018).

## Purchaser

As part of a Baltimore Integration Partnership initiative, MICA directs some of its procurement to local businesses, particularly minority and women-owned businesses. In 2017, MICA adopted local and minority-owned business procurement goals for its capital investment projects: 25 percent for minority-owned business and 15 percent for local businesses. MICA exceeded these goals in two recent construction projects (Baltimore Integration Partnership, 2017). According to MICA, in the past year, two of MICA's departments, Facilities Management and Campus Services, have directed seven percent of its procurement spend to local, women-owned businesses and 25 percent to local, minority-owned businesses.

## Cluster anchor

MICA is one of the few arts and culture institutions in our review that directly supports local entrepreneurs, although this may be changing.[7] Given how prevalent business incubators are in universities, this strategy will probably have greater uptake in schools of art and design. MICA created the citywide Baltimore Creatives Acceleration Network (BCAN) in 2017, which includes boot camp and incubator residencies for creative enterprises in Baltimore that are on a growth trajectory. BCAN is notable among schools of art and design because it is open to the general community and not just students and alumni of MICA or visual artists. BCAN also strives to support underserved entrepreneurs such as women and people of color.

In partnership with an extended network of community partners, BCAN first launched its free Founder Fellowship program in 2018, and its inaugural cohort has provided ten early stage creative companies with an eight-week business accelerator, a network of mentors, subsidized residency at one of Baltimore's creative incubators and a chance to receive up to $15,000 in seed funding. BCAN has drop-in hours for businesses, offers marketing and legal planning assistance and provides a selection of subject-specific workshops. Additionally, MICA's Center for Social Design is collaborating with BCAN to create a mobile workshop that will bring programming, resources and a pop-up platform directly to communities throughout the city, with a specific focus on communities of low income ("Founder Fellowship," n.d.). The BCAN Mobile Program will begin in summer 2019.

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7   For instance, in early 2019, the William Davidson Foundation announced a $1.5 million grant for the Henry Ford Museum in Dearborn, Michigan, to create the Initiative for Entrepreneurship. The grant will support an Entrepreneur-in-Residence program, innovation-centered workshops targeting the broader community and an expansion of youth programming focused on an early introduction to entrepreneurship: https://www.crainsdetroit.com/entrepreneurship/william-davidson-foundation-grants-15-million-henry-ford-entrepreneurship.

MICA is also trying to bring creative businesses onto its campus by renting out space in the Mosher Building, a 50,000 square foot collaboration space, acquired in 2017 as part of an ongoing campus expansion. The first creative business to move into the space was idfive, a Baltimore-based integrated marketing and communications firm with more than 40 employees. According to idfive, approximately 40 percent of its employees live in or near Station North. MICA is in the process of adding more business tenants (Babcock, 2018). In the same building, MICA also helps incubate community-based organizations by offering reduced rent and connecting them with campus resources and expertise. For example, the Mount Royal Community Development Corporation was located in MICA's collaboration space for over a year, allowing the organization to finish its strategic plan and identify a long-term location.

## Implementation and Impact

MICA's anchor strategies are integrated throughout the entire organization, driven by a mission statement that embraces these concepts. MICA has also integrated its anchor and engagement ideals into its educational goals. One of the challenges MICA faces is that, as a college, it separates the anchor strategies that involve students from its externally focused anchor strategies (e.g., the Central Baltimore Partnership). This can create some coordination challenges. While relatively trusted in the neighborhoods where it has established a presence, MICA has faced skepticism from the community about its anchor efforts, since other anchors have overpromised and under-delivered at times. MICA has worked hard to create authentic, inclusive relationships with community stakeholders who have experienced anchor strategies that have been done to them (and the perception that they cause gentrification and displacement), instead of with them. MICA also recognizes that racial justice needs to be integrated into its anchor strategies and credits the Central Baltimore Partnership as a model for navigating the imbalanced power relationships in Baltimore.

MICA, like all anchors, struggles to identify strategies that support neighborhood revitalization without contributing to gentrification and displacement. For example, MICA uses its community relationships to help identify the right approach and ensure that residents of low income benefit from increased investment. Based on our interviews, MICA is perceived to be a strong advocate for its surrounding community and an organization that engages with community members and incorporates their input into ongoing strategy development. Despite these strong relationships, the college and its partners recognize the need to continue to implement efforts that safeguard against displacement pressures.

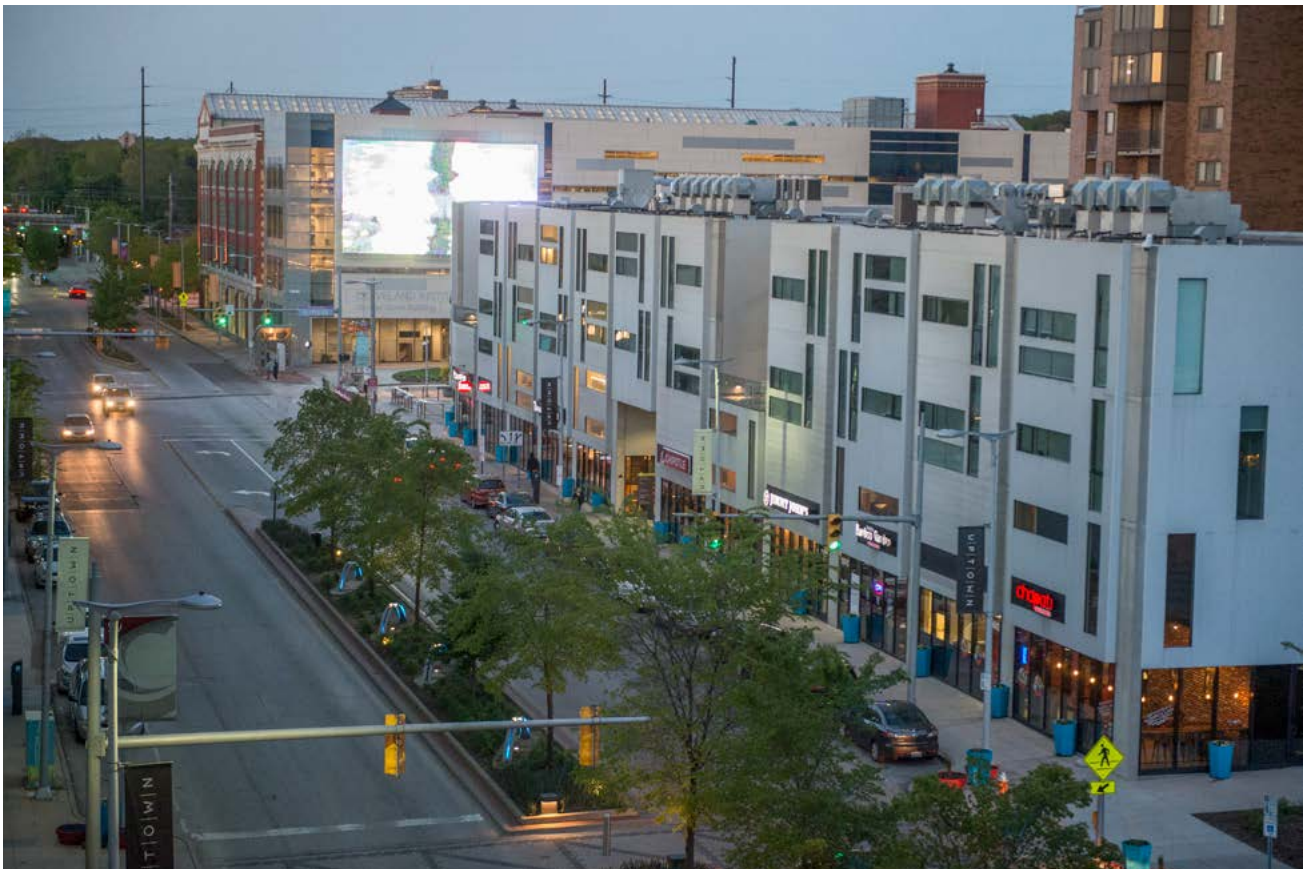### Curating Entrepreneurs: New Museum (New York City)

In 2014, the New Museum of Contemporary Art in New York City founded NEW INC, one of the first museum-led cultural incubators in the U.S., which supports innovation and entrepreneurship across arts, design and technology. NEW INC is a not-for-profit platform that provides a collaborative space for a group of 100 members to develop new ideas. Its 8,000 square foot location includes office, workshop, social and presentation space. Rhizome, a leading arts organization dedicated to digital art and culture that has been affiliated with the New Museum since 2003, and the Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) Incubator, are the largest tenants. NEW INC's museum technology track, which was launched in 2017 with an initial investment of $250,000 from Knight Foundation, has now supported 14 teams with professional development workshops, mentoring and networking opportunities to incubate innovative products and services in the museum technology space. In the first year, the cohort traveled to three cities (Detroit, Miami and Philadelphia), visiting museums and cultural institutions and meeting with staff to discuss the successes and challenges of integrating technology in the cultural sector.

### A Focus on Affordability: The Cleveland Institute of Art

The Cleveland Institute of Art (CIA), established in 1882, is located in Cleveland's University Circle. It was one of the first arts and culture organizations to engage in the Greater University Circle Initiative (GUCI) anchor collaborative, alongside the Cleveland Museum of Art. Like MICA, its anchor engagement is motivated by changing demographics in its city, neighborhood and student body. CIA was an early participant in GUCI's Greater Circle Living strategy specifically, and more generally, on strengthening connections between anchor organizations and the broader community. The Uptown Project, a $200 million-plus multistage retail and residential development spearheaded by GUCI, allowed CIA to consolidate its campus and create new dorms, while also providing more mixed-income housing units in the neighborhood (Bruner Foundation, Inc., 2016). As a senior leader at the Cleveland Foundation shared, "It was CIA's leadership and strategic vision for its campus that led to the Foundation's decision to help underwrite the Uptown project. Leveraging CIA's leadership allowed for a better and more comprehensive project that was a win-win for University Circle's anchor institutions and the broader community." The Uptown project, which includes affordable housing open to all community residents, is part of CIA's efforts to address its concerns about gentrification and make sure that affordable housing is available for its students, many of whom are economically challenged.



*Uptown Apartments and Cleveland Institute of Art. Photo credit: Robert Muller.*

## The Adrienne Arsht Center for the Performing Arts of Miami-Dade County

The Adrienne Arsht Center in Miami, Florida, is one of the largest performing arts centers in the world.[8] The Arsht Center comprises an opera house, concert hall, black-box theater and education center, as well as an outdoor plaza for art and performance. The Arsht Center opened in 2006 in the disinvested Omni neighborhood (now more commonly known as the Arts and Entertainment District) in downtown Miami. Once a thriving business district, the Omni neighborhood was nearly abandoned by the 1980s (Birch, Griffin, Johnson, & Stover, 2014). The Arts and Entertainment District is adjacent to Overtown, a historically black residential neighborhood that has faced disinvestment since an expressway cut it off from other areas in the mid-1960s.

The Arsht Center, like a number of other performing arts centers (e.g., the New Jersey Performing Arts Center in Newark) and some museums (e.g., Crystal Bridges Museum of American Art in Bentonville, Arkansas), was developed by policymakers to stimulate economic development (Qian and Liu, 2018).[9] We chose to profile the Arsht Center because, unlike its peers, it is leading its neighborhood planning efforts. This is a rare step for any anchor organization since it is usually the role of city planning departments or redevelopment agencies. In 2011, the Center created a neighborhood master plan to guide local development and is planning to update the plan in the near future. We also chose the Arsht Center because it is being forced to grapple with gentrification that is being driven in part by its own success. The Arsht Center directly benefits from real estate development within the Omni Community Redevelopment Agency's (Omni CRA) borders through a Tax Increment Financing (TIF) district that was established as part of the Arsht Center's creation. However, rapid development in the Omni CRA area has raised growing concerns around gentrification and displacement



*Adrienne Arsht Center for the Performing Arts, Miami. Photo credit: Anne Rippy/ Alamy Stock Photo.*

in surrounding residential neighborhoods such as Overtown (the Omni neighborhood was not residential when the Arsht Center was built). The Arts and Entertainment District, which overlaps with the Omni CRA, now includes other cultural institutions and large-scale residential and commercial development, making it an attractive area for patrons of the arts.

The Arsht Center has adopted a number of anchor strategies in its community revitalization efforts. The former CEO helped to establish its anchor strategies, building on his former position at the New Jersey Performing Arts Center, which engages as an anchor in Newark (Zeuli, Ferguson and Nijhuis, 2014; Brooks Hopkins, 2018). There are no fully-developed anchor collaboratives in Miami, though a new anchor initiative focused on South Florida (the South Florida Anchor Alliance) will be launched later in 2019.[10]

While the Arsht Center's anchor engagement includes six of the seven anchor strategies (it does not have any local purchasing strategies), we focus on its significant real estate development and workforce initiatives.

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8  As of 2016, it reported $39.5 million in total expenses and 460 employees (Internal Revenue Service Form 990).
9  The Miami-Dade County Department of Cultural Affairs led the development of the Arsht Center. The Arsht Center was established using both private and public funds and it continues to receive annual operating funds from Miami-Dade County.
10  The South Florida Anchor Alliance is led by the Health Foundation of South Florida. The collaborative is focused on engaging hospitals, higher educational institutions, school districts and municipalities. It is targeting seven anchors in the City of Miami. The Alliance has already launched a series of demonstration projects focused on workforce development and local procurement.

## Real estate developer

The Arsht Center does not develop real estate but shapes development within the Arts and Entertainment District through its Office of Neighborhood Development, which is charged with implementing the neighborhood master plan. It does so by establishing what it calls a "creative bureaucracy" that forges stronger connections between culture and government through a collaborative network that includes a broad range of stakeholders (Farrell, Morgenstern, Forsyth, Zabel, and Driggins, 2014). The Office of Neighborhood Development does not try to control development (and does not have any formal approval authority) but provides broad direction, strategic focus and a collective vision. It advocates for specific uses that fit within the broader vision for the neighborhood plan, and the Arsht Center wields considerable political influence that can stymie development efforts that do not align with the master plan.

Arsht Center staff acknowledged gentrification issues, particularly as new residential developments connect to Overtown. The city has stepped in to begin to address some of the issues. In December 2018, the Miami City Commission passed a new zoning ordinance mandating the inclusion of affordable or workforce housing in certain projects in the Omni CRA and parts of Overtown ("Inclusionary zoning ordinance in final hearing – Approved," 2018). The Arsht Center was not a driving force behind the ordinance, but it was a vocal supporter, as the ordinance will likely accelerate the approval of additional affordable housing within the Omni CRA area and Overtown. The Arsht Center has increasingly advocated for the inclusion of affordable and workforce housing within large residential developments, with an implicit understanding that the Arsht Center will not support such development if the housing is not included. The Arsht Center is currently partnering with public and private sector stakeholders to develop a mixed-use project that will include affordable housing and Miami-Dade County Public Schools administrative offices.

As part of the Florida Department of Transportation's efforts to connect neighborhoods divided by interstates, the Arsht Center is actively participating in design and planning for pedestrian and bike paths connecting the Arts and Entertainment District and Overtown, presently known as the Underdeck Project. Staff at the Arsht Center recognize that these paths will not only create new opportunities for increased engagement with the Overtown community but could also increase the potential for gentrification. This concern was another reason why the Arsht Center supported the new affordable housing zoning ordinance, which encompasses the parts of Overtown directly adjacent to the Underdeck Project. In addition, the Arsht Center publicly supported a recent agreement between the Florida Department of Transportation and the City of Miami that would place the latter in charge of the Underdeck planning process. In turn, the City of Miami will form an advisory committee to guide the project, which will include representation from the Arsht Center and Overtown residents (specific participants are still to be determined).

## Employer and workforce developer

Given its scale in the community, the Arsht Center's local employment has a significant impact. The Arsht Center works with boards of local organizations and civic leaders to identify, hire and retain local residents (those living in Miami-Dade). As an extension of this effort, it developed MiamiArtsJobs.com, a job board for arts and culture employment opportunities. First piloted in 2013, it was expanded a year later into a citywide jobs site for the entire arts sector in Miami. The primary intent for the job board was to help stem the brain drain of cultural professionals in the city and thereby support the creative economy. One goal of the job board is to increase employment opportunities for residents of underserved communities in Miami that have not historically had access to jobs in the arts and culture sector (the strategies to do this are still being developed). The Arsht Center does not track job board outcomes. The Arsht Center is currently exploring an expansion of the board that would host resumes of prospective employees and connect them to job preparedness resources.

In partnership with the International Alliance of Theatrical Stage Employees, the Arsht Center also recently launched the Technical Theater Apprenticeship program, a three-year paid program that has targeted residents in underserved neighborhoods including Overtown. The first cohort of the program began in 2018, with plans to expand the program and outreach in 2019.

## Implementation and Impact

There are inherent challenges with any anchor organization leading neighborhood revitalization planning. It is not their core business and, therefore, they may not have the same level of expertise or relationships as city planning departments or redevelopment agencies. Also, they may not be oriented to inclusive, equitable development and may lack a complete understanding of the issues facing disinvested neighborhoods.

The Arsht Center's Office of Neighborhood Development gains input from the community in one unique way: the Town Square Neighborhood Development Corporation (TSNDC). The Arsht Center helped establish TSNDC in 2011 to advocate for the shared interests of the neighborhood's cultural institutions and other community stakeholders. TSNDC has influenced developers to incorporate street-level retail, green spaces and other community-friendly design elements into their plans. The TSNDC provides some oversight over the Office of Neighborhood Development. The majority of TSNDC's 12-member Board of Directors are representatives of local arts and culture organizations. Additionally, the board includes real estate developers (who cannot have financial interests in the Omni CRA area) and civic leaders from the broader Miami community (such as the former City of Miami Mayor and the Chairman of the Board of Overtown's community development corporation).

The TSNDC led the Arsht Center's neighborhood master planning process, which included community charrettes and a website with an online communication system set up for soliciting public input. For the updated neighborhood master plan, the Arsht Center and TSNDC are revisiting the remaining vacant land in the original plan, while also taking a more holistic approach that will include bordering neighborhoods such as Overtown.

### Bringing Art and Opportunity to Disinvested Neighborhoods: Los Angeles County Museum of Art (LACMA)

For some arts and culture organizations located in thriving parts of cities, there has been a push to develop not just programming but an institutional footprint in struggling neighborhoods to bring their public programs and art to the community and help drive local economic development. LACMA is one such example. Located in the central Miracle Mile neighborhood of Los Angeles, the museum is developing satellite campuses in underserved neighborhoods of South L.A. This effort is part of the museum's broader mission to help transform areas of disinvestment. Making this type of investment requires careful consideration of the trade-offs between investment and gentrification. As one LACMA staff member framed the issue, "We need to be very focused on the existing community and its needs. What we want to see around our museum satellite and our effort to bring our programs to the community is vibrant economic activity and its positive impact." An important component of the overall plan is to incorporate workforce development training targeted towards local residents so that they can take advantage of employment opportunities associated with the museum's satellite campus' programming (City of Los Angeles Board of Recreation and Park Commissioners, 2018).

## The Children's Museum of Indianapolis

Established in 1925 by Indianapolis education advocate Mary Stewart Carey, The Children's Museum of Indianapolis was one of the first children's museums in the country. It is now, according to the museum, the largest children's museum in the world, and it includes 17 major galleries encompassing over 470,000 square feet of facility space and a 7.5-acre outdoor sports facility.[11] The Children's Museum is located in the Mid-North community of Indianapolis (Map 1), which includes several disinvested neighborhoods with lower levels of educational attainment, higher rates of household and child poverty and more vacant property than the city average.[12]

We chose to profile The Children's Museum because of its long history as an anchor and because it has developed anchor strategies that intentionally drive inclusive, equitable development. In the late 1990s, The Children's Museum decided to stay in its struggling Mid-North community rather than relocate to the city's thriving central business district, which may have helped them attract more visitors. At that time, homicide rates in Indianapolis had reached an all-time high (Corsaro and McGarrell, 2010). The museum made the decision to stay in part because of expansion opportunities. Remaining in the Mid-North community would allow for continued expansion, whereas expansion in the central business district might have become cost-prohibitive over time. As a result, the museum's leadership recognized that they would need to do more to support the revitalization of the Mid-North community to maintain a strong reputation and continue to build their visitor numbers, which is the crux of the business case driving their anchor engagement.

The Children's Museum's anchor engagement strategy predates other anchor efforts in the city by at least a decade. Anchor collaboratives are operating in Indianapolis, but the museum is not a formal member of any. The Children's Museum was first exposed to the anchor model in 2003, when a trustee introduced the concept to the museum's senior leadership.



*The Children's Museum of Indianapolis. Photo credit: The Children's Museum of Indianapolis.*

While the museum's anchor engagement includes five of the seven strategies, its greatest impact is through real estate, community development and local purchasing initiatives.

### Real estate and community developer

The museum made significant investments in housing and neighborhood improvement initiatives and has been recognized locally for its efforts to engage neighborhood residents in its development plans. From 2001 to 2015, The Children's Museum had a dedicated $2 million, zero-interest revolving loan (the Neighborhood Improvement Fund) that supported affordable housing development, home repairs and beautification efforts. In 2004, the museum partnered with the Near North Development Corporation and Indianapolis Neighborhood Housing Partnership to create The Children's Museum District Plan to rehabilitate houses in the surrounding neighborhood. Since the plan's inception, more than 60 homes were rehabilitated or newly constructed (the majority being permanent affordable housing), and more than 60 homeowners have received home repair assistance. Beginning in 2015, the museum redeployed its financial and human resources to support the Mid-North Promise Program, a two-generation education and career success program that serves neighborhood families surrounding the museum.

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11   As of 2016, it reported $41.1 million in total expenses and 410 employees (Internal Revenue Service Form 990).
12   ICIC analysis using 2017 U.S. Census Bureau American Community Survey 5-year estimates.
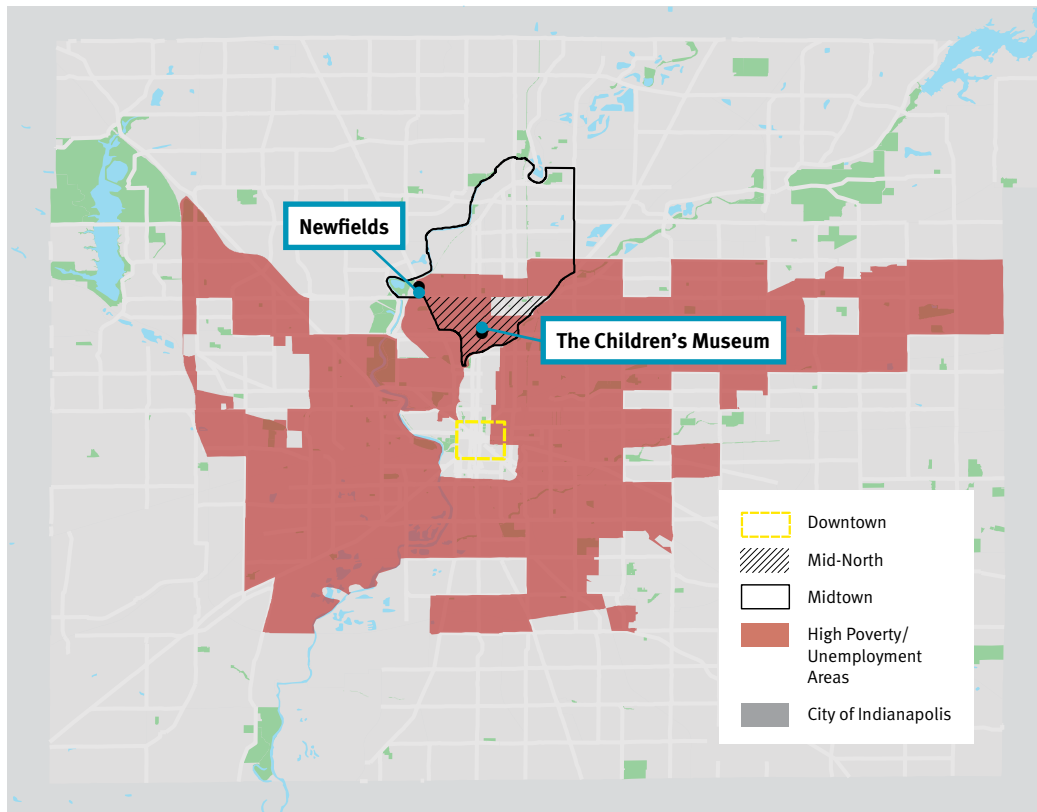
In partnership with the City of Indianapolis, a private sector developer and community partners, the museum also led the redevelopment of the former Winona Hospital. In 2011, the publicly-owned site was razed, and the city asked The Children's Museum to lead the redevelopment. Construction was completed in 2013, and the site is now home to a 50-unit affordable housing complex and museum green space ("Community Partners," 2013).

Through both its direct investment in housing and broader impact as an anchor, The Children's Museum has helped enhance property values in its surrounding neighbor-

hoods. Between 2005 and 2014, property values in those neighborhoods increased by an average of $64,000, as compared to a more modest $10,000 increase in three similar neighborhoods in the city (The Children's Museum of Indianapolis, 2014). The museum's investment in affordable housing will help offset some of the negative impacts of gentrification on residents of low income.

The Children's Museum has become a leading voice for its surrounding neighborhoods. For example, in 2009, the museum was selected by the City of Indianapolis and Local Initiatives Support Corporation (LISC) Indianapolis

## Map 1. Location of The Children's Museum of Indianapolis and Newfields



**Notes:** High poverty/unemployment boundary was defined using 2011 American Community Survey 5-Year Estimates. Mid-North and Midtown neighborhood boundaries were defined using the City of Indianapolis Neighborhood Boundaries and definitions from Midtown Indianapolis Inc. and the Mid-North Quality of Life Plan. Downtown boundaries were defined by ICIC analysis of the "Mile Square" as defined by Walk Indianapolis.

**Sources:** City of Indianapolis/Marion County, IN Neighborhood Boundaries (2019); Midtown Indy (2019); Mid-North Quality of Life Plan (2012); U.S. Census Bureau American Community Survey 5-Year Estimates (2011); Walk Indianapolis (2019).

to lead the City's Great Indy Neighborhoods initiative. As part of this role, The Children's Museum convened a group of neighborhood-based organizations to develop the *Mid-North Quality of Life Plan Indianapolis*.[13] The plan addresses aesthetics, business development, crime and safety, education, housing, senior advocacy and youth engagement in the six Mid-North neighborhoods. Using a LISC grant, the museum hired a temporary staff member to work full time with the plan's steering committee ("Community Partners," 2013).

The Children's Museum created, funded and also administers the Old National Bank Mid-North Promise Program, a "cradle-to-career" $4.5 million initiative that helps residents achieve education and career goals. The program is modeled after the Harlem Children's Zone, a comprehensive, place-based educational initiative aimed at breaking the cycle of intergenerational poverty. The program provides support for families with children by connecting them to resources focused on educational and career readiness, such as guidance with college financing options and scholarship opportunities. The program also employs Family Learning Navigators that work one-on-one with participants and assist in financial and job training ("The Mid-North Promise Program," 2016). A dedicated and restricted endowment fund of $3 million provides ongoing post-secondary scholarship support for graduating youth and their parents pursuing post-secondary certification and/or associate and bachelor's degrees.



*Affordable housing, developed by the Children's Museum of Indianapolis, on the former site of the Winona Hospital. Photo credit: TWG Development.*

13   More information about the plan can be found at https://www.midnorthplan.org/.

## $ Purchaser

As a large organization, The Children's Museum recognizes that by redirecting some of its purchasing, it can help grow local businesses in the Mid-North community. Currently, its efforts are ad hoc. For example, during its recent $35-million expansion to create the Riley Children's Health Sports Legends Experience, which was completed in 2018, The Children's Museum held a series of events to identify local women- and minority-owned businesses for new contracting opportunities, including as subcontractors. The museum is considering how best to implement a more robust local procurement strategy.

## Implementation and Impact

The Children's Museum's anchor strategies are integrated throughout the organization and coordinated by the Director of Community Initiatives. The Children's Museum recognized early in its anchor engagement that it needed to develop strong relationships with neighborhood stakeholders. As one leader of the organization explained, "Early on, in the 1970s and 1980s, the museum was focused on expansion with little consideration of the neighborhood. We removed several homes to build parking lots for our visitors. Since the late 1990s, the museum has realized that this type of strategy is short-sighted and can exclude another group of customers – our neighbors." After an informal "consultation" effort with community members, the museum created the Neighborhood Development Working Group. The Working Group is core to The Children's Museum's anchor engagement, providing clear communication channels with the community to discuss ongoing challenges, present investment strategies and maintain close collaboration.

The primary challenge facing The Children's Museum is that it is trying to tackle a myriad of issues that no single organization can address on its own. As a result, the organization is forced to make hard decisions as to what to get involved in and faces public criticism at times for its decisions. While it has three full-time (and one part-time) dedicated staff positions in its Community Initiatives Department, staffing constraints also limit the scope of The Children's Museum overall strategy.

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### The Power of Purchasing: The Smithsonian Institution (Washington, D.C.)

The Smithsonian voluntarily put supplier diversity programs in place in the early 1990s, even though the organization falls outside of mandates for federal agencies regarding contracting with small and disadvantaged businesses (SDBs). Under the Smithsonian's Supplier Diversity Program, contracts less than $100,000 are generally set aside for small businesses. Businesses qualifying as small, minority-owned, socially and economically disadvantaged 8(a), women-owned, historically underutilized business zone (HUBZone) or as a service-disabled veteran-owned business will receive special consideration for contracts. For purchases over $100,000, the businesses may also qualify for set-aside programs if the purchase is using federally appropriated funds. The Supplier Diversity Program has designated staff, internal training seminars to educate the Smithsonian's buyers on using SDBs, and works with prime contractors to increase their utilization of SDBs as subcontractors. The Smithsonian's small business goals have been met each of the last four years, and small businesses accounted for over 35 percent of its spending in 2017. The Smithsonian has also exceeded its goals for spending with SDBs, which accounted for over 14 percent of its spending in 2017 (Office of Equal Employment and Minority Affairs, Supplier Diversity Program, the Smithsonian Institution, 2017).

## The Cleveland Museum of Art

Established in 1913, the Cleveland Museum of Art (CMA) is one of the world's most distinguished, comprehensive art museums and one of northeast Ohio's principal civic and cultural institutions.[14] The museum's collections are free to the public and annually attract nearly 600,000 visitors (The Cleveland Museum of Art, 2018). The museum is located in the University Circle neighborhood, which is surrounded by disinvested residential neighborhoods.

We chose to profile CMA because it is at the leading edge of anchor engagement among fine arts museums. It is also another interesting example of the power of anchor collaboratives to drive anchor engagement in arts and culture organizations. The collaboratives can help draw organizations into anchor engagement initially, amplify their impact and ultimately inspire organizations towards greater community investment. We like the CMA example because it also shows how arts and culture organizations can influence and advance the collaboratives. The impact of its anchor strategies outside of GUCI ultimately changed GUCI's perception of museums – that they can be powerful anchors in their own right.

CMA joined GUCI in 2009 (the same time as the Cleveland Institute of Art also joined). The museum's leadership realized that the organization's long-term viability depended on attracting a larger local audience, and it needed to repair its local reputation after some leadership controversies. GUCI was helping to revitalize its community and was receiving positive public attention. Further, although CMA is a relatively large museum, it is dwarfed by the other large anchors in GUCI (e.g., Case Western Reserve University, Cleveland Clinic and University Hospitals). Joining GUCI allowed the museum to fully leverage its community investment.

CMA executes its anchor strategies primarily through GUCI, which has four primary objectives: buy local (purchasing from and building the capacity of local, small businesses); hire local (hiring, retaining and creating career pathways for local community members); live



*The Cleveland Museum of Art. Photo credit: The Cleveland Museum of Art.*

local (increasing the number of district employees who live where they work and improving neighborhood safety and security); and connect residents (improving quality of life through community partnerships). CMA has also "doubled-down" and developed its own real estate and employer strategies, described below.

### Real estate developer

CMA is another example of a museum that intentionally chose to expand into historically disinvested neighborhoods to bring its public programs and art to the community and help drive local economic development. It is one of several organizations working with the Cleveland Foundation on the redevelopment and repurposing of an abandoned factory in the Clark-Fulton neighborhood of Cleveland, a predominantly Latinx neighborhood of low income. The redevelopment project is part of the revival of the Seymour Avenue commercial corridor.

CMA will become the largest tenant in the redeveloped building and create a new community arts center and gallery. Additional tenants of the buildings will include cultural organizations and small businesses with ties to the Latino community. Notably, CMA and Cleveland Foundation will ensure that all tenants will have the opportu-

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14   As of 2016, it reported $58.5 million in total expenses and 562 employees (Internal Revenue Service Form 990).

nity to purchase their space (or continue to lease) in the future at an affordable, fixed price, providing a pathway for shared prosperity.

In 2011, the museum partnered with the Fred and Laura Ruth Bidwell Foundation to redevelop and repurpose a former railway transformer station into a contemporary arts space in the Ohio City neighborhood on the west side of the city, which had experienced decades of disinvestment. The Transformer Station provides free admission to ensure that all local residents have access to the collection that includes local, contemporary art and works from both the museum and the Bidwell family collections. The museum's strategic plan, released in 2017, calls for both the Transformer Station and the new community arts center in the Clark-Fulton neighborhood to more fully engage with the surrounding community, which is now rapidly developing, raising concerns around gentrification and displacement (The Cleveland Museum of Art, 2017).

The museum recently completed a Grounds Master Plan to activate the outdoor spaces surrounding the museum and create a more accessible campus for local residents. Gaining community input was an important part of the planning process.

In addition, the museum is heavily involved in GUCI's Live Local initiative, which includes an employer-assisted housing program that encourages employees of anchor organizations and nonprofits in and around the University Circle neighborhood to live in the neighborhoods in which they work. Employers, including CMA, provide financial incentives to their employees to purchase, rent or rehabilitate homes. Additional funding to support the program is provided by the Cleveland Foundation. The program is administered by the Fairfax Renaissance Development Corporation, a community development corporation adjacent to University Circle. The program improves access to affordable housing, promotes neighborhood stabilization and enhances the quality of life in the district.

As with all anchor development, GUCI struggles with mitigating the pressures of gentrification. A recent evaluation of GUCI found that a lack of affordable housing, an increase in the number of high-cost residential units and the continued disrepair of the older, more affordable housing stock are creating barriers for long-term neighborhood stabilization (Schnoke et al., 2018).

### Employer

Using funding from the Cleveland Foundation, CMA runs a Curatorial Arts Mastery Program providing students from underserved neighborhoods (including University Circle) with training in the development and curation of exhibitions. The program is a key component of the museum's Diversity, Equity and Inclusion Plan, which was released in 2018. Originally, the Diversity, Equity and Inclusion Plan was primarily focused on staff diversity. However, new leadership shifted the plan towards a more holistic approach to equity and inclusion that would complement the new strategic interests of the museum in supporting inclusive, equitable development in the city. For example, the Diversity, Equity and Inclusion Plan calls for the creation of a database of local, minority-owned businesses and contractors, alongside goals for increasing diverse spend across the organization. It is too early to gauge the impact of this promising local hiring anchor strategy, which should complement existing GUCI hire local strategies.

The museum also participates in the Diversifying Art Museum Leadership Initiative, funded by the Walton Family Foundation and Ford Foundation (with matching funding from the Cleveland Foundation). The initiative supports a training program for diverse undergraduate and graduate students with a focus on developing the next generation of curatorial and administrative museum leadership. CMA was selected to host a national convening in November 2018 for all museums participating in the initiative. A key objective for the convening was to increase understanding about how achieving diversity and equity will require shifting power and economic resources within arts institutions and their communities.

## Implementation and Impact

CMA's anchor strategies are integrated throughout the organization and, as a result of its recent strategic process, embedded into one of the museum's new organizational values: be a community anchor and a beacon for the visual arts. The museum leverages all of its assets – curatorial excellence, purchasing power, job creation, real estate, etc. – for its anchor strategies. As part of its expanded anchor approach, the museum staff recognized that additional capacity was needed to ensure that its vision is realized and created a new position, Director of Education and Academic Affairs, which is responsible for coordinating the museum's anchor work along with managing continuing education and community arts programs.

As with other anchors in University Circle, CMA is striving to overcome mistrust and wariness of large organizations within the surrounding neighborhoods. CMA continues to grapple with how to adjust its arts programming and build strong and authentic partnerships with neighboring community-based organizations. They are making progress through concerted efforts to gain input from the community, including through GUCI's Connect strategy. This effort is led by the community-based nonprofit Neighborhood Connections, which hosts monthly meetings to ensure that community members are kept up-to-date on GUCI and to hear their input. Neighborhood Connections and the GUCI anchors also offer trainings and workshops open to residents of University Circle and surrounding neighborhoods. Training and workshop topics include business management and job readiness. In addition, the Neighbor Up Wealth Collective teaches business and marketing strategies to small business owners as part of GUCI's Connect strategy (Schnoke et al., 2018).

### Jumping into Anchor Engagement through Anchor Collaboration: Newfields (Indianapolis)

Newfields is one of the largest art and nature complexes in the world, according to the museum. The 152-acre campus includes the Indianapolis Museum of Art, a botanical garden and the Virginia B. Fairbanks Art & Nature Park. The institution went through a major rebranding effort in 2014-2015 with the goal of expanding its local and regional visitor base by uniting its three major components under a single name – "Newfields." The rebranding led Newfields to radically change its views on local community investment and engage as an anchor. Prior to this shift, the Indianapolis Museum of Art brand had limited community recognition and engagement because of its narrow focus on art to the exclusion of its other assets. Newfields recognized the importance of redirecting resources towards Indianapolis, and specifically its North Midtown community, where the Children's Museum is also located (Map 1), to strengthen its local reputation and build a broader local visitor base. Gaining financial and political support from the City for both Newfields and its anchor engagement efforts would be critical to fully realizing the vision of its new brand and the recent large investments in the institution's facilities within the broader context of creating a more vibrant Indianapolis. Newfields recently received a sizable grant from the Department of Public Works to create a multimodal path adjacent to its campus that will improve connectivity between Newfields, the surrounding neighborhoods, and the Central Canal Towpath, along with other parts of the city.

Newfields is also interesting because, to execute an anchor strategy, it joined with Butler University as a founding member of the Midtown Anchor Coalition (MAC) in 2016. MAC is an initiative of Midtown Indy, a nonprofit community services organization committed to improving the quality of life and economic vitality of Midtown neighborhoods. MAC currently includes seven other anchors and community partners, which have invested over $84 million in Midtown, with plans for an additional $219 million over the following ten years (Midtown Anchor Coalition, 2016). MAC has identified six priorities: safety and security; education; attraction and community identity; collaboration and community engagement; housing and neighborhood development; and physical connectivity and infrastructure.

# Drivers of Anchor Engagement for Arts and Culture Organizations

To understand the drivers of anchor engagement described in the preceding section, we tested 13 hypotheses (based on theory and experience working with other types of anchors) on our sample of organizations representing different degrees of anchor engagement.
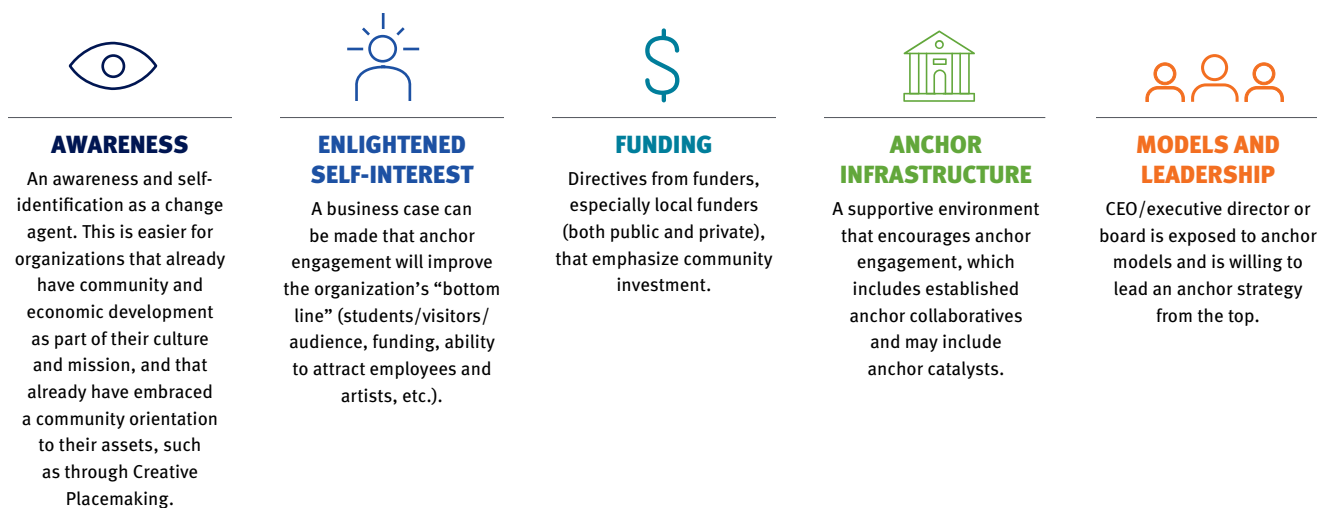
We found five main drivers of anchor engagement for arts and culture organizations (Figure 6). The drivers represent the motivation as well as the mechanisms that allow the organizations to implement anchor strategies. It is some combination of these drivers, and not a single factor, that moves arts and culture organizations to anchor engagement.

In the following section, we explain the five drivers for anchor engagement and provide examples drawn from the organizations profiled in the previous section. We also highlight two other factors that may impact the adoption of anchor strategies by arts and culture organizations - location and the catalyzing activities of small and mid-sized arts and culture organizations.

*New Museum of Contemporary Art, New York City. Photo credit: dbimages / Alamy Stock Photo.*

## Figure 6. Drivers of Anchor Engagement by Arts and Culture Organizations

**AWARENESS**

An awareness and self-identification as a change agent. This is easier for organizations that already have community and economic development as part of their culture and mission, and that already have embraced a community orientation to their assets, such as through Creative Placemaking.

**ENLIGHTENED SELF-INTEREST**

A business case can be made that anchor engagement will improve the organization's "bottom line" (students/visitors/audience, funding, ability to attract employees and artists, etc.).

**FUNDING**

Directives from funders, especially local funders (both public and private), that emphasize community investment.

**ANCHOR INFRASTRUCTURE**

A supportive environment that encourages anchor engagement, which includes established anchor collaboratives and may include anchor catalysts.

**MODELS AND LEADERSHIP**

CEO/executive director or board is exposed to anchor models and is willing to lead an anchor strategy from the top.

## ◉ AWARENESS

**"The first step in the process of creating a more responsive arts organization is arriving at internal consensus that the organization should be an active participant in the life of the community. This is the fundamental issue being addressed here. Some believe the prime responsibility of the arts organization is to the art genre or style or even specific works. For them such a shift in focus would be anathema. But ... if arts organizations are to remain viable through this century such a shift must take place."**

— Doug Borwick, *Building Communities, Not Audiences: The Future of Arts in the United States* (p. 40).

Arts and culture organizations that engage as anchors see themselves as change agents and part of the solution instead of looking to other organizations and stakeholders to play this role.

Some arts and culture organizations have missions that include community and economic development or were created as part of a broader revitalization initiative, such as the Adrienne Arsht Center. These organizations ostensibly already have a clear understanding of their role as a change agent. Arts and culture organizations that embrace Creative Placemaking or another community-oriented arts approach also likely understand their role as change agents and the importance of community initiatives.

For other arts and culture organizations, especially the older, large arts organizations, taking a broader view of their role in the community beyond making art accessible may be more of a challenge. Several organizations felt their community should support them — and not the other way around — because they were purveyors of art

and culture. Unlike large universities, hospitals and corporations, we found that the arts and culture organizations in our sample had not come to the same level of recognition about how their organizational assets could be, or should be, leveraged to revitalize their community. Interestingly, during our initial outreach to the arts and culture organizations we interviewed, those who did not see their organization as a change agent would connect us to their staff in arts education or community programming, whereas organizations engaged as anchors would connect us to their leadership.

## ☼ ENLIGHTENED SELF-INTEREST

The primary driver moving large arts and culture organizations towards anchor strategies is what can be called "enlightened self-interest." Organizations come to recognize that what is good for their community is also good for their long-term interests. In other words, a business case is made for community investment. Universities and hospitals that recognized the impact of their deteriorating neighborhoods on their ability to attract employees, patients and students and, ultimately, on their reputation as world-class institutions, were the earliest adopters of anchor strategies.

For arts and culture organizations, expanding their local audience may be the strongest driver of anchor engagement. This was the case for many of the organizations we profiled. Building strong local demand is critical for the viability of nearly all arts and culture organizations, especially those in cities that do not draw many tourists.

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**ENLIGHTENED SELF-INTEREST CREATES SHARED VALUE**

Anchors that act as intentional drivers of social and economic growth create shared value. The concept of shared value recognizes that organizations and their communities are inextricably bound together and organizations do well by doing good. Anchor organizations that adopt a shared value perspective will put into place operations and policies that simultaneously increase the organization's competitiveness and improve economic and social conditions.

Investing in community revitalization can help arts and culture organizations expand their local audience, directly and indirectly, by improving the organization's local reputation in two ways. First, it may make the organization a more attractive place to visit or attend school (and attract and retain employees) if the investment improves physical surroundings and safety or creates more amenities. All organizations we profiled are located in or adjacent to disinvested communities. The impact of declining neighborhood conditions on visitor numbers, particularly as it contributed to perceptions of personal safety, at least partially motivated the anchor strategies at both The Children's Museum and Newfields.

Second, investing in community revitalization may reflect changing preferences of their audience or potential students. In our sample, this was only the case for MICA, which was reacting in part to changing student expectations around the social responsibility of the organization to its surrounding community. However, this also could be a stronger driver for organizations trying to attract younger patrons.

For many large art museums, their extensive parklike settings shelter them from the conditions of their surrounding neighborhoods. As a result, even those located in disinvested areas may not "feel" the impact as clearly as other organizations that are more integrated into their urban environment. In these instances, and for large arts and culture organizations located in affluent areas, there may not be a business case to be made that ties anchor strategies directly to exhibit attraction, employment attraction and retention or attendance numbers. In San Antonio, for example, many of the large arts and culture organizations are clustered in affluent neighborhoods. In Seattle, they are located in the central business district.

Another rationale to engage as an anchor for some arts and culture organizations will be the desire to expand their footprint, which is a strong motivator for other types of anchors, especially universities and hospitals located in dense urban settings. Strong community relationships, and incorporating community input, paves the way for successful expansion initiatives. This will be less of a factor for arts and culture organizations located on large parcels of land that they already own.

## $ FUNDING

Funding is both a motivating factor and a mechanism that drives arts and culture organizations to anchor engagement. Funder interests, both private and public, compel organizational change. Funders also provide resources that allow organizations to make more significant community investments. Arts and culture organizations overall rely more on contributed revenue than other types of anchors, which may mean that funding is both a stronger driver of anchor engagement for arts and culture organizations than for other types of anchors as well as a necessary resource for their anchor engagement.



*Newfields campus, Indianapolis. Photo credit: Newfields.*

**Funder interests, both private and public, compel organizational change. Funders also provide resources allowing organizations to make more significant community investments. Arts and culture organizations overall may rely more on contributed revenue than other types of anchors, which may mean that funding is both a stronger driver and necessary resource for their anchor engagement.**

Currently, private funding seems to be a stronger driver – as both catalyst and resource – for anchor strategies than public funding. Organizations located in publicly owned buildings, for instance, are no more likely to invest in their community through anchor strategies, unless they also have a mission of community engagement. In our sample, the Arsht Center is the only organization that is located in a publicly funded facility that also has a specific redevelopment mission (although the Arsht Center operates independent of the city). Additionally, while large new arts and culture facilities may be partially funded through public bonds or other public funding sources, there are often limited requirements on arts and culture organizations to return investment in their community beyond their core service.

However, most of the organizations we profile are located in communities where there is a dedicated public funding mechanism for the arts. Shifts in public funding can change organizational strategy, even when the funding constitutes a relatively small share of the organization's budget, because public funding demonstrates an organization's value to its community (as was the case with Newfields). Major federal grant programs (the Community Catalyst Initiative funded by the Institute of Museum and Library Services and Our Town grants funded by the National Endowment for the Arts) provided critical support and motivation for several of the arts and culture organizations we reviewed to collaborate with their communities on revitalization efforts (for example, MICA).

National foundations are often at the forefront of promoting the exchange of innovative ideas and seeding new practices in the arts and culture field. For example, ArtPlace America, The Kresge Foundation and others have promoted the implementation of Creative Placemaking, while the Ford Foundation, the Walton Family Foundation and the Mellon Foundation have promoted leadership and staff diversity efforts. No national arts and culture funder is currently encouraging the adoption of an intentional anchor framework, although the Mellon Foundation sponsored research on the topic (Brooks Hopkins, 2018).

The role of local foundations, including community foundations, is an important driver of anchor engagement. Arts funding has always been primarily local in focus, and in some cities, arts funding may be concentrated with only one funder (Lawrence, 2018). Three of the organizations we profile in this report identified their community foundation as a driver of their strategies.

These local foundations can drive behavior change indirectly as well. In multiple cities, a shift in funding priorities to incorporate a more explicit focus on equity (inclusive of efforts to create more equitable funding among organizations, as well as to support programs with a specific equity lens), has led arts and culture organizations to evaluate how they strengthen their equity-focused strategies. The implementation of anchor strategies by larger organizations could help strengthen the rationale for continued funding, particularly when there is broadly a sense (and in some cases, a reality) of resource scarcity among arts and culture organizations. There is a need to broaden recognition of this opportunity among a large subset of arts and culture organizations impacted by these shifts in funding.

Given their outsized impact on the bottom line of many arts and culture organizations, family foundations and individual donors could be powerful drivers of anchor strategy. Currently, they tend to be more traditional patrons of the arts with less of a community impact agenda. In cities where family foundations and individual donors are the primary funders of arts and culture organizations (as is the case in San Antonio), this can be a barrier for the adoption of anchor strategies.

Anchor engagement should also help arts and culture organizations attract funding from new organizations within their traditional sources of funding or expanding to new sources (e.g., adding public funding), diversifying their funding streams. We found that this was another important component of the business cases that were made for anchor engagement.

## ANCHOR INFRASTRUCTURE

Existing anchor collaboratives are important drivers of anchor engagement in terms of motivation and providing platforms for action. All the organizations we reviewed that were engaging as anchors were participating in collaboratives, if they existed in their city (The Children's Museum's anchor engagement preceded the collaboratives). Anchor collaboratives build awareness about the role large organizations can play in revitalizing communities. In our sample, the arts and culture organizations in cities with these collaboratives were more informed about the potential for anchor engagement than organizations in cities without such collaboratives.

The collaboratives also help lessen the investment burden for anchor strategies, since it is shared across organizations, and allow for sustained commitment to long-term transformative goals because they are not subject to changing leadership interests at individual organizations. Without stability, it is difficult to build meaningful partnerships with peer organizations or the community and challenging to maintain commitments to long-term change. These collaboratives also allow individual anchors to participate in a community of practice that can inform their strategy and behavior and facilitate the sharing of best practices and lessons learned.

Anchor collaboratives can also draw arts and culture organizations into more active anchor roles in their communities. However, there has to be clear value-add for an arts and culture organization to join an anchor collaborative. One arts and culture organization in our larger sample stopped participating in an anchor collaborative because they felt the benefits did not outweigh the time and expense invested. Further, not all anchor collaboratives are the same. The most effective at fostering inclusive, equitable outcomes are the broad collaboratives like GUCI that include all different types of anchors and other community organizations at the table.

### There has to be clear value-add for an arts and culture organization to join an anchor collaborative

Unfortunately, we found that arts and culture organizations are not typically invited to participate in the economic development planning or anchor collaboratives that involve other large organizations. As senior staff within city economic development agencies told us, arts and culture organizations are not intentionally excluded, but simply overlooked: the arts and culture organizations are not seen as potential economic anchors. This also happens in anchor collaboratives. For example, in New Orleans, the first iteration of the city's anchor collaborative grew to include thirty-eight member institutions focused on four industry clusters – health care, technology, industrial development (manufacturing and construction) and hospitality. The collaborative did not include any large arts and culture organizations, even though they represent some of the largest institutions in the city. As the anchor collaborative relaunches through the city's official economic development agency, there are no large arts and culture organizations currently included, though they are considering creating an affinity group of museums and cultural centers. Similarly, in Cleveland, when GUCI was first established, the arts and culture organizations in University Circle were also overlooked and not invited to join until years later.

**As senior staff within city economic development agencies told us, arts and culture organizations are not intentionally excluded, but simply overlooked: the arts and culture organizations are not seen as potential economic anchors.**

Further, we heard that when arts and culture organizations are included in economic development planning, it is often to help determine how to infuse the arts into economic development plans instead of to identify what role they can play as a major employer, purchaser and real estate investor (i.e., as an anchor). As one arts and culture organization reflected, "Even when we are invited into the room, we aren't at the table." In one of the cities we visited, arts and culture organizations shared that the mayor's office had informed them that, given the city's strong economy, the City wanted the arts and culture organizations to focus primarily on cultural and social impact and not on anchor strategies.

Many cities miss out not only on the expanded opportunity that arts and culture organizations can drive through anchor strategies, but also their unique value-add. Every type of anchor brings something different to the table. As the Vice President of Strategic Grantmaking for Arts and Urban Design Initiatives at the Cleveland Foundation shared, "When we originally started GUCI, we were focused on anchors with the largest employment, and that excluded the arts anchors. Over the last ten years, though, leadership at our arts organizations have really engaged and stepped into the conversation, showing how, while their assets may be different than traditional 'eds and meds,' they can certainly engage as anchors. Having them in GUCI adds an important dimension." They bring different resources, perspectives and potential solutions to community revitalization.

**Many cities are missing out not only on the expanded opportunity that arts and culture organizations can drive through anchor strategies, but also their unique value-add. Every type of anchor brings something different to the table.**

## MODELS AND LEADERSHIP

Successful anchor strategies require buy-in from organizational leadership (CEOs/executive director and the board). Organization leaders who are exposed to anchor models are more likely to drive anchor engagement at arts and culture organizations (leadership at all of the organizations we profiled in the report had been exposed to the anchor concept first – it did not surface from non-executive staff). Leadership with experience implementing anchor strategies is probably rare among large arts and culture organizations. In some instances, board members of arts and culture organizations are significant financial contributors who are motivated to serve because of their interest in art and may not have experience leading other large organizations that could have anchor strategies. When that is the case, board leadership for arts and culture organizations may require more education than that which may be required in other types of organizations before they commit to a robust anchor strategy. As one experienced CEO of an arts organization shared, "Boards of arts and culture organizations will often need to be convinced of a larger, articulated vision that connects the organization's primary service to a role in economic development and community engagement." The exception may be in organizations that have adopted Creative Placemaking or another community-oriented arts practice. These organizations have already overcome the barrier of interest and goal alignment of their trustees.

Leaders of arts and culture organizations that act as anchors stated that there was value in having a board with deep connections to both the private and public sectors and experience leading large organizations, as opposed to the more traditional model of boards composed primarily of major donors. The organizations felt that board members with this type of experience better understand the importance of having the organization invest in its community. For example, in the case of The Children's Museum, several board members advocated strongly for remaining in and investing in the neighborhood and were adamant that this investment be orchestrated carefully to avoid community displacement. Board members also

"build bridges" in a city and help an organization develop new partnerships. Additionally, a board that has leaders who serve concurrently on other boards located in the same community are more likely to help drive a neighborhood-based strategy.

## Does Location Matter?

Based on our study of six different cities (Camden, Indianapolis, New Orleans, Philadelphia, San Antonio and Seattle), we find that economic, cultural and political structures seem to influence arts and culture organization anchor engagement.

Interestingly, being located in a city with a strong arts and culture orientation (e.g., New Orleans and Philadelphia), where arts and culture organizations are considered important cultural assets, does not seem to drive more arts and culture anchor engagement. In this context, arts and culture organizations have a strongly defined role in the city as cultural institutions and drivers of the tourist economy, which may make it harder for them, and others, to see beyond these roles.

Cities with a high degree of civic engagement but struggling neighborhoods, such as Indianapolis, may create greater expectations for all organizations to act as agents of change and invest in their communities. It is not surprising that in cities or communities with vibrant economies, where there is a less obvious need for change, such as San Antonio and Seattle, there is limited anchor engagement. In these cities, it is the small and mid-sized arts and culture organizations, often those associated with a particular demographic, that are more engaged in community and economic development.

**Cities with a high degree of civic engagement but struggling neighborhoods, such as Indianapolis, may create greater expectations for all organizations to act as agents of change and invest in their communities.**

Large organizations in cities that are struggling overall may be more motivated to engage as anchors, especially if they believe the local government is unable to spur economic growth. However, the challenges of the city may hinder implementation. During our interviews in New Orleans, we heard that the competitive funding landscape in the city has meant that too many nonprofits are fighting over the same funding pools and that this is hindering closer anchor collaboration.

Our comparison of community investment by arts and culture organizations in Philadelphia and Camden suggests that being in different states matters less (at least directly) than conditions in the city and, more importantly, than the strength of the arts and culture sector. While Philadelphia has a robust and renowned ecosystem of arts and culture organizations, Camden has a smaller arts sector that is predominantly made up of community-based organizations and arts programming at Rutgers University – Camden.

Public and philanthropic investment in Camden has been focused on public safety, education and economic development and not the arts. As a number of Camden interviewees noted, the priority of other public policy goals in the city has contributed to a cycle of disinvestment in arts and culture organizations, leaving most organizations with limited budgets for community engagement. One of the interviewees also highlighted another issue – that state funding can often feel like it takes longer to "make its way to the southern part of the state," which may have an outsized impact on arts and culture in the city, given that Rutgers University – Camden is publicly funded.

Both Philadelphia and Camden have robust anchor collaboratives, but neither includes arts and culture organizations. Philadelphia's arts and culture organizations, like those in other cities, are still working to consistently get invited to the "table" where the civic agenda is being set in Philadelphia. One larger arts and culture organization talked of how they had to "force our way to a seat at the table, which up to that point had only had space for the 'eds and meds.'"

## Small and Mid-sized Arts and Culture Organizations Catalyzing the Anchor Ecosystem

The anchor approach was created for large organizations— specifically universities and hospitals. The strategies create significant economic impact because of the scale of these organizations. However, the impact of smaller organizations on the neighborhoods they serve can be just as significant, and nowhere is this truer than in the arts and culture sector.

The impact of small and mid-sized arts and culture organizations (i.e., organizations with budgets less than $10 million or fewer than 50 employees) on community revitalization has already been recognized and documented in other reports. In our research, we explored their efforts from an anchor perspective. We found that not only are they implementing anchor strategies, and thereby directly expanding economic opportunity, but they are also having an indirect impact by strengthening anchor ecosystems. They are doing so by acting as "anchor catalysts" for the broader arts and culture sector in three ways: (1) participating in anchor collaboratives; (2) providing evidence-based models for anchor strategies; and (3) strengthening collaboration networks. As a result, small and mid-sized arts organizations are playing outsized roles in advancing economic fortunes in their respective communities.

Smaller arts and culture organizations participating in anchor collaboratives demonstrate the value of having arts and culture organizations at the table to city leaders and other types of anchors. It should also encourage the participation of other arts and culture organizations by establishing a path forward to anchor engagement. Larger arts and culture organizations rethinking their role in community development should look to the proven anchor strategies, and strong community partnerships, put into practice by smaller arts organizations. As is the case with larger arts and culture organizations, anchor engagement for smaller organizations requires dedicated staff time and institutional resources. Since the smaller organizations already operate on narrow margins, they may require financial support to fully develop their roles as anchor catalysts.

We highlight the anchor engagement of four small and mid-sized arts and culture organizations committed to revitalizing their communities:

- Project Row Houses in Houston
- The Guadalupe Cultural Arts Center in San Antonio
- Movimiento de Arte y Cultura Latino Americana (MACLA) in San Jose, and
- Ashé Cultural Arts Center in New Orleans.

During our research, these organizations were identified as among the most active arts and culture organizations in their communities. The initiatives and impact of these four organizations have been well documented elsewhere, but not from an anchor perspective. As culturally specific organizations, engaging in community developer anchor strategies is a baseline for their operations. They have strong connections to their communities and missions to represent a culture or place that aligns with community revitalization. They all also have Creative Placemaking practices and directly engage in planning and development efforts in their communities, serving as intermediaries and building community coalitions.[15] We focus instead on the other anchor strategies they are implementing. Interestingly, they all implement real estate developer strategies, which leverages their most significant assets and, given their size, has the potential for greater impact than other strategies (e.g., employer or purchaser). We also highlight the anchor catalyst role they are playing in their communities.

## Project Row Houses in Houston

Project Row Houses (PRH) is an arts and community development nonprofit in one of Houston's historic African American neighborhoods – the Third Ward. The organization focuses on neighborhood revitalization, historic preservation, community service and youth education ("Musing the Third Ward at Project Row Houses," 2015). PRH also has advanced real estate developer, workforce and employer anchor strategies.

### Real estate developer

The creation and preservation of affordable housing has been part of the core mission of PRH since the organization's founding. The organization has developed and preserved over 50 units of housing in the Third Ward. By partnering with a broad range of community stakeholders, PRH has increased its land holdings to include nearly 40 buildings spread across five city blocks, utilizing them for a broad range of uses, including affordable housing, gallery space and other commercial and community uses ("Culture-Based Affordable Housing Strategies," 2019).

### Employer and workforce developer

Partly in response to increasing gentrification pressures within the Third Ward, PRH is beginning work with other anchors around strategies that would focus on local purchasing and hiring. It is doing this through its role as a program manager for the Emancipation Community Development Partnership, a strategic alliance between local foundations and community-based organizations. The anchors have committed to developing strategies to increase employment and contracting opportunities for Third Ward residents.



*Project Row Houses, Houston. Photo credit: Jasmine Mahmoud.*

As part of the Emancipation Community Development Partnership, PRH also helped establish the Financial Opportunity Center to assist residents in Houston's Third Ward with workforce training to improve access to employment, career and business opportunities. The Financial Opportunity Center also collaborates with the Houston Anchor Collaborative to identify local employment opportunities with participating anchors (Lee, 2018).

### Anchor catalyst

PRH was a founding member of the Houston Anchor Collaborative along with several of Houston's large universities and hospitals. PRH encourages larger organizations (including non-arts and culture organizations) to engage with the Third Ward community in authentic ways and draws their attention to community issues and proven strategies.

## The Guadalupe Cultural Arts Center in San Antonio

The Guadalupe Cultural Arts Center, which was founded in 1980 to advance Latin American and indigenous art, is located in one of the poorest neighborhoods in San Antonio. Within the arts and culture community in San Antonio, Guadalupe is widely considered to be one of the most community-oriented arts and culture organizations. While Guadalupe has limited resources and a staff of only nine, it does have significant real estate assets that stretch across three city blocks. Therefore, its engagement is focused on real estate developer and cluster anchor strategies.

### Real estate developer

Guadalupe is actively involved in neighborhood community development planning and leverages its own real estate assets as part of the broader development of the Guadalupe Cultural Corridor. Guadalupe has steered economic growth studies, community facility assessments and a feasibility study for development within the Corridor. As part of these community development plans, Guadalupe has established a nonprofit bookstore and community art gallery among its properties (Partners for Livable Communities, 2013).

### Cluster anchor

Guadalupe has been instrumental in building and sustaining other arts and culture businesses and institutions in the Westside community of San Antonio. It is exploring plans to expand the use of other buildings within its campus to include youth and adult job training, artistic-focused retail spaces and additional space that could be used by other nonprofit arts and culture organizations.



*Guadalupe Cultural Arts Center, San Antonio. Photo credit: Carol Highsmith/ Library of Congress.*

### Anchor catalyst

As one of the largest community-based arts organizations in San Antonio, Guadalupe has helped to open communication channels among arts and culture organizations in the city through informal leadership meetings. This, in turn, has led to more collaborations, as well as meaningful connections among the organizations' leaders and board members.

## Movimiento de Arte y Cultura Latino Americana (MACLA) in San Jose

Movimiento de Arte y Cultura Latino Americana (MACLA) is a community-based arts organization created as a Latino cultural center in downtown San Jose. Like Project Row Houses in Houston, MACLA's community engagement strategies are increasingly driven by concerns around gentrification pressures. MACLA's anchor engagement is focused on real estate developer, cluster anchor and workforce strategies.

### Real estate developer and cluster anchor

MACLA has supported the development of affordable artist live/work space in its surrounding neighborhood. In addition, MACLA has a longstanding partnership with Silicon Valley at Home (SV@Home), a nonprofit advocacy organization made up of nonprofit and for-profit housing developers. Through its partnership with SV@Home, MACLA has been a leading advocate for additional public funding to support affordable housing in the neighborhoods surrounding MACLA, including housing targeted for artists and creative sector workers.

### Workforce developer

MACLA runs the Digital Music & Culture (DMC) Studio, which mentors youth (ages 13-19) from Silicon Valley in a free, year-long education program focused on developing skills in multimedia production ("Youth Education—DMC Studio," n.d.). MACLA works to ensure that DMC Studio is inclusive of youth who would not usually have access to these types of resources. One of the core goals of the program is to have the participants from the DMC Studio become paid program assistants, either at MACLA or other arts and culture organizations in Silicon Valley. The focus on youth development with explicit connections to developing career leaders in technical positions differentiates the DMC Studio from other youth development programs offered by many arts and culture organizations.

### Anchor catalyst

MACLA advocates for participation of a wide variety of arts organizations in the city's various revitalization efforts (Scheuerman, 2015). The organization's multipronged approach to community development is considered a model by other San Jose arts and culture organizations, and as one result, MACLA leaders have been asked by a large arts and culture organization in the city to help as advisors on its own anchor engagement.



*Movimiento de Arte y Cultura Latino Americana, San Jose. Photo credit: Movimiento de Arte y Cultura Latino Americana.*

## Ashé Cultural Arts Center in New Orleans

Ashé Cultural Arts Center, a nonprofit organization that works to promote and uplift creative works of people of African descent, is considered by many in the city (including the leaders of the nascent anchor collaborative) as a leader of arts and culture organizations investing in their communities. Ashé focuses on improving the livelihoods of "culture bearers" in New Orleans – the performance artists who drive the city's tourism-based economy but do not receive sustainable income from its work (Scheuerman, 2015). As well as pushing back against increasing gentrification pressures, community resilience and post-Katrina displacement issues are the major drivers of Ashé's engagement strategy. Ashé's anchor engagement is focused on real estate developer, cluster anchor and employer strategies.

### Real estate developer and cluster anchor

Ashé has partnered with nonprofit real estate developers to develop and manage over 30 units of affordable housing. It is also currently exploring opportunities to partner with other larger non-profits, including organizations from the arts and culture sector, to develop additional affordable housing. As part of its broader real estate development strategy, Ashé has ensured that it offers affordable event and gallery space within its campus, as well as office space that allows other small arts and culture organizations to remain in their local community.

Ashé is also a lead community partner within the Claiborne Avenue Cultural Innovation District (CID). Similar to the Arsht Center's role in Miami, Ashé and its community, public and philanthropic partners have been working to reconnect the Tremé neighborhood by transforming the underpass of I-10, which cleaves the community (Feldman, 2017). Ashé was also fundamental in the formation of the Ujamaa Economic Development Corporation, which was created to ensure that redevelopment along the Claiborne Corridor includes a commitment to housing affordability, cultural preservation and local wealth building opportunities ("Neighborhood Revitalization," n.d.).

### Anchor catalyst

Ashé's role in community transformation in the Tremé neighborhood has raised the visibility of the organization's anchor efforts elsewhere in the city, particularly as it relates to infrastructure planning and corridor development. The co-founder and executive director of Ashé described the organization's current role as "a latent anchor catalyst." "We know what works and what does not, and how to move beyond simply audience engagement."



*Ashé Cultural Arts Center, New Orleans. Photo credit: Ashé Cultural Arts Center.*

# Recommendations to Catalyze More Anchor Investment among Arts and Culture Organizations

As arts and culture organizations continue to expand their audiences and engage more in their communities, advancing the anchor framework alongside adopting Creative Placemaking are the next steps for the field to expand equitable opportunities in disinvested communities. Relatively few arts and culture organizations are leaning in as anchors, and they remain largely overlooked as anchors by city leaders.

We offer a set of recommendations, based on insights from our research and ICIC's experience with anchor engagement, to spur the adoption of more anchor strategies by arts and culture organizations and change the narrative about their potential to drive local economic growth. Other reports have successfully highlighted the economic impact of the arts and culture sector. The anchor strategies highlighted in this report leverage the operations of arts and culture organizations and direct more resources to residents with low incomes. The recommendations include actions for arts and culture organizations, private- and public-sector funders and city leaders.

We are not advancing the idea that all arts and culture organizations should develop robust anchor strategies – to do so would feel out of reach for many, especially those with limited resources. However, exposing the sector to diverse anchor strategies and practices should provide all organizations with an accessible entry point to anchor engagement (that makes sense for their organization) that would prioritize some resources for community revitalization. Engaging as an anchor is not a binary proposition – there are different degrees of engagement. Exposing more arts and culture organizations to the business cases being made for anchor engagement should also help change perspectives – anchor strategies should not feel like obligations, but rather smart moves that ultimately make the organization more competitive and sustainable.



*Providence Performing Arts Center. Photo Credit: Sean Pavone/Alamy Stock Photo.*

### 1 Build awareness throughout the arts and culture sector

Funders and national arts service organizations can leverage existing anchor resources and thought leaders to introduce the anchor framework and strategies more broadly to arts and culture organizations. While a general outreach effort around the anchor concept to the entire sector will be helpful, tailored outreach strategies are needed to meet organizations where they are – at different places in their awareness and physical locations in different environments. Outreach should target organizational leaders (including trustees) since an anchor approach needs their buy-in and support for dedicated resources.

Organizations that have already adopted a Creative Placemaking practice or other place-based strategies (e.g., robust community partnerships or workforce develop-

ment) are the proverbial "low hanging fruit," and awareness building for this group should focus on the anchor framework since they already understand their potential role in revitalizing communities. Learning about similar arts and culture organizations engaged as anchors may impel them into action. Sharing this report is a good first step, since it provides an in-depth discussion of strategies adopted by various types of arts and culture organizations. The vast field of anchor theory and practice should also be leveraged for this effort. However, it would need to be adapted with insights from the arts and culture sector.

For many arts and culture organizations, anchor engagement first requires a shift in the way that they think about themselves and the ways in which they can affect their surrounding community. They will need more awareness building about their potential to be a change agent and the direct role that they can play in their communities beyond making art and culture more accessible. Continuing to advance Creative Placemaking principles will help with awareness building for these organizations.

**2** **Secure interest and goal alignment with organizational leaders and trustees**

At the core of any successful anchor engagement is a compelling business case that what is good for an organization's community is also good for its long-term interests. This may include building a local audience, attracting more funding or attracting and retaining great employees. As with awareness building, arts funders and national arts service organizations should lead the outreach effort to arts and culture organizations, tailoring the outreach to their current situation.

A business case for anchor engagement is more easily made when the organization resides in a struggling neighborhood and the potential impact is tangible. Those organizations operating in or near disinvested neighborhoods may simply need business case models from similar organizations to get them started on their anchor journey. Arts and culture organizations operating in wealthy enclaves may not see the shared value in anchor strategies. These organizations may not feel the need to address problems outside of their surrounding neighborhoods. For museums operating in parklike settings that shelter them from neighborhood conditions, or for those operating in affluent areas, a business case may

## First Steps to Anchor Engagement for Arts and Culture Organizations

**What can my small and mid-sized arts and culture organization (i.e., organizations with budgets less than $10 million or fewer than 50 employees) do to support anchor ecosystems?**

- Continue to build strong, authentic community partnerships.
- Engage in community development and planning efforts in ways that recognize your organization's role in the community beyond being an arts organization.
- Participate as a partner in an anchor collaborative.

**Is my large organization positioned to become engaged in the community as an anchor?**

- The organization needs to be large enough to create significant local economic growth ($10M in total expenses and at least 50 employees is a good rule of thumb).
- The organization needs to have strong roots in its local community due to organization history, institutional mission, significant capital investments or land holdings, or reliance on local markets or relationships. The organization will not be able to easily move to another city or location.
- The organization needs to see itself as a change agent in its local community with a direct role in efforts to expand economic opportunity for low-income residents.

**How does my large organization become an effective anchor?**

- Organizational leadership should become familiar with, and be active advocates of, the anchor framework and strategies, including how it differs from simply measuring the economic impact of the organization.
- Make the business case for pursuing anchor strategies that can generate local economic growth (e.g., linking to need for expanding audience or funding opportunities).
- Join existing anchor collaboratives.
- Consult, partner and share resources with "anchor catalysts."
- Implement anchor strategies:
  - Purchaser
  - Employer
  - Workforce Developer
  - Cluster Anchor
  - Community Developer
  - Core Product and Service Provider
  - Real Estate Developer

need to rest on their reputation and funding. The desire to expand their footprint may also move arts and culture organizations to anchor engagement. Stronger community relationships, and incorporating community input, paves the way for successful expansion initiatives. Arts and culture organizations will need support developing strong businesses cases for anchor engagement. The cases included in this report should help jump-start their internal conversations, but each organization will need to identify their own drivers.

Relevant models from similar organizations can make anchor engagement seem more feasible for arts and culture organizations (i.e., "if they can do it, so can we"), while also providing a foundation for developing their own strategies. Leadership at some arts and culture organizations may simply not understand the best way to leverage their operations for investment. Relevant models can help arts and culture organizations build the case and secure buy-in for their own anchor strategies. Models need to be developed for different types of arts and culture organizations since all will come to anchor engagement for different reasons and in different ways that make sense for their type of organization.

### 3 Build the capacity of arts and culture organizations to drive inclusive, equitable growth

The leadership of arts and culture organizations need examples of specific, proven anchor strategies and technical assistance to help them develop robust, effective anchor engagement plans for their organizations. Based on our research, this is especially true for "community developer" and "workforce developer" strategies. Arts and culture organizations have relatively weak initiatives currently, particularly when compared to the sophisticated efforts of some universities and hospitals.

Anchor strategies intentionally tied to inclusive, equitable growth outcomes can limit gentrification and the displacement of low-income residents. The leadership of arts and culture organizations (current and future) may need training on inclusive, equitable development to better understand what it is and why it is important for their community and for other large institutions as well. Many anchors in other sectors have great intentions but ineffective strategies for managing gentrification effects.



*Benedum Center for Performing Arts, Pittsburgh Cultural Trust partner.*

Shared service organizations could provide the scaffolding for anchor collaboratives due to the established organizational infrastructure, preexisting trust among organizations and experience developing common goals. For example, the Pittsburgh Cultural Trust and its partner organizations rely on a convener who helps manage and lead the shared service consortium within the trust. Importantly, while the convener is on staff at the Pittsburgh Cultural Trust, they have worked for several years to build trust among the arts organizations that participate in the consortium and are now seen as an independent, neutral voice. Shared service organizations have already begun to look at joint purchasing, and in some instances (for example, the Pittsburgh Cultural Trust), they already emphasize (but do not mandate) contracting with local businesses, meaning they could also push forward local purchasing strategies.[16]

Other partnership forums could provide similar platforms for anchor engagement. For example, in Minnesota, the Twin Cities Large Cultural Organization Forum, a roundtable where CEOs from several large arts and culture organizations meet on a regular basis to develop shared strategies around diversity and inclusion, recognizes that the forum could also be used to drive more community engagement and economic development.

Some arts and culture organizations need more support in creating authentic, effective relationships with community stakeholders. Effective models of anchor catalysts that highlight their capacity and partnership building practices should be developed, shared and supported. Given the challenging power dynamics inherent in collaborations between large and small organizations, any partnerships between larger arts and culture organizations and anchor catalysts should be advanced using a collaborative approach that ensures benefit for all organizations.

Arts and culture organizations engaged as anchors need to have formal mechanisms in place, such as working groups or advisory boards, to hear from and empower community stakeholders. They need to gain new perspectives from organizations they may not engage with directly, such as community development corporations. Some organizations engaged as anchors are stopping short by only providing avenues for limited community input. Again, Creative Placemaking, with its emphasis on integrating arts and culture into community planning and development to develop locally defined and informed social, cultural, economic and physical outcomes, can help organizations advance more meaningful relationships with community partners instead of listening forums.

## Anchor strategies need to be integrated into an organization's operations and should not be developed as community outreach or philanthropic efforts.

Anchor strategies need to be integrated into an organization's operations and should not be developed as an extension of community outreach or philanthropic efforts. This often necessitates behavioral or other structural changes within an organization.

### 4 Change the narrative about arts and culture organizations as anchors

Cities have a blind spot about how to engage arts and culture organizations as anchors. Yet, policymakers are advancing more arts and cultural capital projects (e.g., performing arts centers) to stimulate economic development (Qian and Liu, 2018). Anchor collaboratives and economic development agencies should expect the same commitment to economic development from large arts and culture organizations as they do from other types of anchors (universities, hospitals and corporations) and

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16  The Pittsburgh Cultural Trust, while not a real estate developer itself, has catalyzed development on property that it owns. This allows the trust to promote specific uses, including mixed-income residential development. The trust is a somewhat unique example of a shared service organization, given the scale of its real estate holdings. It is one of the largest landowners in the City of Pittsburgh.

bring them to the same planning tables. We recommend strategic outreach by arts funders and arts and culture organizations to existing anchor collaboratives and economic development agencies to increase their awareness about the potential role large arts and culture organizations should play as economic anchors in their city. The outreach could include presentations at economic development and anchor institution conferences and convenings in select cities.

It will be important to showcase the arts and culture organizations, including those profiled in this report, that are already meaningfully engaged as anchors. Additional research could provide data on the potential impact of the arts and culture organizations in a city (e.g., their potential spend with local businesses and potential hires). Finally, organizations that support the arts sector, including foundations, could help anchor collaboratives identify the willing arts and culture organizations in their city and provide the bridge to successfully bring them to the table.

**Anchor collaboratives and economic development agencies should expect the same commitment to economic development from large arts and culture organizations as they do from other types of anchors (universities, hospitals and corporations) and bring them to the same planning tables.**

**5  Consider allocating funding to anchor engagement**

Given that arts and culture organizations overall rely more on contributed revenue than other types of anchors, funding, and therefore the role of funders, will be a stronger driver of anchor engagement for arts and culture organizations than for other types of organizations and a necessary resource for their anchor engagement. Federal, national and local arts and culture funders should consider funding to support meaningful anchor engagement by arts and culture organizations. This could include supporting specific anchor strategies or anchor catalyst activities. Incorporating the correct metrics into grant reports will ensure that the anchor engagement being funded is both meaningful and supports the desired outcomes (i.e., economic growth that improves the lives of residents of low income).

In addition, foundations, as well as public agencies within city and state governments, should consider funding to support the development of anchor collaboratives that would include arts and culture organizations. For example, this could pay for dedicated staff time to focus on outreach to this sector or support special convenings or research. Further, funding for small and mid-sized arts and culture organizations to support their role as anchor catalysts would also be critical. Cities focused on leveraging arts and culture organizations as part of a broader culture tourism or talent attraction strategy might reallocate some of the dedicated resources to support this type of effort.

Finally, funders and national arts service organizations should explore increasing awareness and sharing business cases and models around anchor engagement, as well as strategies for overcoming adoption barriers. This is especially important to support more anchor engagement in cities that do not already have active anchors.

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# Appendix A: Interviews

The following list includes the 133 individuals we interviewed for this report. All interviews were conducted between February 2018 and February 2019.

| NAME | TITLE | ORGANIZATION |
|------|-------|--------------|
| Christine Anagnos | Executive Director | Association of Art Museum Directors |
| Gail Asprodites | Deputy Director for Administration and Finance | New Orleans Museum of Art |
| Tiffany August | Human Resources Manager | Los Angeles County Museum of Art |
| Cristina Ballí | Executive Director | Guadalupe Cultural Arts Center |
| René Paul Barilleaux | Head of Curatorial Affairs | McNay Art Museum |
| Patricia Bartlett | Associate Provost for Education and Access and Senior Advisor to the Secretary | Smithsonian Institution |
| Edward Bauer | Chief Financial Officer | The Cleveland Museum of Art |
| Preston Bautista | Deputy Director for Public Programs and Audience Engagement | Newfields (Indianapolis Museum of Art) |
| Carol Bebelle | Co-Founder & Executive Director | Ashé Cultural Arts Center |
| David Bestock | Executive Director | Youngstown Cultural Arts Center |
| Louis Bezich | Chairman | Camden Higher Education and Healthcare Task Force |
| Yonnie Blanchette | Executive Director | Carver Community Cultural Center |
| Melissa Bomes | Senior Vice President of Development and Audience Strategy | Los Angeles County Museum of Art |
| Trish Brennan | Vice President, Human Resources | The Adrienne Arsht Center for the Performing Arts |
| Katye Brought | Director of Communications and Marketing | Witte Museum |
| Kate Carey | Head of Education | McNay Art Museum |
| Rodney Christopher | Director, Integrated Capitals | The F.B. Heron Foundation |
| Karen Cilurso | Manager, Office of Community and Economic Development | Delaware Valley Regional Planning Commission |
| Annie Cleveland | Chief of Marketing and Strategic Communications | Walker Art Center |
| Amy Conrad Warner | Vice Chancellor for Community Engagement | Indiana University–Purdue University Indianapolis |
| Molly Cox | President and Chief Executive Officer | SA2020 |
| Jonathan Cunningham | Program Officer | Seattle Foundation |
| Louis David | Vice President, Industry Attraction and Retention | New Orleans Business Alliance |
| Asali DeVan Ecclesiastes | Director, Strategic Neighborhood Development | New Orleans Business Alliance |
| Gail Dexter Lord | President and Co-Founder | Lord Cultural Resources |
| Rishi Donat | Human Resources Director | Walker Art Center |
| Elizabeth Easton | Co-Founder and Director | Center for Curatorial Leadership |
| Sandra Keiser Edwards | Deputy Director | Crystal Bridges Museum of American Art |
| Randy Engstrom | Director | Office of Arts and Culture, City of Seattle |
| Leigh Riley Evans | Chief Executive Officer | Mapleton Fall Creek Development Corporation |
| Richard Evans | President | EmcArts |
| Anne Ewers | President and Chief Executive Officer | Kimmel Center, Inc. |
| Ryan Fleur | Executive Director | The Philadelphia Orchestra Association |
| Lori Fogarty | Director and Chief Executive Officer | Oakland Museum of California |

# Appendix A: Interviews

| NAME | TITLE | ORGANIZATION |
| --- | --- | --- |
| Kim Fortunato | President | Campbell Soup Foundation |
| Mario Garcia Durham | President and Chief Executive Officer | Association of Performing Arts Professionals |
| Eureka Gilkey | Executive Director | Project Row Houses |
| Ann Gregg | Director, Social Impact Programs | Carnegie Hall |
| Barbara Wallace Grossman | Professor, Dept. of Theatre, Dance, and Performance Studies | Tufts University |
| James Hall | Manager, Community Programs and Civic Orchestra Engagement | Chicago Symphony Orchestra |
| Gail Harrity | President and Chief Operating Officer | Philadelphia Museum of Art |
| Anjee Helstrup-Alvarez | Executive Director | Movimiento de Arte y Cultura Latino Americana |
| Mari Horita | President and Chief Executive Officer | ArtsFund |
| Al Horvath | Chief Operating Officer and Under Secretary for Finance and Administration | Smithsonian Institution |
| Jen Hughes | Design and Creative Placemaking Director | National Endowment for the Arts |
| Mark Inglis | Vice President, Marketing and Communications | Cleveland Institute of Art |
| Maria Rosario Jackson | Senior Advisor, Arts & Culture/Institute Professor | The Kresge Foundation/Arizona State University |
| Carmen James | Vice President for Programs | Greater New Orleans Foundation |
| Sarah Jesse | Associate Vice President of Education, Family, Youth, School and Community Programs | Los Angeles County Museum of Art |
| Gary Johnson | President | Chicago History Museum |
| Sarah Johnson | Chief Education Officer and Director, Weill Music Institute | Carnegie Hall |
| Michael Kaufmann | Vice President of Civic Investment | Health & Hospital Corporation |
| Angie Kim | President and Chief Executive Officer | Center for Cultural Innovation |
| Ronni Kloth | Program Director, Community Development | Lilly Endowment Inc. |
| Kent Koth | Executive Director | Center for Community Engagement, Seattle University |
| Lillian Kuri | Vice President, Strategic Grantmaking, Arts and Urban Design Initiatives | Cleveland Foundation |
| Aric Kurzman | Vice President, Legal & Business Affairs | The Adrienne Arsht Center for the Performing Arts |
| Michelle Larson | President and Chief Executive Officer | Alder Planetarium |
| Dave Lawrence | President and Chief Executive Officer | Arts Council of Indianapolis |
| Elvira Leal | Assistant Vice President for Strategic Initiatives | University of Texas at San Antonio |
| Tim Lennon | Executive Director | LANGSTON |
| Cyra Levenson | Deputy Director and Head of Public and Academic Engagement | The Cleveland Museum of Art |
| Meg Liffick | Director of Brand Engagement, Marketing and Communications | Butler University |
| María López De León | President and Chief Executive Officer | National Association of Latino Arts and Cultures |
| Rebecca Lovell | Acting Director | Office of Economic Development, City of Seattle |

# Appendix A: Interviews

| NAME | TITLE | ORGANIZATION |
|------|-------|--------------|
| Maud Lyon | President | Greater Philadelphia Cultural Alliance |
| Nisa Mackie | Director and Curator of Education and Public Programs | Walker Art Center |
| Richard Malenka | Chief Administrative Officer | Carnegie Hall |
| Paula Marincola | Executive Director | The Pew Center for Arts & Heritage |
| Lynne McCormack | Director of Creative Placemaking | Local Initiatives Support Coalition |
| Jonathan McCormick | Director of Education and The Negaunee Music Institute | Chicago Symphony Orchestra |
| Marise McDermott | President and Chief Executive Officer | The Witte Museum |
| Therese McDevitt | Head of External Affairs | McNay Art Museum |
| Michael McKillip | Executive Director | Midtown Indy |
| Brice Miller | Deputy Chief Administrative Officer and Senior Advisor | Mayor's Office of Cultural Economy, City of New Orleans |
| Michael Molla | Vice President of Strategic Initiatives | Maryland Institute College of Art |
| Malou Monago | Vice President of Institutional Advancement | Cleveland Institute of Art |
| Kenneth Morris | Manager of Evaluation and Research | Detroit Institute of Arts |
| Margaret Morton | Director, Creativity and Free Expression | Ford Foundation |
| Jonathan Moscone | Chief Producer | Yerba Buena Center for the Arts |
| Karen Moynahan | Executive Director | National Association of Schools of Art & Design |
| Amy Murphy | Managing Director | Arden Theatre Company |
| Shedia Nelson | Program Manager and Artistic Director | Urgent, Inc. |
| Mark Nerenhausen | President and Chief Executive Officer | Hennepin Theatre Trust |
| Abby Neyenhouse | Director | Center for Creative Citizenship, Maryland Institute College of Art |
| Gavin Nichols | Senior Program Officer, Community Engagement and Impact | San Antonio Area Foundation |
| Grafton Nunes | President and Chief Executive Officer | Cleveland Institute of Art |
| Cindy Ornstein | Executive Director | Mesa Arts Center |
| Sheri Parks | Vice President of Strategic Initiatives | Maryland Institute College of Art |
| Jeffrey Patchen | President and Chief Executive Officer | The Children's Museum of Indianapolis |
| Allan Paterson | Managing Trustee | Russell Hill Rogers Fund for the Arts |
| Brian Payne | President and Chief Executive Officer | Central Indiana Community Foundation |
| Glenn Peters | Chief Financial Officer | New Museum |
| Regan Pro | Deputy Director for Education and Public Programs | Seattle Art Museum |
| Debbie Racca-Sittre | Director, Department of Arts and Culture | City of San Antonio |
| Cyril Reade | Director of Camden Center for the Arts, Associate Professor of Art History | Rutgers–Camden College of Arts and Sciences |
| Dana Redd | Chief Executive Officer | Rowan University/Rutgers–Camden Board of Governors |
| Judilee Reed | Program Director of Creative Communities | William Penn Foundation |
| R. Henry Reese | Co-Founder and President | City of Asylum |
| Jillian Reese | Community Program Manager | Detroit Institute of Arts |

# Appendix A: Interviews

| NAME | TITLE | ORGANIZATION |
|---|---|---|
| M. John Richard | President and Chief Executive Officer | The Adrienne Arsht Center for the Performing Arts |
| Todd Richardson | Co-Director and Co-Founder | Crosstown Arts |
| Shey Rivera | Artistic Director | AS220 |
| Graciela Sanchez | Director | Esperanza Center for Peace and Justice |
| Janet Sarbaugh | Vice President, Creativity | Heinz Endowments |
| Nanette Saucier | Deputy Director and Chief Financial Officer | Contemporary Arts Center New Orleans |
| John Schreiber | President and Chief Executive Officer | New Jersey Performing Arts Center |
| Marc Scorca | President and Chief Executive Officer | OPERA America |
| Desi Seck | Founder and Artistic Director | Camden Rep |
| Olivette Simpson | Interim Executive Director and Board Secretary | Camden Redevelopment Agency |
| Paul Singh | Vice President, Community Initiatives | NeighborWorks America |
| Robert Smith | Vice President for Community Development | Lilly Endowment Inc. |
| Angela Smith Jones | Deputy Mayor of Economic Development | City of Indianapolis |
| Tony Sorrentino | Assistant Vice President, Office of the Executive Vice President | University of Pennsylvania |
| Gary Stoppelman | Deputy Director for Marketing and External Affairs | Newfields (Indianapolis Museum of Art) |
| Courtney Stuckwisch | Policy and Program Manager | Mayor's Office of Economic Development, City of New Orleans |
| Latasha Sturdivant | Director of Community Initiatives | The Children's Museum of Indianapolis |
| Colleen Swain | Director | City of San Antonio World Heritage Office |
| Joanna Taft | Executive Director | Harrison Center |
| Lisa Townsend | Vice President of Marketing and External Relations | The Children's Museum of Indianapolis |
| Mandy Tripoli | Director of Community-Engaged Practice | Mesa Arts Center |
| Anita Walker | Executive Director | Mass Cultural Council |
| Jim Walker | Chief Executive Officer, Co-Founder, and Lead Artist | Big Car Collaborative |
| Ellen Watters | Owner | Ellen Watters Consulting, Inc. |
| Trevor Whitney | Senior Public Information Officer | City of San Antonio Economic Development Department |
| Tracey Wickersham | Director of Cultural Tourism | Visit Seattle |
| Sunny Widmann | Director | National Arts Strategies |
| Jerry Wise | Chief Financial Officer | Newfields (Indianapolis Museum of Art) |
| Rob Worstell | Head of Community and Studio Arts | Museum of Fine Arts Boston |
| Karen Yair | Vice President, Knowledge, Learning, and Leadership | League of American Orchestras |
| Gary Yamamoto | Chief Operating Officer | The Wing Luke Museum of the Asian Pacific American Experience |
| Nella Young | Senior Program Director, Initiatives | Enterprise Community Partners, Inc. |
| Margaret Zminda | Executive Vice President, Chief Financial Officer and Chief Operating Officer | Barnes Foundation |

# Appendix B: Advisory Committee Members

| NAME | TITLE | ORGANIZATION |
|---|---|---|
| Karen Avery | Senior Director, Institutional Giving | PBS Foundation |
| Lyz Crane | Deputy Director | ArtPlace America |
| Gail Crider | President and CEO | National Arts Strategies |
| Dayna Cunningham | Executive Director | MIT CoLab |
| Paula Gangopadhyay | Deputy Director of Museum Services | Institute of Museum and Library Services |
| J. Kevin McMahon | President and CEO | Pittsburgh Cultural Trust |
| Benjamin Nichols | Vice President, National Initiatives | Enterprise Community Partners |
| Marc Norman | Associate Professor of Practice in Urban and Regional Planning | University of Michigan |
| Tommy Pacello | President | Memphis Medical District Collaborative |
| Stephen Sheppard | Professor of Economics, Director of the Center for Creative Community Development (C3D) | Williams College |
| Cynthia Smith | Curator of Socially Responsible Design | Cooper Hewitt, Smithsonian Design Museum |
| Chanda Smith Baker | Senior Vice President of Community Impact | Minneapolis Foundation |
| Zannie Voss | Professor of Arts Management and Arts Entrepreneurship | Director of the National Center for Arts Research, Southern Methodist University |

## About The Kresge Foundation

The Kresge Foundation was founded in 1924 to promote human progress. Today, Kresge fulfills that mission by building and strengthening pathways to opportunity for people of low income in America's cities, seeking to dismantle structural and systemic barriers to equality and justice. Using a full array of grant, loan and other investment tools, Kresge invests more than $160 million annually to foster economic and social change.

The Kresge Foundation Arts & Culture program seeks to build strong, healthy cities by promoting the integration of arts and culture as a driver of equitable community revitalization. For more information about The Kresge Foundation, please visit www.kresge.org.

## About the Initiative for a Competitive Inner City (ICIC)

ICIC is a national, nonprofit research and advisory organization founded in 1994. Its mission is to drive economic prosperity in America's inner cities through private sector investment. For more information about ICIC, please visit www.icic.org.

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