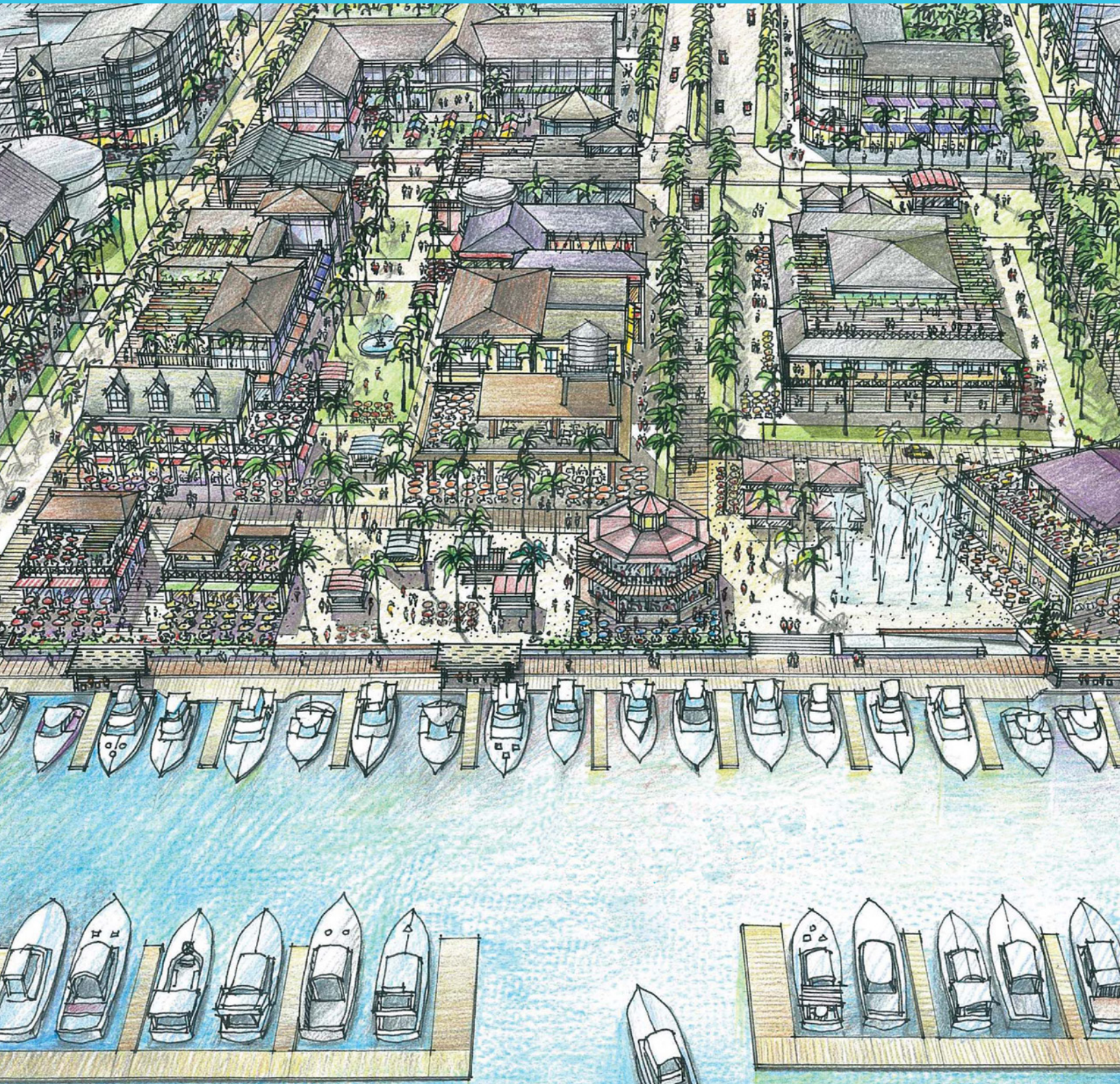


# RIVIERA BEACH

## COMMUNITY REDEVELOPMENT AGENCY

Realizing the Vision: Activating the Marina District through Culture





# 1.0 REALIZING THE OPPORTUNITY

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The City of Riviera Beach is a vibrant, hard-working city, with a rich history and cultural heritage, and home to the Port of Palm Beach, and a rapidly developing population. A predominantly African American city of over 30,000 people, Riviera Beach is now looking to fully realize the value of its physical, intellectual, and cultural assets.

With its Marina District Master Plan, (Marina Plan) developed by Viking Developers, LLC, through their consultants, Live Work Learn Play, Inc., and Elkus Manfredi Architects, with extensive coordination with City and CRA Staff. The City of Riviera Beach is a vibrant, hard-working city, with a rich history and cultural heritage, and home to the Port of Palm Beach, and a rapidly developing population. A predominantly African American city of over 30,000 people, Riviera Beach is now looking to fully realize the value of its physical, intellectual, and cultural assets.

## 1.1 BACKGROUND

The City of Riviera Beach has embarked on an ambitious redevelopment project of its Marina District that will offer new business, leisure, and cultural opportunities in a unique setting.

Many parties have been working hard to ensure a successful and a cohesive Plan. To meet the requirements and objectives of the 2012 Development Agreement. There have been extensive public consultations throughout the process with diverse groups ranging from Home Owners Associations, business partners, local Civic groups, the Business Development Board of Palm Beach County, as well as residents. The involvement of all these parties

has ensured that the Marina Plan is relevant to the entire community, and that it is consistent with the 2008 Citizens' Master Plan, the City's 2010 Comprehensive Plan, the 2011 Community Redevelopment Plan, as well as the initiatives and long term goals of Palm Beach County and the South Florida region.

Redevelopment of the Marina District is built around two broad and differentiated zones: 1. The Waterfront Village will lead the redevelopment as a vibrant destination for a diversity of food, dining, entertainment, retail and recreation experiences, and as a hub for community gathering and cultural expression. 2. The Broadway Corridor will be a mixed-use (retail, commercial and residential) workplace environment; and home to both large and small businesses with a regional recruitment focus on private sector and institutional anchors.

The Plan will be implemented in three progressive phases starting with the construction of the new docks and seawall, a revamped park, and a new Newcomb Hall/Visitor Center with café, among other initiatives. Phase 2 will involve the development of the Boardwalk and Promenade, as well as the Public Market and other facilities. **Public investment is expected to be followed by private investment**, and the relocation of businesses from the hospitality and recreation sector to the area. To-date significant work has already been accomplished and Phase 1 capital improvements have already begun to be implemented.

Currently it is estimated that 200,000-300,000 people use the Marina District for leisure and business, and there are 15 businesses already in operation. When the Marina Plan is completed, it is expected that the economic impact of the

Marina District will be much broader. The public investment of \$29.4 million is expected to be leveraged 2.5 times and create nearly \$73 million in private development - which in turn is expected to generate over \$944,000 in annual tax increment revenues for the Riviera Beach CRA. The redevelopment is projected to create 425 construction jobs and 1,037 permanent employment positions.

Now is the time to connect the dots and articulate what are the cultural activities beyond the marina operations that Riviera Beach will offer to attract residents and tourists.

## 1.2 WHY CULTURAL PROGRAMMING IN THE MARINA DISTRICT?

Riviera Beach has a singular character to that of other cities in Palm Beach County, and the Marina District has the potential to reflect this singular identity offering unique access and insight to visitors and residents through cultural programs. Some of the benefits of cultural programming are:

**Cultural programming helps to create community and sense of place:** Cultural programming year-round will provide the Marina with a “heart and soul” of its own; it will enhance the district’s local authenticity and the city’s history. Through culture, Riviera Beach will be able to present its distinctive qualities, which will make it a more attractive place to visit and to live. Furthermore, participatory cultural programs act as a catalyst for resident’s interactions, and have the capacity to bring together people from different places and different generations, creating a collective community “living room”.

**Culture is an engine for Riviera Beach’s waterfront economy:** Not only because culture can enhance the success of businesses and attract investment by making the marina distinctive and alive, but also because it will play a key role in attracting and retaining young creative workers to the City and continue to increase the share of the creative industries in the local economy. Culture attracts new talent and inspires innovation. Through cultural programs Riviera Beach can expand and diversify its economy, expand job opportunities, and retain talented individuals.



**Cultural programming will attract more tourists:** It will offer additional experiences beyond the traditionally known assets of Palm Beach County (spectacular seascapes, beaches, water-related recreational opportunities), with the potential to become a cultural tourism destination of its own and enhancing Riviera Beach’s brand. There is an increasing recognition of the importance of the urban experience to attract visitors, and Riviera Beach is in an excellent position to capitalize on this opportunity.

**Cultural programming will be key to leverage Riviera Beach’s network of facilities and attractions:** cultural programs can function as the “glue” that holds together the various facilities and attractions in Riviera Beach. Programs will maximize regional crossroads, encourage inter- and multi-disciplinarity, and foster new collaborations among establishments.

**Cultural programming contributes to social advancement:** A critical priority expressed throughout the planning process was crime and security and related impacts on the ability to attract new businesses into the area. Culture can play a key role in increasing social cohesion, and integrating citizens through personally enriching activities. In the long term, this will result in a higher quality of life in Riviera Beach.

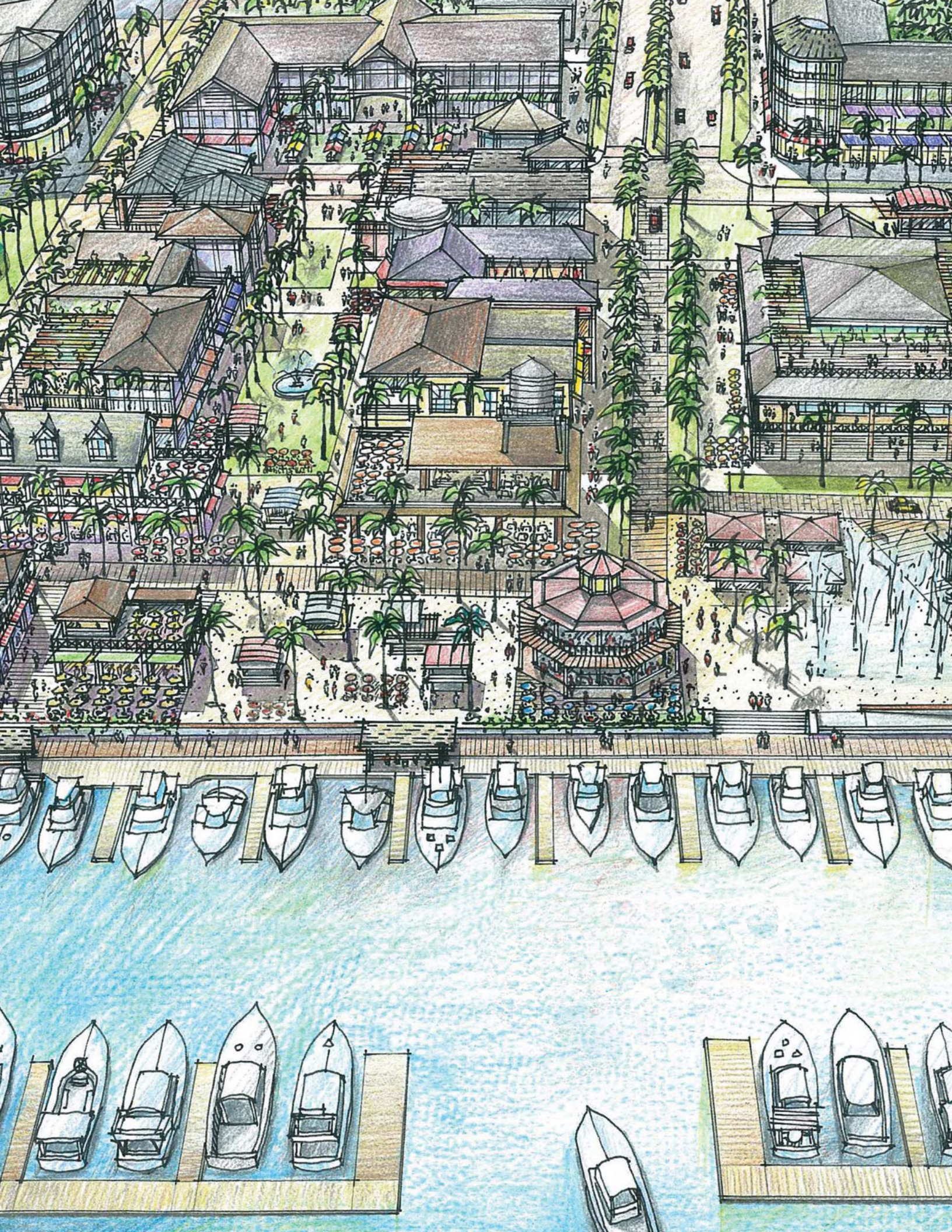
**Nurtures Riviera Beach’s future leaders, artists, volunteers and audiences:** Riviera Beach and the broader region have many arts and culture resources, including arts organizations, national/international artists, and collectors. Cultural programming will capitalize on a seed that is already in place, and will allow that local talent to further develop and find channels to reach to new audiences and collaborators.

### 1.3 INTENT OF THIS REPORT

The goals of this report are to:

- Identify the distinctive cultural assets and potential regional positioning of Riviera Beach;
- Provide a programmatic framework to activate the Marina District through arts and culture; and
- Lay out concrete next steps for getting from here to there.





# 2.0 BUILDING A CULTURAL PROFILE FOR RIVIERA BEACH

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## 2.1 POTENTIAL TARGET AUDIENCES

Riviera Beach's Marina District will provide an experience for all people from 0-99 years and beyond. This section outlines the way in which the city can usefully categorize these audience into segments to develop targeted cultural programming that better responds to the specific needs, interests and motivations of each group.

Note that *Audience Segmentation* is not intended to be a barrier - a focus on one segment does not prevent another from taking part and all programs are open to anyone of any age.

Potential audiences for the cultural programs in the Marina District are:

### 1. Adults

The adult general public is the foundation audience of most cultural districts especially throughout south Florida. They tend to participate in cultural programs in couples, but also as part of larger groups, or on their own. Adults can be broadly separated in:

- Residents: During the first few years of operations of the new Marina District residents will most likely be the core audience, not only because it will be "geographically" easier to attract them, but also because programs are likely to pursue the increase of quality of life for Riviera Beach residents. Residents tend to be repeat visitors and to participate in programs more consistently throughout the year than tourists. Characteristics of

this market in the case of Riviera Beach that should be taken into account when designing the cultural amenities are:

- High proportion of African Americans (who form 66.8% of residents)
- Growing number of Seniors and Retirees
- Lower educational attainment than the US average (high school or higher: 79.9% versus 87.65%)
- Lower income (median household income of \$37,555 versus \$52,762 at US level)
- Tourists: Tourists will likely come for specific unique events, festivals, and highly-visible exhibitions and the like, but are less likely to take part in the regular "small-scale" programs. They tend to be more seasonal than residents, meaning that a majority will be a potential audience during weekends and the holiday seasons.

### 2. Families with Children

Children 5-11 years old will likely visit the Marina District with their families or with their schools. Experiences should be developed that support parents and caregivers to facilitate an experience with their children - of any age. Visitor research has shown that the role of "facilitator" is an important one among visitors and consist of people whose motivation to visit is to provide an experience for others- parents for their children, hosts with out-of-town visitors, and teachers with their classrooms.

### **Pre-School Learners and their Families**

There is a growing body of research on the importance of early childhood education and learning experiences. This, coupled with increasing demand by families wishing to have an experience for themselves and their children in a cultural establishment have resulted in museums and cultural institutions taking a new look at the pre-school visitor segment. These young learners would visit the Marina District in preschool groups and with the families. Experiences for them should include ways to encourage parents, care-givers and teachers to enable them to get the most out of their experience. It is worth noting, that the resident market of Riviera Beach has relatively more children under 5 years compared to many other regions in the Country (8.1% versus 6.5% at the national level).

### **3. School Groups**

Cultural programs for school groups have the potential to foster creativity among students, make them familiar with the arts, and also help achieve social and educational purposes. School groups can potentially visit the Marina District as part of a day-trip program, and most probably within the 10am-2pm period on weekdays. School groups visiting are likely to be comprised of a range of ages, from Pre-school to High school/Secondary school.

School groups can be broken down to out of town groups and resident groups. A major target audience for the Marina District could be the public and charter schools in the city; on a second instance, attention could be placed on the schools in the MSA comprising Miami-Dade, Broward, and Palm Beach counties. These schools could be given priority in terms of marketing, outreach and partnerships.

### **4. Teachers**

Teachers are a critical link between the cultural amenities and all school-aged children. The value proposition of Riviera Beach needs to be clearly demonstrated to them in connection with their classroom program. Programs for teachers can encourage the application of alternative ways of teaching within a connected learning framework that can be applied outside of the classroom.

### **5. Teens 14-18 Years**

While many teens may have their first encounters with the arts with their families, caregivers or schools, they are of the age where they are able to return to visit cultural assets and participate in cultural programs on their own or within peer groups. Teen programs should be targeted to both physically and virtual (online) to extend their potential reach. Of particular emphasis are programs for African American teen boys who are identified as a vulnerable population nationally; lower rates of participation in extra-curricular activities and require specific invitations to participate. Programs geared towards teen boys therefore, should have a specific style and 'brand' to signal that these are programs and spaces for them.

### **6. Tweens 11-13 and their Families and Groups**

Tweens are as an important a demographic as teens and tend to have fewer activities programmed for them. This age is partially independent and may participate in programs as individuals, however they are also equally likely to engage in programs with their families and through their schools. Programs for this age group therefore take both into account. As with the teens above, tweens are networked and connected and programming for tweens should enable sharing and connecting on-line. African American boys are also a major target market within this age group.

## **2.2 CULTURAL PARTICIPATION IN PALM BEACH COUNTY: TRENDS AND IMPLICATIONS**

The Standardized Audience Survey Summary Report (Category 'B' Applicants) for 2012, presented by the Cultural Council of Palm Beach County in February 2013, provides valuable insight as to the cultural participation trends in the County. Since no separate data is available for Riviera Beach, these trends are the best *approximation* to the case of the city – and have been interpreted as such.

The Summary of Findings in the report is presented below. On the right hand column we have inserted our assessment of the implications of each trend in the case of the Marina District.



| Trends in Cultural Participation in Palm Beach County   | What does this mean for the Marina District?   |
|---|--|
| <b>Visitation</b>   |  |
| <p>Combined attendance to 19 cultural organizations within the County totalled almost 3.3 million.</p>  | <p>An audience base of at least <b>3.3 million people</b> annually in a one-hour-drive radius could be potentially attracted to institutions, programs and events in the Marina District.</p>  |
| <p>Over half of attendees across all cultural offerings are repeat attendees to that organization (56%); 44% are first-timers.</p>  | <p>This exemplifies the importance of developing a loyal resident audience base that constitutes over half of total attendees year-round.</p>  |
| <p>Average party size (3.23) increased somewhat from 2010 (2.99).</p>   | <p>Cultural participation occurs primarily in family and/or groups.</p>  |
| <p>Twenty percent of attendees reported purchasing their tickets online. Performing arts (30%) and special events venues (22%) reported the highest incidence of such; only 3% of museum visitors reported purchase tickets online.</p> | <p>Tickets purchased online are indicative of having planned an event in advance. This trend suggests that live performances and special events are planned for in advance more than other types of programs - most likely because they are more appealing to non-residents looking for activities as part of a day out.</p> |
| <b>Source of Information - How they heard about</b>   |  |
| <p>Attendees most likely cite word of mouth (48%).</p>  | <p>Family and friends are more important in advertising. The best way to achieve favorable word of mouth advertising is by providing quality programs that appeal, engage and are significant to audiences.</p>  |
| <p>Other communication sources are lower: brochure (12%), newspaper (11%), website (7%), direct mail (7%), social media (2%).</p>   | <p>Because of the relatively older population Traditional communication sources are still more popular.</p>  |
| <b>Residency</b>  |  |
| <p>Cultural attendees are more likely to be full-time Palm Beach County residents (52%) than seasonal residents (13%) or non-residents (35%).</p>   | <p>Exemplifies the importance of developing a loyal resident audience base that constitutes over half of total attendees year-round. Tailored programs and different communication/engagement strategies should be devised for each group for maximum impact.</p>  |

## Trends in Cultural Participation in Palm Beach County What does this mean for the Marina District?

### Hotel Nights Palm Beach County

Twelve percent of attendees report staying in a Palm Beach County hotel at least one night. The average number of hotel nights reported is 5.55.

Demonstrates that cultural participants have a direct impact on the services industry. Hotel nights are comparatively high, which suggests that there is a potentially large audience base for nightly activities.

### Respondent Demographics

Attendee age continues to skew older with 38% of those surveyed being 65 and over in FY2012.

How can the Marina District be appealing to the younger audience segments? Prioritize this kind of programs to attract and retain young talent.

As reported in the past, performing arts attendees are more likely to be 65 and older (54%) than museum (31%) and special events (26%) attendees.

There is a gap/niche opportunity for Marina District to attract young audiences through contemporary live performances and events. How can performing arts become more popular among younger audiences?

When asked their race/ethnicity, most cultural attendees claim to be Caucasian (85%); 6% Hispanic and 3% African-American.

This trend is most likely inaccurate in the case of Riviera Beach, which has a majority African American population. Cultural programming should be accessible and appealing to African Americans to ensure that this trend is reversed in the case of the Marina District.

### Influencer Demographics

Those who influenced the decision to visit a given venue are typically Palm Beach County residents (67%), age 65 or over (38%), are female (71%), and Caucasian (84%).

In the case of families, the mother tends to make the decision of how to spend time together; so it is important to focus on reaching women.

### Projections

The total estimated economic impact ("influence of culture" dollars excluding direct hotel nights for artist groups) on Palm Beach County is \$416 million. This compares to approximately \$251 million in FY2008.

The positive economic impact Cultural Programming at the Marina District programming can have on the city as a whole. Note that the economic impact has almost doubled in the last five years, and is likely to continue this trend.

The total estimated number of hotel nights in FY2012 is 3,508,538 (projected to total estimated audience size and includes 9,391 direct hotel nights attributed to artist groups, seminar leaders, etc.). This compares to 1,778,038 estimated hotel nights for FY2010.

The impact has almost doubled in the last five years, and there is no reason to think that this trend will not continue as the economic cycle improves. It is the perfect time for Riviera Beach to embark on this kind of initiatives that can generate economic spin-offs.



## 2.3 EXISTING CULTURAL ASSETS IN RIVIERA BEACH AND PALM BEACH COUNTY

Riviera Beach’s cultural assets have a relatively low profile; there are many grassroots initiatives but the city lacks an overall system to leverage its cultural offerings and increase their visibility. Cultural assets have a predominately local approach, which in turn means that the city is not regarded by residents or tourists as a destination for culture. The Marina District redevelopment is an excellent opportunity to change this status of things.

Despite the above, the **“arts, entertainment, recreation, accommodation and food services” industry of Riviera Beach accounts for over 1,600 employees and 11.9% of the workforce**<sup>1</sup>. This makes it the second largest industry in the City. Although it is assumed that a minority of this workforce will be employed solely in the “arts”, the data is promising in that it demonstrates a mature hospitality services industry that is key to supporting a growing cultural sector.

The ecosystem of cultural assets in the vicinity of the Marina District is not restricted to those in Riviera Beach but includes all those within approximately a one-hour drive from the city which can be easily accessed by its residents and visitors. This includes virtually all assets in Palm Beach County, and specially those in West Palm Beach.

This ecosystem is robust and provides plenty of opportunities for partnerships between cultural assets and associations that should be considered moving forward.

Palm Beach County has over 300 cultural organizations throughout the county, and more major cultural organizations than any other coastal area in the Southeast United States. Additionally, Palm Beach County is home to 4,912 arts-related businesses<sup>2</sup> (ranging from non-profit museums, symphonies, and theaters to for-profit film, architecture, and advertising companies) that employ 15,036 people, slightly above the national average. Riviera Beach should benefit from this highly creative environment when it comes to developing its cultural profile.

The following chart presents a selection of cultural assets in Riviera Beach and Palm Beach County. *Please note that the identification of assets is based on secondary research sources and therefore some relevant institutions, organizations and initiatives may be missing.*

<sup>1</sup> 2007-2011 American Community Survey 5-Year Estimates.

<sup>2</sup> Source: Americans for the Arts, The Creative Industries in Palm Beach County, FL. 2011.

| #  | Category          | Cultural Asset                       | Location                 | Description   |
|----|-------------------|--------------------------------------|--------------------------|---|
| 1  | Library           | Riviera Beach Public Library         | <b>Riviera Beach</b>     | From books, periodicals and CDs, to Ebooks, an inter-library loan program, Internet connectivity and a Book Mobile program. On the upper level is a 1200 square feet conference room which provides space for a variety of library programs, displays, meetings and a computer center.  |
| 2  | Programs & Events | Wells Recreation Center              | <b>Riviera Beach</b>     | Offers programs, some of which are cultural in nature such as Soul Line Dancing.  |
| 3  | Programs & Events | Cinema in the Sand                   | <b>Riviera Beach</b>     | Movie night at the Municipal Beach. Family event - films suitable for all ages. Free.   |
| 4  | Programs & Events | 1st Annual Art on the Beach Festival | <b>Riviera Beach</b>     | Talented local artists showcasing art at this admission-free community festival. Patrons and art collectors can meet and visit with artists having the opportunity to view and purchase original art. On the Municipal Beach.   |
| 5  | Programs & Events | S.T.A.R.S. Program                   | <b>Riviera Beach</b>     | Offers different activities to Seniors including arts and crafts, guest speakers. Free.   |
| 6  | Programs & Events | Youth Empowerment Program            | <b>Riviera Beach</b>     | Run by the Teen Council Empowerment Center that was established 6 years ago. Programs offer a broad range of services, supports, and opportunities to teens; including educational enrichment, literacy, health and fitness, community activities/service, and vocational activities. There is a specific program on Art/Culture. |
| 7  | Performing Arts   | Lindsey Davis, Sr. Community Center  | <b>Riviera Beach</b>     | Privately run community center, incorporated in 2010. The facilities include an auditorium.   |
| 8  | Performing Arts   | Mizner Park Amphitheater             | Boca Raton               | The municipal-owned and operated amphitheater hosts community events, city events and commercial concerts.  |
| 9  | Museum            | Spady Cultural Heritage Museum       | Delray Beach             | The museum is dedicated to discovering, collecting and sharing the African-American history and heritage of Florida.  |
| 10 | Cinema            | Mos' Art Theatre                     | Lake Park                | Cinema  |
| 11 | Cultural District | Miramar Cultural Center/Arts Park    | Miramar (Broward County) | The municipal-owned center consists of an 800-seat theater, two (2) art galleries, banquet facilities, a full-service kitchen, rehearsal halls, classrooms, a botanical garden and more. Within walking distance, you will find a main library, shops, restaurants and fitness center.  |
| 12 | Cultural District | Worth Avenue                         | Palm Beach               | Landmarks/ Points of Interest; Art Museums; Specialty Shops Activities: Shopping, Dining, City walk sightseeing   |
| 13 | Museum            | Palm Beach Maritime Museum           | Palm Beach               |   |

|    |                   |  |                 |  |
|----|-------------------|--|-----------------|--|
| 14 | Museum            | Henry Morrison Flagler Museum                                | Palm Beach      | History Museum   |
| 15 | Museum            | The Society of the Four Arts                                 | Palm Beach      | Art Galleries; Gardens; Historic Sites   |
| 16 | Cultural District | West Palm Beach Green Market                                 | West Palm Beach | Flea/ Street Markets   |
| 17 | Cultural District | Clematis Street  | West Palm Beach | Landmarks/ Points of Interest; Nightlife. Clematis at night on Thursdays: each week is a different band or musicians, or singers, or other types of entertainment. Outdoor venue near the waterfront. There are an array of restaurants and shops nearby as well as sometimes some street vendors in the park.                                     |
| 18 | Cultural District | Northwood Village  | West Palm Beach | Restaurants, bars, antique shops, art. A local coffee shop hangout. 4th Friday of the month is Art & Wine Promenade from 6 to 9 pm, where you can meet the locals, artists, free wine tasting, shop, dine and visit the local bars.  |
| 19 | Museum            | Ann Norton Sculpture Gardens                                 | West Palm Beach |  |
| 20 | Museum            | South Florida Science Museum & DeKelboun Planetarium         | West Palm Beach | Science museum   |
| 21 | Museum            | Hibel Museum of Art  | West Palm Beach | Art museum   |
| 22 | Museum            | The Richard and Pat Johnson Palm Beach County History Museum | West Palm Beach | Operated and maintained by the Historical Society of Palm Beach County, the Museum located in the Historic 1916 Court House in downtown West Palm Beach, provides access to Palm Beach County history through on-site investigation in the Research Library, on-line research, the Public Programming Series and the Distinguished Lecture Series. |
| 23 | Museum            | Norton Museum of Art   | West Palm Beach | The largest art museum in Florida and also organizes traveling exhibits. The permanent collection features 19th and 20th century European and American art, Chinese, contemporary art and photography.   |
| 24 | Performing Arts   | Palm Beach DramaWorks  | West Palm Beach |  |
| 25 | Performing Arts   | Cuillo Centre for the Arts                                   | West Palm Beach |  |
| 26 | Performing Arts   | Harriet Himmel Gilman Theater                                | West Palm Beach |  |
| 27 | Performing Arts   | Kravis Center for the Performing Arts                        | West Palm Beach | Built in 1992, the Kravis Center hosts performances of music, dance, opera and theatre.  |

|    |                        |  |                 |  |
|----|------------------------|--|-----------------|--|
| 28 | Performing Arts        | The Carefree Theatre                   | West Palm Beach | Built in 1940, in the historic Flamingo Park district, it was previously an art house cinema and alternative music performance venue until severely damaged by Hurricane Wilma. The venue has re-opened at a renovated church located nearby and under a new name, The Theater.  |
| 29 | Performing Arts        | Meyer Amphitheater                     | West Palm Beach | An abandoned Holiday Inn, demolished in 1993 and transformed into an amphitheater.   |
| 30 | Programs & Events      | Sultry Swing Ballroom and Dance Studio | West Palm Beach | Dance Classes/Workshops  |
| 31 | Programs & Events      | SunFest                                | West Palm Beach | Annual music, art, and waterfront festival in Florida, founded in 1982 to draw visitors to the area during the 'shoulder season', or April and May. SunFest has an annual attendance of more than 275,000 people. SunFest is a 501(c)3 non-profit organization.  |
| 32 | Programs & Events      | Palm Beach International Film Festival | West Palm Beach | A film festival which showcases over 120 films annually in April for over 20,000 attendees. It was recently ranked by the international movie publication MovieMaker Magazine as one of the top 10 destination film festivals in the world as well as one of the Top 25 Independent Festivals in the world. It is a not for profit 501 (c) 3 organization.                             |
| 33 | The South Florida Fair |  | West Palm Beach | Annual fair held in West Palm Beach every January or February. Nearly 500,000 people attend the South Florida Fair each year. The fair features a midway of rides, games, and concessions, themed exhibition halls, an agricultural and livestock agriplex, and smaller exhibition areas. There is also Yesteryear Village, a history park on the northeastern corner of the property. |
| 34 | Programs & Events      |  |                 | This project is initiated by the West Palm Beach Housing Authority.  |
| 35 | Programs & Events      | Artists Showcase of the Palm Beaches   | West Palm Beach | The organization works closely with inner-city youth to promote and display the creative works of artists of color.  |



## 2.4 PLANNED CULTURAL ASSETS IN RIVIERA BEACH

The Marina District redevelopment project will bring several new **major cultural assets** to the city. These new facilities and public spaces will address many of the current gaps in offerings, and have the potential to position Riviera Beach as a differentiated “cultural” destination in Palm Beach County.

New cultural assets will be developed in three phases<sup>3</sup> :

### Phase 1

The initial phase of public investments will focus on the north-east sector of the district and will involve Newcomb Hall, Bicentennial Park and The Boardwalk and Promenade public spaces. Private development will follow along the waterfront.

#### **Newcomb Hall:**

In operation since 1959, Newcomb Hall will be rebuilt and expanded. The *new* Newcomb Hall will accommodate a diversity of uses, with its role as a community meeting facility remaining paramount. The new facility will include:

- A grand Meeting Hall accommodating up to 400-person events (but sub-divisible for smaller events, when necessary), and with scenic 2nd floor porch views of the waterfront and Bicentennial Park;

- A medium-sized event space on the ground floor that can open up on Bicentennial Park;
- Smaller, flexible community spaces that can function as classroom or conference space, as needed;
- A grand lobby, incorporating gallery space focusing on the history of Riviera Beach, or for other community exhibitions;
- A Visitor Center to welcome customers to the Marina District and serve as a central hub for visitor information and wayfinding;
- Retail and café space;
- Support functions for the broader Marina District, including storage and service space for activities and events in Bicentennial Park or elsewhere.

#### **Bicentennial Park**

Bicentennial Park will form a critical public green space and active waterfront anchor to the Marina District serving as its civic heart of community gathering. The park will have three interconnected character areas: “The Beach and Waterfront”, “The Lawn”, and “The Grove”. It is “The Lawn” that offers the most opportunities for cultural programming:

- “The Lawn” provides a central green space for flexible outdoor event planning, accommodating a diversity of stage setups for community and regional events of various sizes.

<sup>3</sup> This section is based on information included in the Marina Master Plan document of February 20, 2013.



### **Boardwalk and Promenade**

This is the pedestrian heart of the Waterfront Village, characterized by an integrated diversity of social eateries and entertainment venues that leverage the waterfront setting. The following features are suitable for cultural programming:

- The Waterfront plaza: this pedestrian public space can host mid-sized outdoor events such as performances, concerts, book presentations, informal cultural contests, gatherings and the like.
- Boardwalk and pedestrian promenade: providing a longitudinal perspective, it is a suitable space to display permanent or temporary public art, as well as outdoor exhibitions that will liven up the promenade.

### **Phase 2**

Second phase public investments will concentrate on the Central and South-East sectors of the Marina District, on the Public Market, parking garage structure, and Marina operations that will provide strong anchors and traffic generators just west of Avenue C. This will catalyze the private development in retail, restaurant and mixed-use establishments within the core Market Court block between Avenue C and the waterfront.

### **Market Court**

The new market for Palm Beach county will become a buzzing public space to explore. It will become a buzzing public space to explore. The public market will reinforce the positioning of the Marina District as a regional destination for the county, programmed with a diversity of local vendors proffering fresh produce, specialty foods, unique retail goods, and arts and cultural creations from the local community. Cultural opportunities within Market Court include:

- A Community Arts Incubator space above the public market devoted to diverse arts, cultural and educational programs and activities serving the local community;
- The Village Courtyard which serves for outdoor programming and event space;
- Upper level entertainment and music venues that allow for small concerts, comedy shows and other vibrant programs.

### **Marine Way**

This will be the home of marina services, marine retail, and will serve as the hub for the waterfront recreational operators (i.e. diving, fishing). It will include workshop and office space for the marine industry businesses. With regards to cultural opportunities, this area will be activated mainly after dark by pubs, bars and other nightlife-oriented concepts.



### Phase 3

In a third “future” phase, public developments will expand to the west of Avenue C. Some of the forward looking projects that are foreseen include:

#### 13th Street Gateway

A hotel with conference and event capacity offerings. Its function space could be coordinated with Newcomb Hall to provide “two venues in one” to cater for larger exhibitions or events and fairs taking place in multiple locations.

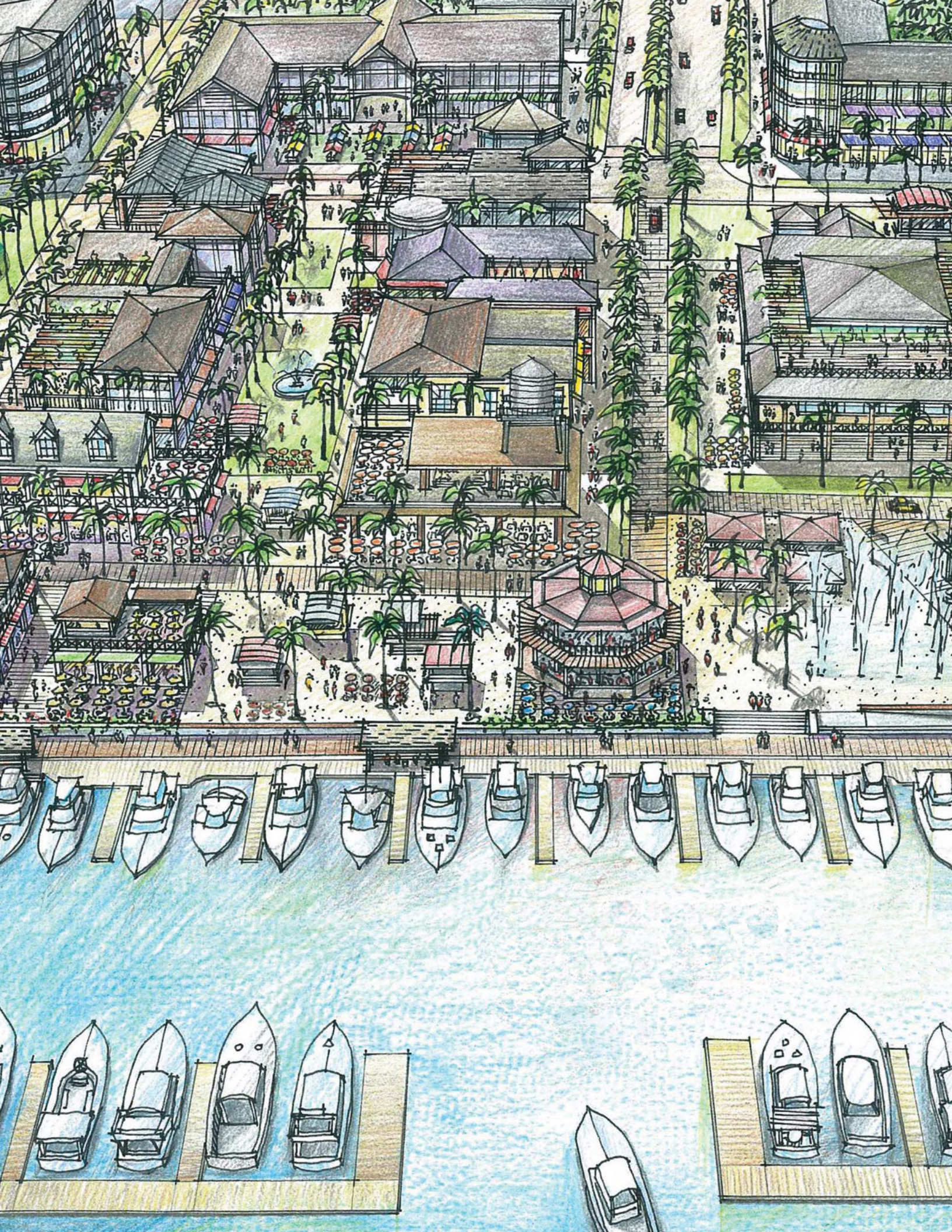
#### Spanish Courts Health and Wellness Campus

Spanish Courts will be designed to offer healthcare related services to Riviera Beach residents and the broader region. The campus will feature senior-housing or assisted living facilities close to the healthcare services offered, and near the waterfront, creating a unique amenity for a dynamic new lifestyle community. Spanish Courts will offer cultural opportunities within its premises which may be similar in nature to the activities and programs currently on offer by some of the community centers of Riviera Beach.

#### Education and Innovation Campus

Throughout Palm Beach County partnerships between industry and institutions of higher education have been forged to further job training and workforce needs, research and development initiatives, and their associated economic development goals. This facility offers excellent opportunities to establish a future Innovation Center that could link industry with education, or marine related research to the ocean. It could also play a role as the bridge between community cultural creativity and industrial innovation by offering a series of “labs” in which the frontiers between disciplines could be explored, and technological innovations could be applied to the arts.





# 3.0 DEVELOPING A UNIQUE MARKET POSITION FOR CULTURE AT THE MARINE DISTRICT

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## 3.1 WHAT SETS RIVIERA BEACH APART?

### KEY FINDINGS FROM STAKEHOLDER VISIONING CHARRETTE

On March 21, 2013 a Visioning Charrette was facilitated by the Lord Cultural Resources team to obtain feedback and direction from Riviera Beach citizens and stakeholders about the cultural programming opportunities for the City and the Marina District moving forward. Consultants presented a series of best practices and then invited the participants to break into three groups and discuss the following questions:

- Did the examples spark new thoughts about what can be done in the Marina District? In Riviera Beach?
- What is your vision for the Marina District 2030?
- How do we get from here to there?

The participants presented many thoughtful ideas that are synthesized below. But above all, one key element was found to set Riviera Beach apart from other communities in South Florida:

### 1. Its Multicultural Lens

The multicultural history of Riviera Beach presents an opportunity to program in a way that no other community in Palm Beach County has identified!

This multicultural lens is reflected in the diversity of the city's population today, with different racial groups living in a compact fabric, and a majority of African-American leadership in the city. This particular makeup makes the profile of Riviera Beach more diverse than that of its neighboring cities and provides a refreshing approachable alternative to many of the extravagant cultural offerings that populate the region. This is the greatest point of differentiation of the city and should be placed at the foundation of its cultural profile: recognize the "niche" that can be occupied by Riviera Beach.

### 2. Its People

In addition to the diverse cultural backgrounds of the population pointed above, Riviera Beach also presents a varied population in terms of age groups with a mix of young people, families and retirees from just about anywhere. It is worth noting that the community is considerably younger than the US national average (30 years old versus 37) - this presents opportunities (as well as challenges) to actively integrate youth in unique cultural and civic initiatives.



Riviera Beach offers a strong sense of place and family atmosphere that make it a desirable place to live. The open mindset of the people favors the possibility of change and leverages the city's enormous collective potential.

### **3. Its Unique Location by the Water**

Riviera Beach is intimately associated with water. The city offers some of the best water sports and recreation opportunities in South Florida - ranging from its fine sandy beaches, to fishing, diving and sailing - which will only improve with the new Marina District. It is also home to the Rapids Water Park: South Florida's largest water park.

Its excellent location allows for an authentic village setting at the gateway to Peanut Island Eco-Park, as well as other natural destinations such as Singer Island. Furthermore, Newcomb Hall will become the first water accessible visitor center in South Florida.

### **4. Its Diverse Economy**

Riviera Beach's economy is growing. One of its current strengths is its solid position as the largest working port in the County, which has given the waterfront (until now) a predominantly working atmosphere. Also, the city presents an advanced tourism and hospitality services industry. A new focus on cultural development will enable the city to

further advance its current strengths (for example attract leisure cruises in addition to the working port) and diversify its economic base towards more services, creativity, and innovation.

### **5. Its Historical background**

Riviera Beach is home to historical sites of great significance, such as the Indian Burial Grounds, Singer Island, the Bahamian Fishing Village, and Spanish Courts which feature a unique architecture style. It has also played a role in African-American contemporary history, from the fight for civil rights to the return of war veterans.

### **6. Its Education Resources**

Riviera Beach offers excellent schools to its citizens - from elementary education to high school. These education resources are seen with great pride by its population, as critical agents of social cohesion and the advancement of knowledge among new generations. As a prime example: Suncoast High School was rated by Newsweek Magazine as the 9th Best High School in America. Schools in the area feature students from across the globe fostering a multicultural open minded student body. Additionally, the city has the respected Riviera Beach Maritime Academy. All these education resources offer potential for collaboration with future cultural endeavours.

## 7. Its Cultural Programs and Assets

Participants to the workshop also identified as a strength the fact that many cultural initiatives are already in place, such as Youth Programs, the Community Boating Program, or events like Jazz After Dark. There was excitement about turning the Spanish Courts into a Citizens Art Center. All new cultural programs should build on what is already functioning city-wide.

## 3.2 HOW DO CITIZENS SEE RIVIERA BEACH IN 2030?

Residents and workers envision the future Riviera Beach as:

### A Destination

- Looks and feels like a neighborhood / village
- Serves local fresh food / produce
- Operates full service 24/7
- Is secure simply because residents are present
- Is diverse
- Has a revitalized city center
- Is enjoyable for the community after years of planning and hard work
- Is pedestrian friendly
- Has a reputation as a place to come for tourists and residents

### Economy: Riviera Beach will be a city that...

- Gives reasons to students to come back here
- Hires underemployed residents (ex. University City District - Philadelphia)
- Provides employment opportunities in the arts and creative industries (i.e. designers); enhance the arts as an economic driver
- Where skilled people are able to make money
- Offers a Business Center for small local businesses with opportunities for shared services, education, partnerships, business incubator

- Provides housing throughout Riviera Beach
- Is economically-sound - Port, Revitalized Marina
- People can get more value for less money

**Culture and arts offerings:** The cultural scene of Riviera Beach will feature...

- Fully integrated arts / retail / entertainment sectors
- Artist spaces/live work studios in the Marina District
- Artist incubators - that organically grow from one space into other spaces
- Murals and public art
- Culture accessible by all
- Arts provided in the Market Place
- Multicultural art, ranging from Indian, to African-American, to Canadian art, and more
- Cultural programming that is new and iconic
- Festivals - Jazz on the beach
- Year-round activities for youth related to dance, performing arts, music and photography
- Public art selected by residential jury
- Demonstration kitchen with local produce
- LED screens on Broadway featuring artists at work in lofts and other spaces throughout the city
- A museum
- An aquarium with coral reef emphasis

### Education: Riviera Beach will be a city with...

- A strong education component
- More lifelong learning opportunities
- More schools (elementary, MS, HS)
- More arts education in schools
- More educational exchange programs

**Leisure and Recreation:** Riviera Beach will be a city in which...

- Water Activities continue to be part of its essence

- Laser World Championships take place
- Sailing Clubs serve as hosts of events
- Food and entertainment are readily available at a one-stop hub
- The arts / retail / entertainment sectors are fully integrated

**The Marina District in particular:** will be...

- A green project leading to a LEED Platinum sustainable Marina
- Financially sustainable
- A job creator
- A cluster for Fashion, Art & Beauty (FAB)
- Home to an artists community
- A place to experience public art
- Colorful

### 3.3 TRANSLATING OUR STRENGTHS AND EXPECTATIONS INTO CULTURAL PROGRAMMING

In this section we take all that we know about the unique opportunities, future development, and the desires of the stakeholders and “translate it” into a cultural programming framework that best responds to the local realities of Riviera Beach.

#### 3.3.1 GUIDING PRINCIPLES FOR PROGRAMMING PUBLIC SPACES AT THE MARINA

Cultural initiatives and programs should:

- 1. Be at the Core of the Redevelopment** - The arts and culture should be the DNA/breath of the redevelopment area. They are the draw that will make Riviera Beach distinct from neighboring waterfronts.
- 2. Place Multiculturalism at its Foundation** - The arts and culture assets and programs should reflect - and leverage - Riviera Beach’s diversity. They should build on Riviera Beach’s unique culture.
- 3. Be Distinctive** - It is critical that Riviera Beach develop distinctive cultural assets and programs and avoid replicating other local approaches - the “me too” approach.
- 4. Be an Economic Driver for Riviera Beach** - Cultural programming should be regarded not only as part of the recreational offer of the city but as an opportunity to develop new creative industries and create jobs.
- 5. Be Aligned with Local and Regional Priorities** - It is important for the Riviera Beach CRA, the Parks & Recreation Department, and the Palm Beach County Arts & Culture to be involved in the identification and implementation of cultural programming priorities.
- 6. Build on Existing Resources and Slowly Build Capacity** - Cultural initiatives should build on existing assets and local cultural agents, and be designed to progressively increase the local capacity. It is better to start with “easy to implement” cultural activities that build confidence, and aim for more ambitious goals after a level of maturity has been attained.
- 7. Nurture New Audiences** - Local audiences also need to be trained in new ways of cultural “consumption”. Even more so when traditionally the Marina District has been associated with a working port rather than a leisure and cultural destination.
- 8. Appeal to local residents and tourists alike** - The selected assets and programs should not only be accessible to all but also appealing to all.
- 9. Engage the Community in Cultural Planning** - The Riviera Beach CRA has effectively engaged the community in the early phases of this project; however, it is as important to maintain this engagement through cultural planning design and implementation so residents assume ownership.
- 10. Ensure Minority Ownership and Participation** - It is important that minorities have a stake in the business and employment opportunities created through cultural initiatives.

### 3.3.2 A FRAMEWORK FOR PROGRAMMING

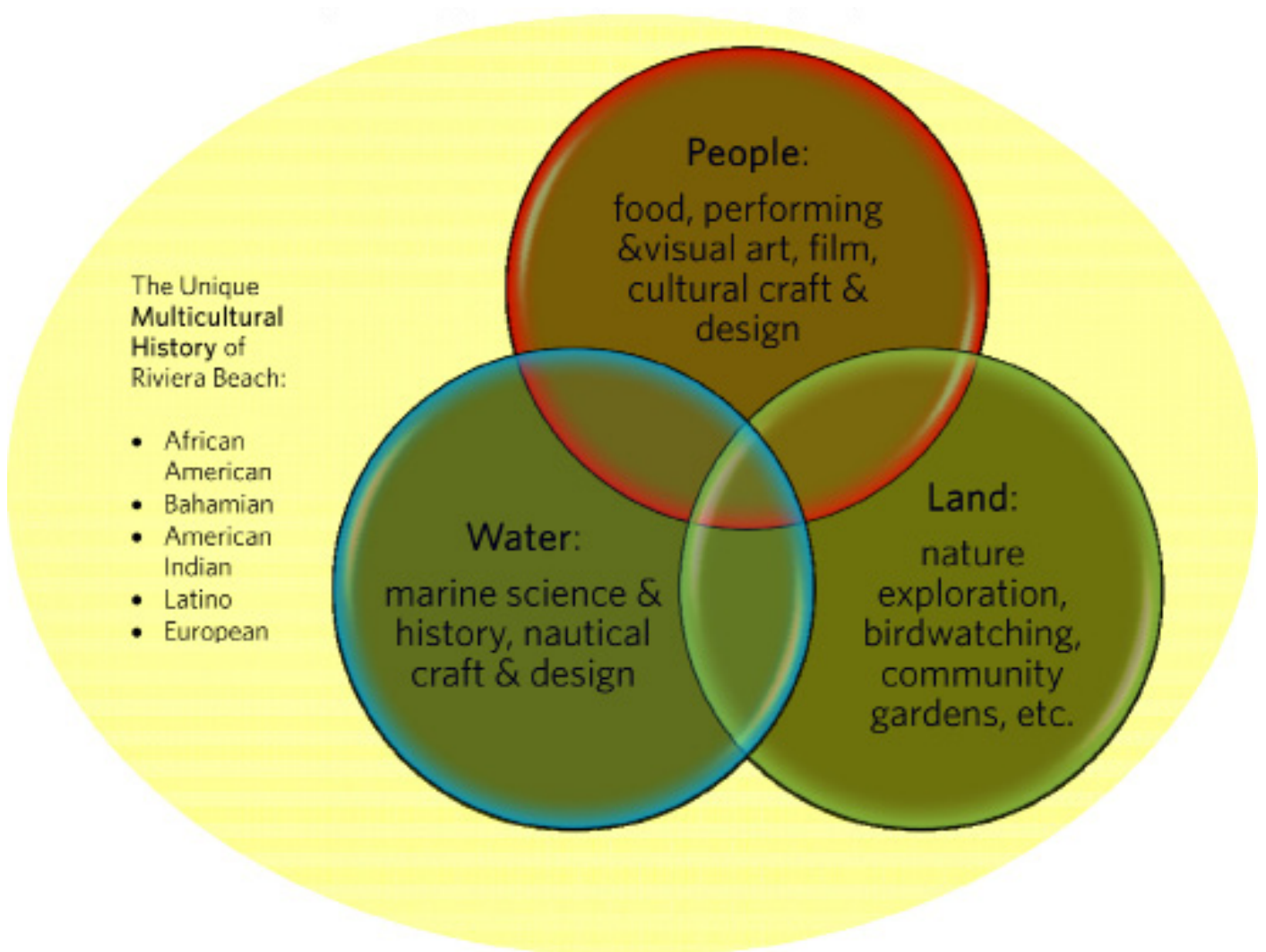
At the Visioning Charrette, the following cultural themes were proposed for Riviera Beach:

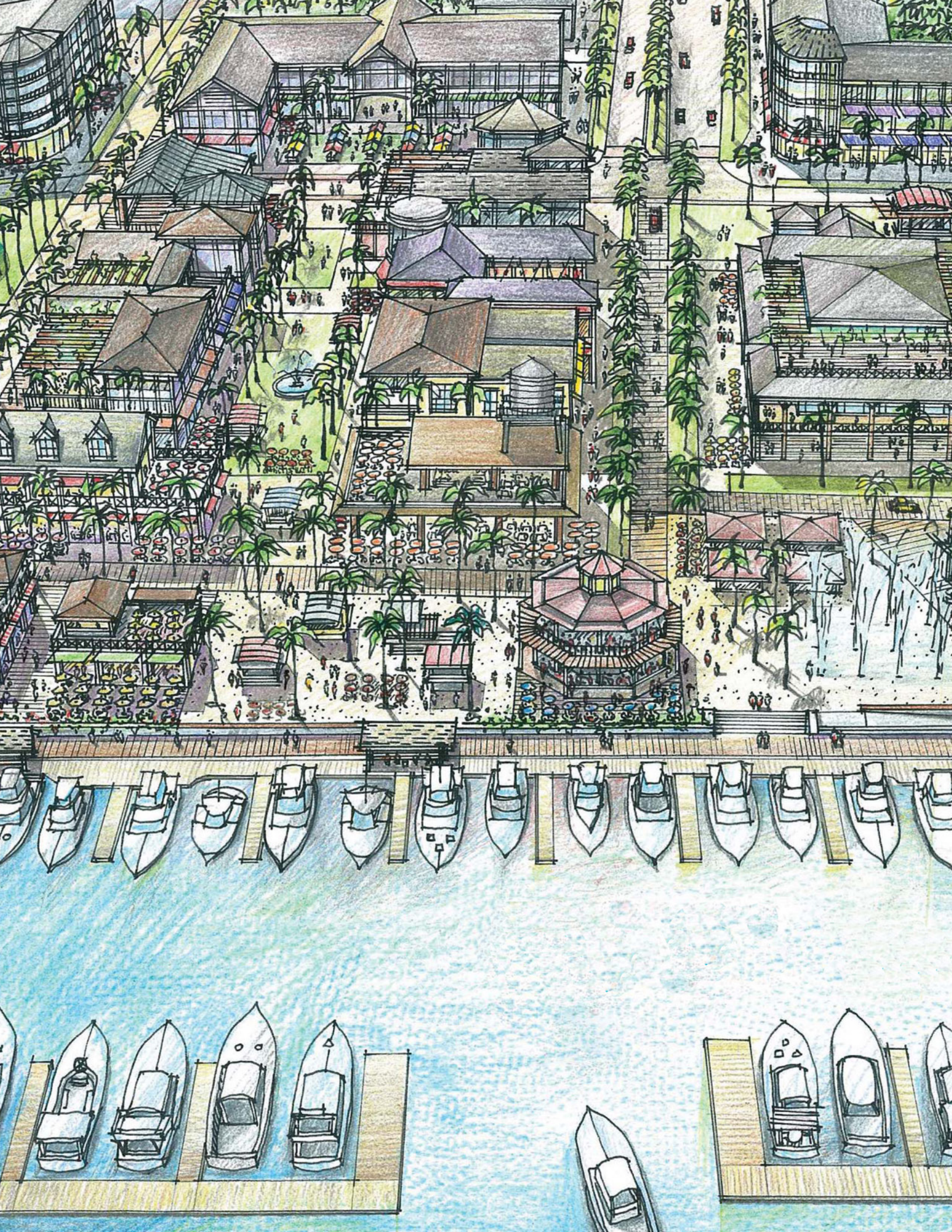
*Art is Everywhere*  
*Culture is for Everyone*

This themes emphasize the idea that every place in the Marina District is art-full and that everyone that lives, works, and plays in Riviera Beach is welcome to take part in the consumption, creation, and enjoyment in this art-full place.

A framework for programming can be seen through the following lens:

- Land – Ecology (esp. Peanut Island)....
- Water – Boating & Sailing, Diving, Marine History, location...
- People – History, Cultural Expression (the arts, food, etc.)....







# 4.0

## IMPLEMENTATION

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### 4.1 POTENTIAL PARTNERS AND COLLABORATORS IN THE REGION

As many of the arts and culture activities as possible should be designed and implemented with the assistance of strategic partners to leverage their experience and expertise. These strategic partners may be a combination of government agencies, nonprofits and private companies.

- Viking Developers - the master developer of the Marina District located in Riviera Beach
- Employment and innovation partners:
  - Lockheed Martin
  - USF: University of South Florida
  - SCRIPPS: Institution of Oceanography UCSd
- Fifteen businesses located at the Riviera Beach City Marina and Marina District.

Educational institutions:

- Suncoast High School
- Inlet Grove High School
- John F Kennedy Middle School
- West Riviera Elementary School

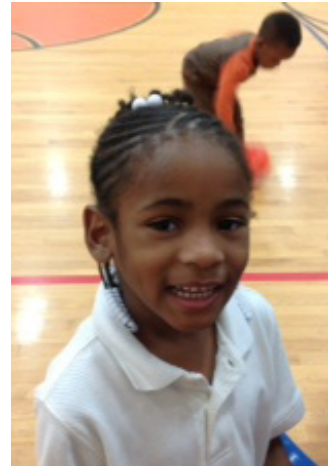
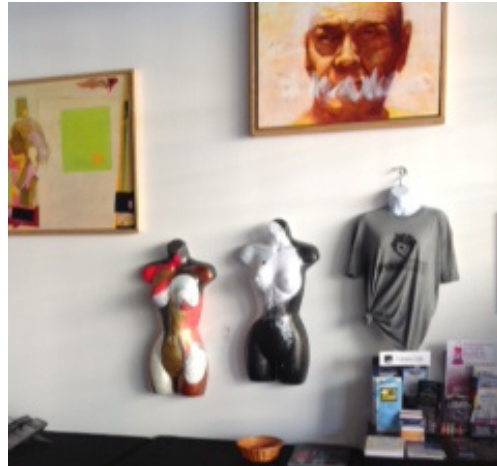
- Lincoln Elementary School
- Dr. Mary McLeod Bethune Elementary School
- Washington Elementary School

Cultural Council of Palm Beach County. As the official agency for arts and cultural development, the Cultural Council of Palm Beach County markets the county's cultural tourism, advocates for cultural funding, supports arts Education and provides grants to cultural organizations and artists.

- Develop and manage specific cultural programs
- Business/program planning support alternatives:

Florida Cultural Alliance and Florida Division of Cultural Affairs:

- Division grants support Florida's cultural organizations and Individual Artist Fellowship awards recognize outstanding creative work.
- In addition to its grants and recognitions, the Division supports projects to advance arts and culture in the Sunshine State. These projects positively affect thousands of Floridians, including more than 20,000 high school students who participate in local Poetry Out Loud events annually.



- *Potentially*— Burt Reynolds Institute is searching for a home
- Center for Creative Education (Northwood)
- Palm Beach County Historical Society (potential exhibit)
- Prime Time After School Program Funding
- Environmental Resource Management (ERM): Peanut Island and nearby environmental resources
- Tourist agencies
- Community organizations
- Artists of Palm Beach County.

A coalition created and managed by artists, for artists of all disciplines.

### 4.3 GOVERNANCE

Based on the experience of the consultants, research and conversations with staff and relevant stakeholders, it is our recommendation that a separate entity--501c3, arms-length organization, or the like— be established and tasked with programming the marina, including

private events and rentals. But there should be a clear MISSION/MANDATE that they are to promote:

- Culture
- Tourism
- Community

At this time, the Riviera Beach CRA does not, nor should they acquire, the mission or capacity to maintain programming for the district. This would ultimately impact implementation of cultural program plans.

This newly created entity should have significant annual funding from a steady resource like a Power and Light tax revenue, tax incremental funding (TIF) or a hotel/motel tax. The entity should also be charged with raising additional funds through a carefully planned framework of events/rentals/festivals, etc.

Outlined below are a number of different operating models that currently exist for successful arts and culture program development. Arts administrators and other professional arts managers and staff should be charged with developing and delivering programming and day-to-day implementation of the Cultural Arts

Programming, first at Marina, and then as cultural demand grows, throughout the city.

### 4.3.1 Non-Profit Arts Council or Foundation (501(c)(3))

A non-profit arts council or foundation has a board that holds fiduciary responsibility. This type of entity raises funds and uses them to fund its initiatives. Typically, government contributions and earned revenue are part of its operating income.

**Pros:** This type of entity can set policy, yet it is at “arm’s length” from the government and therefore is not beholden to the public in the same way as a government entity. It benefits from insight and strategy from members and allows for professional staff to manage day-to-day activities and implement long-term strategy. Board and staff members of a non-profit arts council or foundation can fundraise. This allows for an endowment as well as earned income activities. Board members are naturally either big donors or fundraisers. Like a public-private partnership, a non-profit arts council or foundation can provide shared services and other benefits that reduce expenses for arts organizations (such as back-office administration or marketing and publicity).

**Cons:** Funding is not guaranteed from the government and must be raised from a variety of sources. Therefore, the organization must be very careful to have an upstanding reputation in the community. Also, policy has the potential to change radically based on the makeup of the board, and the board may risk losing its accountability to the community. In another potential drawback, as a fundraising organization, this entity may compete with existing organizations for

funds.

Additionally, due to the need to raise substantial amounts of funds from the private sector, these boards tend to be large, making consensus-building and decision-making somewhat laborious.

**Example:** The cornerstone and catalyst for creative vitality in the region, the **Dallas Arts District** is home to Dallas’s leading visual and performing arts institutions, whose range and depth have made the city a strong destination for the arts, both regionally and nationally.

As early as the 1970s, the city hired a series of consultants to determine how and where to house its arts and cultural institutions. In 1978, the Boston firm Carr, Lynch recommended that Dallas relocate its major arts institutions from various parts of the city to the northeast corner of downtown. This location would allow for easy access from a vast network of freeways, as well as local streets, and would lead into an area that would become a lively mix of cultural and commercial destinations, further defined by a mix of contemporary and historic architecture.

The city progressed to define the boundaries and design guidelines with the assistance of Sasaki Associates. With the adoption of the Sasaki Plan and the opening of the Dallas Museum of Art, designed by Edward Larrabee Barnes (1984), the formation of the Arts District was underway. Over the next 20 years, the development of the district continued with the Morton H. Meyerson Symphony Center, designed by Pritzker Prize-winning architect I. M. Pei (1989); the Crow Collection of Asian Art in the existing Trammell Crow Center (1998); the Nasher Sculpture Center, designed by Pritzker Prize-winning architect Renzo

Piano (2003); and the Booker T. Washington High School for the Performing and Visual Arts, which recently opened a new addition designed by Brad Cloepfil (2008).

The opening of the AT&T Performing Arts Center (2009) completed the 30-year vision of the Arts District as a “village of the arts” downtown, establishing Dallas as the only city in the world with buildings designed by four Pritzker Prize-winning architects in one contiguous block and creating a self-contained, pedestrian-friendly oasis in the heart of the city.

Since January 26, 2009, the Dallas Arts District has operated under the umbrella of Downtown Dallas, Inc., a private non-profit 501(c)(3) organization that serves as an advocate for the venues and organizations in the Arts District and as a representative for the Dallas Arts District as a whole.

Stakeholders of the Dallas Arts District spent three years studying the future of the district, assessing its needs as a vibrant urban destination. That process led to the hiring of Fregonese Calthorpe Associates to create a Strategic Assessment and Action Plan for the Arts District, which was completed in May 2007. In 2008, Webb Management Services was hired to build on that plan and “write a business plan for an entity to represent and advance their common interests.”

As a result, after incorporating feedback from existing Arts District organizations into the plan’s recommendations, the Governance Sub-Committee of the Arts District Strategic Planning Committee finalized a vision and management structure for the future. That model utilized existing assets of the Arts District and partnered those assets with the resources and programs housed within Downtown Dallas, Inc.

### **Board of Directors**

There are 85 board members, 15 of whom serve on the Executive Committee. There are two additional ex officio members, one of whom is the local representative to the Texas House, the other to the Texas Senate. The board is a self-perpetuating board with a Nominating Committee. Downtown Dallas, Inc. is funded by voluntary membership dues, assessment revenue from the Improvement District established in 1992 and contracts with the City of Dallas for specific projects and programs.

### **4.3.2 Government Funding Agency**

A government funding agency receives an annual appropriation from a governmental division, such as a city, county or state legislative body. It is responsible for making grants and sometimes for administering and delivering programs.

**Pros:** As a government agency, this type of organization often qualifies for additional funds from higher levels of government (i.e., state and federal) and can also tap into private sector support such as foundations and corporations. The staff members are government employees, and funding comes from the government; therefore, the agency does not compete with other arts organizations for funds.

**Cons:** This model is not entrepreneurial. It is primarily dependent on government funds; therefore, funding can be cut (as occurred across the country during the recent economic recession). This model also does not have any endowment.

As a government agency, this organizational model cannot play an advocacy role. The example below skirted the prohibition against advocacy by creating a volunteer advisory board.

**Example: The Miami-Dade County Department of Cultural Affairs (MDC-DCA)** and its volunteer advisory board, the Cultural Affairs Council, develop cultural excellence, diversity and participation throughout Miami-Dade County by strategically creating and promoting opportunities for the community's thousands of artists and not-for-profit cultural organizations. Its programs are designed to serve residents and visitors alike. MDC-DCA and the Cultural Affairs Council provide grants and technical assistance to cultural organizations and individual artists; develop and improve cultural facilities; create and advance arts education; provide visibility and public information on cultural events and implement outreach programs to engage a diverse audience; advocate for effective cultural policies and more public and private resources to invest in cultural development; and broadly promote and market the region's cultural assets. The MDC-DCA is a public arts agency with an annual budget of more than \$24 million and a staff of 26.

Founded in 1976, the MDC-DCA and the Cultural Affairs Council cultivate greater Miami's thriving, vibrant, international cultural community. Three central goals have been identified in their strategic plan:

- To secure more public and private resources to invest in and promote cultural development;
- To develop better cultural facilities in neighborhoods throughout Miami-Dade;
- To make cultural activities more accessible for residents and visitors.

The MDC-DCA receives funding through the Miami-Dade County mayor and Board of County Commissioners; the Children's Trust; the National Endowment for the Arts; the State of Florida through the Florida Department of State, Division of Cultural Affairs and the Florida Arts Council; and the John S. and James L. Knight Foundation. Ticketmaster provides

other support and services for the Culture Shock Miami program, the Miami-Dade County Communications Department, the Greater Miami Convention and Visitors Bureau, the South Florida Cultural Consortium and the Tourist Development Council.

### **Sample Programs**

#### *Grants Programs*

A balanced portfolio of 15 matching grant programs is designed to invest public funding in support of cultural activities, individual artists and improvements to facilities. MDC-DCA utilizes a transparent and equitable public process for allocating public funds and has earned a national reputation for openness and effectiveness.

#### *Technical Assistance*

Training through group workshops and individual counseling sessions is offered to cultural organizations and artists to help advance their work.

#### *Facilities Improvement and Management*

Currently, work is underway to improve and develop 15 cultural facilities in neighborhoods throughout the county with \$54 million in county funding support. In addition, the Cultural Affairs Council and MDC-DCA are working on establishing effective management structures and programming initiatives for this network of facilities. This will ensure that these capital improvements result in well-run and well-attended venues for artists and cultural groups and their audiences.

#### *Communications and Publications*

Information about the cultural community is developed and promoted through such vehicles as a biannual calendar of events, a website, directories of cultural organizations and arts education opportunities, a

discount guide to cultural activities, studies on the economic impact of the arts and cultural planning brochures. These promotional efforts are magnified by the council's close collaboration with such civic organizations as the Greater Miami Chamber of Commerce, the Greater Miami Convention and Visitors Bureau and municipal arts councils including the Miami Beach Cultural Arts Council, the Coral Gables Cultural Affairs Council and the Hialeah Arts Board.

#### *Arts Education and International Cultural Exchange*

Through new initiatives like Arts for Learning Miami and the Discount Student Ticket Program, the Cultural Affairs Council is establishing its commitment to reaching young audiences by utilizing the Internet and special, discount ticket offers. This work is complemented by training programs for teachers, artists, administrators and social service organizations to ensure that arts education programming is integrated into the school curriculum, is utilized by community-based organizations and reflects the community's cultural excellence and diversity. In addition, the council pursues international cultural exchange opportunities to deepen appreciation and advance the development of the region's many cultures and heritages.

#### *Advocacy and Outreach*

The council provides leadership regarding key local, state and national issues that affect cultural growth. The MDC-DCA created Culture Shock, which provides \$5 tickets to students and, in 2004, launched Golden Ticket, which gives senior citizens free access to a wide array of the county's arts events. In addition, the council initiates special outreach efforts to promote cultural diversity, access and collaborations. These include helping to establish and support coalitions and service organizations like the Diaspora Arts Coalition, the Children's Cultural Coalition, the Arts and Business

Council, the Hispanic Cultural Caucus, the Theatre League of South Florida, the Haitian Artists Network, the Greater Miami Festivals and Special Events Association and the Dade Cultural Alliance, among others.

#### *Planning*

For the past 17 years, the council has conducted an annual action planning process. By design, it involves the public in helping to evaluate the council's work and make recommendations for the future. An annual brochure sets forth updated goals and objectives, and an accompanying series of town meetings solicits input and partnerships to advance this work.

#### *The Miami Emerging Arts Leaders*

This is a leadership development program that identifies and cultivates the next generation of arts leaders in the community. Modeled and named after a successful program initiated in 1999 by Americans for the Arts, the nation's leading non-profit organization for advancing the arts in America, the program invites arts professionals of any age and any demographic to participate. The initiative provides networking and resource-sharing opportunities to encourage arts administrators to explore professional development issues and opportunities.

#### *The Cultural Affairs Council*

The Cultural Affairs Council is a 15-member volunteer board, appointed by the Board of County Commissioners. Members act as advisors to the Department of Cultural Affairs.

The CRA will need to develop clearly defined business and operations plan along with a timeline for the development of cultural programming at the Marina District.

### 4.3.3 Public-Private Partnership

Board members of a public-private partnership is appointed by a legislative body. The umbrella entity oversees a budget and manages professional staff. The funding for its programs and operations is derived from a policy-based revenue source, such as a hotel tax or a percent-for-art fee from new development and/or from the activities associated with programs and other initiatives.

**Pros:** This structure benefits from insight and strategy from members and allows for professional staff to manage day-to-day activities and implement long-term strategy. Additionally, since a governing body appoints its members, its activities are quasi-governmental. The organization can serve a variety of functions that can change over time, as needed. It can also assume responsibilities, such as shared services, that reduce expenses for arts organizations (e.g., back-office administration or marketing and publicity). The single most important benefit of this model, however, is that it has a dedicated and reliable income stream, and can often leverage anticipated revenues into short-term cash infusions associated with bonds.

**Cons:** This body does not control the amount of money with which it works. Also, board members of this type of entity are usually not fundraisers. They are typically business people, arts administrators, artists, community leaders or in the legal or finance professions. They may be limited in their ability to raise an endowment (or engage in other investment activity). Additionally, due to the quasi-governmental nature of their work, public participation in shaping their plans and actions often adds many months to their initiatives. In addition, public-private partnerships often require strong legal counsel on staff.

**Example: SFRA (San Francisco Redevelopment Agency)**, incorporated in 1948, is authorized under the provisions of the California Community Redevelopment Law (CCRL). SFRA is an entity legally separate from the City and County of San Francisco, but exists solely to perform certain functions exclusively for and by authorization of the City and County of San Francisco. The agency operates in areas designated by the Board of Supervisors and the local city council. These designated areas define both the targeted area of SFRA's activity and the source of dedicated revenue streams.

#### Activities and Mission

SFRA's current mission reflects an evolutionary process garnered from fifty years' experience. The most important elements are:

- **Housing:** Over its history, SFRA has acted as a catalyst for the construction of more than 25,000 units of housing in the city. Since 1989, the Redevelopment Agency has been the city's main provider of local funding for affordable housing subsidies. The decline of federal, state and city resources over the last several years has made SFRA's participation in affordable housing even more critical.
- **Quality of Life:** In order to make target areas more livable for existing residents and businesses and more attractive to potential employers and investors, SFRA invests in improvements such as parks, arts and cultural institutions and other public amenities. The Yerba Buena Center, located near San Francisco's downtown financial district, is globally recognized as one of the nation's most successful redevelopment projects utilizing the arts. The combination of museums, cultural centers, cinemas, hotels, restaurants, retail and residential developments has generated hundreds of millions

of dollars in increased property taxes to the city, and provides a steady source of funding for many of the arts groups supported by SFRA.

- Economic Development: This includes facilitating job creation and job training, small business assistance, assistance with site location or relocation and expansion of the tax base.

### Finance and Operation

SFRA has two principal sources of revenue — real estate sales/leases and tax increment. Both of these sources are a direct function of real estate values. Significant portions of the agency's real estate portfolio are pledged for the repayment of debt incurred. In accordance with California redevelopment law, SFRA obtains funding for its redevelopment projects through a financing method called **tax increment financing**.

Under this method, assessed values of properties within the redevelopment project areas at the time the redevelopment plan is approved by the Board of Supervisors and the San Francisco Redevelopment Board become the "base year value." Any increase in taxable property values in the redevelopment project area in subsequent years becomes "tax increment."

Collections of tax increments are pledged to the payment of debt service on the obligations issued to finance redevelopment projects. Like other California redevelopment agencies, SFRA has no power to levy property taxes, thus relying exclusively on the collection of property tax increments to fund its operations.

### Commission Members

Seven commissioners are appointed by the mayor and approved by the Board of Supervisors to govern

the agency. The commission determines all policy for the implementation of the agency's programs. The executive director is charged with implementing all activities authorized for redevelopment project plans and other special projects in accordance with policies defined by the commission. The commission also serves as the official advisory body for the disbursement of San Francisco's affordable housing funds.

*NOTE: The State of California dissolved all public development agencies in the state in February 2012. The SFRA now is has been replaced by two successor agencies.*

### 4.3.4 Advisory Body

In the advisory body format, members are appointed by a legislative body; they serve as volunteers and, in turn, help to shape public policy for the appointing legislative body. The advisory body does not control a budget.

**Pros:** An advisory body can fulfill an arts advocacy role, is free to take risks and can possibly raise funds in a limited capacity. The press and funding agencies may be more likely to listen to this type of entity because it is perceived to be independent of the appointing body. Of the options listed in this report, this format is the easiest to implement.

**Cons:** Because an advisory body does not control a budget, decision-making is not in their hands. For this reason it may not attract the strongest or most prominent members of the community. An advisory body would require other organizations to conduct direct fundraising and apply for grants. It would be subject to political change and steady turnover.





If influential members of the local community do not populate the advisory body at its outset, the appointing body may ignore its recommendations.

**Example: CODAC (Cultural Overlay District Advisory Committee)** was a volunteer advisory committee that developed recommendations for the Seattle City Council and mayor in 2009. They met from July 21, 2008, through April 2, 2009. CODAC was open to all who served a principal role in a for-profit or non-profit cultural, arts or entertainment organization in a specific neighborhood of the city. Residents, independent artists and those with an interest in arts, culture or entertainment were welcome to join the committee as non-voting members.

CODAC's goal was to devise creative ideas for long-term promotion and preservation of cultural, arts and entertainment activities and spaces in Seattle neighborhoods and transform those ideas into recommendations the Seattle City Council could implement through ordinance and budget authority, beginning with an area of the city known as Capitol Hill.

CODAC made six formal recommendations that cut across the jurisdiction of several city departments. The mayor moved forward and implemented five of the recommendations through legislation and executive orders to various city agencies.

### **Advisory Committee Members**

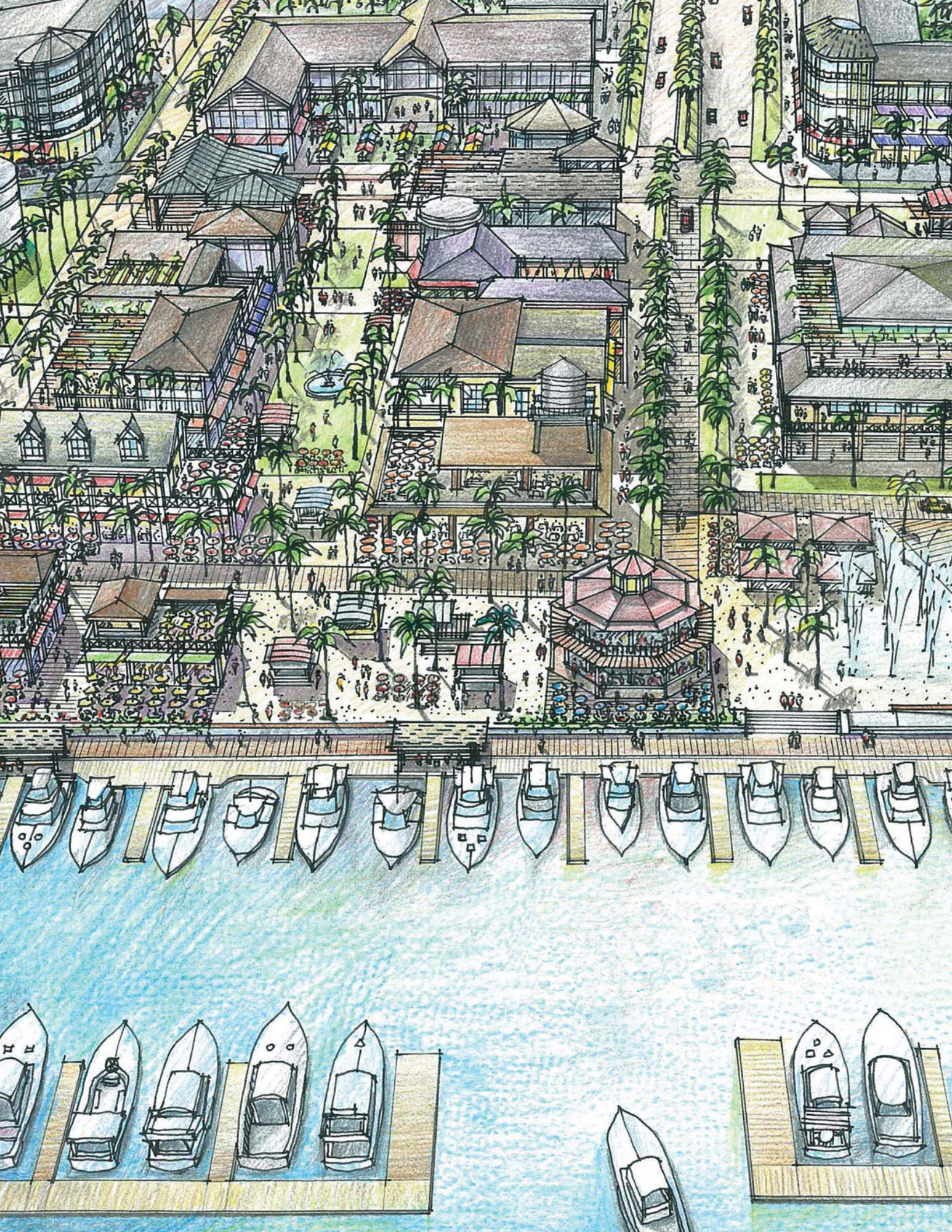
CODAC was composed of 17 private citizen members and 6 ex officio members that represented various arms of government (i.e., city council central staff, the Office of Arts & Cultural Affairs, the Department of Planning & Development and Council members' staff). The private citizens ran the gamut from artists of various disciplines (visual art, music, choreography, theater, etc.) to private real estate developers, nightclub owners, housing experts, an architect and an expert in new market tax credits. Many of the citizen members lived in the proposed art district.

The strong representation of the initial committee enabled it to wield considerable influence.

Other examples of governance include:

| EASTERN MARKET   | WORK HOUSE ART CENTER   | TORPEDO FACTORY  |
|--|---|--|
| <p><b>GOVERNANCE</b></p> <p>City General Services Administration's Enterprise Fund controls operations; community advisory council advises executive director; new structure being proposed with independent entity and board, and outsourced management</p> <p><b>BUSINESS PLAN</b></p> <p>(1) Focusing on operational and merchandise quality and increasing indoor year round rents to the extent possible. (2) Maximizing event rentals to private users (revenue generator) and continue to feature relevant community events/activities (community builder); (3) Strengthening special outdoor vendor market experiences to improve appeal, competitiveness, and profitability (4) Must upgrade quality and sustain strong operators in order to increase sales and raise rents given political and physical constraints on rentable area, service and parking.</p> <p><b>MANAGEMENT</b></p> <p>Executive Director (as portfolio manager) directs a small team and has operating autonomy within approved budget and is advised by local community board</p> | <p>Non-profit organization with 20 person board with public, private and institutional representation. New Executive Director notes the critical role of the Board in fund raising.</p> <p>Urban Land Institute panel recommended updated Strategic and Business Plan focused on the following areas:<br/>           (1) Restructure debt and business model (2) Develop more focused strategy (3) Create a distinct brand (4) Make a great place (5) Program expansion and partnerships (6) Retain opportunity sites for future development (7) Grow the creative and educational focus</p> <p>Executive Director manages a 6-8 person program management team organized around program tracks supported by: central business, marketing and administration.</p> | <p>Instituted new non-profit organization and 13-person Board structure in coordination with efforts to advance a broader waterfront district master plan. Board charter establishes criteria for board composition and representation by city, community, and arts association.</p> <p>Current business strategy focuses on leading regional arts niche by retaining; expanding and diversifying customer and sponsor base, and showcasing cutting-edge artists, experiences and events through innovative partnerships</p> <p>Executive Director reports to 13 person board and oversees small staff that works in collaboration with the local Arts Association (master sub-tenant) which leases space to artists</p> |





# 5.0 NEXT STEPS

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Based on the research compiled and work with stakeholders and CRA staff, the following are the recommended next steps necessary for the effective implementation of cultural programming at the Marina District and related aspects:

- **Emphasis of the multiculturalism of Riviera Beach,** yesterday, today, and tomorrow. Making Riviera Beach a unique cultural destination in South Florida.
- **Governance and Operating Model** – Selection and creation of a governance and operating model is vital to the startup and operation of the cultural initiatives.
- **Partnerships—identification of funding and resource partners.**
- **Community buy-in and involvement.** Residents must receive communications about vision via Town Hall Meetings, e-updates and newsletters, public events, and the creation of “friends” groups.
- **Promotion of sustainable living through the development.** This includes “green” building principles throughout the district, partnerships with sustainability organizations.

