

*Creative*BROWARD 2020

A Plan for Cultural and Economic Development in Broward County

September 2010

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EXECUTIVE SUMMARY

FORWARD

CreativeBROWARD 2020, a plan for cultural and economic development, was made possible by the leadership and support of the Broward County Board of Commissioners and the more than 100 community leaders who served on the Steering Committee and three Task Forces for over a year. Their commitment and efforts, with the able assistance of Broward Cultural Division staff, have laid the foundation for Broward's next stage of cultural and economic advancement. Sensitive to the challenges presented by the County's economic climate, Creative Broward has successfully engaged the community and created a responsible vision for cultural development.

THE VISION

Integrating cultural and economic development throughout Broward County, and based on the understanding that culture is a local resource and an economic asset, the plan draws on the unique diversity of its residents in the upcoming decade. Broward's evolving culture will generate substantial new economic benefits, greater connections among its residents, and a distinctive community identity. Culture and the arts are unique in that they operate at the intersection of quality of life and economic development. Investment in local cultural and artistic development results in economic well-being, provides a competitive edge based on our uniqueness and local human capital and is a natural part of the growth of a community.

This bold vision is based on Broward's many past accomplishments in expanding its cultural life and infrastructure. Grounded in the diversity of the county's population and culture, the vision embraces change and reflects the evolving role of culture in the community.

BROWARD CULTURAL DASHBOARD

What is the status of Broward's cultural sector? In brief, it has grown over the past 25 years from the concept of a "cultural wasteland" into a thriving cultural community, largely as the result of the County's leadership and strategic investment. This development, coupled with major changes in the economy, the population and the culture, demand new responses.

Broward's culture is now the creative economy. Broward's creative sector is composed of small businesses that represent a major economic engine for Broward County. Broward has 5,297

creative businesses, with 64,187 employees, generating total earnings of \$2.25 billion. Within this overall creative economy, the County's modest investment in approximately 100 of its nonprofit cultural institutions (\$4.5 million in 2008) has been leveraged into \$67 million in direct expenditures in the economy, employing more than 1,800 people.

Broward's cultural strengths are broader than the traditional measure of "symphony, opera and ballet." Reflecting the diversity of its population, Broward's culture is highly participatory, encompassing a wide range of arts and cultural interests. This plan's random household telephone survey demonstrates that virtually every Broward resident regularly engages in personal cultural activities, including reading books, taking photographs and dancing. Half of Broward's residents practice cultural traditions passed down through the generations, such as music, food and dance.

Broward has successfully leveraged public/private partnerships to fill community cultural needs. For example, unlike many other counties, including Miami-Dade and Palm Beach, Broward County owns and operates no cultural facilities, utilizing partnerships, a bellwether strategy for sustainability in the new economy.

At the same time, Broward faces new challenges in cultural development. The severe economic downturn has created financial and social stresses for all of Broward's communities. The passage of Florida's Amendment 1 in 2008 placed strict and ongoing limits on the ability of local government to provide the services that its residents value and expect. And ongoing changes in the ways that people participate in cultural activities necessitate new ways of delivering cultural services to meet the needs of the public.

Despite the vitality of its creative sector, Broward's nonprofit arts and cultural organizations are under-capitalized. These nonprofits are highly market-driven, with a greater reliance on earned income and a relative scarcity of contributed dollars than the national average. In addition, County funding for arts and culture is substantially lower than its peer agencies. In a 2009 comparison with seven other urban counties, Broward's funding levels were lowest, in terms of per capita and total spending.

BUILDING ON SUCCESS

The Broward County Board of Commissioners created the Broward Cultural Council in 1979 to play a leading role in cultural development. This commitment continues today in the

County's core goals for Cultural Amenities and Recreation: Something for Everyone. The County made strategic investments recommended by the Broward Cultural Division (BCD), and the Council has overseen the outcomes: three remarkable decades of cultural progress throughout the county. BCD is in the top tier of US local arts agencies, demonstrated by awards and receipt of highly competitive funding from the National Endowment for the Arts, making the most of limited resources through effective partnerships and innovation. This record has resulted from recognition by County leadership that arts and culture are not a luxury, but a necessity. Government's role has been to protect and develop its cultural resources to maintain community well-being.

CreativeBROWARD 2020 is Broward's third cultural plan, sponsored by the Board of Commissioners. These successive ten-year plans have targeted the County's investments in effective cultural development based on the community's voice. Achievements include: the Riverwalk Arts and Entertainment District, the ArtsParks, the arts incubator at ArtServe, the Cultural Information Center, a cooperative marketing program, the Sailboat Bend Artist Lofts, and the Broward County Historical Commission's new home. Broward County has also developed a nationally recognized public art program.

COMMUNITY BENEFITS OF ARTS AND CULTURE

Why do cultural planning in a recession? Because it organizes effective policy responses to change and generates increased community benefits from a challenging environment.

Communities are increasingly aware that they are in competition with one another. To achieve economic growth and stability, there is competition for business relocations, for involved citizens, and for young and talented professionals. As Dr. Richard Florida notes in *The Rise of the Creative Class*, "There is a whole new class of workers in the U.S. that is 38 million strong: the creative class. At its core are the scientists, engineers, architects, designers, educators, artists, musicians and entertainers, whose economic function is to create new ideas, new technologies, and new content." His research documents the tendency of the members to place a higher priority on where they live, rather than for whom they work. They prefer to live in creative communities, with the cultural and recreational amenities that complement their creative lifestyles.

The South Florida region is one concentration of creative class members and in Broward County there are growing numbers of

creative jobs and businesses. The 2010 Creative Industries in Broward County study reported four-year growth of 12% in employment and 36% in the number of creative businesses. *CreativeBROWARD 2020* identifies ten creative industries with demonstrated growth potential, despite the recession. Broward County's 2010 Targeted Industries Study also validates Global Media and Production as one of the top ten new industry clusters.

Involvement in arts and culture benefits the community beyond the economic sphere. Numerous studies conducted over the past 30 years have demonstrated that active participation in, and exposure to, the arts have positive impacts on the lives of children and young people. They do better educationally, have greater tolerance for diversity, volunteer more, and are more employable.

Similarly, adults who actively participate in their cultural interests are more likely to vote, volunteer their time, contribute to charity and be active in their communities. In a diverse society such as Broward, arts and culture are also an essential common ground. They foster improved cultural understanding, tolerance and civic engagement among all ages. The personal, everyday cultural expression by residents is the foundation on which Broward's culture is based, and on which a portion of its economic future rests.

CreativeBROWARD 2020 provides a roadmap for Broward to continue development of its vital creative sector. It will foster economic growth among its creative businesses, nurture civic engagement by its citizens, and positively engage its youth. Without the County's continuing leadership and support, the creative sector will shrink. Broward County must develop and increase its competitive market share of a growing trend of creative small businesses, which have been increasing in number and employment through the Great Recession. Cultural facilities will have increased competition from casino entertainment in the County. Broward County must compete with Miami-Dade and Palm Beach to attract and retain local residents and visitors who make Broward their first choice for their cultural engagement.

THE PLAN

CreativeBROWARD 2020 responds to these circumstances by defining a new paradigm for arts and cultural development. The goal is to best serve the cultural interests of residents and visitors, as a means to enliven the civic, economic and cultural vitality of the community. This reflects the belief that arts and

culture are assets with the intrinsic ability to generate community value, including economic value. Rather than “The arts deserve support,” we now say, “Arts and culture build community value.”

The plan includes three goals to fulfill the community’s vision for cultural development:

- I. **Collaboration and Self-reliance:** Enhancing the capacity of individual creatives, and creative businesses and nonprofits, to prosper with better tools, new approaches and partnerships. There are recommendations for economic development, cultural tourism, marketing and audience engagement, leadership development, and advocacy.
- II. **Sustainability and Resources:** Strengthening the cultural ecosystem to better reflect and support a unified creative sector. There are recommendations for restructuring, financing, spaces and places, County policy, and success measures.
- III. **Inclusion and Celebration:** Strengthening connections among Broward County’s people and communities through their cultural expressions. There are recommendations for festivals, cultural participation, arts education, and public art and design.

CreativeBROWARD 2020 addresses areas of special focus, integrated into the overall plan and summarized in separate chapters: the creative economy, cultural tourism and public art and design.

KEY POINTS

CreativeBROWARD 2020 calls for organizing economic development of the creative industries for the first time as a unified cultural sector. The commercial and nonprofit, individual and organizational, fine and popular arts, culture and heritage—these formerly disparate elements are all assets to be leveraged for greater economic impact. Providing new tools and services will better enable the cultural innovation that drives economic growth of the sector. This includes forging stronger ties with the business community and creating a Business Committee for the Arts.

The plan calls for a new, signature international festival of creativity, combining high profile, curated events with a longer, self-selected “Fringe Festival.” This festival proclaims that

Broward has its own cultural identity, built on an international reputation for excellent public art and design and founded on the county's diversity and creativity, one that will evolve with the interchange of local and global projects.

CreativeBROWARD 2020 makes recommendations to enhance the sustainability of the creative sector and the Broward Cultural Division. Research conducted through public opinion polling and reviewing best practices throughout the nation suggest creating new revenue sources for the creative sector through a dedicated Quality of Life tax initiative, similar to the initiative that established the Children's Service Council of Broward County, and an increase in the Hotel Occupancy Tax to fund cultural tourism. There are significant capital infrastructure needs and current County allocations for arts and cultural grants, programs, and staffing are inadequate to meet current and future demands for cultural services. A study of seven comparable local county arts agencies identifies an average per capita arts expenditure of \$30.98. By comparison Broward County, at an astonishingly low cost of \$2.57, has been able to successfully engage the community and successfully create a fiscally responsible vision for cultural development. Yet as we can celebrate that success, we need to introduce and establish a reasonable target for expansion of available resources through new funding mechanisms to take arts and culture to the next level of quality necessary for economic development and continued growth.

A related long-term recommendation is to relocate the County's Cultural Division outside of county government. The Broward Cultural Division has flourished as a unit of county government since its creation by the Board of County Commissioners. Now, in an era where county budgets face structural limitations, a county cultural agency has less capacity to adapt to the increasingly rapid pace of change. Creating an independent cultural development authority, through the blessing and assistance of the County Commissioners, will provide the flexibility and support required to implement the vision embodied in this plan. The comparison study illustrates how "4Culture," in King County, Washington, is a useful model because it provides a nimble organization with financial stability. This has been achieved, in part, by enabling "4Culture" to create a \$28 million endowment which will sustain it through periods of diminished resources.

COMMUNITY PLANNING PROCESS

The community generated most of the ideas for this plan, through a nine-month outreach process involving more than

1,000 people. A range of relevant local plans and studies, including VisionBROWARD, provided invaluable suggestions and background. A random household telephone survey gauged opinions representative of the county's entire population. In some cases, lessons have been drawn from comparisons to other communities and adapted for use in Broward.

IMPLEMENTATION

Reflecting current resource constraints, the implementation plan includes realistic short-term items, many of which draw on current programs and initiatives in County government and the community. In the first two years, the plan calls for no new County spending and modest private investments to leverage change. To provide more visionary direction, the plan also identifies long-term recommendations that would require greater preparation and resources. While working with estimated costs at the present time, in the third and following years, implementation expenses in the short term will include at least \$375,000 in reallocation of current County funds, such as cultural tourism and public art.

THE VOICE OF THE COMMUNITY IS CLEAR

We need to reinvigorate arts and culture programs countywide; continue to nurture growth of local arts and cultural resources, invest in needed infrastructure to accommodate demand in this sector and related sectors of the economy; and establish a cultural endowment trust fund.

A CULTURAL VISION FOR BROWARD

Where will we be in 2020, as a result of implementing this plan? The planning process for *CreativeBROWARD 2020* generated a new vision for cultural and economic development throughout the County. This vision is based on the many past accomplishments in expanding Broward's cultural life and infrastructure. Grounded in the diversity of the county's population and culture, the vision embraces change and reflects the evolving role of culture in the community.

The vision asserts that...

Broward's Culture is an Asset

Broward's cultural vision is founded in the belief that culture is an essential asset for community and economic development. Culture arises from the cumulative creative expression of its residents. Therefore, valuing, acknowledging and fostering creative expression for all residents is key to a vibrant and productive culture.

Broward's Culture is the Creative Economy

Planning participants and cultural leaders now focus on the entire creative economy, not only the "arts community." The creative economy includes for-profit and nonprofit activity, and individual and corporate enterprises. They view cultural development as economic development, and the connections within the sector outweigh former boundaries. The creative activities of all residents contribute to this economic vitality.

Broward's Culture is Economic Growth

Culture is seen as the foundation of economic growth in Broward's creative industry. Creativity and innovation arise from a vibrant culture in which diversity and personal expression are valued and nurtured. Broward's cultural climate is not only a seedbed for local development but a magnet for creative talent and businesses. The creative economy is viewed as an entire ecosystem, with multiple approaches to its development.

Broward's Culture is Diverse

Broward's residents recognize that their culture is now distinguished in large part by its extraordinary diversity, containing populations, traditions and points of view from throughout the world. This diversity has engendered a new cultural milieu in which tensions exist alongside of rich cultural exposure and interchange. Many believe in culture as a connector, with the capacity to engender cultural understanding

and cooperation. Broward's cultural future must derive from its diversity.

Broward's Culture is Inclusive

Broward views culture as a "big tent," encompassing diverse cultures, fine and popular arts, commercial and nonprofit activities, and with a strong role for the individual creative. Under this tent, there is great variety in ways people express their creativity and engage in their cultural interests. Differences in generation, ethnicity, geography and artistic interests—as well as technology—all influence this expression.

Broward's Culture is Unique

Planning participants describe an emerging and distinct cultural identity for Broward, and they are ambitious in developing it in an authentic way. With a history of being overshadowed by neighboring counties, Broward's residents now seek to advance its own positive cultural image. They want to encourage cultural evolution based on intrinsic characteristics, such as diversity, the current arts and cultural scene, cultural institutions and venues, the natural environment, international interchange, and a sense of ongoing maturation.

Broward's Culture is Participatory

Fostering individual creative expression means providing opportunities for residents and visitors to personally participate in arts and culture. Participation includes "doing as well as watching," and respects a range of informal and professional activities. For most, these are personal activities, such as reading books, making photos, and making movies or pictures on the computer for fun. And for many, they include cultural traditions passed down from past generations. Participation crosses all ages and includes comprehensive arts education in schools as well as greater opportunities for lifelong learning.

Broward's Culture is Everywhere

Broward seeks to integrate cultural experiences throughout all areas of the county and the fabric of everyday life. New cultural resources have been developed downtown and throughout the regions of the county. The next evolution includes using these as a platform for greater access to cultural programs and activities. It also means supporting creative businesses and cultural programs in non-traditional and unexpected places in the county, not just in familiar cultural facilities. In the built environment, planning participants desire better design and a more visible presence of art.

Broward's Culture is Influential

Planning participants believe that culture is an essential element of civic life. Cultural leaders seek greater engagement with civic decision-making, a role at the "policy table" where they can define new and better ways to enhance civic efforts. This requires improved communication and advocacy about the role and value of arts and culture. It also means incorporating Broward's cultural identity into its brand and its public image.

Broward's Culture is Regional

Broward's cultural future includes better connections to the region. Exploration of stronger regional collaborations and participation in regional planning are examples of how regional action can strengthen Broward's internal culture.

Broward's Culture is Robust

Broward's cultural ecosystem has struggled for resources in a system emphasizing "support for the arts." It seeks to reframe this by seeking investments in the creative economy that return benefits to the community. New structures, tools, resources, leadership and funding are needed to fulfill this vision. The role of local government must remain strong but reevaluate its form to reflect fiscal realities.

VISION AND MISSION STATEMENTS

Vision

The collective creative expression of Broward's diverse people fuels a vibrant, distinctive and evolving culture, and a growing creative economy.

Mission

Enliven the cultural vitality Broward County by fostering creative expression, strengthening the creative economy, and strengthening a distinctive cultural identity.

THE PLAN

OVERVIEW

INTRODUCTION

CreativeBROWARD 2020, a plan for cultural and economic development in Broward County, was made possible by the leadership and support of the Broward County Board of County Commissioners and the more than 100 community leaders who served on the Steering Committee and three Task Forces for over a year. Their commitment and efforts, with the able assistance of Broward Cultural Division staff, have laid the foundation for Broward's next stage of cultural and economic advancement.

CreativeBROWARD 2020 presents a bold vision for integrating cultural and economic development throughout Broward County in the coming decade. Based on the belief that culture is an asset, the plan draws on the unprecedented diversity of its residents. Broward's evolving culture will generate substantial new economic benefits, greater connections among its residents, and a distinctive community identity.

This vision is based on Broward's many past accomplishments in expanding its cultural life and infrastructure. Grounded in the diversity of the county's population and culture, the vision embraces change and reflects the evolving role of culture in the community.

A PLAN DERIVED FROM THE COMMUNITY

CreativeBROWARD 2020 was developed in an extensive, communitywide outreach process involving more than 1,000 people, several related studies, and comparisons with other communities. Many of the recommendations in the plan were suggested by planning participants or arose directly from this community process. The planning process took place in three phases between April 2009 and June 2010, including development and vetting of a draft plan, and several sets of revisions to refine its focus, recommendations and presentation. Development of the entire plan was overseen by a Steering Committee and three Task Forces assisted with creation of the component plans: Creative Economy, Cultural Tourism and Public Art and Design. For a more complete description and list of participants, please see Planning Process (page 173).

ORGANIZATION OF THE PLAN

CreativeBROWARD 2020 is organized in several parts: this chapter (The Plan), which includes all goals and recommendations, plus three component plans:

- 1) Creative Economy (page 79)
- 2) Cultural Tourism (page 116)
- 3) Public Art and Design (page 130)

Summaries of these component plans and their accompanying recommendations are incorporated into the body of the plan, integrated into three goals. The component plans are included in full in separate chapters. They are cross-referenced in the body of the plan, to provide the reader with easier way-finding.

THE CONTEXT FOR PLANNING

This section presents findings from the planning process describing factors in the overall environment that influenced development of this plan.

ECONOMIC CONDITIONS

The single most critical factor defining the cultural planning context is the deteriorating economic situation in Broward County. The national economic crisis has posed significant problems for local government across the county. Property values have plummeted. Retail sales are off sharply. Unemployment has risen. As a consequence, local tax revenues have fallen and the demand for social services has increased. Broward County has not avoided the impact of the national recession. Home foreclosures in Broward have reached alarming proportions. To compound the problem, the recent passage of Amendment 1 makes it more difficult to raise the millage rate for Florida municipalities. This will inevitably have a major impact on the County's ability to fund current and proposed cultural initiatives.

The Broward Cultural Division (BCD) is in a position of declining revenues, having experienced cuts in each of the last three years and with concerns about future Division budgets. Cuts reflect overall fiscal trends for the County, including both the recession and declining general fund revenues (related to the statewide passage of Amendment 1. From 2009 to 2010, BCD's budget has declined 24% and since 2006, it has declined 36%.

PREVIOUS PLANNING EFFORTS

Over the past 15 years, Broward has engaged in a series of intensive planning efforts that have guided all aspects of County government. These plans include the County's comprehensive plan, VisionBROWARD (2004), Creative Industries in Broward County (2009), Broward Entertainment Development District Plan (2009), Seagrass to Sawgrass (1999), Broward County County-wide Community Design Handbook (2003), Broward County Community Cultural Plan (1999), Community Arts Education study (2003) and the Cultural Participation and Perceptions (2009), among others. Consistently, these plans and studies have reaffirmed the County's long-term commitment to providing cultural facilities and programs within easy access to all Broward citizens. A comprehensive analysis of these various documents is included in the Research Appendix of this plan.

CULTURAL TOURISM

The situation with regard to cultural tourism in Broward reveals deep divisions in point of view between the tourism establishment as represented by the Convention and Visitor Bureau, the Tourism Development Council, the Marketing Advisory Council, and many hoteliers on the one hand, and the cultural sector on the other.

In part that difference is rooted in local history. In Broward County the hotel occupancy tax was first passed with strong support from the arts sector, and with the understanding that 25% of the revenue from that tax would go to support the arts. Similar arrangements in other Florida counties have produced sizable and durable support for the arts from the hotel tax, but in Broward the revenue dedicated to the arts (specifically for cultural tourism) has been steady at \$600,000 per year for the last 18 years. From the point of view of some cultural advocates, that outcome is radically unfair to arts and culture. As a result there is a well-established attitude among some in the cultural community that they have been and are being shortchanged, and that it is long since time for a larger share of hotel occupancy tax revenues to be dedicated to the arts.

Although the support which now comes to arts and culture from that tax is targeted specifically to cultural tourism, there are some in the cultural community who would be happy to see such tax revenues dedicated broadly to the support of arts and culture, without such restrictions.

CREATIVE ECONOMY DEVELOPMENT

The past couple of years have certainly not been kind ones for any local economy throughout the country. This has especially been the case for the economy of Broward County that has been extraordinarily negatively impacted by the global financial crisis and recession. The spark that lit the recessionary fire was the bursting of the housing bubble and subsequent collapse in housing prices. The collapse of the housing market was very evident in the Fort Lauderdale metropolitan area with housing prices falling 39.79% from their peak in the third quarter of 2006 to the third quarter of 2009. The bursting of the housing bubble has reverberated throughout the local economy. Since the beginning of the national recession in December 2007, unemployment in Broward County has skyrocketed from 3.9% to 10.7% as of November 2009, while employment declined 6.99%.

The recession has caused distress for businesses across the economy, and those in the creative economy have not been immune. With an establishment size of about twelve workers, the organizations within the creative economy tend to be relatively small. As such, they have the typical struggles of running small businesses, regardless of whether or not they are for-profit or nonprofit entities, on top of wrestling with the additional economic gales of the recession. These struggles (e.g., financing, space availability, regulatory impediments) have certainly been expressed through the various anecdotes shared from those who own, manage, and/or work in creative businesses. However, these issues are not necessarily derived from the recession. In fact, in the many discussions through interviews, focus groups, and public forums, very little mention was made of the recession. This apparent disregard for the current economic situation highlights that there are underlying impediments to the development of the creative economy. To some extent, creating a cultural and economic development plan during a recession is somewhat of an ideal time, as a strong economy may mask some of these impediments to development.

PUBLIC ART AND DESIGN PROGRAM

The Public Art and Design Program has distinguished itself as one of the most successful public art programs in the country. Its high quality projects have consistently been recognized by Americans for the Arts as examples of the best public art year after year. Despite that extraordinary record, the program has been called into question over the past year. As a result of the County's current economic challenges, the County Board of Commissioners has been considering proposals that would impose a suspension of the program or limit new public art projects to "functionally integrated" public art.

WHY CULTURAL PLANNING? WHY NOW?

Communities are increasingly aware that they are in competition with one another. There is competition for business relocations, for involved citizens, for young and talented professionals. As Dr. Richard Florida, a Vanderbilt University economics professor noted in his acclaimed book, *The Rise of the Creative Class*: "There is a whole new class of workers in the U.S. that is 38 million strong: the creative class. At its core are the scientists, engineers, architects, designers, educators, artists, musicians and entertainers, whose economic function is to create new ideas, new technologies, and new content." His research documents the tendency of the members to place a higher priority of WHERE they live, rather than for WHOM they work.

They prefer to live in creative communities, with the cultural and recreational amenities that complement their creative lifestyles.

The South Florida region is certainly one of his identified concentrations of creative class members. The evidence suggests that there are growing numbers of small, creative businesses in Broward County. The 2010 *Creative industries in Broward County, FL* study reported that there are 5,635 arts-related businesses that employ 21,833 people. In 2007, the numbers were 4,141 arts-related businesses in Broward County, employing 18,629 people.

DIRECT ECONOMIC IMPACTS

Americans for the Arts (AFTA), the national service organization representing local arts agencies, has conducted a national economic impact study of the arts. They reported that non-profit arts organizations generate \$166.2 billion in economic impact each year, supporting 5.7 million jobs and returning nearly \$30 billion in local, state, and federal revenues annually. This study showed the ways in which arts dollars multiply throughout the community. Arts workers spend their money on housing, food and other necessities. Audience patrons go to restaurants and pay for parking and baby sitters. Broward has participated in these studies.

The National Endowment for the Arts has further noted that every dollar spent by local government on the arts generates more than \$11 from the private sector in ticket sales and philanthropic donations.

A further aspect of direct economic impact is cultural tourism, which is defined as visitors primarily focused on cultural activities – museums, music performances, plays, etc. AFTA's research revealed that cultural tourists tend to stay longer at their destinations, stay at higher quality hotels, and spend more in restaurants and on retail.

INDIRECT ECONOMIC IMPACTS

Less quantifiable, but possibly more important, indirect economic impacts arise from local arts and cultural development. One of the most important of these is business relocations. Several years ago, the Harvard Business Review published an article discussing the reasons why businesses and corporations choose to relocate. There were a number of economic reasons for them to do so: cost of labor, local tax structure, incentives, and cost of land and construction, among others. The study also spoke to the non-economic reasons for

business relocations. Quite understandably, the number one reason was where the CEO wanted to live. However, the number two reason was the availability of cultural and recreational amenities to serve current and prospective employees, ahead of such factors as cost of living in the area.

QUALITY OF LIFE

There are a number of ways in which the County's commitment to arts and cultural development can enhance the quality of life in Broward. These include:

Community of choices: One of the most important things a community can do for its residents is to ensure that its citizens have choices. Some may prefer great parks and recreation centers. Others may prefer great sports and entertainment complexes. Some may want great libraries or social services. Others may opt for arts programs and facilities. The County should strive for a balance among these many choices.

Activities close to home: Numerous surveys and studies in recent years have indicated that people prefer leisure time activities that are close to home. Busy lives, long work hours and family responsibilities restrict the time people have to devote to leisure activities. The long commutes required for Broward residents to attend arts events in the County or elsewhere in the South Florida region suggest that local opportunities will provide its residents for greater cultural participation.

Family activities: Citizens surveyed in the planning process expressed a strong preference for arts and cultural activities in which the entire family could participate. Communal participation in arts programs promotes family unity that is strongly valued by Broward citizens.

Public Art and quality design: Over the past 40 years, more than 500 American cities have adopted percent-for-art requirements that allocate a portion of CIP budgets for public art. Broward has made that commitment since 1976. This movement has been less about visual art *per se*, than about a growing realization that quality design enhances our sense of wellbeing in our public places. It has also been demonstrated that this quality design results in increased usage of public facilities. For example, transit systems across the country have adopted public art programs – not because their Boards of Directors are arts mavens, but because public art has been shown to increase ridership.

Civic engagement: Communities across the nation are recognizing that their artists are important civic resources. Hundreds of projects are underway where artists are working on a full range of critical local issues, including race relations, gentrification, and shifting demographics, environmental remediation, and economics, among others.

ARTS INVOLVEMENT BY YOUNG PEOPLE

Numerous studies conducted over the past 30 years have demonstrated that active participation in, and exposure to, the arts have positive impacts of the lives of young people. These studies have concluded that:

- Students with music training score better on standardized math tests.
- Students who participate in dance training are more likely to commit to lifelong fitness.
- Students who engage in drama and theater have a higher level of empathy and concern for social justice.
- Visual art students have a higher tolerance for ambiguity and are better able to discern cross-disciplinary patterns and associations.
- Arts students are far more likely to do volunteer work in the community and to be otherwise engaged in the civic enterprise.

An important concern must be the development of the creative workforce of the future. It has been said that creativity is the currency of the future and that the success of the American society in coming generations will depend on the creativity and innovation of our workforce.

In 2007, three national organizations, the Conference Board (a business public interest organization), AFTA, and the American Association of School Administrators, commissioned a research paper entitled *Ready to Innovate*. This study grew out of a survey of 155 business executives and 89 school superintendents. The survey indicated that stimulating innovation and creativity is one of the greatest challenges facing the U.S. economy in the future. 99% agreed that creativity is of increasing importance. 56% of the business leaders and 79% of the educators agreed that education in the arts is the most significant indicator of creativity in the workforce.

Training in the arts fosters ability to articulate and identify new patterns of behavior or action and comfort with the “notion of no right answer” – in other words, the idea that there can be multiple solutions to complex problems. Arts exposure allows for the integration of ideas and knowledge across disparate disciplines and reinforces the ability to communicate new ideas to other.

GOALS AND RECOMMENDATIONS

CreativeBROWARD 2020 has three goals to fulfill the community's cultural vision. Each is divided into several topic areas with a total of 49 accompanying recommendations.

Goals:

- I. **Collaboration and Self-reliance:** To enhance the capacity of individual creatives, and creative businesses and nonprofits, to prosper with better tools, new approaches and partnerships. Topic areas include economic development, cultural tourism, marketing and audience engagement, leadership development, and advocacy.
- II. **Sustainability and Resources:** To strengthen the cultural ecosystem to better reflect and support a unified creative cultural sector. Topic areas include restructuring, new funding, spaces and places, public art and design, and County policy and planning.
- III. **Inclusion and Celebration:** To strengthen connections among Broward County's people and communities through their cultural expressions. Topic areas include festivals, cultural participation, arts education and public art and design.

GOAL 1: COLLABORATION AND SELF-RELIANCE

To enhance the capacity of individual creatives, and creative businesses and nonprofits, to prosper with better tools, new approaches, and partnerships.

Broward's Cultural Economy is Market-driven

Success for creative enterprises, whether individual, corporate or nonprofit, requires adapting to the cultural marketplace. A visual artist, a museum and a design firm all face the challenge of finding sufficient and ongoing support. They exist in a marketplace of cultural consumers, including audience, customers and donors. This does not necessarily mean arts have to “act more like business.” Rather, it suggests that all creative enterprises must be effective and adaptive. It also implies that they must have access to (and use) information, tools and connections that will better enable them to navigate the complexities of the marketplace.

Research conducted for this plan identified targeted creative industries in Broward having competitive opportunities.

Nonprofit cultural organizations identified familiar challenges of fundraising, marketing, board of directors and facilities/space. Individual artists spoke about the need for better information and connections, affordable spaces and other tools, and better marketing. These all share the general need for better tools that will allow the people to lead and manage their enterprises more effectively.

Self-reliance Arises from Better Tools

Greater access to tools and resources will promote greater self-reliance in the creative sector. In the past, the arts and culture field has been largely defined as a nonprofit sector, requiring support and implying a degree of dependency. In Broward, an integrated cultural economy includes much more than nonprofits. It can prosper with better means to secure its own future, even when that future requires contributed revenues.

A New Paradigm for the Creative Industries

VisionBROWARD calls for a new paradigm for the creative sector. It suggests new systems to finance arts and culture, and replacing the vocabulary of grants with incentives, partnerships and investment. This sea change requires a readjustment in leaders' approaches to securing financing. And it means that new forms of access must be available to facilitate their success.

There are five topic areas for this goal, with accompanying recommendations:

- Development of the creative economy
- Cultural tourism
- Marketing and audience engagement
- Leadership development
- Advocacy

DEVELOPMENT OF THE CREATIVE ECONOMY

For additional detail, see *Creative Economy component plan*, page 79.

One specific charge for *CreativeBROWARD 2020* is to prepare a plan for development of the creative economy, building on the recommendations of the *VisionBROWARD* report. A fundamental aspect of *CreativeBROWARD 2020*'s new paradigm is to treat economic development of the creative industries for the first time as a unified cultural sector. The commercial and nonprofit, individual and organizational, fine and popular arts, culture and heritage—these formerly disparate elements are all assets to be leveraged for greater economic impact. Providing new tools and services will better enable the cultural innovation that drives economic development of the sector.

Economic Impact of Broward's Creative Industries

Employment: 64,187

Creative businesses: 5,297

Total earnings: \$2.25 billion

Average earnings per worker: \$35,180, 9% above Florida's average of \$32,220 for all of Florida.

Projected employment growth: 8% by 2018

Broward's second leading employer of creative workers is the industry of "independent artists, writers, and performers." The largest is the full-service restaurant industry.

Source: U.S. Bureau of Labor Statistics and Economic Modeling Specialists, Inc. All figures are 2008.

Analysis of Broward's creative economy, taken as a unified cultural sector, identifies opportunities for growth through support of targeted industries. These industries already exist in the county and demonstrate competitive advantages. Advertising, motion picture and video production, graphic and other design services are the top competitive industries. Independent artists, writers, and performers are essential supports for other creative industries. Doing a better job of meeting their needs will keep money in the local economy, and drive growth of local creative businesses.

The analysis also shows areas of the economic ecosystem that will promote growth. With an average size of twelve employees, creative businesses are small businesses. This means small business development is a key focus—providing the support these enterprises need to start and grow in Broward.

Recommendations for Development of the Creative Economy

For additional detail, see *Creative Economy component plan, page 79.*

1. *Develop a Creative Business Association to provide small business support services tailored to the creative sector.*

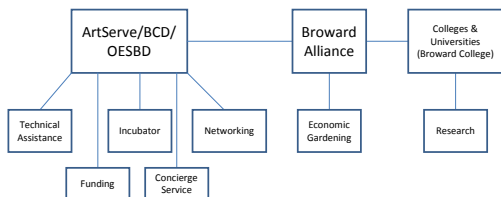
An essential element of creative economic development is small business services. One conclusion of the analysis and community process conducted for this plan is that the diverse creative enterprises comprising Broward's cultural economy (many different creative industries, nonprofit and for-profit businesses, sole proprietors and individual creatives, and diverse cultures) require services tailored to their needs. Still, there is a strong desire to avoid creating a new organization to fill this need. Accordingly, this Association can be housed in BCD or coordinated among several agencies, such as Broward County's Office of Economic and Small Business Development and ArtServe.

The Association will not replace or replicate services currently being provided, but, act as a resource for creative businesses – for-profit and nonprofit – to gain access to available services and provide services where gaps exist.

The Association should provide the following services:

- a. Create a concierge service for artists, creative business entrepreneurs, and nonprofit managers through a telephone hotline providing information on and contacts for various business issues.
- b. Assist with continued development of the Artist as an Entrepreneur Institute.
- c. Initiate a creative job development and internship program.
- d. Develop a creative business incubator.
- e. Host business networking opportunities for creative workers and their businesses.
- f. Establish network of volunteer creative business service providers.
- g. Develop funding for start-up and/or expansion of creative businesses.
- h. Provide group services, such as health, liability, and other insurance.

Organization Chart and Functions of Creative Business Association



The chart provides one potential way of organizing the Creative Business Association using existing resources. Under this arrangement, ArtServe, the Broward Cultural Division, and the Broward County Office of Economic and Small Business Development would provide technical assistance and networking opportunities for creative businesses using existing programs. For example, ArtServe is developing an incubator and could, with its expertise in creative business development, lead an effort to create the concierge service. Some early stage funding mechanisms exist within these organizations, and work is being done to expand the availability of sources of funds. The Broward Alliance recently initiated an "economic gardening" program, which fosters entrepreneurial activity, essential to growth of the creative economy. The colleges and universities could provide research that monitors the status of the industry on a periodic basis, provides the information that feeds the growth of creative businesses, conducts relevant public policy analysis, and other analysis that supports the industry.

- i. Provide support services for the various arts and culture festivals held in Broward County, including the international festival of creativity (see festival recommendations).
 - j. Establish a Center for Creative Economy Research.
2. *Expand training and degree programs in local colleges and universities that will provide a strong workforce in support of the development of the creative economy.*

The core issue in the development of any industry or economy is the strength of the workforce, which places education in the region, at all levels, front and center. In partnership with Nova Southeastern University, Broward College, the Art Institute of Fort Lauderdale, other local colleges and universities, and the various workforce agencies, the creation and growth of existing degree programs that support the development of the creative industry (like the arts administration program at Nova Southeastern University) should be a primary focus of the initiative to grow the creative economy. As illustrated in the previously discussed analysis, these do not necessarily need to be artistic degree or training programs. For example, education in management, administration (especially as it relates to small creative businesses, including nonprofits arts organizations), and engineering would provide considerable support to the creative economy. Related to artist training in sound business practices, the Artist as Entrepreneur Institute has been very successful and as recommended in this plan, should continue to be developed.

3. *Focus industry attraction, retention, and expansion efforts on businesses in creative industries, including nonprofits, especially those in targeted industries.*

Implementation of this strategy should be coordinated with the Broward County Office of Economic and Small Business Development, the Broward Alliance, chambers of commerce, and other economic development agencies. The efforts and findings of the new Broward County Targeted Industries Study should be supported. The analysis for this plan suggests the following industries within the creative economy should be targeted for development.

- a. Sound recording studios
- b. Motion picture and video production
- c. Internet publishing and broadcasting
- d. Design services
- e. Advertising agencies

- f. Book and periodical publishing
- g. Independent artists, writers, and performers
- h. Record production
- i. Television production and post-production
- j. Support industries for the creative economy
 - Engineering services
 - Commercial banking/financial services
 - Promoters of performing arts
 - Agents and managers for artists
 - Management consulting

4. *Encourage exports of goods and services produced by the creative businesses within the region.*

There are already efforts in place to encourage exports of Broward County arts and culture products through trade missions and tourism marketing efforts. For example, the BCD convened an International Cultural Task Force and is currently exploring development of a Global Diplomacy program. This program capitalizes on existing international relationships to undertake such activities as sponsorship of cultural exchanges and inclusion of cultural organizations in trade missions. These and other efforts should be encouraged and expanded. While the provision of goods and services to the local market is vitally important to the development of the creative economy, efforts should be expanded to help creative businesses (including nonprofits) find export markets for their products. There are some existing resources in the community that can assist in this effort. For example, the research support provided by the Economic Gardening Program or the Center for Creative Economy Research can assist creative businesses in identifying potential export markets. This should be followed with technical assistance provided by other organizations on how to effectively expand into these markets.

5. *Develop cultural marketplace(s)*

Cultural marketplaces are mixed use facilities that provide vibrant arts and cultural markets and live-work spaces for artists that not only enhance the quality of life for a community and neighborhood but also provide tourist opportunities and “built-in” markets for the products created by local artists. Cultural marketplaces support the redevelopment of communities in need of revitalization, and can benefit areas in Broward County such as the Sistrunk area near downtown Fort Lauderdale. Examples of such cultural marketplaces include the Art Station project in Oak Park and the Pearl Brewery Development in San Antonio, Texas (www.pearlbrewery.com).

6. *Establish a regional Creative Economy Coordinating Coalition.*

The expansion of economic development initiatives into a regional, multi-county effort requires a “confederation of equals” among the areas involved. Ideally, the equality would extend to all important aspects of the regionalization effort (e.g., respective industry sizes, resources committed, leadership), but at a minimum, equality must be perceived among the parties. Even if there is equality among the various elements, a perceived inequality by one of the parties will most likely cause the regionalization effort to fail. Thus, such efforts are very fragile. At this point in time, a regionalization effort between Broward County and Miami-Dade County is not likely to succeed due to both actual and perceived inequalities resulting in little incentive for Miami-Dade County to engage in such an effort. Over time and with the continued development of the creative economy in Broward County, this may change. Furthermore, it does not mean that the foundation for a more substantive regionalization initiative cannot begin to be laid now. As such, the creation of a regional Creative Economy Coordinating Coalition is recommended, with initial goals of sharing information among coalition members, facilitating partnerships, and exchanging ideas with the ultimate purpose of facilitating the development of the creative economy across the region.

7. *Retain the Film Commission and move it to the Convention and Visitor’s Bureau.*

The film industry in Broward County is one of the most competitive sectors of the creative industry, one of the largest employers, and pays some of the highest wages in the creative industry in Broward County. Furthermore, over the past three years, the industry has brought \$88 million in business activity to the County. Components of this sector, such as sound recording studios and motion picture and video production, are recommended in this plan for targeted development. An important player in the development of this sector is the Film Commission. While Broward County has seen success in attracting production activity to the area and will most likely continue to do so into the near future, the competition for film production is intense, and without a Film Commission to facilitate the production process in the local area, the odds would be very high that the county would see a substantial decrease in this economic activity. Additionally, with the future development of the Entertainment District, the resources and facilities proposed at the District would flourish with a thriving film industry in the area. It would also help attract films to the area, but without a Film Commission, this would be much more difficult given the competitive environment. Thus, it is recommended that a full-service Film Commission be retained, with at least its current budget, and relocated to the Greater Fort Lauderdale Convention and Visitor’s Bureau.

8. *Develop and expand performance, exhibition and working spaces, as well as incubators, for creative businesses and workers.*

The planning process revealed a range of needs for primarily small-scale spaces to create, perform and exhibit work. Examples of such spaces needed, both commercial and nonprofit, are small neighborhood facilities including artist studios, a music conservatory, creative business spaces, and rehearsal spaces. Studio 18 in Pembroke Pines is an excellent example of this type of space development. The Manchester Craftsmen's Guild in Pittsburgh is another model, combining arts and workforce development programs. Vacant commercial space should also be considered for re-use to help fulfill this need, and the Entertainment District and the City of OZ developments are possible areas for these spaces. As part of this effort, it will be important to support development of zoning policy and legislation favorable to creative businesses and the removal of zoning barriers. The Broward County County-wide Community Design Handbook is an excellent source of standards for specific zoning requirements.

Cross reference

Advocacy: The development of any economy (or sector of an economy) requires an environment conducive to that development. Ultimately, this requires supportive public policies and leadership to create and effectively implement these policies. Recommendation 20 (page 42) calls for the creation of an ongoing, community-based network. Its focus should include policies related to development of Broward's creative sector, such as:

- Development of artist live/work spaces, such as dual zoning to allow artists to use their homes as both studios and galleries.
- Development of zoning policy and legislation favorable to creative businesses, and removal of zoning barriers.
- Long-term focus on enhanced arts education in schools at all levels, including business training for artists, arts administration, and marriage of arts education with Science, Technology, Engineering, and Math (STEM) at least at higher education levels.
- Economic development incentives focused on businesses in creative industry as provided through the Broward County Office of Economic and Small Business Development.
- Coordination with the Broward County Film Commission to develop incentives to attract movie and television productions to the region with an emphasis on building the supportive infrastructure to foster the long-term development of this industry in the region.

CULTURAL TOURISM

For additional detail, see Cultural Tourism component plan, page 116.

Another specific charge for *CreativeBROWARD 2020* is to present a practical framework for implementing the strategic directions outlined in the 2007 report, *The Emerging Business of Cultural Tourism in Broward County*, by forging a more successful collaboration between the cultural and tourism industries. In addition, *VisionBROWARD* recommends that Broward become a cultural tourism destination.

Successful collaboration between Broward's cultural and tourism industries lies in consensus on several key issues. These include defining tourism and cultural tourism, how to draw tourists, balancing local cultural products and blockbuster events, and funding.

The traditional metric for tourism (and cultural tourism) in Broward has been hotel occupancy, "heads in beds." This arises in part from the source of tourism funding, a hotel occupancy tax, from which \$600,000 is allocated annually to cultural tourism. However, substantial research shows that visitors spend far more money outside of hotels and that many visitors stay either with friends and family or come only for day trips. It is essential to establish measures for Broward's cultural tourism that reflect the full range of visitor spending.

In Broward County, cultural tourism includes both the arts and local indigenous culture—visitors enjoy and consume both. That definition covers a wide range, including both what might be called Culture (centering on the arts) and what might be called culture (centering on ethnic traditions and expression). Because the arts can be and often are rooted in particular local ethnic cultures, the two overlap and reinforce one another, but they are two different aspects of cultural tourism. They, each and together present opportunities for strengthening Broward's cultural tourism.

Cultural tourism dollars in Broward have been largely spent on marketing. It is more effective to address tourist development goals with a holistic approach to identifying and producing cultural products that can attract significant visitorship. The *Emerging Business of Cultural Tourism* report concludes that "World-class programming, across diverse entertainment categories, should be used as a tool to retain and cultivate tourism audiences." That report also indicated that peer recognition in the national and international cultural world

should be an important goal. Tourism products can be created that are recognized locally, nationally, and internationally as world-class and capable of drawing visitors. That is most likely to happen around the creation of major annual festivals, signature events. In Broward, these will be more effective if they draw on local and well as imported cultural elements, and occur over a longer time period.

Cultural Tourism Recommendations

For additional information, please see the Cultural Tourism component plan, page 79

9. *Create a Joint Cultural Tourism Committee, including representatives of key stakeholder groups, to develop projects that serve interests of both tourism and cultural sectors.*

It is important that there be a forum in which representatives of the tourism establishment and the arts and cultural community meet on an equal footing to discuss matters of fact and policy. Representation from the local tourism industry should include lodging, attractions, restaurants, and retail, together with arts and cultural institutions. The Florida Lodging and Restaurant Association should also be involved. The task force should make recommendations for the appropriate uses of the currently available funding for cultural tourism, and to work to increase support and funding. To promote successful collaboration between Broward's cultural and tourism industries, it will be most effective if members actively commit an open, transparent working method and the objective of identifying projects that advance the interests of both sectors.

10. *Add cultural representation on the Tourist Development Council and the CVB's Marketing Advisory Committee.*

The Broward County Board of County Commissioners should appoint cultural representatives to the Tourism Development Council. The Greater Fort Lauderdale Convention and Visitors Bureau should appoint cultural representatives to the Marketing Advisory Committee.

11. *Re-establish a Cultural Tourism coordinator position (contractual position).*

For cultural tourism to succeed, someone has to be responsible for it. Such a position once existed in Broward County and should be recreated, supervised by the BCD, paid for from existing cultural tourism funds, and made responsible for stimulating growth. Accountability will be the key to making this position successful. It should not lapse into a routine bureaucratic position, but should be highly goal and results

oriented. A contract position will best assure accountability and avoid bureaucratic problems.

12. *Create a collaborative effort to support development of a Cultural and Heritage Trail.*

The historical and cultural museums and attractions of Broward County should combine their efforts and reach out to appropriate restaurants and entertainment experiences to offer visitors an integrated opportunity to experience the indigenous cultures and history of the region. The Broward Cultural Division should convene a group of the heritage attractions, who should forge the alliance among themselves, to be promoted by them and through the CVB website.

13. *Adopt a more comprehensive model of research and measurement for tourism impacts.*

A model for measuring tourism impacts and assessing the effectiveness of programs should be developed which takes into account the full range of visitor spending, most of which is not captured through hotel occupancy alone. Dining, recreation, entertainment, visits to attractions, retail shopping, arts and cultural experiences, and all other economic activity by overnight and day-trip tourists should be included in the model. The Cultural Tourism Task Force should take the lead in shaping this model, and should work with the CVB to mine data from existing research. The task force should, if necessary, commission additional data gathering and analysis.

14. *Establish a Cultural Tourism Investment Fund and a Tourism Development Fund through a one percent (1%) increase in the Hotel Occupancy Tax.*

Assistance in getting festivals and other visitor events started, and in attracting and holding certain major conventions or trade shows, is a worthy use for hotel occupancy tax dollars. The Broward County Board of Commissioners should authorize the creation of a Tourism Development Fund, to be managed by the Tourism Development Council with input from an advisory board with participation from the tourism industry including lodging, restaurants, attractions, retail, and arts and culture, as well as with other community participation.

This can be funded with a 1% increase in the hotel occupancy tax, dedicated to tourism development. Because the fund would serve two related purposes, 60% of the increase in TDT revenues should be dedicated to cultural tourism projects, such as festivals and artistic product development; 40% should be dedicated to other tourism development, including trade shows, one-time events and incentives for conventions and meetings. Capital replacement expenses for cultural facilities with a

significant connection to cultural tourism should be eligible for support.

15. *Provide information regarding arts and cultural experiences available to visitors for the Convention and Visitors Bureau's I-Visit mobile device information system.*

Building on ArtsCalendar, create a comprehensive listing of arts and cultural activities available to visitors, and distribute it through the CVB's internet and iPhone applications. This builds on what is already being done, and makes the information more readily available to visitors.

16. *Explore the direct sale of arts and cultural experiences to visitors.*

There is an opportunity to capture revenues through the visitor marketplace: selling goods, services, and experiences to visitors during their stay in the destination. It would not be appropriate for a government agency to directly sell arts and cultural experiences and receive a commission for doing so. However, if the functions of BCD move outside County government (see Recommendation 22, page 45), the agency can explore this possibility. This is a cutting edge strategy that will require understanding the visitor marketplace, but it has substantial revenue potential.

Cross References

Festivals: the International Festival of Creativity (Recommendation 31, page 60) is an excellent example of a cultural tourism "product" that can be the focus of the Cultural Tourism Investment Fund. Also see other local festivals (Recommendation 32, page 61).

MARKETING AND AUDIENCE ENGAGEMENT

Better marketing and audience development are identified as priority needs by Broward nonprofit arts and cultural organizations, as well as individual artists. Planning participants often cited difficulties in “knowing what’s available” as a barrier to attendance. There are powerful tools currently available in Broward, such as ArtsCalendar.com and BCD’s cooperative marketing program. These emphasize collaborative and communitywide approaches, which offer the most effective use of scarce resources. Many needs are beyond the capacity of individual organizations to address, because of cost or specialized professional expertise.

Recent research has shown that marketing is in some instances insufficient alone to address certain barriers. The marketing field now views audience engagement as the more accurate goal: to broaden, deepen and diversify participation. Broadening means to attract a larger share of an organization’s natural audience; deepening is to intensify current participants’ level of involvement; diversifying is to attract a new population. These imply doing more than publicizing what’s available and often involve a more interactive relationship with an audience member/customer, or a potential one. It also indicates the need for more comprehensive and sophisticated information about audience interests, and a willingness to adapt programming to respond to those interests.

There is a clear overlap here with the goal of increasing cultural participation. They are two sides of the same coin. Cultural participation emphasizes the individual’s access to opportunities, and audience engagement emphasizes the efforts of a creative business or nonprofit to attract customers/audience.

For a community such as Broward, which has developed a rich array of cultural activities and a strong platform of communitywide marketing, the next step is to provide better information and tools for interaction. These will help equip cultural enterprises and people to find one another, and to influence one another. These results will help increase participation and economic sustainability.

Marketing and Audience Engagement Recommendations

17. *Increase the effectiveness of ArtsCalendar.com by 1) improving visibility and use of the service, 2) developing a cultural participation directory/portal, and 3) creating a more comprehensive audience engagement platform.*

ArtsCalendar.com (<http://www.artscalendar.com/>), managed by ArtServe and based in Broward County, is an essential arts marketing service for South Florida. It is part of the national Artsopolis network, based in San Jose, California. Since their introduction in 2002, Artsopolis sites in the national network have become well-developed sources of information and have adapted themselves to their local communities. The current challenge is to embrace interactivity and the power of social networking to reflect contemporary modes of engaging with culture.

There are currently three new initiatives to provide this service that can serve as models for Broward. Artsopolis is currently developing "Discover Silicon Valley" in cooperation 1st Act Silicon Valley (<http://www.1stact.org/>). The Mellon Foundation is funding national development of "Project Audience" (<http://www.projectaudience.org/>). And Los Angeles Stage Alliance is developing an Arts & Culture Census. Some approaches involve plans for substantial earned revenues from advertising, ticket fees, and other sources.

ArtsCalendar.com and its users identify potential improvements that include increasing its use as a destination, adding new services such as a mobile application, and improving the user-interface. ArtsMemphis (<http://www.artsmemphis.org/>) recently introduced an iPhone app that provides mobile access to its arts calendar. Developing a cultural participation directory/portal will increase access to information about opportunities to participate in arts and cultural activities. It can build on ArtsCalendar.com's current online directory of classes and other events to promote cross-over between "doing and watching." It will also promote revenue growth for the creative businesses, people and nonprofits that provide such activities.

18. *Develop communitywide marketing/audience engagement initiatives, such as e-marketing of opportunities by interest, incentives, contests, cross-marketing, and sampler packaging.*

Convening arts and cultural organizations, and creative businesses, is an excellent way to explore and identify communitywide marketing/audience engagement initiatives. In addition to Broward organizations, collaborations could extend regionally and include organizations from neighboring counties, through the South Florida Cultural Consortium. Collaboration was identified as more desirable from a funding perspective, so

communitywide marketing/audience engagement initiatives can serve as a platform for targeted fundraising.

An essential element of communitywide marketing and audience development is a comprehensive audience list. While individual cultural organizations and businesses have their own email lists, these lists are limited and Broward's current communitywide lists are conventional "snail mail." Broward needs an electronic shared, communitywide list. Such a list serves as the platform for improved marketing and audience engagement, research and potential earned revenues. There are design challenges to development of such a list, including privacy laws on the use of email and avoiding "spamming" the audience with unwanted solicitations. A good model is LA Stage Alliance's Arts & Culture Census (<http://lastagealliance.com/>).

LEADERSHIP DEVELOPMENT

Broward's arts and cultural community has developed substantial leadership resources and programs, including the Broward Cultural Council, Cultural Foundation of Broward and the Cultural Executive Committee. It also has access to additional leadership development opportunities in the community, such as Leadership Broward and the Community Foundation of Broward's Nonprofit Resource Center. There remains a need for leadership development in the arts and cultural community that addresses involvement of the business community, the effectiveness of boards of directors, and younger leaders.

Leadership Development Recommendations

19. *Strengthen the connection of the business and cultural communities.*

Broward has long been interested in a stronger "arts/business" connection. Business funding for the arts and culture sector lags behind the national average, and the Cultural Foundation Broward conducted a feasibility study in 2002 to explore creation of a united arts fund that included expanding corporate support. Creating a partnership such as an Arts & Business Council or a Business Committee for the Arts can strengthen the connections between the sectors in ways that serve the interests of both.

What is an Arts & Business Council? The mission of an A&BC is to stimulate partnerships between the arts and business that strengthen both sectors and the communities they serve. They form a national network of 12 affiliates, coordinated by Americans for the Arts in Washington, DC (http://www.artsusa.org/information_services/arts_business_partnerships/default.asp). A&BCs originally were created to generate greater and more effective business support for the arts. In the more than 40 years since the founding of the first A&BC by the New York Board of Trade, this purpose has expanded, partly as a result of the cross-fertilization arising from the arts/business connection. There is now a greater understanding of how the sectors can in fact strengthen one another.

Creating an A&BC for Broward is best accomplished with several principles. First, let business lead and define it. Letting business "steer" means an A&BC is more likely to get started and be sustainable. Business leaders, working with a capable arts executive, are best able to identify the specific needs of and opportunities for the business community in this

undertaking. Second, strike a balance more towards business services than arts services. This suggests starting with a board training program (Business on Board) and Business Volunteers for the Arts, which directly focus on the involvement of business people. Creativity Connection, arts-based training for corporate employees, has the potential of garnering public attention for an A&BC start-up, generating substantial revenues and changing how the arts are valued and used in business. Fourth, secure multi-year financial commitments for start-up. An A&BC takes several years to establish itself, create relationships in the community and demonstrate effectiveness. Because A&BCs rely on contributed dollars, this will require advance commitments from businesses, foundations, government and/or other sources.

An optional function for an A&BC would be to expand training in arts marketing for arts and cultural organizations, creative businesses and individual artists/creatives. BCD and ArtServe currently provide arts marketing training and technology services, which serve a valuable function in training marketing professionals and serving primarily small- and mid-sized arts organizations. Marketing needs articulated in this planning process are broader, however, and these services should be expanded into a more comprehensive curriculum of marketing training. Training should recognize the distinct needs of creative businesses as well as nonprofits, and individual artists and creatives. An arts marketing curriculum also provides an opportunity to connect formerly disparate elements of Broward's creative sector. Many workshops and trainers are available through the National Arts Marketing Project (<http://www.artsmarketing.org/>), administered by Americans for the Arts.

An alternative structure would be a Business Committee for the Arts. How is this different from an Arts & Business Council? The primary emphasis of a Business Committee for the Arts is facilitating simple forms of support for the arts and cultural community. This support might include group ticket purchases, providing arts programs in the workplace, and encouraging employees to volunteer and support local arts organizations. This national network is also coordinated by Americans for the Arts in Washington, DC.

ADVOCACY

Planning participants believe strongly in the need for ongoing education of the community about the role and value of arts and culture. Despite near-universal participation of residents in diverse forms of cultural activities, arts and culture are under-appreciated or undervalued, according to many arts professionals. Said another way, there is a perceived disconnect between the professional arts and cultural community and the culture-at-large. This is understandable in a world that in recent years has seen a vast transformation in the way that people relate to the arts. Technology, pop culture, generational differences and cultural diversity all contribute to a great range of ways in which people view, make and share their cultural interests. With such diversity, messaging the common good of arts and culture is more difficult.

In addition, the arts face increasing political challenges. Recent cuts in Broward Cultural Division's budget and questioning of its Public Art and Design Program illustrate the need for effective advocacy. With the passage of Amendment 1 and the multiyear recessionary economy, the County's fiscal circumstances have changed. Quality of life services will continue to face competition for diminishing general funds.

Broward has advocacy bodies and leaders, including the Broward Cultural Council. However, there is no broadly-based organization that reaches outside the professional arts community. Also, some planning participants express concern that arts leaders are fatigued from an ongoing sense of crisis and a seemingly endless series of arts emergencies requiring political action.

Broward is not alone in these challenges. Communities throughout the country are recognizing the need to communicate about arts and culture in new ways, and to move beyond crisis action to a more comprehensive and ongoing effort. Evidence has accumulated about the ways in which arts and culture contribute value to a community—it's economic growth, civic engagement, child welfare and development, public health, education, and more. It is most appropriate to conduct a considered and broad-ranging effort at external communications.

Advocacy Recommendation

20. *Develop an ongoing, community-based advocacy network.*

The needs for public education about arts and culture, as well as for effective advocacy, require the creation of a comprehensive new network. Rather than starting a new organization, the network can be developed by the Cultural Foundation of Broward. It fits within the mission of this nonprofit organization and aligns with a recommendation of the previous, 2010 cultural plan to build a broadly-based Cultural Consortium of artists, arts supporters and cultural organizations. The advocacy network should incorporate both a long-term focus on education regarding the public value of arts and culture, and a short-term focus on immediate issues. Membership should extend beyond the professional arts and culture community to encompass diverse community participants, parents, students, teachers, and other supporters. Arts for LA is a useful model (<http://www.artsforla.org/>), emphasizing the use of online tools for ongoing communications and political action in a local community. That organization has also effectively used communitywide process to define its agenda and priorities. Arts for LA is the first adaptation by a local community of Americans for the Arts powerful online advocacy software, Capwiz, which can be accessed at (<http://capitoladvantage.com/capwiz>). The Cultural Foundation of Broward's current nonprofit status as a 501(c)(3) (a charitable organization) permits it substantial latitude to engage in educational and advocacy activities. However, it may choose in the future to develop a 501(c)(4) nonprofit arm (a social welfare organization), which would enable a broader range of directly political activities.

GOAL 2. SUSTAINABILITY AND RESOURCES

Strengthening the cultural ecosystem to better reflect and support a unified creative cultural sector.

Current Challenges Demand a New Paradigm

Broward faces new challenges in cultural development that demand new responses. Some of these challenges are financial. The “Great Recession” has created financial and social stresses for all of Broward’s communities. The passage of Florida’s Amendment 1 in 2008 placed strict and ongoing limits on the ability of local government to provide the services that its residents value and expect. Even before the recession, Broward’s nonprofit arts and cultural organizations received relatively low support from corporations and individuals, and artists faced a difficult market of work and sales opportunities.

Broward’s creative sector serves a population that expresses its culture in new and increasingly varied ways. According to Americans for the Arts, attendance at mainstream nonprofit arts organizations is declining, while personal arts creation by the public is increasing (making art, playing music). The arts also face increasing competition with other uses of audience members’ time and dollars. Yet Broward’s creative economic sector is substantial and has specific industries with competitive advantages and growth potential.

These changes are a classic combination of threat and opportunity. Many of the recommendations in this plan are aimed at adapting a historically-strong cultural infrastructure into one that meets current conditions, and can adapt to future changes.

The Culture Sector is Stronger Together

CreativeBROWARD 2020 was initiated in part with a grand ambition to explore new ways of fostering creativity in the community. The plan specifically incorporates commercial elements of the sector, including creative economy and cultural tourism plans. Integrating the strategies for developing disparate parts of the cultural ecology was an express goal.

Community outreach and research for different elements of the plan has pointed in similar directions. Treating the cultural sector as a unified whole is the best response. Broward’s culture and its economy have evolved into a sector that is both complex and inter-related. Traditional definitions and boundaries have dissipated. Creative workers cross-over among commercial,

nonprofit and community settings. Nonprofits have proliferated and operate increasingly like commercial businesses—for example, the Broward Performing Arts Center, the county’s largest arts organization, earns 90% of its revenues, compared with the national average of approximately 50%. Arts-related businesses have proliferated but remain primarily small businesses. Many of these for-profit businesses were started with passion and volunteerism similar to that with which the nonprofit arts community was started in the 1960s.

The most effective cultural policy must now treat Broward’s cultural sector as a diverse ecosystem. In line with VisionBROWARD’s call to restructure support systems for the creative industry, this goal has four topic areas with accompanying recommendations:

- Structure of the Broward Cultural Division
- Financing the Creative Economy
- County Policy
- Evaluation and Benchmarks

STRUCTURE OF THE BROWARD CULTURAL DIVISION

One repeated question in this planning process was, “What is the future of the local arts agency?” The Broward Cultural Division has evolved over more than 30 years into a mature agency with a comprehensive set of programs for cultural support. BCD is at the top of its field, with multiple national awards for its programs and leadership. While its mission is to serve the cultural needs of the public, the primary instrument has been artists and nonprofit arts organizations. Changes in the environment point the agency towards consideration of new alternatives. Consistent with its track record of innovation, the agency seeks the most effective structure to serve the community’s evolving cultural interests.

Structure of the Broward Cultural Division Recommendations

21. *Relocate the Broward Cultural Division from the Community Services Department to the County Administrator’s office or the Office of Economic and Small Business Development on an interim basis.*

BCD is in the process of redefining its mission and services to better serve the community’s cultural needs in line with the recommendations of this plan, particularly the nurturing of the creative economy. Accordingly, it is no longer as natural a fit with the Community Services Department (CSD), in which it is currently located. Rather, its agency effectiveness would be enhanced by relocating to the County Administrator’s office, where it would have greater freedom of action to serve diverse interests across the spectrum of the creative economy and more effective cross-departmental coordination. Alternatively, many of the same needs could be met by relocating to the Office of Economic and Small Business Development.

It should be noted that this recommendation is for an interim relocation of BCD, while the community can explore relocation of the agency outside of county government, as described in the next recommendation.

22. *Relocate the Broward Cultural Division outside of County government to enhance its effectiveness in fulfilling its mission.*

Two main reasons underlie this recommendation. First, County government is facing, and will continue to face, substantial downward pressure on its general fund expenditures for quality of life services, such as arts and culture. Second, BCD is reorienting its mission to better serve the community’s cultural needs by addressing the entire cultural sector. This cross-sector

approach will require an organizational nimbleness that is less possible in its current placement within County government.

There is an emerging trend towards this type of restructuring in the national cultural community, as cultural leaders reconsider the best organizational structure required for new strategies. King County, Washington, was the first locality to create a wholly new structure in 1998. 4Culture is a public development authority, similar to Broward's Children's Services Council, with an independent board of directors and a dedicated tax-based revenue source. The agency has strong capacity, with a stable operating budget, an endowment of \$28 million, and the power to issue bonds. Its programs are broadly-based, including arts, heritage, preservation and public art. Another alternative structure is Innovation Philadelphia, a nonprofit economic development organization founded under the leadership of Philadelphia's mayor in 2001. It cultivates the for-profit creative economy, attracts and retains young professionals, and fosters entrepreneurship in an eleven-county region. By combining aspects of each, BCD can significantly bolster its capacity to fulfill the community's cultural vision. 4Culture is a useful model because it provides greater organizational nimbleness and financial stability. Innovation Philadelphia is a useful model because its mission extends beyond that of a local arts agency to include the entire creative economy.

There are two recommended options for relocating the Broward Cultural Division outside of County government. It should be noted that each option is contingent upon securing a dedicated public revenue source, such as recommended below (recommendation 24, page 51). Both options would allow for the recommended new structure, a combination of the two models mentioned above, 4Culture and Innovation Philadelphia.

- *Option 1: Relocate to the Broward Performing Arts Center Authority.*

VisionBROWARD recommended exploring the feasibility of melding organizations, including BCD and the Broward Performing Arts Center Authority (BPACA) (objective 3.1). This option relies on the availability of BPACA's specialized organizational structure, which is an independent special district authorized by the Florida Legislature in 1984. In other words, BCD might be able to merge operations into this entity without obtaining state legislative approval to create a new public authority and district. Relocating BCD into BPACA would require an organizational assessment and plan that address the needs of each organization, and articulates how a combined organization would better serve community needs.

- *Option 2: Create an independent, countywide Creative Economic Development Authority, modeled on the Children's Services Council.*

The Children's Services Council of Broward County provides a desirable model for a cultural development organization. It has substantial dedicated revenues and the autonomy to pursue its mission in an effective and adaptive manner. Creation of this structure requires state legislative approval of an independent taxing district, which has been challenging in a political environment hostile to new taxes. However, it offers significant organizational advantages, as described above.

Two other options for restructuring were evaluated but are not recommended. One, relocating BCD to the Library Department, is unsatisfactory because it does not address the fundamental issues of financing and autonomy. Instead, it places the agency again within a much-larger department with similar budget limitations. The second, out-sourcing BCD to a private nonprofit organization with a contract for services from County, is a common model but would likely reduce BCD's capacity. It would place the agency in competition with other nonprofits in the community for contributed dollars while removing its access to the administrative and support capacity of County government.



CULTURE

KING COUNTY LODGING TAX

Model Program

4Culture is the cultural services agency for King County, Washington providing programs, financial support and services in the arts, public art, heritage and historic preservation for all residents and visitors in King County. 4Culture is a new model for public support of cultural programs, authorized as a Public Development Authority. It combines the resources of the public sector with the flexibility of a nonprofit. 4Culture is a tax-exempt public corporation, with a fifteen member [Board of Directors](#), who are nominated by the [King County Executive](#) and confirmed by the [Metropolitan King County Council](#).

Primary funding for the agency is provided by the Lodging Tax for Culture, established by state law in 1987. In 2008, 4Culture received \$11 million from this hotel tax towards a total budget of \$16.4 million. By law, 40% of the hotel tax revenues each year must be set-aside in an endowment intended to fund arts and heritage in perpetuity. In 2008, the endowment fund was \$28 million.

4Culture provides funding for support of the visual and performing arts, heritage programs and historic preservation. Annual funding supports the activities of more than 250 arts and heritage organizations, hundreds of artists and heritage specialists, capital construction projects and equipment purchases, new arts and heritage projects, and cultural education in public schools. The cultural benefits of this tax extend to all communities and residents of King County and provide visitors with a vast array of cultural experiences produced by the region's innovative and nationally recognized arts and heritage organizations.

What has been the impact of this fund?

- New arts facilities and local history museums in communities throughout King County
- Expanded opportunities for suburban and rural audiences to attend and participate in the arts
- A regional network of local arts agencies providing cultural programs for their local communities
- More than 250 arts and heritage organizations receiving annual support for public programs
- \$844 million in economic impact annually, including \$300 million in "new money," spent by visitors
- 7 million visitors to cultural events each year

23. *Improve information technology capacity to meet new data collection and analysis needs.*

Several recommendations in this plan rely on the availability of sophisticated information technology, which exists now only in part. A technology assessment is needed to identify specific communitywide needs and to create a new research and evaluation capacity. These needs include: the cultural participation portal/directory, communitywide cultural audience list, marketing/audience development initiatives, cultural tourism and economic development data, integration with existing tourism and economic data collection and research, and online grants. Until recently, BCD had a dedicated IT staff position. Restoring this staff capacity is necessary to complete the assessment and implement the results.

FINANCING THE CREATIVE ECONOMY

Treating the creative sector as a unified and diverse cultural economy requires new approaches to financing. One of BCD's primary functions has been grant-making and its influence has been exerted in part through its financial leverage. Its grants budget has been substantially reduced in recent years because of budget cuts to the agency. One goal is to restore and expand the grants budget for nonprofit arts and cultural organizations, and for individual artists. While money is not the only solution, it is a part of the solution, and Broward's nonprofits have struggled for lack of sufficient capital. Communities that have larger, stable sources of public funding for arts and culture have reaped substantial benefits. According to a decade-long series of national studies by Americans for the Arts, every tax dollar invested in the arts returns \$7 in local, state and federal tax revenues. Communities such as Denver, Salt Lake, Pittsburgh, Cleveland and St. Louis have all experienced substantial gains from the availability of large-scale funding programs for arts and culture: more stable cultural institutions, free public access to culture, substantial economic impact, enhanced tourism, urban and neighborhood renewal, increased educational resources, and better overall quality of life.

The financial needs of the cultural economy are far broader than grants, however. Investment capital is needed for starting and developing creative businesses, for cultural tourism development, for communitywide cultural projects, for cultural facilities and districts, for marketing/audience engagement, and for the research and development that underlies any vital sector.

Financing the Creative Economy Recommendations

24. *Create a new, local option Quality of Life Tax that includes a portion dedicated to arts and culture, through a ballot initiative.*

A new, dedicated tax for arts and culture would provide the basic financing for implementation of many elements of this plan, with a strongly stabilizing, long-term effect on the cultural economy. As discussed above, communities that have created dedicated public revenue streams through a quality of life or arts tax have reaped broad and substantial benefits. This type of tax requires state legislative approval and the creation of a taxing district, such as the one created for the Children's Services Council. It also requires a countywide ballot initiative, so one clear advantage of this approach is a clear expression of citizen support. Also, these taxes are commonly time-limited (ten years is a common term), so there is voter accountability for the use of public funds. In fact, taxes dedicated to arts and culture gain in popularity because the public perceives their value; in every community where such taxes have expired, they have been reauthorized by voters at a higher margin than their original approval.

Broward County has a history of support for compelling needs, having authorized the Children's Services Council and passing bond measures for parks and libraries. Moreover, Broward residents express strong support for a quality of life tax now. In a random household survey conducted in October 2009, during the depth of the "Great Recession," 64% of Broward residents favor a new \$10 tax dedicated to arts and culture, and half are even more favorable if the tax would be dedicated to creational activities, historic preservation and libraries (a quality of life tax). At the \$25 level, support was 48% for arts and culture only, and 40% more favorable for the broader, quality of life tax. As the impacts of cutbacks in quality of life services increase in Broward, and as the economy recovers, there may be a political opportunity to capitalize on voters' frustration with the loss in cultural, library and park services. And voters are more likely to support a tax dedicated to a specific purpose with perceived value than they are to support a general tax increase.

Clearly, a tax initiative with a broader, quality of life purpose would have a stronger chance of passage, since it would benefit a wider spectrum of people and interests. This initiative would require development of a coalition and a political campaign plan to educate the public about the need for and benefits of the tax. In other communities, these campaigns have been led by citizen committees comprised of community leaders from the interest groups represented in the coalition. Since public funds cannot be used for campaigning, the initiative campaign must be financed privately.

There are two optional approaches recommended for this tax initiative in Broward County.

- *Option 1: countywide property tax augmentation.*

A property tax augmentation would provide a substantial revenue stream, one that is more stable than a sales tax. Such a tax would generate approximately \$70 million per year at the rate of a half mil. This is the basis for the Children's Services Council financing.

- *Option 2: regional, five-county, South Florida quality of life taxing district.*

Creating a regional, multi-county taxing district would increase the political likelihood of state legislative approval. It would be a much-larger effort to build a coalition but could potentially attract more voices and dollars in support of lobbying in Tallahassee. It would then result in the opportunity for each participating county to conduct countywide ballot initiatives. This offers potential efficiencies because simultaneous county campaigns could be planned together, generate more public attention, and attract greater support. This is also an important step towards regional cooperation in cultural policy, a central theme of VisionBROWARD.

25. *Increase Broward County's Tourist Development Tax by one percent (1%) to support the Cultural Tourism Investment Fund.*

Broward County currently charges a 5% tax on hotel occupancy, its Tourist Development Tax. This tax can be increased by one percent within the limits of its authorizing ordinance. This increase would generate approximately \$6.2 million per year, subject to fluctuations in the local tourism market. As discussed in the Cultural Tourism section of this plan (recommendation 14, page 34), the purpose of this tax is tourist development. It is appropriate to dedicate an increase to development of cultural tourism through the recommended Cultural Tourism Investment Fund, once its effectiveness has been demonstrated through initial projects.

26. *Explore development of an online contributions program.*

The Cultural Foundation of Broward (CFB), as BCD's nonprofit support organization, can explore development of the capacity for soliciting, accepting and processing online contributions. This is an emerging fundraising method for the arts. A key issue is designing a campaign that is suited to online giving. This typically involves a sense of compelling urgency. For example, in 2009, the Community Foundation for Southeast Michigan conducted a communitywide, fundraising campaign (Arts & Culture Challenge) that raised \$4.9 million in twelve hours by using a coordinated, highly visible online appeal. The

pitch was based on the severe impacts of the recession on arts organizations in the Detroit area. This collaboration with the local arts agency, the Cultural Alliance of Southeastern Michigan (BCD's peer agency for that region), provided matching funds from the Community Foundation for donations solicited from all donors of the agency's 75 members.

27. Reestablish a countywide cultural facilities capital projects funding.

There are currently several major capital campaigns in process or planned to support cultural facilities in Broward County, representing many tens of millions of dollars in community investment. There is now no formal process for the County to consider its role in funding such projects. As a result, decisions will potentially be made more on an ad hoc basis, with political considerations outweighing an assessment of the value and feasibility of each project. The County has a history of providing funding for cultural facilities and can establish a capital projects fund for cultural facilities from its Capital Improvements Fund, with defined criteria and limits for its contributions. In other communities, this has resulted in a net savings to local government, since funding decisions are more removed from the political arena. In addition, it allows for earlier County commitments that assist campaigns to demonstrate feasibility, focus the attention of the donor community, and increase the likelihood of success. A capital projects fund can also serve as a form of technical assistance that helps improve and strengthen such campaigns, since they must meet established criteria.

In addition to the current capital campaigns, the planning process revealed a need for small-scale spaces, both commercial and nonprofit, such as artist studios, a music conservatory, creative business spaces, and rehearsal spaces (see recommendation 8, page 31). These types of facilities could also be considered for funding.

28. Explore development of workplace giving and united arts fund programs.

Many communities have developed support for arts and culture through united arts funds, a national network of more than 60 United Way-style fundraising campaigns coordinated through Americans for the Arts. This was a recommendation of the last cultural plan and in 2002, the Cultural Foundation of Broward County tested an ambitious multi-million dollar campaign to establish a united arts fund. While this concept did not test successfully, the need remains and a more modest approach should be considered. Many of united arts funds were started with workplace giving programs, in which employers provide a mechanism for employees to contribute. Frequently, this leads organically to increased employer and other corporate giving.

The Cultural Foundation can reconsider its plans and explore a more incremental approach.

This plan recommends exploring the development of an Arts & Business Council or Arts & Business Committee (Recommendation 19), led by the business community. While the purpose of the A&BC is not fundraising, it is possible that this group could choose to lead, or partner in the development of, a united arts fund. In either case, there is substantial technical assistance available from the united arts fund network, which can greatly facilitate the reevaluation of this possibility for Broward County.

COUNTY POLICY DEVELOPMENT

One of the opportunities presented by this cultural planning process is the ability to integrate the County's other programs, services, facilities and planning processes. To accomplish this, the Broward Cultural Division, working with other County departments, should review the plans of other County agencies to ensure that the recommendations of this plan are clearly aligned with the goals and plans on a cross-departmental basis.

County Policy Development Recommendations

29. *Integrate and align County policy in accordance with this plan, including updating the County's Comprehensive Plan to include a Creative Sector element.*

Development of a vibrant and competitive creative industry in Broward County will be a complex process, requiring alignment of the goals of this plan with many stakeholders, both within and outside County government. It will need cooperation and collaboration among many interested parties. It will be useful for the County to engage in a review of all of its guiding plans, strategies and policies to ensure that they are synchronized. It is proposed that the Broward Cultural Division convene a series of meeting with appropriate County staff to discuss updating these plans and policies to align with this cultural and creative economy plan. To ensure that there is clear communications and leveraging of resources, it is recommended that the County ensure that the interests of the cultural and creative economy sectors are represented in all appropriate County and community planning efforts.

Broward County has long recognized that arts and cultural programs and facilities are essential services needed to provide for the desires and aspirations of its citizens. It is also recognized that cultural development is intimately linked with economic development, from the creation of new jobs to urban revitalization to corporate relocations. As cultural development is critical to the County's long-term success, a cultural development element should be developed within the County's comprehensive plan. This will articulate in the broadest terms the County's vision and policies that will support the growth and vitality of its arts and cultural life.

EVALUATION AND BENCHMARKS

The Imperative and Challenge of Measuring Cultural Success

Defining and measuring success is essential for this plan. It will provide accountability to the community for the combined implementation efforts of all partners. And it will focus public attention on the community's cultural health and development.

There are three categories of success measures relevant to the plan:

- Whole community: broad measures of cultural vitality throughout the community. How is the community doing and what are the key issues for continued cultural development, including growth of the creative sector?
- Agency: measures of the effectiveness and efficiency of the Broward Cultural Division as an agency of county government. How is the agency doing in relation to comparable agencies?
- Program: measures of program outcomes, in comparison to its mission and goals. Is the program effective in fulfilling its purpose?

Several factors influence the best approach to defining success measures for the plan. First, whole-community measures of cultural vitality are an emerging field. There are few US communities that have adopted such measures, often called a cultural vitality index, and they vary substantially from one another. However, Americans for the Arts, the national service agency for the arts, recently unveiled a National Arts Index, which will provide a useful tool and a basis for national comparisons.

Second, there are few, if any, nationally accepted standards for measuring the effectiveness of a local arts agency. The reason appears to be that arts and cultural agencies have widely divergent missions and program priorities. This makes the development of uniform success measures, and meaningful comparisons among agencies, difficult. Also, like libraries and parks, local arts agencies have few opportunities to earn revenues, making fiscal measures elusive.

Third, program evaluation is a well-developed field and represents an excellent opportunity to address accountability for a local arts agency. Because programs generally have (or can develop) well-defined goals and outcomes, it is easier to measure success. As long as the programs are integrally related

to the mission of the agency, this is a good substitute for whole-agency measures.

A Practical Approach

Given these factors, we recommend that BCD focus its efforts on developing a communitywide cultural vitality index and comprehensive evaluation of selected programs. This approach can provide the best accountability and provide significant related benefits to the community. It will also serve as the best measure of the effectiveness of the agency, in relation to its mission.

This plan proposes a new paradigm of cultural development, one that reframes Broward's creative economy as a cultural ecosystem. Defining and measuring success on a whole-community basis is the most appropriate method for this paradigm.

Evaluation and Benchmarks Recommendation

30. Create and monitor a communitywide, Broward Cultural Vitality Index.

BCD should be the lead agency in creating and monitoring a communitywide, cultural vitality index. The index measures the community's cultural condition through a collection of indicators in such areas as the creative economy, cultural participation, cultural tourism, artists and other individual "creatives," and the nonprofit arts community. This does not mean that BCD is responsible for improvement in all areas; rather, it analyzes the results and trends, and calls attention as needed to key cultural issues.

A template for this index has been developed during the planning process and is presented on page 161. An additional possible model is Americans for the Arts forthcoming Local Arts Index (linked to its National Arts Index). To implement the index, BCD can explore a partnership with the Broward Coordinating Council's Broward Benchmarks Project, and be included in the annual Quality of Life Index. The index also provides an opportunity for research partnerships with university economic and public policy programs, to assist with research and analysis.

Implementation of the index will rely on available data, to the extent possible, and probably require the periodic purchase of commercially available data and additional data collection, such as a random household telephone survey.

GOAL 3: INCLUSION AND CELEBRATION

Strengthening connections among Broward County's people and communities through their cultural expressions.

Diversity Defines Broward's Culture

Cultural diversity is a cause for celebration in Broward County. Many consider the diversity of Broward's people to be its defining cultural characteristic. The population is now a "majority minority," with about 53% non-Whites and Hispanics. There are 166 countries and 50 language groups represented in Broward County schools. One quarter of all residents is foreign born and about 30% speak a language other than English at home.

Cultural heritage is also a defining feature of Broward's people. Half of all residents have cultural traditions that were passed down to them through the generations, including food, music and dance. This is true across all ethnic and racial groups.

Planning participants also consider diversity a rich asset. They acknowledge issues of misunderstanding and inequality, while also expressing the benefits and pride of living in a diverse society. Almost all view arts and culture as a powerful means for expressing diversity in a positive manner and fostering improved community understanding and relationships.

Diversity Drives Cultural Development

Diversity means that Broward's communities possess an abundance of cultural resources and people. The Broward Cultural Division counts more than 550 arts and cultural groups in the county, the majority of which are multicultural and community-based. Its 2003 *Community Arts Education Plan* documented a varied ecology of providers throughout the county, including schools, libraries and churches. The Division also serves a population of more than 10,000 individual artists.

Reflecting this abundance, the cultural life of the community has grown and matured in the past two decades. Some planning participants, especially long-time residents, commented that Broward has developed a "real" cultural scene, compared to past generations. Growth includes the diversity and quality of its cultural events. It also refers to cultural facilities such as the Broward Center for the Performing Arts downtown Ft. Lauderdale and regional ArtsParks throughout the county.

The next step in Broward's cultural evolution is to build on its authentic culture and resources. Recognizing, including and celebrating the diverse cultures of its residents is key.

To this end, there are four topic areas with accompanying recommendations:

- Festivals
- Cultural participation
- Arts and cultural education
- Public art and design

In a random survey, more than 80% of Broward residents believe that a strong arts and cultural scene:

- Exposes people to diverse cultures
- Provides positive alternatives for young people
- Makes a more interesting place to live
- Makes a better place to raise a family

FESTIVALS

Festivals are a vibrant part of Broward's cultural scene. They are highly popular among Broward's residents, and nearly half (44%) would like to see more cultural festivals take place in the county. Festivals are also acknowledged as a way to preserve and share ethnic heritage, celebrate community, and express artistic vitality.

Signature festivals can define the community's image and contribute to economic growth through tourism. VisionBROWARD recommends packaging and promoting arts and cultural events as a cultural tourism tool for Broward County (Creative Industries Task Force, objective 6.5). Among nonprofit arts and cultural organizations responding to an online survey, 95% would like to participate in a major annual festival.

Festival Recommendations

31. *Create an International Festival of Creativity with two components: high-profile curated events and a longer "Fringe Festival" of self-selected local events.*

An International Festival of Creativity proclaims that Broward has its own cultural identity, founded on its diversity and creativity, one that will evolve with the interchange of local and international projects. It will serve as a signature event, generating excitement and visibility for Broward's cultural scene, and promoting a positive and authentic cultural identity.

The festival can include a season of high-profile curated events, rivaling international festivals in other communities. In addition, it can have a broader reach and longer duration by including a "Fringe Festival" of self-selected events produced by local cultural organizations, creative businesses, and others, marketed under the festival banner. The most successful model of this format is Scotland's Edinburgh Festival, which includes a world-renown Fringe Festival that showcases emerging artists.

The festival will engender a variety of opportunities for leveraging additional community impact. For example, there is an opportunity to include public art projects in the festival. The festival can contribute year-round to the community's cultural vitality by developing an Institute for Creative Civic Life, modeled on Dallas Institute of Humanities and Culture (see sidebar, below). The Institute can be initiated with a Creativity Conference held during festival. The festival can also reinforce cultural participation among residents by including a celebration of informal, amateur arts activity.

Model Program

Dallas Institute of Humanities and Culture

The Dallas Institute is a nonprofit educational organization where people gather to enjoy learning and discussing important ideas – from classic to the best of today’s thinkers – that shape the way we live and think. The Institute’s purpose is to enrich and deepen the practical life of the city with the wisdom and imagination of the humanities. The Dallas Institute has become a respected forum for civic dialogue on the community’s most important issues. Its major annual event is an annual conference entitled “What Makes a City?” that has brought about real changes for Dallas. This conference led in 2008 to establishment of an annual Festival of Ideas.

What Makes A City? Conference History

ARCHITECTURE AND POETRY

James Lehrer, Christian Norberg-Schulz, Arthur Erickson, Bill Porterfield, Kathleen Raine, James Hillman, William H. Whyte, A.C. Greene, Bernd Jager, Louise Cowan, Robert Sardello, Gail Thomas

THE ECONOMICS OF TASTE

James Rouse, James Lehrer, James Hillman, William H. Whyte, Albert Murray, Louise Cowan, Donald Cowan, Lyle Novinski, Robert Sardello, Gail Thomas

WATER AND DREAMS

Dan Kiley, Kathleen Raine, William H. Whyte, Ivan Illich, Geoffrey Stanford, Edwin T. Morris, James Hillman, Alan Ward, Roy P. Harrover, William Burford, Robert Sardello, Gail Thomas

GROWTH AND UNDERGROWTH

Robert Venturi, Ivan Illich, Robert Swann, William H. Whyte, Denise Scott Brown, Vincent Scully, Wendell Berry, Robert Sardello, Gail Thomas

MONEY, MYTH & MANA

Jane Jacobs, Lewis H. Lapham, Wendell Berry, Curtis W. Meadows, Donald Stone, Hazel Henderson, Lewis Hyde, Charles Anderson, Robert Sardello, Gail Thomas

COMMUNITY, DESIGN AND DESTINY

Yi Fu-Tuan, John B. Jackson, Henry C Beck, Jr., James Pratt, Jose Gonzales, Miha Pogacnik, Beverly Mitchell, Lynn Mims, Robert Trammell, Robert Sardello, Gail Thomas

CRISIS AND CARNIVAL

Skitch Henderson, Etheridge Knight, Enrique Pardo, James Hillman, Mary Vernon, Sandra Hughes, Mike Hickey, Curtis King, Robert Sardello, Gail Thomas

VISION AND THE SPIRIT OF PLACE

Charles W. Moore, Keith Critchlow, Beverly Mitchell, James Pratt, Michael McCarthy, Mary Vernon, Jack Miller, Gail Thomas

AMERICA OF THE IMAGINATION

Mortimer Adler, Hazel Henderson, Thomas Moore, Lewis Hyde, Albert Murray, Bernd Jager, James Hillman, Robert Trammell, Bill Burford, Frederick Turner, Robert Sardello, Gail Thomas

THE SACRED CENTER

Jane Jacobs, Christopher Alexander, Lee Cullum, Jan Hart, Daniel Kemmis, , Barbara Cassel, Susan Mead, Kent Collins, Richard Anderson, Robert Sardello, Gail Thomas

BEAUTY IN BUSINESS

Arthur Erickson, Frederick Turner, Rinaldo Brutoco, Alana Probst, Betty Sue Flowers, Tom Schieffer, Robert Sardello, Gail Thomas

The Emerging Business of Cultural Tourism in Broward County report (2007) notes the limitations of a signature event, in that by itself it cannot support a tourism industry and it is not likely to generate net revenues for other tourism development and marketing. Nevertheless, this festival is desirable because of the national and international branding power of such a signature event, and because it can be the beginning of a new level of recognition and support for cultural tourism.

It is important to note that, as a potentially large-scale project, the festival may need to start modestly and build over the ten years of this plan. Seed funding for this festival can come from re-purposing of the existing TDT funds dedicated to arts marketing, and in the future from an increase in the TDT once the impact of the festival is demonstrated.

32. *Expand support for local multicultural festivals that have an arts and cultural component.*

The Broward Cultural Division currently supports local cultural festivals through its grants program, marketing and technical assistance services. Because of the important role of festivals in the goal of Inclusion and Celebration, BCD can identify additional methods for facilitating, enabling and supporting festivals, and increasing their community impact. Convening festival producers is a practical first step in exploring new forms of assistance. For example, BCD could serve as a broker in arranging for traveling exhibits

and festivals, or block booking of events and exhibits. Also, focusing on smaller events that are scheduled on a regular basis in neighborhoods throughout the county, such as the Riverwalk Jazz Brunch, is a cost-effective approach. To best reflect and serve Broward's diverse culture, BCD can adopt a broad definition of "cultural" to include culinary events, celebrations and the like.

CULTURAL PARTICIPATION

Cultural participation refers to residents' informal, amateur arts and cultural activities. In Broward County, nearly every resident engages in personal cultural activities, including reading books, taking photographs, and dancing socially.

Why is this important? It helps define a community's culture. The personal cultural knowledge and expression of residents is the sum total of a community's culture. In Broward, it also reflects its rich cultural diversity.

Cultural participation also supports the professional arts community. Research shows that "doing leads to watching."

Finally, personal participation leads to positive social and civic outcomes. For example, a 2003 Chorus America study documented that amateurs singing in choirs are much more likely to volunteer in the community, give to charity and vote. They are also better informed and report that their choral participation improves their lives and their contributions to society in myriad ways.

Recognizing and encouraging cultural participation is acknowledged to be a key element of a community's cultural policy. According to cultural researcher Alan Brown, "Cultural engagement is civic engagement and a pathway to a more cohesive community."

Broward has many opportunities for residents to engage in their own cultural interests. However, people are not fully aware of what's available and how to connect. The best approach is to increase access to information about these opportunities. In addition, celebrating the value of informal participation will underscore the value of this activity.

Cultural Participation Recommendations

33. *Increase support for programming in ArtsParks through development of a unified, countywide foundation to raise funds and provide policy guidance and other resources.*

Broward county residents rank your-round cultural activities in parks as their most appealing choice, in the random household survey conducted for this plan. A major accomplishment of Broward's last cultural plan, there are currently three ArtsParks throughout the county (Hollywood, Pembroke and Miramar), with a fourth planned for the Central Regional Park Cultural Center and Library in the City of Lauderdale. ArtsParks are cultural centers for the performing, visual and literary arts that

include classroom and workshop space, exhibit and performance space, and cultural programming by professional artists with free or low cost services to the community. As such, they are a primary asset in fostering cultural participation. ArtsParks each now have nonprofit support foundations whose capacity would be strengthened by combining into a single organization. A unified countywide foundation would be better able to promote ArtsParks' visibility and public benefits; assess common needs; identify and pursue opportunities; raise funds and access other resources; and operate with greater efficiency.

34. *Provide financial and technical support to local Broward municipalities to develop arts and cultural programs in their cities.*

Several realities constitute barriers to participation in the arts in Broward. An important barrier is the long driving times and distances within the County. Another is the many things competing for the time and attention of the citizens. It is important therefore that many arts and cultural activities and programs be within a reasonable distance from where the people live. It is recommended that the BCD develop the 31 municipalities as delivery vehicles for arts programs in local communities. Having accessible, family-oriented offerings will encourage attendance and participation and will develop the capacity of local cities to expand their

cultural development programs. Funding support may be limited for this purpose in the early years, but if the long-term funding and structure recommendations are adopted, there should be more available funding. Specifically, if the cultural funding district is adopted, BCD may want to consider allocation some percentage of the new revenues to local cities on a *per capita* basis.

The Ecology of Broward's Culture

How do residents' informal, amateur cultural activities contribute to Broward's culture? Cultural literacy is the foundation of a healthy cultural ecology and the currency that supports higher levels of engagement such as participatory cultural practice and consumption of professional cultural goods and services. Cultural literacy is "fluency in traditions, aesthetics, customs, manners, language and the arts, and the ability to apply critical thinking to these elements."



Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley, John Kreidler and Philip J. Trounstine, Cultural Initiatives Silicon Valley, 2005

35. *Provide access to large-scale, public, recorded performances in the ArtsParks, such as with a portable JumboTron.*

One focus of this plan is increasing access to cultural services throughout the county. In addition to events such as festivals, other communities have had success in serving large numbers of people through presentation of recorded cultural events. For example, the San Francisco Opera has presented free taped performances of its productions to audiences of 20,000 on the "JumboTron" screen in the city's major league baseball stadium, PacBell Park. Similarly, the Metropolitan Opera in New York presents recorded performances outdoors in Lincoln Center Plaza through its "Summer HD Festival" program. BCD can provide similar recorded performances in ArtsParks and other public venues, in partnership with local arts providers. This would require purchase of a portable JumboTron, or similar technology for enabling such presentations.

Cross References

International Festival of Creativity: Informal cultural activity can be included and celebrated within the International Festival of Creativity (Recommendation 31, page 60). Including a component of the festival that celebrates informal cultural activity will bring new attention to the value of cultural participation. The festival could sponsor or market such activities as community performances and exhibitions, competitions, and participatory events.

Cultural participation portal/directory: Recommended enhancements to ArtsCalendar.com include development of a cultural participation portal/directory, building on the site's current directory of classes and other participatory events (Recommendation 17, page 37). This will increase access to opportunities for personal participation by employing greater interactivity and social networking tools.

ARTS & CULTURAL EDUCATION

There is broad consensus in Broward on the importance of arts and cultural opportunities for young people and high levels of participation. Among county residents, 86% believe that a strong arts and cultural scene provides positive alternatives for young people. More than half bring their children with them to cultural activities, and about one-quarter have children that participate in arts activities outside of school (which typically means an expenditure of both cost and driving for the families).

VisionBROWARD acknowledged the role of lifelong arts and cultural learning in economic vitality. That report recommended the creation of a continuum of quality accessible arts education and museum activities for pre-school through senior citizens (objective 8.1).

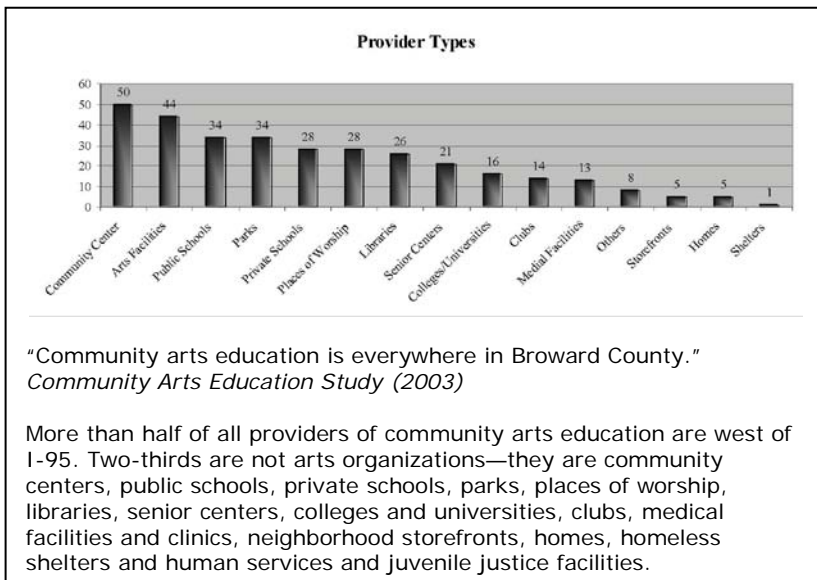
Broward Cultural Division's 2003 *Community Arts Education Plan* found that there has been enormous growth in arts education activities in community settings—those outside of schools—and made recommendations designed to enhance the community

impact of these resources. BCD also partners with the School Board of Broward County in several initiatives to support arts education in schools.

Arts education professionals involved in this plan observed that parents and students often lack information on what opportunities are available and how to access those opportunities. They recommended improved information and referral services. They also noted the potential benefit from enhanced communication and coordination of

existing services.

Expanding arts and cultural learning opportunities in schools, community settings, and higher education will help assure school-based arts education for every child, strengthen the economy, and support social and community development.



Arts and Cultural Education Recommendations

36. *Identify ways to expand access to arts education, building on the success of the 2003 Community Arts Education Study (Art Starts in Our Hearts).*

The Arts in Education Committee of the Broward Cultural Council has oversight of this area. The 2003 study proposed ambitious and comprehensive five-year recommendations for increasing access to lifelong learning in the arts in community settings. Some have been implemented, such as development of the Community Arts Education Database, and many now face significantly new circumstances surrounding their implementation. This plan remains relevant and vital. It is an opportune time for the Committee to reassess progress made, how needs and opportunities may have changed, and the best way forward. There are overlaps between the recommendations of the 2003 study and this plan, especially in the areas of cultural participation and marketing/audience engagement.

The Arts in Education Committee can also convene quarterly meetings of arts education professionals to share information and identify opportunities. In addition to BCD, participants could include the Broward County School District, libraries, Children's Services Council, arts education providers, parks and recreation agencies, workforce development agencies, Broward Performing Arts Center, and other stakeholders. A specific effort can be made to communicate with funders and identify opportunities to align with funding priorities.

37. *Explore certification of teaching artists to facilitate their job-seeking and placement, and provide better access to qualified instructors.*

Arts education stakeholders identified the need to address certification of teaching artists as a means to improve access to arts education programs. Schools and other sponsors of arts education programs have differing certification requirements for teaching artists. The complexity of compliance with these requirements is an administrative burden for the sponsor and artist alike. It would be helpful to create a system to clarify requirements, facilitate certification, and streamline administration of this area. BCD's Community Arts in Education Database was enhanced in 2009 to better screen teaching artists. This is a logical platform for development of a certification solution.

PUBLIC ART AND DESIGN

(Complete Public Art and Design Report, page 130)

A Track Record of Success

The Public Art and Design (PAD) Program of Broward County celebrated its 30th anniversary in 2006 and is recognized as one of most successful and best managed in the nation. Americans for the Arts, a national arts service organization, annually honors the best public art projects from around the nation. Over the last decade, Broward has been the recipient of 10 such awards, more than any other local arts agency. The challenge of the Public Art and Design Program in Broward should be to build

"I would like for us to go to the cutting edge in everything we do."

Broward County Commissioner

upon its successful track record and to move to the forefront of the evolving field of public art. The past forty years has seen much change and experimentation in the public art arena. The earliest programs began by emulating the only available model – art museums, collecting works of art for display in public buildings. There soon emerged a new concept – the "Museum without Walls" – the idea of placing works of art, often sculptures by national and international artists. A general dissatisfaction with this approach led to the derisive notion of "plop" art. This prompted the concept of "place-making" and site specific art. The transition to "design team" collaborations was a direct outgrowth of this desire for art that was more relevant to site and community. Recent developments have branched out to greater community collaborations, temporary public art projects and artist involvement in urban problem-solving. The point is that the public art discipline has not been static, but constantly searching for new avenues of expression and engagement of the civic arena.

The Future of Public Art and Design

Where is the frontier of public art and what role can Broward play in exploring that frontier? There are myriad possibilities. Broward might consider a Public Art Festival, a recurring event that would highlight local, regional, national and even international artists creating temporary works of a highly experimental nature.

Broward could consider the placement of artists-in-residence in various County Departments. Placement of artists in the public works, planning, transportation, sanitation and other similar departments could identify low-cost opportunities for incorporating public art into the County's infrastructure.

Broward can utilize new media to make its public art efforts more accessible to the community. And it could begin to explore

new media as means of creating a virtual public art destination. It is legitimate to ask the question “Is the public space of the future a virtual space?”

More and more, public artists desire to address significant civic, national and global issues. San Jose’s public art program has invited artists to develop designs for a global warming clock, tracking in a highly visible way man’s impact on the climate. A major public art project in New Orleans seeks to address the removal of toxic materials left in the soil in the aftermath of Katrina. In Oakland, California, Suzanne Lacy works with at-risk youth, gangs, and the City of Oakland Police Department to confront some of the most vexing problems of that city. What local, national and global issues might the Broward Public Art and Design Program undertake?

One of the most interesting forms of community engagement has emerged from direct collaborations of artists with the community.

Broward could choose to emphasize the development of private sector partnerships, sponsorships for its public art program.

A Future for Broward’s Public Art and Design Program

These ideas are highlighted to reveal the many ways in which the Broward Public Art and Design Program could advance

beyond the successful public art efforts upon which it currently focuses. At the same time, now is probably not the time to undertake major new initiatives. Economic conditions in Broward are difficult and those conditions may

“I think we are in a different economic climate and we must adjust to that reality. We are on a fixed income due to Amendment 1.”

County Department Director

have caused some erosion of political support for the program. It is not surprising that political and community support for “non-essential” services like the Public Art and Design Program have been called into question. Recent actions have ranged from a suspension of PAD projects to a proposal to limit PAD projects to “functionally integrated” public art. The County Board of Commissioners will be considering these proposals during consideration of the budget deliberations. For these reasons, the recommendations for the PAD program focus on raising public visibility and support and on making improvements to the operation of the program in the short term. On a longer time frame, when the economic climate improves, the PAD program should launch major new initiatives that will keep it on the cutting edge of public art nationally.

There are three overall goals for the Public Art and Design Program:

- Raise community visibility and support for the Public Art and Design Program
- Revise the operations of the Public Art and Design Program
- Develop new initiatives for the Public Art and Design Program

Public Art and Design Recommendations

38. *Create a broad-based public art and design education, advocacy and community outreach effort that will promote the value of the public art and design program.*

As Robert Hughes explained in his book *The Shock of the New*, the general public has little to prepare them to understand the meaning of contemporary art. Indeed, some have suggested that the public's understanding of "modern" art ends with the Impressionists, whose work gained currency more than 100 years ago. Sadly, most public art programs have done little to expand public understanding beyond the placement of the artworks and perhaps a little-attended public dedication ceremony. Little wonder the public is dismayed when these public artworks arrive suddenly, as if by magic (or calamity, depending on your point of view.)

It is proposed that the PAD program begin an ongoing effort to provide the community with programs that enhance the citizens' understanding of public art. The Broward Cultural Division is already doing this in a limited, somewhat passive way. They sponsor periodic public art exhibitions, include PAD projects in their outstanding publicity and publications, and provide access through their website for those who find their way to that portal. These efforts can be augmented though an ongoing public art lectures and artist presentations, perhaps in conjunction with the Museum of Art or local colleges and universities. At a minimum, any artist commissioned through the PAD program should be required to make a public presentation in the community where the artwork will be located.

39. *Revise the artist selection processes to ensure greater community participation in neighborhood-based projects.*

It has always been a component of most public art programs to provide community involvement in the selection of artists for public art projects, but this community engagement has been limited. It has typically taken the form of appointing a

community representative to serve on the art selection panel. In recent years, some public art programs have taken a new approach. In San Jose, artist selection is a two-stage process. Stage one is the creation of a pool of pre-screened public artists who are selected by a panel of professional peers. Artists are selected by several criteria: the quality of their work, their experience in developing public art projects, ability to deliver projects on time and under budget and skill at working with the community. This pool is updated annually and is comprised of 60-100 artists working in a variety of media and styles. This stage of the process ensures quality projects and artists who have demonstrated success with public art projects.

Stage two of the process is the creation of a community selection and oversight panel. This begins with a community meeting convened by the City Councilperson in whose district the final project will be located. At this first meeting, the proposed capital project is reviewed and a structured process determines community needs and aspirations regarding the art project. At the end of the meeting, citizens are invited to serve on the community selection panel. If they join, they are asked to attend all of the selection meetings. At the second meeting, public art staff present to the panel selected artists whose art and experience fit the expectations of the community. The community panel is asked to select three to five finalists who would be invited to interview with, and present to the panel. From this group, an artist is selected for the public art project.

It is important to note that the stage-two selection panel is limited to community members. There is no real concern about aesthetic quality or the ability of the artist to deliver because the pool artists have been pre-screened. What does emerge from this process is a significantly higher of community "ownership" of the project. Often, community panelists follow the public art through the fabrication and installation process and become ardent advocates for the public art.

It is suggested that the PAD program consider this process for all major community-based public art projects. It should be noted that this process is not particularly appropriate for projects like the airport or Port Everglades, where it is difficult to define who the "community might be.

40. *Improve community access to the public art collection by: a) developing electronic and cell phone/smart phone systems that provide on-site information about projects, and b) creating internet-based virtual tours of the collection based on various geographic regions of the County.*

It is important to engage the public at the point that they actually are viewing the public artworks. One of the most successful strategies has been devised by 4Culture, the local arts agency of King County, Washington. On a plaque close to

each public artwork is a telephone number and part ID number. Viewers can dial their cell phones, punch ID number and hear a prerecorded message about the artwork. Often they will hear the voice of the artist who created the art through [Listen 4Culture](#). 4Culture has also used advertising on the bus transit system to highlight artworks along that particular transit line. With many new smart phones having Internet capability, these media could be augmented by providing an Internet address that would give detailed information about the artwork being viewed. It is recommended that the PAD explore these enhanced means of providing on site information about the works in the public art collection.

A low-cost, easy to implement alternative might be to provide printed information located near each public artwork, stationed in boxes similar to those found at homes for sale.

Over the past decade, the ways in which people, particularly young people, access information has been radically transformed by the Internet. No longer do people depend on printed materials to inform themselves. It is proposed that the PAD program prepare a series of virtual, on-line tours of the public art collection, building on the program's current online tour. These tours should be organized by geographic areas of the County, utilizing video segments about the individual artworks and artists. Video footage should document the fabrication and installation of the public art and each public artist should be taped discussing the intention, site-ing and context of the art. The tours should be accompanied with a printable map of the collection in that area, encouraging citizens to actually venture out to view the public art.

41. *Appoint a permanent Public Art and Design Program Manager to provide overall vision and direction for the program.*

The administration of any public art program is staff intensive. To begin with, they cross several departmental lines, requiring the participation and consensus among numerous County employees. In addition, they require thoughtful community engagement, particularly if recommendation 3 above, regarding the artist selection process, is adopted. For some time, the position of Manager of the Public Art and Design Program has been vacant and in recent months it has been filled with a temporary employee whose tenure will end in April 2010. The program's Manager fulfills a critical function, providing overall vision and direction for the public art program and ensuring that the in-house and communitywide engagement is successful. It is recommended that the County renew budget and authorization to fill this position on a permanent basis. The Public Art and Design Program Manager is a senior management position that has duties within BCD which has responsibilities beyond simply administering the PAD program and should be funded through the County's General Fund, rather than the PAD Trust.

42. *Amend the Public Art and Design program guidelines to create a definition of "functionally integrated" public art to meet the expectations of the County Board of Commissioners.*

In the fall of 2009, the County Board of Commissioners directed County staff to develop a definition of "functionally integrated" public art. Again, the issue here is both real and symbolic. It is real in the sense that functional public art can be a useful addition to any capital project. It is symbolic in the sense that it seems to be motivated in part by the perception that the community may have a higher tolerance of "useful" art. However, the directive from the Commissioners is clear and guidance on this question is warranted.

There are at least two ways of thinking about "functional integration." On the most basic level, function suggests use. That is, artwork that is physically used by the facility visitors. It could take the form of floor designs (to walk on), lighting ("the better to see you with, my dear" -- the wolf), benches (to sit on), and myriad other possible manifestations of "useful" art. But function also means purpose. That would suggest that artwork that reinforces the mission or purpose of the County facility could (and should) be considered functionally integrated art. If the purpose of the facility is to enhance the environment, then art that reveals that environmental purpose should be permitted. If the purpose of the facility is to enhance public safety, then art that allows the public to better understand the mission of public safety agencies should be considered. And so on. It is therefore recommended that the

emerging definition of functionally integrated public art include both useful art and purposeful art be included.

The staff of BCD has proposed a definition that has been reviewed and approved by the Public Art and Design Committee. Functionally Integrated Public Art Projects are those that:

- Develop and create an awareness of the unique aspects of a place's built and natural environments;
- Stimulate cultural tourism, community pride, and shared positive identity with such structures as gateways, landmarks, memorials, and way-finding devices;
- Are fully integrated to the site (i.e., not portable) and address a broad range of functional objectives supporting the missions of Broward County agencies; and
- Are artist designed elements that enhance standard necessities in County construction projects such as, but not limited to, walkways, floors, ceilings, plazas, seating, gates, canopies, and lighting."

It is recommended that future public art and design projects embrace any artwork or proposed artwork that satisfies one or more of these criteria. It is also important to recognize that there are a variety of activities other than commissioning of a public art project that may be undertaken by the Public art and Design Program.

43. *Reconsider the proposal to amend the current Public Art and Design Program.*

It is easy to understand the Board of Commissioners' proposal to amend the Public Art and Design program. The problem is both real and symbolic. It is real in the sense that the current economic conditions have placed a stress on the County budget. It is symbolic in the sense that the community may not consider public art to be an essential County service in tight times. However, it is recommended that this proposal be reconsidered. The PAD program has operated successfully under this ordinance for nearly 20 years and no changes are proposed except the inclusion of the new definition of functionally integrated art. On the most basic level, public art funds are derived from the County's capital budgets, not the General Fund. While the general public may not understand the distinction, capital projects are usually amortized over an extended period of time – enough time that the current downturn will be long past. More importantly, the County should consider the impact on major upcoming capital projects. These facilities may have a useful life of 75 or more years, during which time they will not have the benefit of the enhancement that public art provides. Experience has shown

that well designed and visually engaging public facilities means greater public utilization and appreciation by the public. One change that has been proposed is to consider arts funding on a case-by-case basis. The consultants cannot support this proposal. Experience has show that this “discretionary” approach simply results in public art being excluded from most projects, as capital budgets are seldom adequate to accomplish everything that needs to be included.

44. *Continue to work with local municipalities to: a) develop 2% public art requirements for all municipal CIP projects, and b) extend the percent for art requirement to private development by levying a 1% assessment to permit valuations for all private development and redevelopment projects in excess of \$1 million.*

There are now 31 incorporated cities in Broward County. It is reasonable to expect that a majority of new public infrastructure in the County will be developed by these cities, rather than Broward County. The County, with more than 30 years successful experience in public art, can mentor these cities in developing their own public art programs. The PAD program has already begun this project with a cooperative public art project for one city and the creation of the Art Parks. To date, only four Broward cities have enacted public art requirements. These local efforts can be further assisted by encouraging the local municipalities to develop public art master plans through grants, technical assistance and more collaborative public art projects.

One recent trend in public art around the country has been to extend the percent-for-art requirement to major private development. The reasoning behind this movement is two-fold. To begin, often what we define as public spaces are increasingly created by private agencies in the form of public plazas and major structures. Also, planned developments may include spaces that are turned over to the public agency to operate and maintain – streets, parks, schools and trail systems are examples of such private developments that become publicly managed facilities. If there is no public art requirement, then major public facilities may not receive any public art amenities.

It is recognized that almost all of the developable parts of Broward County are incorporated as separate cities. Therefore, Broward County should work with these cities in implementing this recommendation. In order for such a program to be successful, clear guidelines, procedures and approval mechanisms must be generated, giving the County cultural agency or local cultural and/or planning departments review and approval authority over such projects

45. *Initiate and develop regional public art project planning with the local arts agencies and planning agencies in Broward, Miami-Dade and Palm Beach Counties.*

One of the significant trends in municipal planning is the recognition that planning is taking place on a regional level, particularly in the areas of transportation, environment, water supply, economic development and sanitation. Regional systems will need an integrated design approaches to address issues to go beyond local concerns. If public art is to remain relevant in these areas, it is incumbent upon the local public art programs to begin integrated planning with their sister agencies in the region. It is recommended that Broward's PAD program begin substantive conversations with potential partner agencies to effect this new approach to planning. This might be realized through the creation of a coordinating council that includes regional arts and planning agencies to identify opportunities for cooperation and collaboration.

46. *Create an artist-centered laboratory for experimental public art works, including temporary works, based on proposals from artists, rather than an agency RFP.*

Typical public art programs seek the permanent placement of art that has a life expectancy of decades. Indeed, world-wide, major works of public art have persisted for 500 years or more. At the same time, the nature of art-making is experimental and exploratory. Few opportunities exist for artists to investigate new ideas in public art in an experimental and exploratory way. One of the ways in which Broward could operate on the cutting edge of public art is to create a laboratory that would nurture these explorations. Broward should consider partnering with local colleges and universities to create such a laboratory, perhaps in conjunction with undergraduate and graduate degree programs in public art. One could imagine collaboration with Broward Community College, the Museum of Art or Nova Southeastern University to develop such an experimental program that would permit exploration of new media, styles and content for art in the public realm, with the products of this program being displayed on the campuses or as part of the Festival of Creativity.

47. *Establish an artist-in-residence program to advise County staff on the identification of opportunities for integrating public art in the designs of County projects.*

Opportunities for the inclusion of public art in capital improvement projects need not be limited to commissioned artwork. If the thinking of a public artist is integrated into the initial planning of a project, then low-cost enhancements can be found in the design and budget of a project. Many elements that are of standard manufacture and ordered out of a catalogue can be custom-designed by artists at low or minimal

cost. If there is a railing or gate to be included, often the artist can supply a unique product that costs no more than the standard element. All that is required is early identification of these opportunities. It is proposed that the County engage, on a contract basis, a public artist-in-residence to review plans and designs generated by various County departments, including the planning, public works and transportation agencies. This artist would work on an on-call basis, advising County staff about ways of integrating low-cost, integrated public art into the project designs.

48. *Develop a program of temporary public art projects to be distributed around the County.*

One of the most successful and easily implemented strategies for raising the visibility of a public art program is through a program that commissions and places temporary art. Perhaps the most successful temporary public art program is the "Urban Trees" project sponsored by the Port of San Diego, which is in its sixth year. The works are stationed at 30 sites along the waterfront where permanent pedestals have been installed. A national call for proposals is issued, although the majority of the works have been created by local and regional artists. Selected artists are given a small honorarium to cover the cost of materials and fabrication. They have also been given a basic armature on which to construct the sculpture. The artworks are installed by Port personnel for a period of one year, after which time the artists regain possession of the sculpture. This program creates high visibility for the public art program, provides important opportunities for local and regional artists and places a large number of new, rotating works at minimal cost. It is suggested that the PAD program begin with 20 or so projects, perhaps divided among the various Art Parks. Over time, the program can grow to create additional temporary placement for other locations in the County, including along the Riverfront. Due to current staffing limitations, this recommendation may need to be implemented in the outer years of this plan.

49. *Broward County should consider commissioning one or more major iconic sculptures by internationally recognized artists.*

Notwithstanding the plans to limit the Public Art and Design program to functionally integrated public art, there is a place for major, "signature" sculptures in Broward. Such artworks can become focal points that begin to define the community's desire to project an image that includes appreciation for the aesthetic enhancement of the public realm. Major statement such as Alexander Calder's Pink Flamingo in Chicago, Eero Saarinen's St. Louis Arch, San Jose's proposed Climate Clock, the Statue of Liberty, and the Washington Monument, among many others, come to express an indelible sense of place that can be

"I would like the County to have a major international sculpture, like an Alexander Calder."
Broward County Commissioner

achieved by no other means. It is recommended that Broward begin long-term planning for the commissioning of a major, iconic sculpture that will contribute to the identity of the County.

Cross References

International Festival of Creativity: One of the most important recommendations embodied in this overall plan is the development of an International Festival of Creativity. This recommendation grew out of discussions in the Public Art Task Force about methods of increasing the visibility of Broward's public art efforts. This festival (see recommendation 31, page 60) should include a significant element devoted to public art. This element of the Festival can be manifested in both the curated portion of the Festival through commission permanent and temporary public art, and the self-curated "fringe festival" with individuals and groups creating public art projects that will be included in the Festival.

CREATIVE ECONOMY COMPONENT PLAN

*This component plan is summarized, including the recommendations, in the body of the plan above, *Development of the Creative Economy*, beginning on page 26.*

INTRODUCTION

The *CreativeBROWARD* 2020 plan for the creative economy is developed from an extensive analysis of primary and secondary data; numerous interviews, focus groups, and community forums; and several discussions with the Creative Economy Task Force. From this analysis and discussions, strategies to facilitate the development of the creative industry in Broward County were developed. This chapter will summarize the analysis and its results and discuss the recommended strategies.

THE CREATIVE ECONOMY IN BROWARD COUNTY

This section briefly describes the data and methodology, analytical methods, and results of the analysis of the creative economy. In order to assess the past, current, and future state of the creative economy in Broward County, we used a variety of data sources and analytical techniques. This analysis is somewhat complicated by the current financial crisis, but since this is a plan for the next ten years, the strategies developed to some extent transcend the current crisis, as the economy will surely have grown out of the current recession, even in areas impacted as much as the Broward County economy.

Data and Methodology¹

Data

All of the data used in the analysis is at the county level, including data used for the comparative analysis with other communities. While some data from the Quarterly Census of Employment and Wages (QCEW) provided by the U.S. Bureau of Labor Statistics is used, most of the data for the analysis is provided from Economic Modeling Specialists, Inc. (EMSI). The QCEW database contains "employment and wage information for workers covered by State unemployment insurance (UI) laws and Federal workers covered by the Unemployment Compensation for Federal Employees (UCFE) program."² This is a very rich source of data covering about 98% of U.S. employment,³ but the other 2% will include the self-employed or those who work for very small businesses who do not have to report under UI laws. Since many who work in the creative industry are self-employed or work for small businesses who may not report, it is important to capture them in the data. The data from EMSI resolves this issue, as they estimate the number of employees and their wages not included in the QCEW and include them in their database. Thus, it is a more complete source of data.

¹ This is a very brief description of the methodology and results. For a more complete description, please see the appendix.

² Source: <http://www.bls.gov/cew/cewover.htm>

³ <http://www.bls.gov/cew/>

The results of the surveys conducted, as previously described, and anecdotal evidence and feedback provided from the numerous interviews, focus groups, and meetings with key leaders in the industry were also vital pieces of information used in the development of the strategies.

Methodology

We used several different techniques to analyze the secondary data. Each technique was chosen based on the specific insight it would provide about the creative economy in Broward County and its potential for development. The techniques used include: economic impact, economic base analysis, shift-share analysis, leakage/gap analysis, growth-share analysis, and an analysis of the labor market.

- **Economic impact:** The impacts of the employment and earnings are measured both by industry and occupation. Self-employed/entrepreneurial workers within the creative economy are included in the study, as previously mentioned. The impact analysis was conducted using an input-output model of the region. The economic impact includes both current and projected impacts.
- **Economic base analysis:** This technique identifies those industries that bring money into the local economy through their exports (the basic industries) and those industries that serve or support other industries in the region (the non-basic industries). As part of this analysis, location quotients for the industries were calculated. These indicate the concentration of the industry within the region relative to the concentration at the national level. It has long been argued in regional economic theory that the basic industries drive the development of the economy because they bring new money into the region. This will identify those industries, but new thought and research has provided evidence that the non-basic industries are also vital to the development of the economy. These non-basic industries can be especially important to the development of neighborhoods or smaller areas in need of development within the region. Thus, we also identify those key non-basic industries with an eye toward how they can be developed, as well, or used in the development of sub-regions or neighborhoods.
- **Shift-share analysis:** This technique breaks down economic growth (most often measured by employment growth) into three components: (1) that part of regional industry growth due to growth in the national economy (i.e., national growth effect), (2) that part of regional industry growth that can be attributed to overall growth in the industry across the nation (i.e., industry mix effect), and (3) that part of growth of the industry within the industry due to the competitiveness of the industry within the region (i.e., competitiveness effect). This provides direct evidence about where the competitive advantages within the creative economy are.
- **Leakage/gap analysis:** This part of the analysis uncovers the portions of the supply chain of the creative industries within Broward County where there exists gaps in the ability to supply the necessary good and services to support the growth of these industries. In other words, it identifies where the creative industries are buying their inputs outside of the region (i.e., where

leakages in spending are occurring). These leakages are estimated using the EMSI input-output model of Broward County. Once these leakages are identified, strategies were created to plug the leakages and strengthen the development of the creative economy.

- Growth-share analysis: This analysis compares the growth of the sectors of the creative economy within Broward County to other key regions as identified by the Creative Economy Task Force.
- Labor market analysis: This is a thorough analysis of the labor market and occupations within the creative economy. For example, we analyzed the knowledge, skills, and abilities required of the occupations, how they match to the programs in the region providing programs to develop these competencies, and other occupations from which workers could possibly be transitioned into creative economy occupations with minimal training.
- Comparative/Best practices analysis: This is complementary to the growth-share analysis. In this analysis, research was conducted to determine the best practices of creative economy development in comparative regions throughout the world. The comparative regions were determined in part by the Creative Economy Task Force, but additional regions were included as deemed appropriate.

Creative Economy Defined

The industries that compose the creative industry were determined based on previous definitions used in past reports of the industry in Broward County, definitions used in other regions, and insider knowledge of the local economy. The industries were defined using the North American Industry Classification System (NAICS) codes at the six-digit level. Specifically, the definition of the creative economy is shown in the following table.⁴

Table 1: Industry Composition of the Creative Economy	
NAICS Code	Industry Title
323110	Commercial lithographic printing
323111	Commercial gravure printing
323112	Commercial flexographic printing
323113	Commercial screen printing
323114	Quick printing
323115	Digital printing
323116	Manifold business forms printing
323117	Books printing
323118	Blankbook and looseleaf binder manufacturing
323119	Other commercial printing
323121	Tradebinding and related work
323122	Prepress services
327112	Vitreous china and earthenware articles manufacturing
451140	Musical instrument and supplies stores
453920	Art dealers
511110	Newspaper publishers
511120	Periodical publishers
511130	Book publishers

⁴ Definitions of the industry are given in the appendix.

511199	All other publishers
512110	Motion picture and video production
512120	Motion picture and video distribution
512131	Motion picture theaters, except drive-ins
512132	Drive-in motion picture theaters
512191	Teleproduction and postproduction services
512199	Other motion picture and video industries
512210	Record production
512220	Integrated record production and distribution
512230	Music publishers
512240	Sound recording studios
512290	Other sound recording industries
515111	Radio networks
515112	Radio stations
515120	Television broadcasting
515210	Cable and other subscription programming
516110	Internet publishing and broadcasting
519120	Libraries and archives
541310	Architectural services
541320	Landscape architectural services
541410	Interior design services
541420	Industrial design services
541430	Graphic design services
541490	Other specialized design services
541511	Custom computer programming services
541810	Advertising agencies
541921	Photography studios, portrait
541922	Commercial photography
611511	Cosmetology and barber schools
611610	Fine arts schools
711110	Theater companies and dinner theaters
711120	Dance companies
711130	Musical groups and artists
711190	Other performing arts companies
711310	Promoters with facilities
711320	Promoters without facilities
711410	Agents and managers for public figures
711510	Independent artists, writers, and performers
712110	Museums
712120	Historical sites
712130	Zoos and botanical gardens
712190	Nature parks and other similar institutions
722110	Full-service restaurants
722320	Caterers

ECONOMIC IMPACT OF THE CREATIVE INDUSTRIES

As of 2008, employment in the creative economy of Broward County was 64,187 in 5,297 establishments. The industries paid total earnings of \$2,258,098,660 resulting in earnings per worker of \$35,180. This compares to earnings per worker in these creative industries of \$32,220 for all of Florida and \$38,917 across the U.S.⁵

⁵ Americans for the Arts also conducted an analysis of the number of arts-related businesses and their employment in Broward County. By their estimates, there were 5,660 arts-related businesses employing 20,918 people in the county in 2009. These numbers vary quite a bit from those we reported mainly due to different data sources and

According to projections provided by EMSI, employment in the creative economy in Broward County will grow by about 8% in 2018 to 69,441. This compares to projected employment growth of about 11% across both the state and the nation.

As shown in the following table, the full-service restaurant industry is by far the industry that employs the largest number of workers in the creative economy with 2008 employment of 29,557. However, the second leading employer in this sector of the economy is independent artists, writers, and performers.

Industry	2008 Employment
Full-service restaurants	29,557
Independent artists, writers, and performers	5,077
Custom computer programming services	4,892
Advertising agencies	2,747
Newspaper publishers	1,826
Caterers	1,788
Interior design services	1,290
Graphic design services	1,261
Commercial lithographic printing	1,177
Architectural services	1,108
Motion picture and video production	1,044
Photography studios, portrait	1,010
Motion picture theaters, except drive-ins	903
Promoters with facilities	882
Internet publishing and broadcasting	770
Musical instrument and supplies stores	606
Radio stations	592
Agents and managers for public figures	586
Landscape architectural services	553
Periodical publishers	538
Television broadcasting	493

Industry	EPW
Television broadcasting	\$93,192
Sound recording studios	\$79,054
Internet publishing and broadcasting	\$78,683
Periodical publishers	\$76,395
Custom computer programming services	\$76,233
Motion picture and video production	\$73,460
Radio stations	\$70,567

some differences in the definition of the creative industry. The data also cover different years, which may explain a small difference in the numbers.

Landscape architectural services	\$68,441
Advertising agencies	\$65,851
Other commercial printing	\$64,013
Architectural services	\$59,937
Newspaper publishers	\$55,666
Commercial lithographic printing	\$55,357
Commercial flexographic printing	\$54,243
Book publishers	\$53,719
Other performing arts companies	\$52,617
All other publishers	\$51,095
Prepress services	\$49,242
Books printing	\$48,641
Music publishers	\$47,926

Earnings per worker for the top twenty industries has a fairly broad range from almost \$48,000 (music publishers) to just over \$93,000 (television broadcasting). Of the industries within the creative economy paying the highest earnings per worker, the list is mostly comprised of industries in which for-profit firms dominate. This is probably not a surprise. It also appears that the variety of broadcasting, printing, and publishing industries, with a few exceptions, pay the highest wages.

Industry	Number of Establishments
Full-service restaurants	1,510
Custom computer programming services	698
Interior design services	335
Independent artists, writers, and performers	299
Graphic design services	249
Architectural services	223
Advertising agencies	219
Motion picture and video production	175
Photography studios, portrait	127
Caterers	106
Internet publishing and broadcasting	97
Periodical publishers	90
Quick printing	89
Musical groups and artists	71
Landscape architectural services	69
Art dealers	69
Commercial lithographic printing	65
Fine arts schools	62
Industrial design services	61
Other specialized design services	51

It is expected that full-service restaurants would clearly have the largest number of establishments among all of the creative industries. Of probably more interest are the various types of design and architectural services on the list, as well as independent artists, motion picture and video production, musical groups and

artists, and art dealers. Data on the number of unique businesses in these industries are not available, but it is reasonable to expect that the number of establishments in these industries is fairly indicative of the number of unique businesses. Based on the employment numbers, many of the businesses in these industries do not employ a large number of people (fairly common within the creative economy), but the relative large number of establishments and the likely high correlation with the number of unique businesses probably indicates a broad base of businesses in these industries.

ECONOMIC BASE ANALYSIS

This analysis provides insights into which industries drive economic growth by attracting new money into the economy through its exports. These are called basic industries. The non-basic industries are those that do not attract new money into the economy from outside through sales of exports. Instead, these industries play more of a support role and re-circulate money through the economy. This does not mean that non-basic industries are not important. They can be very important to the development of an economy by providing the services that local residents and businesses desire and need.

The determination between basic and non-basic industries is based on the location quotient, which is a measure of the relative concentration of an industry in a region. Put another way, it compares the concentration of an industry within a region relative to the concentration of the industry in some reference economy, such as the national economy in this case. It is calculated as a ratio of ratios:

$$LQ = (e_i/e)/(E_i/E)$$

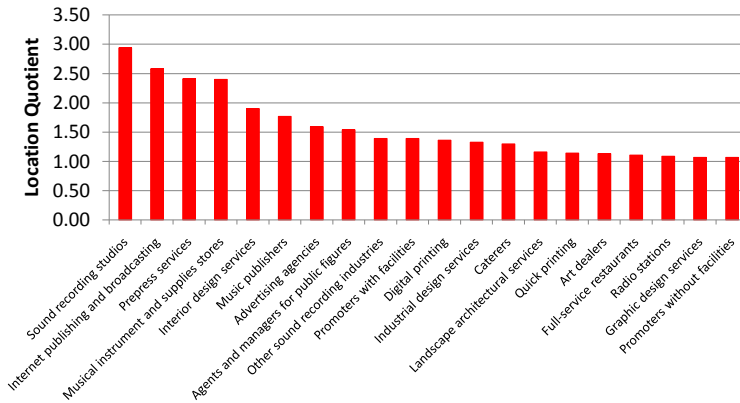
where e_i is the employment in industry i in the region of interest, e is the total employment in the region, E_i is the employment in the industry in the reference economy, and E is the total employment in the reference economy.

An industry is considered to have a relatively high concentration if its location quotient is greater than one. Some economists believe it needs to have a location quotient greater than 1.2 before it is considered to be relatively concentrated.

Furthermore, if the location quotient is greater than 1.0, the industry is considered to be basic, as a rule of thumb. This is based on the assumption that industries will first produce to satisfy local needs. If they produce more than what is necessary to satisfy local demand, as indicated by having a relatively high concentration of employment in the industry, it is assumed that they export the surplus.

It is often argued by economic development practitioners that it is the basic industries that should be the focus of development efforts because they do bring new money into the economy. While this is certainly a valid point, it is our contention that the non-basic industries should not be ignored. That said, which industries are highly concentrated in Broward County and thus, can be considered basic? The following graphs will help answer that question.

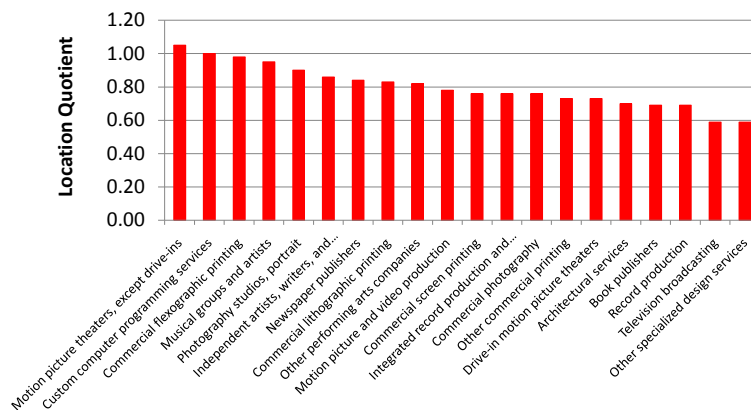
Creative Industry Concentration by Sector 2008 Location Quotient



Source: EMSI

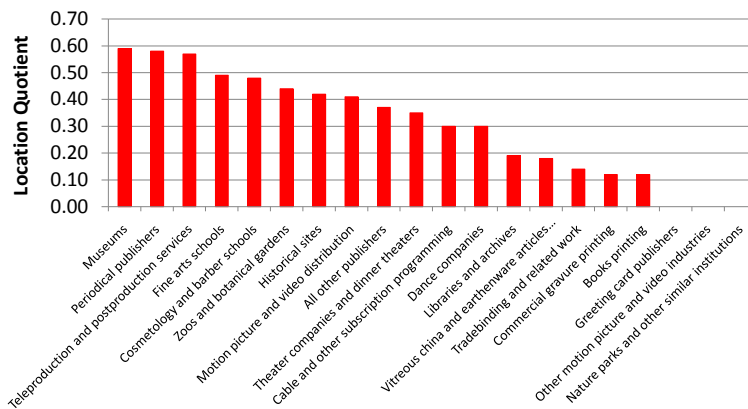
This first graphic shows the location quotients of the most highly concentrated industries within the creative industry with all of them having a LQ higher than 1.0. Of note within this graph is the prevalence of design services, as well as sound recording (sound recording studios and other sound recording industries), internet publishing, music publishers, advertising agencies and some printing services. Combined with the fact that many of these industries also have fairly high levels of employment, these would appear to make-up the basic industries within the creative economy.

Creative Industry Concentration by Sector (cont.) 2008 Location Quotient



Source: EMSI

Creative Industry Concentration by Sector (cont.) 2008 Location Quotient



Source: EMSI

The previous two graphs show the industries that have a location quotient of less than one (with the exception of motion picture theaters), and thus, have relatively low levels of concentration in the area. These are non-basic industries. They include independent artists, museums, fine arts schools, dance companies, and theater companies, for example. It is probably safe to state that these industries are a core part of any creative economy. By the standard economic development argument, these industries should be given little attention and resources as far as facilitating their development since they do not attract new money into the region. Some may even argue that this is for cultural planning, not economic development planning. However, that just does not seem to make much sense when one is trying to develop the creative economy. As will be shown later, independent artists are very important in the supply chain of other creative industries, so even though it is a non-basic industry, the industry merits some attention. Furthermore, even though museums, fine arts schools, dance companies, and theater companies may not attract new money to the region, they play other key roles in the development of the creative economy, such as being important in the ability of the region to attract, retain, inspire, and develop creative workers. It is important to know the basic industries and foster their development, but attention should also be given to key non-basic industries. In these cases, economic development planning and cultural planning are wedded together.

GAP ANALYSIS

The gap analysis shows how much a selected industry or entire cluster purchases from various other industries (its "requirements"), along with how much of that amount is satisfied by industries inside the region and how much must be satisfied by industries outside the region.

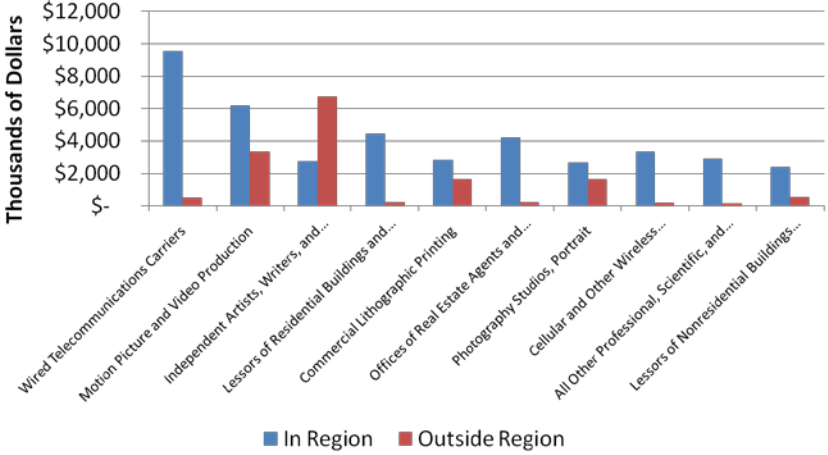
Using the input-output model of the Broward County economy, we were able to obtain estimates of leakages in spending by businesses within creative industries. This means the businesses were going outside of the county to purchase inputs to

their production process. In other words, there is a gap in their supply chain such that filling this gap with local suppliers will facilitate development of the local economy, especially the local creative economy in many cases.

It should be noted that just because there is a gap present in the supply chain that does not necessarily mean efforts should be made to close the gap. In many cases, it makes sense to purchase inputs outside of the area. Additionally, since this is just a one-county region, albeit a large county, the leakage may be to a neighboring or nearby county that would still fall within certain geographic definitions of the regional economy. With those caveats in mind, the analysis provides some interesting findings which guide strategy development.

Independent artists, writers, and performers are key in the supply chain of many industries within the creative industry. This is especially the case for the performing arts industries like theater companies, other performing arts companies, musical groups and artists, motion picture and video production, dance companies, and advertisement agencies. As shown in some of the following charts that are exemplary of the importance of independent artists, these industries are purchasing much of the services they require of these artists outside of the region.

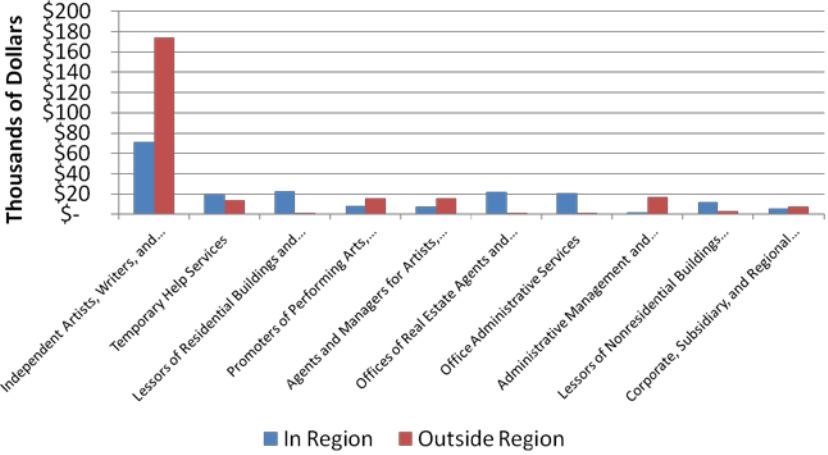
Requirements for Advertisement Agencies



Source: EMSI

3

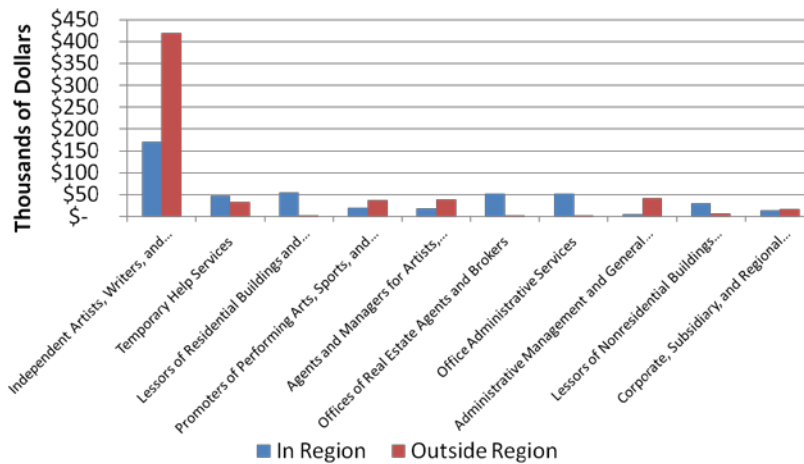
Requirements for Dance Companies



Source: EMSI

20

Requirements for Other Performing Arts Companies



Source: EMSI

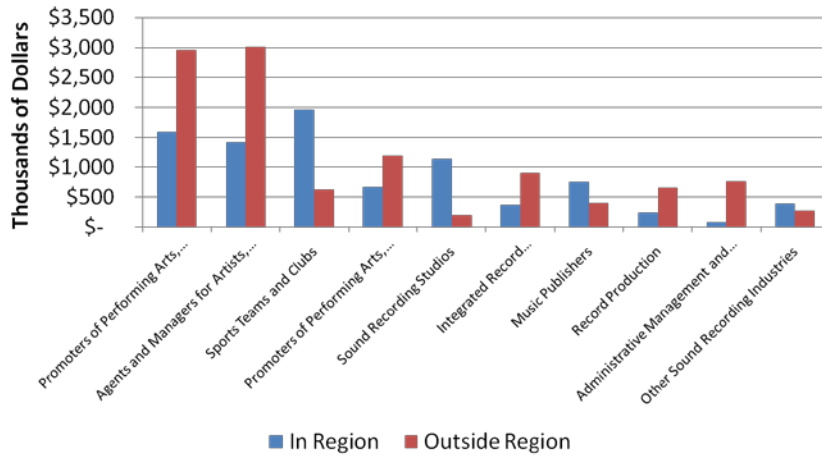
44

The independent artists, writers, and performers industry “comprises independent (i.e., freelance) individuals primarily engaged in performing in artistic productions, in creating artistic and cultural works or productions, or in providing technical expertise necessary for these productions. This industry also includes athletes and other celebrities exclusively engaged in endorsing products and making speeches or public appearances for which they receive a fee.”⁶ Thus, the firms in this industry are small businesses but not necessarily sole proprietors.

Given the importance of independent artists to the creative economy, it is useful to investigate gaps that may be hindering the development of this industry. The following graph indicates that promoters of performing arts, agents and managers for artists, integrated record production and distribution, record production, and management consulting services appear to be some of the gaps in the supply chain for independent artists. It may not be necessary to pursue closing all of these gaps (e.g., management consulting), but at least reducing some of these gaps will provide strong support to the development of this industry.

⁶ Source: <http://www.census.gov/cgi-bin/sssd/naics/naicsrch?code=711510&search=2007%20NAICS%20Search>

Requirements for Independent Artists, Writers, and Performers

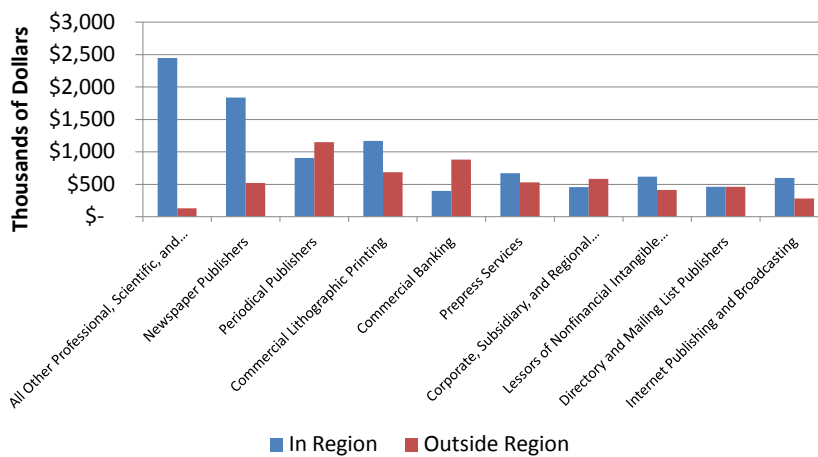


Source: EMSI

27

Another area of leakage across several industries in the creative economy is commercial banking. Examples of this are shown in the following graphs. The data do not tell what exact commercial banking services creative businesses are having to purchase outside of the region, but it is reasonable to expect that this would involve financing of the organizations in these industries.

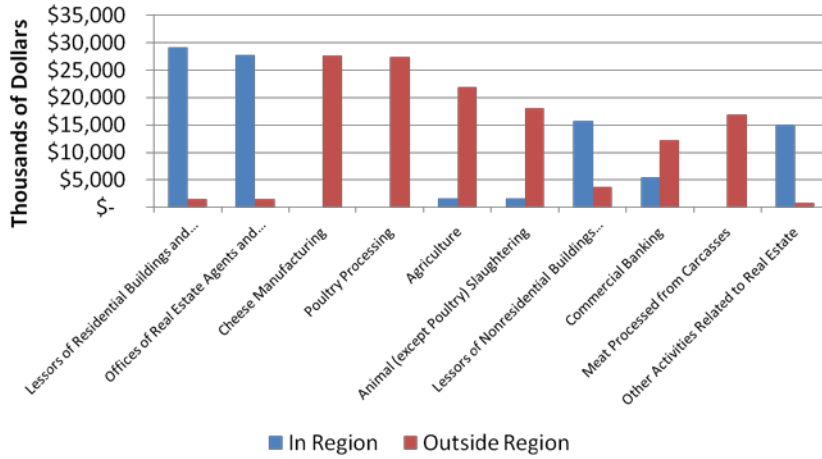
Requirements for Book Publishers



Source: EMSI

9

Requirements for Full-service Restaurants

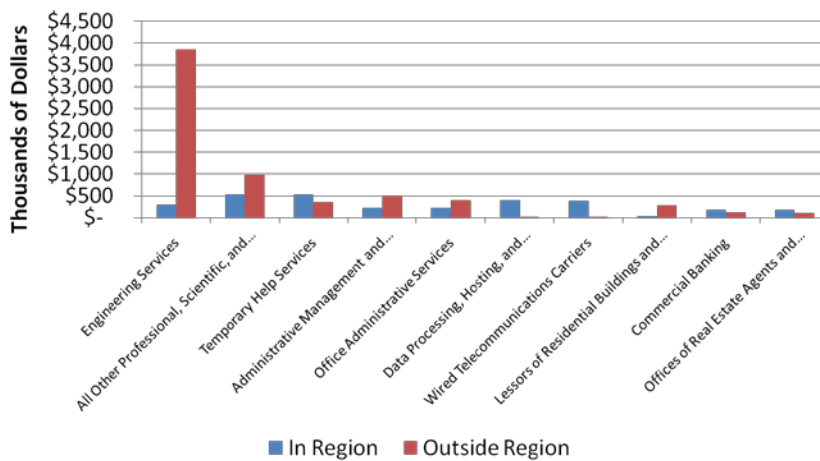


Source: EMSI

24

While not part of the creative economy as defined for this plan, engineering services appear to be a substantial gap in the supply for the various design and architecture industries in the creative economy.

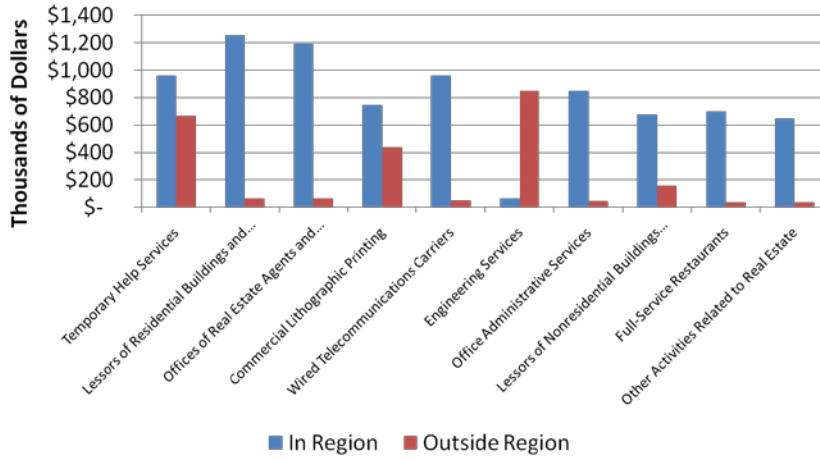
Requirements for Architectural Services



Source: EMSI

6

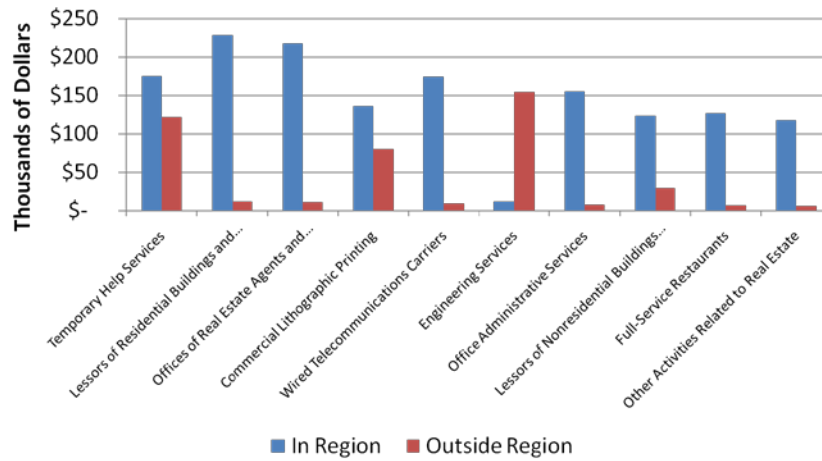
Requirements for Graphic Design Services



Source: EMSI

25

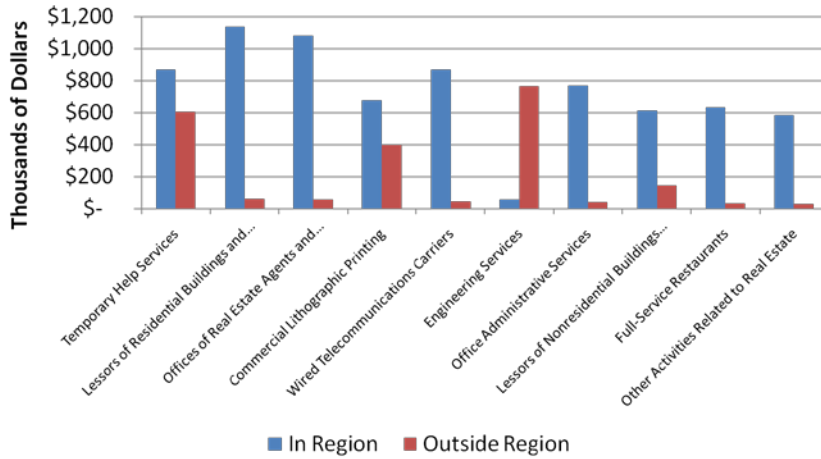
Requirements for Industrial Design Services



Source: EMSI

28

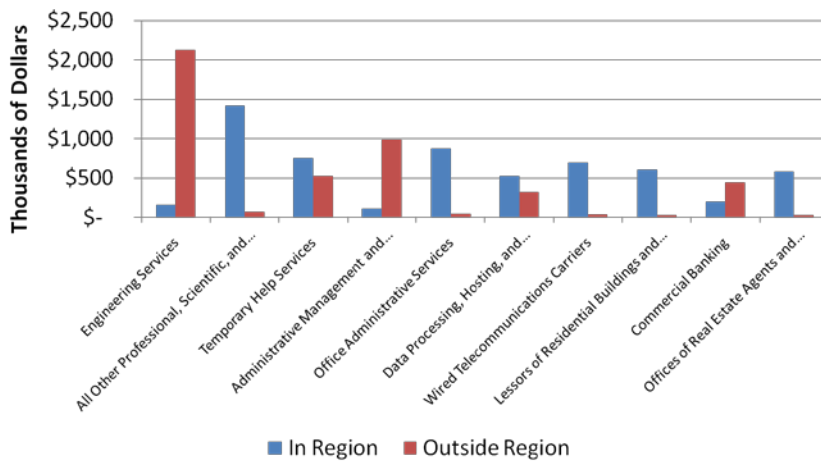
Requirements for Interior Design Services



Source: EMSI

30

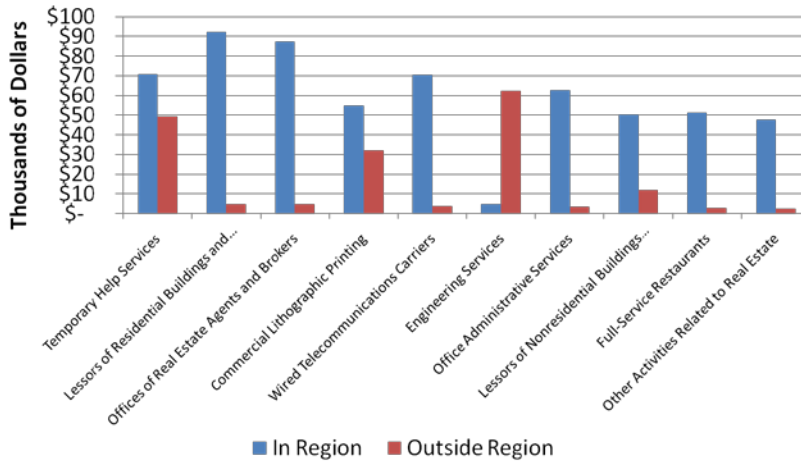
Requirements for Landscape Architectural Services



Source: EMSI

32

Requirements for Other Specialized Design Services

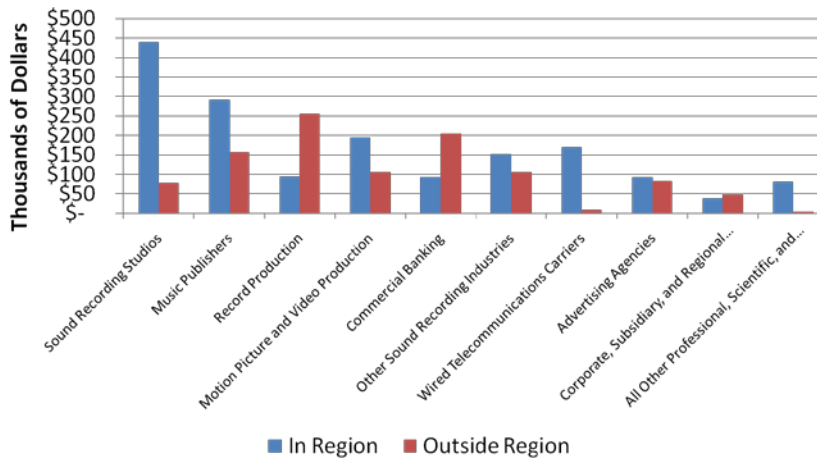


Source: EMSI

46

Lastly, the services provided by the integrated record production and distribution and record production industries appear to be a considerable gap in the industries related to sound and music production, publishing, and recording.

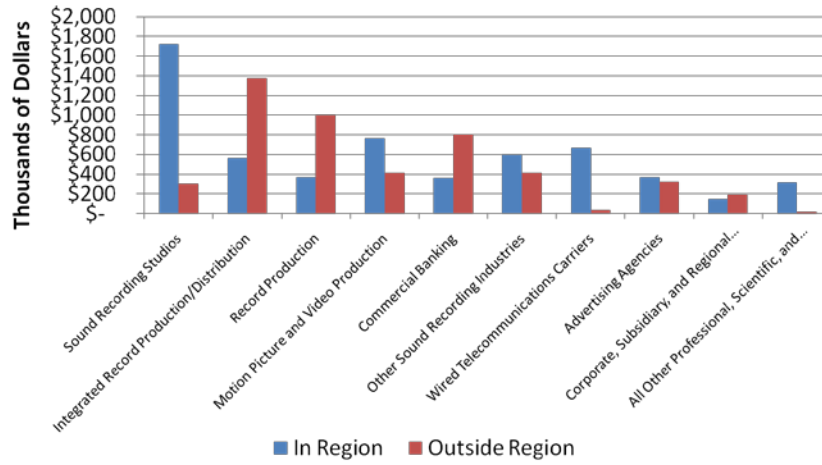
Requirements for Integrated Record Production/Distribution



Source: EMSI

29

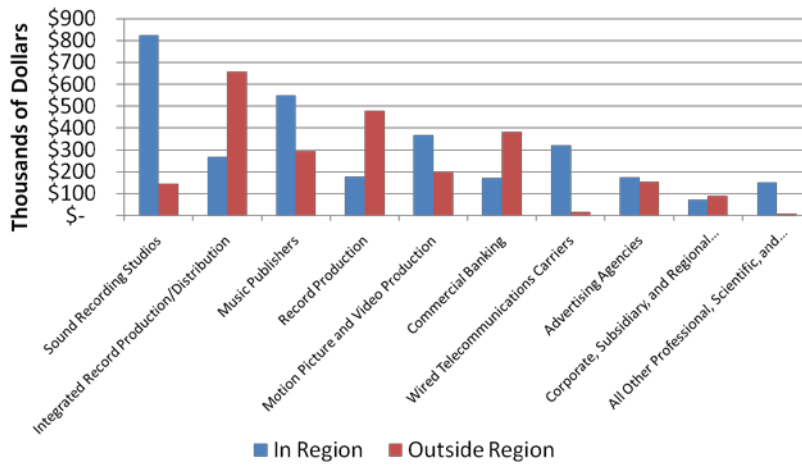
Requirements for Music Publishers



Source: EMSI

39

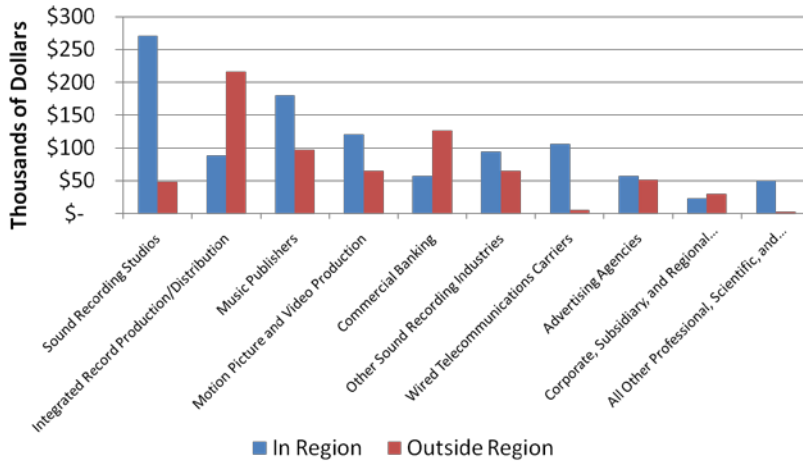
Requirements for Other Sound Recording Industries



Source: EMSI

45

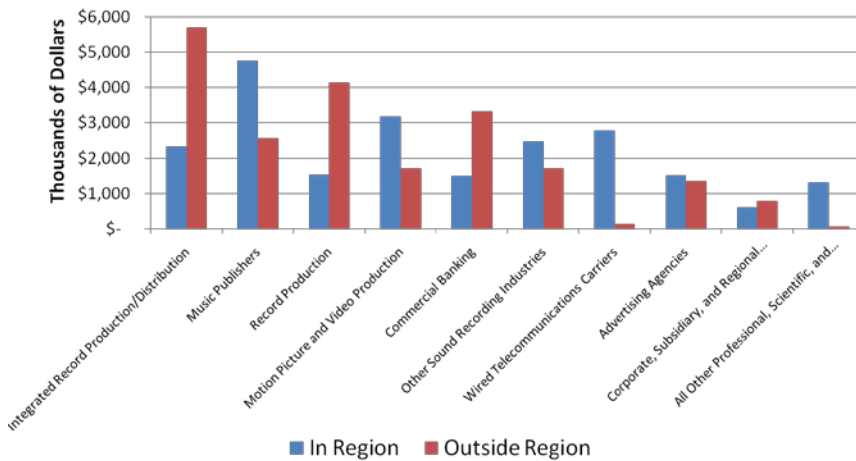
Requirements for Record Production



Source: EMSI

54

Requirements for Sound Recording Studios



Source: EMSI

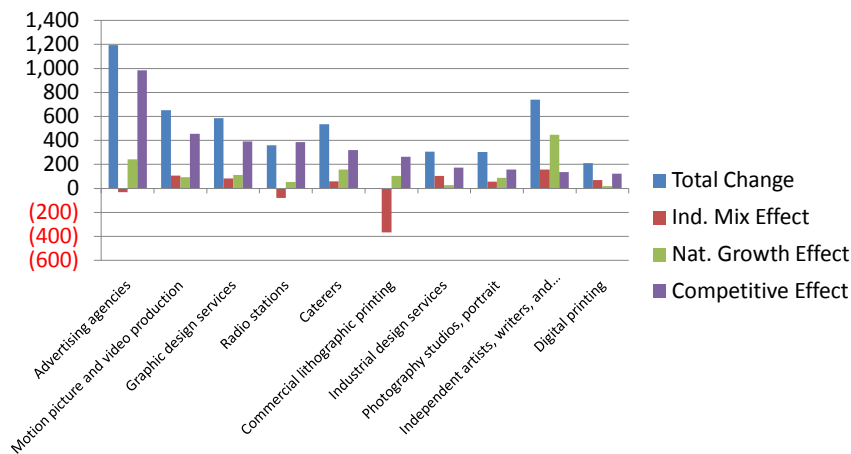
55

If these gaps can be filled, at least in part, it will facilitate economic development in Broward County on a couple of levels. First, the local industry providing the inputs to the creative businesses will grow or possibly new industries will be created (Jane Jacobs referred to this as import replacement). Second, it can improve the development prospects of the industries within the creative economy by improving their supply chains.

INDUSTRY COMPETITIVENESS

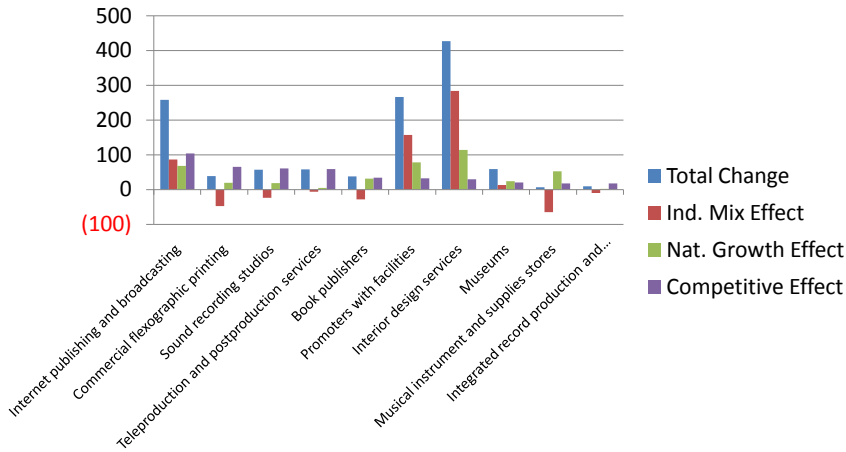
Through the technique of shift-share analysis, additional insight was gained as to the competitiveness of the various industries within the creative economy. This is a standard technique used to analyze regional economies that, as previously noted, breaks employment growth into three sources. The most important source of growth is the competitiveness effect – that is, the growth in employment derived from the competitiveness of the local industry. Employment growth from 2008-2018 was broken down and the industries were ranked by the level of growth due to the competitiveness effect. The following graphs show those industries with the largest competitive effects, indicating that these may be the most competitive industries in the creative economy.

Creative Industry Employment Change: 2008-2018
Ranked by Competitive Effect



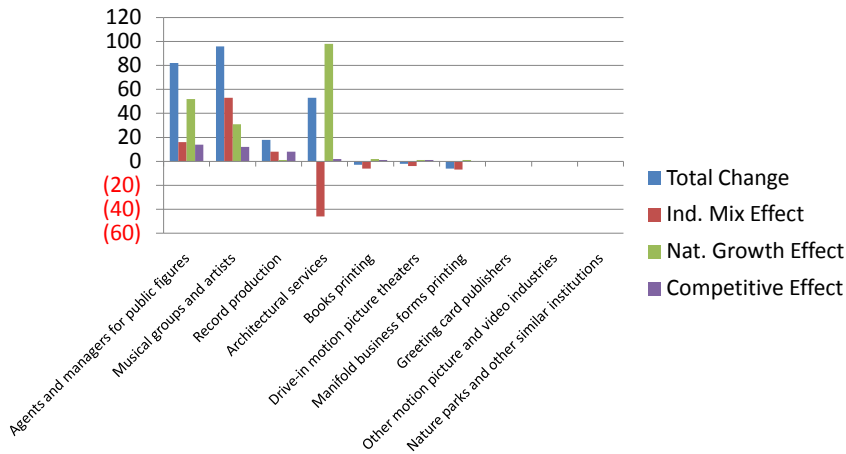
Source: EMSI

Creative Industry Employment Change: 2008-2018 (cont.) Ranked by Competitive Effect



Source: EMSI

Creative Industry Employment Change: 2008-2018 (cont.) Ranked by Competitive Effect



Source: EMSI

As shown in the graphs, advertising, motion picture and video production, and graphic design services appear to be the top three competitive industries. Other design services show up as being relatively competitive. It is also interesting to note the competitiveness of independent artists, writers, and performers. Thus, while this industry is not very concentrated in Broward County and appears to be the source of gaps in the supply chain for other creative industries, it appears to have some competitive advantages to it. This bodes well if efforts are pursued to

increase its concentration and reduce or eliminate some of the leakage of spending on inputs produced by this industry.

COMPARATIVE ANALYSIS

An analysis was conducted comparing all of the industries in the creative economy of Broward County to several counties throughout the United States based on their relative concentration (as measured by their location quotient) within the county and their employment growth from 2001-2008. The counties used in the comparison are shown in the following table including the major city within each county.

Table 5: Counties Included in Comparative Analysis	
<i>County</i>	<i>Major City</i>
Broward	Fort Lauderdale, FL
Buncombe	Asheville, NC
San Francisco	San Francisco, CA
Los Angeles	Los Angeles, CA
Multnomah	Portland, OR
Fulton	Atlanta, GA
Suffolk	Boston, MA
Miami-Dade	Miami, FL
Bronx	New York City, NY
Kings	New York City, NY
New York	New York City, NY
Queens	New York City, NY
Richmond	New York City, NY
Davidson	Nashville, TN
Mecklenburg	Charlotte, NC
Wayne	Detroit, MI
Orleans	New Orleans, LA
East Baton Rouge	Baton Rouge, LA
Philadelphia	Philadelphia, PA
Travis	Austin, TX

Analyzing the growth rate of the industry and its relative concentration across geographic areas (i.e., counties) provides a snapshot of the industries that have thrived in Broward County recently. These industries are highlighted by their rapid rates of employment growth combined with comparatively high concentration levels. Industries that stand out in Broward County by these measures include:

- Digital printing
- Musical instrument and supply stores
- Sound recording studios
- Independent artists, writers, and performers
- Portrait photography studios
- Advertising agencies

BEST PRACTICES

This section provides a summary of some of the leading organizations focused on the development of the creative industry and the businesses within that industry.

These organizations are engaged in innovative programs that foster the development of creative businesses and workers within regional economies. For example, such initiatives include creation of early stage financing vehicles, technical assistance catered to creative businesses and artists, unique marketing programs, research, and affordable health insurance. The main strategy in this plan for the development of the creative economy in Broward County is the establishment of a Creative Economy Business Association. Some of the leading organizations providing services similar to what the Business Association is envisioned to offer are reviewed. The following provides a brief summary of each of them, but a more thorough exposition can be found in the appendix.

The practices of the following organizations are included:

1. Create Denver (Denver): This is a holistic effort that marries arts and economic development to facilitate the development of the creative sector in Denver. Through its events and other initiatives, it provides those organizations and workers in the creative sector opportunities for networking and learning about various business aspects of running a creative sector organization. Technical assistance is provided as well as loans provided through a revolving loan fund. Research and advocacy is also conducted through the initiative and its partners.
2. Cultural Industries Development Agency (London, England): Provides technical assistance to creative organizations, distribution of an e:bulletin providing information of events, commissioning arts and cultural works, and hosting networking and showcasing opportunities.
3. Saskatchewan Cultural Industries Development Council (Saskatchewan, Canada): Focuses efforts around eight "key result areas" focused on the creative industry:
 - a. Product Supply
 - b. Infrastructure
 - c. Investment
 - d. Domestic Market Development
 - e. International Market Development
 - f. Professional Development and Training
 - g. Regulation and Policy
 - h. New Technology and Multimedia
4. Louisiana Cultural Economy Foundation (Louisiana): Main two program are: (1) provision of health insurance to workers in the creative industry through partnerships with local healthcare providers and a grant provided to Fractured Atlas to give 200 workers the choice of three health insurance plans provided by Aetna and (2) creation of the Louisiana Cultural Economy

Foundation Economic Opportunity Fund to provide funding for entrepreneurial activities by creative organizations.

5. Innovation Philadelphia (Philadelphia): This is the organization most like the Creative Economy Business Association recommended in this plan. It is a comprehensive effort to develop the creative economy in an eleven county region in the Philadelphia area that has become a national model. Their programs provide technical assistance to creative organizations, encourage and support entrepreneurial activities, conduct research on the creative economy, work to attract and retain creative workers, host networking opportunities, and provide workforce training opportunities for creative workers.
6. Arts and business councils (Various locations throughout the U.S.): There are several of these throughout the country. Their general main purpose is to encourage and foster mutually beneficial relationships between local businesses and the arts and culture community. This is accomplished through four main programs that each of these councils operates.
 - a. Leadership training to prepare people to effectively serve on the boards of directors of arts organizations.
 - b. Business Volunteers for the Arts® with the purpose of improving the business practices of arts-related non-profit organizations, engaging business leaders with the arts, and improve business leadership on behalf of the arts.
 - c. MetLife Foundation National Arts Forum Series brings together arts and business leaders to tackle the pressing issues of the day pertaining to arts and the creative economy. Even if the council does not follow the MetLife Foundation Series program, they will generally have advocacy as one of the core activities.
 - d. National Arts Marketing Project or some form of a marketing program.

These organizations tend to be funded from a variety of sources, including grants from government bodies and foundations, donations from both individuals and corporations, membership fees, and event and program fees. While many economic development organizations are funded through the capture of a portion of sales tax or ad valorem tax revenues, it does not appear that the organizations discussed here receive their funding from these types of sources. A discussion of possible funding sources for the Creative Business Association can be found later in the document.

SUMMARY

The creative economy of Broward County consists of both non-profit and for-profit organizations ranging from museums and libraries to movie producers and design firms of all types. The creative economy employs a substantial number of people – 64,187 in 2008 – and paid earnings to these workers of \$2.3 billion. For the most

part, the organizations in this sector of the economy are small with an average employment level per establishment of twelve workers.

There are many industries that are considered “basic” in that they are exporting some of their goods and services outside of the region. These industries include, for example, interior design, industrial design, graphic design, sound recording, internet publishing and broadcasting, music publishers, advertising agencies, and some printing services.

In analyzing the gaps in the supply of the various industries that compose the creative economy, it is apparent that independent artists, writers, and performers are a key provider of inputs to other creative businesses, but many of these industries are purchasing these inputs outside of the county. This may seem contradictory since independent artists as an industry are the second largest employer in the creative economy, but it does have a low concentration level, which is revealed in the gap analysis. The upshot is that an effort to grow this particular industry is important not only to foster the growth of the industry itself but also to support the growth of many other creative industries and the creative economy overall. Other prevalent gaps include promoters of performing arts, agents for artists, record production, commercial banking, and engineering.

An analysis was also conducted to get a sense of the competitiveness of the various industries within the creative economy. There are several industries – e.g., advertising, motion picture and video production, design services (especially graphic design), and independent artists, writers, and performers – whose competitive strengths can help drive the growth of the creative economy into the future.

In addition to the insights gleaned from the data analysis, the wisdom shared through the numerous interviews, focus groups, and community forums is invaluable. This collective knowledge provides the basis for and is reflected in the recommendations.

RECOMMENDATIONS FOR DEVELOPMENT OF THE CREATIVE ECONOMY

These recommendations are summarized in the body of the plan, Development of the Creative Economy, above, beginning on page 26.

Recommendation 1 (see page 27): Develop a Creative Business Association to provide small business support services tailored to the creative sector.

An essential element of creative economic development is small businesses services. One conclusion of the analysis and community process conducted for this plan was that the diverse creative enterprises comprising Broward’s cultural economy (many different creative industries, nonprofit and for-profit businesses, sole proprietors and individual creatives, and diverse cultures) require services tailored to their needs. Still, there was a strong desire to not create a new organization to fill this need. Accordingly, this Association can be housed in BCD or

coordinated among several agencies, such as Broward County's Office of Economic and Small Business Development and ArtServe.

The Association is not meant to replace or replicate services already being provided but rather as a resource for creative businesses – for-profit and nonprofit – to get direction to available services and where gaps in services may exist, to receive those services. The initial creation of the Association could possibly be achieved by re-organizing and expanding the existing scope of the Micro Credit Committee to assume these responsibilities.

The Association should provide the following services:

- a) *Create a concierge service for artists, creative business entrepreneurs, and nonprofit managers through a telephone hotline where they can receive direction about whom to contact for assistance with various business issues.*

This is similar in concept to a concierge service at a hotel where guests can receive guidance about how to navigate the city they are visiting. As expressed many times through the public engagement process, artists and creative business owners and managers need guidance in navigating through various issues related to the creation of a new business or the operations of an existing enterprise. While many services are available to help, they are not aware of where to go for this assistance. One solution to this is to have a phone number answered by a staff person of the Association who can guide them to the proper contacts for the assistance they need. The recommended model to follow for implementation of this service is the Children Services Council's 211 number.

- b) *Further develop the Artist as an Entrepreneur Institute.*

The Artist as an Entrepreneur Institute was created in 2003 by the Creative Partnership for Arts and Culture and the Council of Smaller Enterprises. The purpose is to provide business skills training to artists that will provide a solid foundation for them to create viable businesses. Since this training program has been implemented in Broward County, 104 local artists have graduated. Additionally, the Broward Cultural Division and the South Florida Regional Planning Council offer loans up to \$5,000 to artists through the Artist Micro Credit Program to help advance their careers and projects. Given the large number of small businesses and independent artists in the region, it is vital that they are able to receive the training and funding they need to establish and grow their creative businesses, which will be the catalyst for the development of the creative economy.

- c) *Initiate a creative job development and internship program.*

The question is often asked by parents of college students seeking an arts-related degree: What is my daughter/son going to do with a BFA, for example? Or, how are they going to make any money as an artist? For that

matter, many students may ask themselves these very same questions. While giving students the opportunity to receive practical experience, an internship program will give them insights into how they may want to pursue their artistic or creative career. The internship program should be developed in partnership with university career services centers and other workforce development agencies where appropriate.

This program would also be used to help transition workers looking for a new career or job in a new industry. While such a program would be helpful during any portion of the business cycle, this type of assistance would be especially beneficial when unemployment increases due to difficult economic times, such as is currently being experienced. Regardless of their current employment situation, many workers look to enhance their income with a second job or often look to switch careers or find a suitable job in another industry. Through this effort, these workers could obtain the guidance necessary for them to make a good decision. Ultimately, such an initiative would help grow the creative economy workforce, fill some gaps in the labor force, and facilitate the churn of workers into new jobs that will foster the development of the creative industries and the overall regional economy.

d) Develop a creative business incubator.

The Broward County Office of Economic and Small Business Development is exploring the possibility of creating an incubator in the Entertainment District. This effort should be supported. A potential partnership to focus on creative businesses in the MetroBroward incubator should also be explored. Expansion of related services provided by ArtServe should also be considered.

e) Host business networking opportunities for creative workers and their businesses.

Artists and creative workers within the Broward regional economy need opportunities to network with their peers, as well as workers from other industries. This will serve the purposes of improving their list of contacts, their professional education, and exposing them to new business strategies. These networking opportunities should also include representatives from outside the creative economy in order to provide potential business opportunities for the creative businesses and artists. Some of these networking events could also be fundraising events for the Association. Related activities should include:

- i. Create a cultural participation directory/portal connecting arts-based businesses with their markets (e.g., piano teachers, dance studios, design services—see Recommendation 17, page 37).
- ii. Hold monthly small group meetings of peers to discuss arts and creative business issues, similar to what is done at the Community Foundation of Broward.

- iii. Conduct an assessment of the needs of artists and other creative workers and organizations in support the creation of an Arts & Business Council (see Strategy 35).

f) *Establish network of volunteer creative business service providers.*

These professional service providers will provide their services free of charge to creative business owners and managers. Possibly in return for receiving the service, recipients could agree to reciprocate in-kind by providing a creative benefit to the volunteer. These service providers could include businesses from the following sectors: grant writers, lawyers, accountants, advertising and marketing specialists, and other professional business service providers. This is similar to what the various Business Committees for the Arts do in several cities around the country.

g) *Develop funding for start-up and expansion of creative businesses.*

Funding is always a key issue for small businesses in any industry, but for the development of the creative economy, availability of early stage funding may be critical, since a large portion of creative businesses tend to be small. While some early stage funding vehicles exist within Broward County, there is still a need for more funding vehicles focused on creative businesses, such as:

- i. Pre-seed funds,
- ii. Seed funds, and/or
- iii. Venture capital funds
- iv. An angel network of investors in creative businesses

The Artist Micro Credit Program should also be expanded. Participation in the Florida Venture Forum should also be pursued. Lastly, the feasibility of establishing an innovation-led economic development program should be explored.

h) *Provision of group services, such as health, liability, and other insurance.*

Several times during interviews, focus groups, and public forums, the inability of artists to obtain health insurance coverage either individually or through their employer was raised as a major need. Not only is the cost of purchasing an individual health insurance policy prohibitive, but even if these creative workers are employed with a company, it is likely to be a small business and often times cannot afford to provide health insurance to its employees. Additionally, there is a need for more cost-effective liability insurance and other coverages needed by various organizations within the creative economy. Using the ability to buy insurance at more cost-effective group rates, the Association could provide health insurance to artists who need it, as well as more cost-effective liability and other insurance coverage

necessary for the creative for-profit and nonprofit organizations. This will be especially advantageous in satisfying the liability and other insurance requirements for the various festivals being proposed. Examples of this type of program already being implemented elsewhere is the Louisiana Cultural Economy Foundation Healthcare Initiative with healthcare services provided to creative economy workers through agreements reached with healthcare providers in the area and Fractured Atlas. The Artists Health Insurance Resource Center is another program that might be considered.

- i) *Provide support services for the various arts and culture festivals held in Broward County, including the Pan-Caribbean Festival and the international festival of creativity (see festival recommendations in strategy one).*

There are many festivals held within the county utilizing a variety of processes and applications for participation in the festival. This has created some confusion among artists regarding the process for participation in the festivals. One role of the Association in support of these festivals will be to coordinate among the various festivals and streamline these processes, including exploring the possibility of creating one application for participation in many of these festivals. Some of these festivals also need various insurance coverage, which can be provided through an umbrella policy provided by the Association (see recommendation i immediately above).

- j) *Establish a Center for Creative Economy Research.*

The Center would have three main functions:

- (1) Collect, analyze, and disseminate data and information on the creative economy, including the value of arts education, in the region,
- (2) Develop and track a creative economy vitality index for Broward County similar to the National Arts Index soon to be released by Americans for the Arts, and
- (3) Support the work of the new Economic Gardening Program at the Broward Alliance, especially as it relates to providing these services for creative businesses.

This work will serve to support the development of creative businesses (including nonprofits), keep attention focused on the creative economy, and track the success of this plan in facilitating the development of the creative economy while possibly providing educational opportunities for local college students interested in this type of research. Some of the work-product produced at the Center could be the impetus for fund-raising efforts (e.g., annual luncheon to announce the results of the vitality index) to support the work of the Center and the Creative Business Association.

Such a center could be established within the Creative Business Association possibly in partnership with a local university, or it could be established at

one of the local universities. This is a great opportunity for students within the economics, business, planning, public administration, or arts administration programs at one of the local universities to gain some practical experience. Projects related to the aforementioned functions of the Center could also be undertaken as class projects in courses offered by these programs. Collaborative efforts could also be extended to the United States Association for Small Business and Entrepreneurship (USASBE) Arts Entrepreneurship Interest Group, the Arts Entrepreneurship Educator's Network, and the Institute for Arts Entrepreneurship.

Recommendation 2 (see page 28): Expand training and degree programs in local colleges and universities that will provide a strong workforce in support of the development of the creative economy.

The core issue in the development of any industry or economy is the strength of the workforce, which places education in the region, at all levels, front and center. In partnership with Nova Southeastern University, Broward College, Art Institute of Florida, other local colleges and universities, and the various workforce agencies, the creation of and growth of existing degree programs that support the development of the creative industry like the arts administration program at Nova Southeastern University should be a primary focus of the initiative to grow the creative economy. As illustrated in the previously discussed analysis, these do not necessarily need to be artistic degree or training programs. For example, education in management, administration (especially as it relates to small creative businesses, including nonprofits arts organizations), and engineering would provide considerable support to the creative economy. Related to artist training in sound business practices, the Artist as Entrepreneur Institute has been very successful and as recommended in this plan, should continue to be developed.

Recommendation 3 (see page 28): Focus industry attraction, retention, and expansion efforts on businesses in creative industries, including nonprofits, especially those in targeted industries.

Implementation of this strategy should be coordinated with the Broward County Office of Economic and Small Business Development, the Broward Alliance, chambers of commerce, and other economic development agencies. The efforts and findings of the new Broward County Targeted Industries Study should be supported. The analysis for this plan suggests the following industries within the creative economy should be targeted for development.

- i. Sound recording studios
- ii. Motion picture and video production
- iii. Internet publishing and broadcasting
- iv. Design services
- v. Advertising agencies
- vi. Book and periodical publishing

- vii. Independent artists, writers, and performers
- viii. Record production
- ix. Teleproduction and postproduction
- x. Support industries for the creative economy
 - Engineering services
 - Commercial banking/financial services
 - Promoters of performing arts
 - Agents and managers for artists
 - Management consulting

Recommendation 4 (see page 29). Encourage exports of goods and services produced by the creative businesses within the region.

There are already efforts to encourage exports of arts and culture products created within Broward County through trade missions and tourism marketing efforts. For example, the BCD convened an International Cultural Task Force and is currently exploring development of a Global Diplomacy program that would capitalize on existing international relationships to undertake such activities as sponsorship of cultural exchanges and inclusion of cultural organizations in trade missions. These and other efforts should be encouraged and expanded. While the provision of goods and services to the local market is vitally important to the development of the creative economy, efforts should be expanded to help creative businesses (including nonprofits) find export markets for their products. Various strategies and recommendations are natural fits to assist in this initiative. For example, the research support provided by the Economic Gardening Program or the Center for Creative Economy Research can assist these creative organizations in identifying potential export markets. This could be followed with technical assistance provided by various other organizations on how to effectively expand into these markets.

50. Develop cultural marketplace(s)

Cultural marketplaces are mixed use facilities that provide vibrant arts and cultural markets and live-work spaces for artists that not only enhance the quality of life for a community and neighborhood but also provide tourist opportunities and “built-in” markets for the products created by local artists. Such spaces can provide a big boost to the redevelopment of a neighborhood area, so creation of such marketplaces should be considered in areas in need of revitalization, such as the Sistrunk area near downtown. Examples of such cultural marketplaces include the Pearl Brewery Development in San Antonio, Texas (www.pearlbrewery.com).

Recommendation 5 (see page 29). Develop cultural marketplace(s).

Cultural marketplaces are mixed use facilities that provide vibrant arts and cultural markets and live-work spaces for artists that not only enhance the quality of life for a community and neighborhood but also provide tourist opportunities and “built-in” markets for the products created by local artists. Such spaces can provide a big boost to the redevelopment of a neighborhood area, so creation of such

marketplaces should be considered in areas in need of revitalization, such as the Sistrunk area near downtown. Examples of such cultural marketplaces include the Pearl Brewery Development in San Antonio, Texas (www.pearlbrewery.com).

Recommendation 6 (see page 30). Establish a regional Creative Economy Coordinating Coalition.

The expansion of economic development initiatives into a regional, multi-county effort requires a “confederation of equals” among the areas involved. Ideally, the equality would extend to all important aspects of the regionalization effort (e.g., respective industry sizes, resources committed, leadership), but at a minimum, equality must be perceived among the parties. Even if there is equality among the various elements, a perceived inequality by one of the parties will most likely cause the regionalization effort to fail. Thus, such efforts are very fragile. At this point in time, a regionalization effort between Broward County and Miami-Dade County is not likely to succeed due to both actual and perceived inequalities resulting in little incentive for Miami-Dade County to engage in such an effort. Over time and with the continued development of the creative economy in Broward County, this may change. Furthermore, it does not mean that the foundation for a more substantive regionalization initiative cannot begin to be laid now. As such, a regional Creative Economy Coordinating Coalition should be pursued with the initial goals of sharing information among coalition members, facilitating partnerships, and exchanging ideas with the ultimate purpose of facilitating the development of the creative economy across the region. One possible tactic to initiate the regionalization effort is to create a standing committee within the South Florida Cultural Consortium.

Recommendation 7 (see page 30). Retain the Film Commission and move it to the Convention and Visitor’s Bureau.

The film industry in Broward County is one of the most competitive sectors, at least by one measure, of the creative industry, one of the largest employers, and pays some of the highest wages in the creative industry in Broward County. Furthermore, over the past three years, the industry has brought \$88 million in business activity to the County. Components of this sector, such as sound recording studios and motion picture and video production, are recommended in this plan for targeted development. An important player in the development of this sector is the Film Commission. While Broward County has seen success in attracting production activity to the area and will most likely continue to do so into the near future, the competition for film production is intense, and without a Film Commission to facilitate the production process in the local area, the odds would be very high that the county would see a substantial decrease in this economic activity. Additionally, with the future development of the Entertainment District, the resources and facilities proposed at the District would flourish with a thriving film industry in the area. It would also help attract films to the area, but without a Film Commission, this would be much more difficult given the competitive environment. Thus, it is recommended that a full-service Film Commission be retained, with at least its current budget, and relocated to the Convention and Visitor’s Bureau.

Recommendation 8 (see page 31). Develop and expand performance, exhibition and working spaces, as well as incubators, for creative businesses and workers.

The planning process revealed a range of needs for primarily small-scale spaces to create, perform and exhibit work. Examples of such spaces needed, both commercial and nonprofit, are small neighborhood facilities including artist studios, a music conservatory, creative business spaces, and rehearsal spaces. Studio 18 in Pembroke Pines is an excellent example of this type of space development. The Manchester Craftsmen's Guild in Pittsburgh is another model, combining arts and workforce development programs. Vacant commercial space should also be considered for re-use to help fulfill this need, and the Entertainment District and the City of OZ developments are possible areas for these spaces. As part of this effort, it will be important to support development of zoning policy and legislation favorable to creative businesses and the removal on zoning barriers. The Broward County County-wide Community Design Handbook is an excellent source of standards for specific zoning requirements.

Cross-reference to Recommendation 20 (page 42): Develop an ongoing, community-based advocacy network.

The development of any economy (or sector of an economy) requires an environment conducive to that development. Ultimately, this requires supportive public policies and leadership to create and effectively implement these policies. Recommendation XX calls for the creation of an ongoing, community-based network. Its focus should include policies related to development of Broward's creative sector, including:

- Development of artist live/work spaces, such as dual zoning to allow artists to use their homes as both studios and galleries.
- Development of zoning policy and legislation favorable to creative businesses, and removal of zoning barriers.
- Long-term focus on enhanced arts education in schools at all levels, including business training for artists, arts administration, and marriage of arts education with Science, Technology, Engineering, and Math (STEM) at least at higher education levels (see Strategies 9-11 and 15).
- Economic development incentives focused on businesses in creative industry as provided through the Broward County Office of Economic and Small Business Development.
- Coordination with the Broward County Film Commission to develop incentives to attract movie and television productions to the region with an emphasis on building the supportive infrastructure to foster the long-term development of this industry in the region.

POTENTIAL FUNDING SOURCES

Of course, many of the recommended strategies pertaining to the development of the creative economy plan will require funding – ideally, long-term, stable funding. It is not reasonable to expect that the local government agencies should be the only funding sources for these initiatives. In fact, that is not even a desirable option to be pursued. Even in strong economic times when government budgets are in much better condition, it is preferable to have a diversified funding base for the various strategies. Just like one's own investment portfolio, there are benefits to diversification, but diversification of funding sources for these efforts to facilitate the development of the creative economy will involve more partners in the various initiatives, which brings not only their financial support but the support of their knowledge and expertise.

It is recommended, as is already being done, that local corporate foundations and other charitable organizations with a program focus on the arts, economic development, and neighborhood revitalization continue to be pursued. Additionally, for some of the initiatives recommended in the creative economy section of this plan, funds can be raised through memberships into the organization(s), hosting events in which sponsors or tickets can be sold (e.g., hosting a luncheon to announce the results of an economic impact study of the local creative industry), and fees for services. This especially pertains to the creation of the creative economy business association. It is our recommendation that the local funding sources be pursued first, or in conjunction with, national funding sources, as this will develop a strong local network supporting the initiative.

That said, assuming the local funding sources are readily known, the following is a list of potential national funding sources that may be willing to support the specific creative economy initiatives in this plan. Obviously, this does not include every private foundation that could possibly support an initiative within the plan, but it should serve as a good starting point for the pursuit of funding.

U.S. Government Agencies

U.S. Department of Housing and Urban Development

<http://www.hud.gov>

<http://www.oup.org/>

http://portal.hud.gov/portal/page/portal/HUD/program_offices/sustainable_housing_communities

http://portal.hud.gov/portal/page/portal/HUD/program_offices/comm_planning

Along with the grant programs focused on housing, HUD provides many grants for a variety of urban development initiatives. If there is partnership with a local university, the Office of University Partnerships can be a fruitful resource. The Office of Sustainable Housing and Communities and the Office of Community Planning and Development are also worth exploring.

Economic Development Administration of the U.S. Department of Commerce

<http://www.eda.gov/>

Programs considered for funding include: Public Works and Economic Development, Economic Adjustment Assistance, Research and National Technical Assistance, Local Technical Assistance, Planning Program, University Center Economic Development, and Trade Adjustment Assistance for Firms. These grants are most often pursued through the regional EDA office.

Private Foundations⁷

ALCOA Foundation

www.alcoa.com/global/en/community/info_page/foundation.asp

Program Areas: Community development and organizing; Economic development; Education

AT&T Foundation

www.att.com/gen/corporate-citizenship?pid=7336

Program Areas: Arts, culture, and humanities; Community development and organizing; Education (a major focus of this foundation)

Aetna Foundation, Inc.

www.aetna.com/foundation/index.htm

Program Areas: Arts, culture, and humanities; Education; Employment

The Allstate Foundation

www.allstate.com/foundation/

Program Areas: Neighborhood revitalization

Citigroup Foundation

www.citigroup.com/citigroup/corporate/foundation/

Program Areas: Arts, culture, and humanities; Community development & organizing; Economic development; Education

El Paso Corporate Foundation

www.epenergy.com/foundation/default.shtm

Program Areas: Arts, culture, and humanities; Community development and organizing; Economic development; Education

Ewing Marion Kauffman Foundation

www.kauffman.org

Program Areas: Entrepreneurship; Education (focus on science, technology, engineering, and math)

Goldman Sachs

<http://www2.goldmansachs.com/citizenship/10000-small-businesses/index.html>

⁷ Much of this list was provided by Debra Reed of D.S. Reed & Associates, 210-977-8389, dsreed@satx.rr.com.

Program Areas: 10,000 Small Business Initiative. A \$500 million initiative to provide the following programs in support of small businesses: business and management education, mentoring and networking, and access to capital.

The Meadows Foundation, Inc.

www.mfi.org

Program Areas: Arts, culture, and humanities; Economic development; Education; Employment; Urban/Inner-city

EVALUATION AND BENCHMARKS

The main indicators in measuring the success of the development of any industry are income gains and employment growth. The metrics for the success of the development of the creative industry reflect this. Metrics in other areas of the plan also reflect on the development of the creative industry but will be discussed in those chapters. The following table provides a synopsis of the recommended metrics. All data to calculate these measures are available from public sources (reference the evaluation matrix for the sources).

Indicators	Measure
Employment in Creative Organizations	Growth in employment in creative organizations
Employment in Creative Occupations	Growth in employment in creative occupations
Concentration of Creative Industry	Change in location quotients relative to the nation
Establishments in Creative Industry	Growth in the number of creative industry establishments
Creative worker earnings	Growth in average or median wages in creative industry organizations or occupations
Industry competitiveness	Change in employment growth due to competitiveness of the industry

There are a variety of other metrics that could be used to measure success in various programs or sectors. For example, amount of funding provided to creative businesses through early stage funding vehicles, number of businesses hosted in incubator space, number of businesses graduated from the incubator, number of films produced in the county, film production value generated, number of new artists spaces created, number of performances and showings in available spaces, among many others. Most, if not all, of these metrics, however, will require survey analysis or collection of data through the program. Ultimately, many of these will get reflected in the metrics in the above table.

POLICY AND LEGISLATION

One of the key recommendations within the plan is the establishment of a community-based advocacy network. This will be a network of the numerous organizations within the creative economy and the arts and culture community that have an interest in public policy related to arts, culture, and the creative economy in Broward County. It will advocate on legislation and regulation at the local, state, and national levels. It is this network that will have the responsibility for keeping

abreast of pending legislation, as well as legislation that is needed. The upshot is that public policy advocacy will be a continuous, fluid activity for the entire time period of this plan and beyond.

In our conversations with individuals representing a variety of organizations in the creative economy, very little was revealed about public policy changes that are needed. There was some expression that there is a “permit problem” and the “open container laws are a problem.” Therefore, there are some general public policy recommendations related to some of the strategies as provided in the following list.

1. May need policy changes at university board levels and/or state legislation to create new programs.
2. Adoption of creative industries as targeted industries.
3. Monitor trade legislation at federal level that may hinder trade of creative goods and services unreasonably.
4. Development of MOU among regional partners agreeing to participate in coalition and guidelines for operation.
5. Support the continued operation of the film commission.
6. Pursue additional incentives at the state and local levels to attract films of an appropriate scale. Consider incentives that will foster the development of permanent infrastructure or enhanced labor force for film.
7. Consider supporting the Entertainment Industry Economic Development Bill (HB 697)

CULTURAL TOURISM COMPONENT PLAN

This component plan is summarized, including the recommendations, in the body of the plan above, beginning on page 32.

The responsibility of this report is to present a practical framework for implementing the strategic directions outlined in the 2007 report, *The Emerging Business of Cultural Tourism in Broward County*.

DEFINING CULTURAL TOURISM

It is important at the outset to define what we mean by cultural tourism. The definition set forth in the 2005 US Cultural and Heritage Tourism Position Paper (and embraced by the Emerging Business of Cultural Tourism report) states that Cultural Tourism is “travel directed toward experiencing the arts, heritage, and special character of a place.” That position paper goes on to recognize history, diverse populations, and creativity, and to include as aspects of cultural tourism museums, historic sites, dance, music, theater, book and other festivals, historic buildings, arts and crafts fairs, neighborhoods, and landscapes.”

Because it includes the geographic character of a place—its landscape, and presumably its climate as well—that definition is very broad. In the greater Fort Lauderdale area it could include as part of cultural tourism all travel aimed at experiencing the warm winter weather, the beaches, the ocean, the waterways, and the adjacent Everglades. In that case almost all travel to this area could be seen as cultural tourism, and advocates for a richer participation of the arts and culture of the community in tourism would have to find another flag to fly.

Culture and culture

It makes more sense to limit the term cultural tourism to refer to travel directed at experiencing the arts or the indigenous local culture of a place. That definition still covers a wide range, including both what might be called Culture (centering on the arts) and what might be called culture (centering on ethnic traditions and expression). Because the arts can be and often are rooted in particular local ethnic cultures, the two overlap and reinforce one another, but they are two different aspects of cultural tourism.

In Broward County as in other places where we have worked it is important to keep in mind that both the arts and local indigenous culture are embraced by cultural tourism. Some advocates favor one or the other, and in different contexts the words cultural tourism may seem to refer to only one of the two, but for the purposes of this report both are important and both must be included in our planning.

CULTURAL TOURISM: A COLLABORATIVE FUTURE

The central point made by the Emerging Business of Cultural Tourism report is that there must be more successful collaboration between the cultural and tourism industries. Only a collaborative solution will be effective.

But the situation at present is that there are deep divisions in point of view between the tourism establishment as represented by the Convention and Visitor Bureau, the Tourism Development Council, the Marketing Advisory Council, and many hoteliers on the one hand, and the cultural sector on the other.

Differences about the Hotel Occupancy Tax

In part that difference is rooted in local history. In Broward County the hotel occupancy tax was first passed with strong support from the arts sector, and with the understanding that 25% of the revenue from that tax would go to support the arts. Similar arrangements in other Florida counties have produced sizable and durable support for the arts from the hotel tax, but in Broward the revenue dedicated to the arts (specifically for cultural tourism) has been steady at \$600 thousand per year for the last 18 years. From the point of view of some cultural advocates, that outcome is a betrayal and radically unfair to arts and culture. As a result there is a well-established attitude among some in the cultural community that they have been and are being shortchanged, and that it is long since time for a larger share of hotel occupancy tax revenues to be dedicated to the arts.

Although the support which now comes to arts and culture from that tax is targeted specifically to cultural tourism, there are some in the cultural community who would be happy to see such tax revenues dedicated broadly to the support of arts and culture, without such restrictions. We certainly heard that point of view in some of our meetings in Broward County.

That point of view has validity in an argument over what would be equitable and fair. It is clear that advocates for the arts were instrumental in getting a Hotel Occupancy Tax enacted in Broward County, and that they expected support for arts and culture (not just for cultural tourism) to flow from its revenues. Their sense of being treated unfairly is quite understandable.

Furthermore places that have tapped the hotel tax for arts and culture, in Florida and elsewhere, tend to think it is working well for them, for local quality of life of course but also for tourism. Tourism officials in Miami-Dade County, to mention only one example, feel that their strong arts and cultural sector is a definite asset for tourism.

However, it is extremely unlikely that any increase in Broward's Hotel Occupancy Tax, or rededication of its proceeds, will happen without the support of the lodging industry and the tourism establishment, and a broad allocation of such tax revenues to arts and culture (as distinct from cultural tourism) is improbable. Allocations of that sort happened in a different milieu, and are unlikely to recur now, in Broward County or in most other places.

The Emerging Business of Cultural Tourism report, in a discussion of the role of arts and culture in tourism, argues for "a more sophisticated understanding of the role of the arts with respect to tourism: one that establishes a clear delineation of the difference between funding the arts in general and funding arts initiatives that have

specific tourism outcomes and impacts.” They are advocating for more support for cultural tourism from tourism-related taxes, and see that as a separate question from supporting arts and culture for their intrinsic value. This special section of the cultural plan deals with cultural tourism and will only address support for cultural tourism, not broad support for arts and culture, which is addressed elsewhere in the report.

What will draw tourists most effectively?

With regard to cultural tourism, there is also a division in point of view between some arts and culture advocates and the tourism establishment. The current tourism marketing campaigns focus on target markets in the affluent population around New York City—and because those potential visitors enjoy world-class arts and cultural opportunities at home, Broward’s tourism marketers do not think the arts and cultural offerings here are a sufficient draw to pull those visitors. Instead, they ask them to come for broader reasons centering on climate, the beach, ocean, and waterways, and a relaxed South Florida lifestyle—the original reasons the greater Fort Lauderdale area and all of South Florida became favored destinations in the first place.

Some advocates for arts and culture in Broward County agree with that assessment. They point out that the majority of revenues and attendance at the Broward Center for the Performing Arts comes from Broadway revivals, and they question whether New Yorkers, who have access to Broadway itself (and the wealth of off-Broadway and other performances) would be drawn to Broward for a revival. In fact, the Broward Center tracks its audience zip codes through credit cards and other means, and has found that its audience is distinctly regional, consisting largely of full or part-time residents from Florida, and in particular from nearby.

Other arts and culture advocates, however, point out that both Miami-Dade and Palm Beach counties are known for their arts and cultural product, which is generally regarded as world-class and as a tourism draw, and that both of those counties provide a higher level of hotel tax support for arts and culture. They see the quality of what is available in Broward County rising, and the Emerging Business of Cultural Tourism report suggests that world-class offerings in arts and culture should be made a tourism draw here.

Ongoing local cultural products versus “blockbuster” events

These different points of view show up in another aspect of support for cultural tourism—the preference of the tourism establishment for providing marketing help to major institutions and the “blockbuster” events they can host rather than to smaller arts and culture attractions and events. The convention and visitor bureau provided handsome marketing support for the King Tut exhibit, and for other large-scale events. When they perceive an event as of sufficient magnitude to draw visitors, they provide marketing dollars to promote that event.

Some advocates for arts and culture, on the other hand, want to see the general cultural product of the area promoted in tourism marketing, as a basic part of the reason for visiting. In this respect Broward County may suffer from its prestigious

neighbors, Miami-Dade County and West Palm Beach County, whose cultural product is better known and better funded.

Broadening the definition of tourism

There is one more aspect of the differing points of view of the tourism establishment and arts and culture advocates, and it has to do with the very definition of tourism itself and how it should be measured.

The tourism establishment in Broward County, as represented by the Convention and Visitor Bureau, the Tourism Development Council, and the Marketing Advisory Committee, uses hotel occupancy (often referred to as “heads-in-beds”) as the appropriate measure of successful tourism promotion. Even the Emerging Business of Cultural Tourism report suggests that the cultural community accept the responsibility to put heads in beds as a measure of cultural tourism.

Tourism, however, is broader than the lodging industry. In fact far more money is spent by visitors outside hotels than is spent in hotels. Restaurants, attractions, recreational opportunities, retail shopping, and many other kinds of businesses share in visitor spending. A full 35% of visitors come to spend time with friends and family, and often stay mostly with friends and family rather than in hotels (although thirty percent of them do stay in paid accommodations). Another sizable group are part-time residents who return annually to more permanent homes here, not measured as part of transient lodging. And a share of visitor spending comes from day-trippers who come from a distance of fifty miles or more—and those day-visitors are part of the official definition of tourism. In the greater Fort Lauderdale area the total of visitor spending is about \$4.4 billion a year, of which 28% or about \$1.2 billion comes from day visitors and visitors to friends and relatives. About 80% of that spending is other than paid lodging.

The currently used metric for tourism success, heads in beds, is clearly insufficient. However it is important to note that in Broward County and in other places the research offered by arts and culture advocates to estimate the economic impact of cultural tourism and justify additional expenditures in that area is often not regarded as credible by tourism and economic development professionals. The issue of research methodology and credibility is beyond the scope of this report, but it can be briefly noted that much research on cultural tourism and its impact claims as part of that impact all of the in-destination spending of visitors who attend local cultural events, while much of that spending cannot reasonably be attributed to cultural tourism. Visitors who come, eat in restaurants, shop, go to a casino, visit tourism attractions, stay in paid lodging, and use local transportation—and who also attend a play, a concert, a dance performance, or a local festival—are tourists and not just cultural tourists, and it is disingenuous to claim all of their spending as an impact of cultural tourism.

Another problem is that certain statements about visitors who participate in arts and cultural activities are frequently repeated, of which one of the most common is the assertion that such visitors stay longer and spend more per visiting party. But the research done by DKSA for the Convention and Visitor Bureau does not fully

support that claim. Visitors whose activity includes visits to historic sites are among the highest spending parties, but the other arts and culture activities measured (attendance at museums or art exhibits, attendance at festivals or craft fairs, attendance at a play, dance, or concert) are not among the highest spending parties, and the spending of those attending plays, dances, or concerts are below the average. That may be because day trippers, who spend less, may attend those activities. Nevertheless the simple assertion that cultural travelers spend more may not hold up in particular markets at any given time.

The first recommendations are in support of a collaborative future relationship between tourism, arts, and culture. Note that all cultural tourism recommendations are included in the body of the plan above, beginning on page 32.

The greatest challenge to be met in building cultural tourism in Broward County is to bridge some of these differences and create an environment in which collaboration is more likely. The following recommendations address that challenge.

Recommendation 9 (see page 33): Create a Joint Cultural Tourism Committee, including representatives of key stakeholder groups, to develop projects that serve interests of both tourism and cultural sectors.

What should be done?

An ongoing joint committee on cultural tourism should be created with 9 to 13 representatives from the tourism industry (including lodging, attractions, restaurants, and retail) and from arts and cultural institutions. We suggest that the Florida Lodging and Restaurant Association be involved. That task force should be asked to recommend the appropriate uses of the currently available funding for cultural tourism, and to work to increase support and funding.

Who should be responsible?

The Broward Cultural Division should convene such a joint committee.

When should it be done?

Immediately

What resources are needed and where should they be found?

Few resources other than staff time are needed, and this should be achievable within present budgets.

Recommendation 10 (see page 33): Add cultural representation on the Tourist Development Council and the CVB's Marketing Advisory Committee.

What should be done?

The Board of Commissioners should appoint cultural representatives to the Tourism Development Council. The Convention and Visitors Bureau should appoint cultural representatives to the Marketing Advisory Committee.

Who should be responsible?

The Broward County Board of Commissioners, and the Broward County Convention and Visitor Bureau.

When should it be done?

Immediately

What resources are needed and where should they be found?

Since this is a matter of making appointments, no special resources are needed.

Recommendation 11 (see page 33): Re-establish a Cultural Tourism Coordinator position (contractual position).

The Cultural Tourism Coordinator should work with the tourism industry and with artists and cultural institutions and events to increase cultural tourism. If this area at the convergence of arts, culture, and tourism is to thrive it must have energetic advocacy and professional support and management, which can only be provided by having someone in place whose responsibility it is to stimulate such growth.

The cultural tourism coordinator's responsibilities should include:

- Increasing opportunities for display, performance, and sale of arts and culture experiences and products to visitors, in hotels, in areas where visitors congregate, and through events, which might include juried or non-juried display and sale of visual arts in public places;
- Brokering interactions to increase the number of alliances between artists, arts and cultural institutions, and the tourism industry through smaller joint promotions around existing or special arts and cultural experiences;
- Continuing BCD's current, excellent entrepreneurial education programs and marketing workshops for artists, done in partnership with ArtServe; coordinating the cooperative advertising program; and
- Educating the tourism industry to the opportunities in cultural tourism through "reverse familiarization trips."

What should be done?

A cultural tourism coordinator should be hired, as a contractual position, with an appropriate supporting budget.

Who should be responsible?

The Broward Cultural Division should be responsible to hire and oversee the cultural tourism coordinator.

When should this be done?

As soon as funding permits.

What resources are needed and where should they be found?

This position should be supported from the existing funding for cultural tourism. The Broward Cultural Division and its Cultural Tourism Task Force should request the Board of Commissioners to agree that this is an acceptable use of those funds.

Recommendation 12 (see page 34): Create a collaborative effort to support development of a Cultural and Heritage Trail.

What should be done?

The historical and cultural museums and attractions of Broward County should combine their efforts and reach out to appropriate restaurants and entertainment experiences to offer visitors an integrated opportunity to experience the indigenous cultures and history of the region.

Who should be responsible?

The Broward Cultural Division should convene a group of the heritage attractions, who should forge the alliance among themselves.

When should this be done?

As soon as possible

What resources are needed and where should they be found?

Staff time from BCD and the heritage attractions should be used to get this started. When it is in place, it should be promoted online and through the CVB website.

BROADENING THE METRICS FOR TOURISM OUTCOMES

Recommendation 5 supports a broader definition of tourism impacts and a corresponding research and metrics model.

Recommendation 13 (see page 34): Adopt a more comprehensive model of research and measurement for tourism impacts.

What should be done?

A model for measuring tourism impacts and assessing the effectiveness of programs should be developed which takes into account the full range of visitor spending, most of which is not reflected in a lodging-based model. Dining, recreation, entertainment, visits to attractions, retail shopping, arts and cultural experiences, and all other economic activity by overnight and day-trip tourists should be included in the model.

Who should be responsible?

The Cultural Tourism Task Force should take the lead in shaping this model, and should work with the CVB to mine data from existing research. The task force should, if necessary, commission additional data gathering and analysis.

When should this be done?

This should begin as soon as the Cultural Tourism Task Force is in place and functioning.

What resources will be needed and where should they be found?

Mining existing data should be achievable within the research program of the CVB. If additional data acquisition and analysis is necessary it should be funded under the CVB or, as a last resort if they are not cooperative, with the existing cultural tourism fund.

SUPPORTING TOURISM DEVELOPMENT AS WELL AS MARKETING

Discussion of a possible increase in the hotel occupancy tax, or of a reallocation of its revenues, have been focused on whether more money should be made available for general support for arts and culture, or for cultural tourism, or whether any added revenues should be allocated to tourism marketing as most are now. We suggest a possible reframing of the question.

There is an incipient movement called Civic Tourism the premise of which is that tourism is a major economic activity with community-wide effects, and should not belong to an industry alone but to a community. One of the points that advocates of Civic Tourism make is that we have chosen to fund tourism marketing with dedicated taxes, but we do not treat tourism development the same way. Yet tourism development has at least as much importance and impact as marketing, and is an area where the necessity of broad community involvement is obvious.

In Broward County the hotel occupancy tax is called a Tourism Development tax, and the official body which has the responsibility to oversee uses of revenues from that tax is called the Tourism Development Council. However in practice the fund has largely been used to support tourism marketing rather than development.

Deciding what ought to be done in the way of tourism development (at the level of public investment in infrastructure such as environmental or historic preservation or reclamation or at the level of support for particular events and activities) is not a matter to be left to the tourism industry alone, but requires broader participation. Broward County has an opportunity to lead in recognizing the importance of tourism development, in supporting it with dedicated tax revenues, and in creating the framework for broad community participation in decisions about such development.

Recommendation 14 (see page 34): Establish a Cultural Tourism Investment Fund and a Tourism Development Fund through a one percent (1%) increase in the Tourist Development Tax.

What should be done?

We recommend that the Broward County Board of Commissioners authorize the creation of a Cultural Tourism Investment Fund and Tourism Development Fund, to be managed by the Tourism Development Council with input from an advisory board with participation from the tourism industry including lodging, restaurants, attractions, retail, and arts and culture, as well as with other community participation, and that they consider increasing the tourist development tax by 1% and dedicating those revenues to tourism development. Because the fund would

serve two related purposes, 60% of the increase in TDT revenues should be dedicated to cultural tourism projects, such as festivals and artistic product development; 40% should be dedicated to other tourism development, including trade shows, one-time events and incentives for conventions and meetings. Facility maintenance is a legitimate tourism product development expense; capital replacement expenses (not new construction) for cultural facilities with a significant connection to cultural tourism should be eligible for support. A one percent (1%) increase in the TDT would generate approximately \$6.1 million annually, which would yield \$3.7 million

Who should be responsible?

If the Broward Cultural Division and the Cultural Tourism Task Force accept this recommendation, they should advocate for it with the Broward County Board of Commissioners.

When should it be done?

As soon as funds are available.

What resources will be needed and where should they be found?

A Tourism Development Fund will require significant resources from a stable, dedicated source such as the Tourist Development Tax, see above.

PARTICIPATING IN THE VISITOR MARKETPLACE

There are possibilities for the Broward Cultural Division to become directly involved in providing information, and possibly the direct sale of arts and cultural experiences, to visitors.

Recommendation 15 (see page 35): Provide information regarding arts and cultural experiences available to visitors for the Convention and Visitor Bureau's I-Visit mobile device information system.

What should be done?

An interactive application called I-Visit Fort Lauderdale is being offered as an information source of value to visitors. It is important as communication with visitors moves into this new media space, that information regarding available experiences of arts and culture be offered there. We recommend that the Cultural Division coordinate gathering that information—most or all of which is already being put together in an arts and culture calendar—and making it available for this new medium.

Who should do it?

The Broward County Cultural Division, in cooperation with the Convention and Visitors Bureau.

When should it be done?

Immediately

What resources will be needed and where should they be found?

The Broward Cultural Division should provide staff support to extend their arts and culture calendar function into this new space. The Convention and Visitors Bureau should convert the information provided by the Cultural Division into the technical form it must take for this use.

Recommendation 16 (see page 35): Explore the direct sale of arts and cultural experiences to visitors.

What should be done?

The marketplace for selling goods, services, and experiences to visitors during their stay in the destination is (in Broward County and in other destinations) a disorganized marketplace. Because the total of visitor spending is so high, there is a considerable hidden opportunity there. It would not be appropriate for a government agency to directly sell arts and cultural experiences and receive a commission for doing so, but if the functions of the Cultural Division move outside County government (see recommendation, page 45), it might make sense to explore taking an active role in the visitor marketplace.

Who should do it?

The successor agency to BCD, if it comes to exist.

When should it be done?

When and if the nonprofit successor is in place, and after appropriate preparation has been made to understand the marketplace, the vehicles of communication that will make it possible to operate successfully there, the range of experiences that might be offered for sale, the commission structure and potential revenues and economic impact, and other relevant information.

What resources will be needed and where should they be found?

Significant planning will be needed, probably with outside assistance. The logical sources to support such preparation include the Board of Commissioners (a special grant), the cultural tourism fund, and the Convention and Visitor Bureau.

“BLOCKBUSTER” EVENTS, WORLD-CLASS OFFERINGS, AND LOCAL ARTS AND CULTURAL PRODUCT

One point of difference between the perspective of many in the arts and culture community and the tourism establishment may point the way toward a way of bridging the gap. The CVB has shown a willingness to devote marketing dollars to major, “blockbuster” arts and cultural events and to the institutions that are capable of presenting them. The Emerging Business of Cultural Tourism report recommended the development of world-class arts and cultural product in Broward County to build cultural tourism with this language: “World-class programming, across diverse entertainment categories, should be used as a tool to retain and cultivate tourism audiences.” That report also indicated that peer recognition in the national and international cultural world should be an important goal. If products can be created that are recognized locally, nationally, and internationally as world-class and capable of drawing visitors, common ground may be found in supporting such products. In our judgment that is most likely to happen around the creation of

major annual festivals, signature events. Our next recommendations elaborate on that possibility.

We recommend the creation of a signature event in Broward County, described in our overall cultural plan, a festival themed around Creativity.

The Emerging Business of Cultural Tourism report notes the limitations of a signature event, in that by itself it cannot support a tourism industry and it is not likely to generate net revenues for other tourism development and marketing. Nevertheless, because of the national and international branding power of such a signature event, and because it can be the beginning of a new level of recognition and support for cultural tourism, we strongly recommend it.

Cross-reference to recommendation 31 (page 60): Create an International Festival of Creativity with two components: high-profile curated events and a longer “Fringe Festival” of self-selected local events.

CULTURAL TOURISM COMPARISONS

There are several useful points of comparison among Broward County, Florida; San Diego, California; and Portland Oregon.

San Diego

Like the Greater Fort Lauderdale area, San Diego is an Oceanside community with a primary visitor appeal based on climate and lifestyle. For twenty years the San Diego Commission on the Arts has worked with the tourism industry to promote a vibrant arts and cultural scene as a major part of the area’s appeal to visitors. Like Broward County, San Diego once had a cultural tourism director within its Convention and Visitor Bureau, but that position no longer exists and the functions have been integrated into other departments.

San Diego is a larger market than Broward County—about twice its size. The administrative operating budgets for the Broward Cultural Division and the San Diego Commission on the Arts are similar, reflecting the lack of elasticity in basic expenses based on size. Any group providing the range and level of services the Broward Cultural Division offers would need a comparable budget, and if the budget for grants were to increase dramatically the administrative budget probably would not.

The two markets are comparable in the per-capita funding available for grants to arts organizations—which means that San Diego has about twice the grant funding that Broward has—a bit over \$7 million annually compared to \$3.6 million in Broward. The funding for public art is accounted differently in the two markets, so direct comparison is difficult.

The San Diego Commission on the Arts derives the funding for grants to arts organizations from the Hotel Occupancy Tax. Broward County is dependent on general funds appropriations, which could be vulnerable to large fluctuations when public budgets are under pressure. This source of funding in San Diego reflects a

strong statement about the importance of arts and culture to tourism. The city's 2010 budget report for the Commission states that "Tourism is the third largest industry in the City of San Diego and one of the major draws for tourists is arts and culture. Therefore, it is imperative, that the City do all it can to develop arts and cultural activities."

In both markets the Convention and Visitor Bureau, on its website, handles cultural tourism as a subset of their guide to what visitors can do. In San Diego it is listed as Arts and Culture, and a visitor who selects it on the website goes to a section called Art + Sol, combining the appeal of arts and culture with the appeal of the sunny climate. In Broward there are two listings, one for Arts and Entertainment and one for Multicultural Travel, focusing on African-American and Seminole Indian institutions.

Broward County has a grant fund specifically focused on Cultural Tourism, and San Diego does not. Although a review of the tourism promotional materials from both markets would suggest that San Diego has made culture a more prominent part of its offering to visitors, the work of the Broward Cultural Division in cultural tourism seems more extensive, and all-in-all the two destinations are quite comparable.

The primary insight to be derived from this comparison is that Arts, Culture, and Cultural Tourism in Broward County would benefit from a more stable source of funding comparable to that in place in San Diego.

Portland, Oregon

Portland, Oregon is addressed here because it offers a superior model for the integration of Arts and Culture into tourism promotion.

The website Travel Portland, the official destination welcome site for the city, lists Arts and Culture on the first page of the site as a major category of information, while both San Diego and Broward require that you go deeper before you encounter the category. When you follow that link Portland has an excellent subsection of their visitor website that deals with regional and local touring experiences, museums and galleries, neighborhoods, film and the performing arts, and LGBT travel. All those subjects are covered in both Broward and San Diego but not in so integrated a manner. Notable is the inclusion of food experiences as "Culinary Arts" in the Portland section on Arts and Culture, and their cultural tours include not only museums and other institutional attractions but restaurants and clubs.

Portland, like the Greater Fort Lauderdale area, is experimenting with delivering information to handheld portable media.

The Broward Cultural Division might consider developing an information exchange with Portland for mutual benefit, and advocating for integration of Arts and Culture into tourism promotion more like what Portland offers.

EVALUATION AND BENCHMARKS

The bottom line measure of success for cultural tourism will be increased visitor activity in the cultural sector. That can come from an increase in the number of visitors coming to Broward County, an increase in the percentage of those visitors who engage in cultural activities, and an increase in the amount they spend on those activities.

None of those things can be measured directly. The tools currently used for tourism research do measure them, but current reporting does not break out data on cultural activities as a special report, which we would recommend.

First evaluative tool: an annual report, generated by the CVB's research department or contractor, measuring the number and share of visitors engaging in cultural activities, and their culture-related spending as well as their total spending, broken down to separate visitors who stay in hotels, overnight visitors who do not use paid lodging, and day-trippers.

Second evaluative tool: an annual report compiled by the BCD (or by a partner such as the Broward Center for the Performing Arts) that gathers all available data on the zip code of residence of attendees at arts and cultural events.

There are a number of benchmarks that will indicate progress toward successful implementation of the recommendations in this report. Here are some of the most important:

1. Creation of the re-organized cultural tourism task force
2. Hiring of a cultural tourism liaison
3. Cultural representation on the TDC and the MAC
4. Repurposing of existing Hotel Occupancy Tax funding to support cultural tourism development
5. Creation of a Tourism Development Fund supported by an increase in the Hotel Occupancy Tax

POLICY AND LEGISLATIVE IMPLICATIONS

There are major policy and legislative implications in these recommendations, clustered around the need to support cultural tourism development and provide a stable source of funding for it.

The appointment of cultural representatives to the Tourism Development Council (by the Board of Commissioners) and to the Marketing Advisory Committee (by the management of the CVB) is the start point.

A policy commitment by BCD to use the available funding for cultural tourism as a development fund to kick-start measurable collaborative cultural tourism projects will be necessary.

The establishment of a Tourism Development Fund, a significant part of which is dedicated to cultural tourism, accompanied by an increase in the HOT to provide support for the fund, is the single most important legislative and policy requirement for success.

FUNDING REQUIREMENTS AND SOURCES

The first funding for implementation of this plan will come from the existing annual allocation of TDT funds for cultural tourism. Funding for the full implementation will require an increase in funding, which we have recommended come from a 1% increase in the TDT devoted to a Cultural Tourism Investment Fund and Tourism Development Fund.

PUBLIC ART & DESIGN COMPONENT PLAN

This component plan is summarized, including the recommendations, in the body of the plan above, beginning on page 68.

INTRODUCTION

The Public Art and Design (PAD) Program of Broward County celebrated its 30th anniversary in 2006, with a year-long program of exhibits, tours, a speaker's forum and a cultural heritage landmarks program. Broward's PAD Program has been recognized as one of most successful and best managed in the nation. Americans for the Arts, a national arts service organization, annually honors the best public art projects from around the nation. Over the last decade, Broward has been the recipient of 10 such awards, more than any other local arts agency.

The purpose of the Public Art and Design (PAD) Program is to contribute to the enhancement of urban design through the creation of commissioned works of art that create a sense of place, that improve the visual environment for the citizens of Broward County and that advance the missions of the County departments where the projects reside. The PAD Program allocates two percent (2%) of the total new construction budget for Broward County government facilities for commissioned artists to provide design expertise, and to create artworks within a broad range of capital improvement projects. Commissioned artworks are the result of a dynamic interaction between selected artists, capital project designers and interested constituent groups during the design stages of the projects.

HISTORY OF THE PUBLIC ART AND DESIGN PROGRAM

The Broward County Art in Public Places Program was established in 1976 for the purpose of enhancing the County's heritage and promoting a greater understanding and awareness of the visual arts. Under the original ordinance, the public art allocation was limited to \$0.50 per square foot of County building construction. During 1994-1995, the Broward Cultural Division initiated an in-depth community planning process to assess the program and make revisions. The result was the passage of a two percent public art ordinance, new guidelines, and a more broad-based artist selection process. All of this is documented in the master plan entitled Design Broward, published in October 1995.

Until that time, the traditional model for public art programs was to place paintings and sculptures in public spaces. Reflecting a new focus and direction, Design Broward shifted the emphasis towards a program that concentrates on enhancing urban design through aesthetic amenities. The program emerged with a new way of working that went beyond the mere placement of art in public places. Greater concern was given to improving the urban design character of Broward, to encouraging collaborations between artists and architects, and integrating the artwork into the underlying capital improvements.

Since the 1995 public art master plan, there has been one plan update and specific plans for the Fort Lauderdale-Hollywood Airport, the Port of Everglades and the

Park system have been developed. A series of ArtsParks have been constructed, each a showcase for some of Broward’s premier public art projects.

TRENDS IN THE PUBLIC ART FIELD

The challenge of the Public Art and Design Program in Broward should be to build upon its successful track record and to move to the forefront of the evolving field of public art. The past forty years has seen much change and experimentation in the public art arena. The earliest programs began by emulating the only available model – art museums, collecting works of art for display in public buildings. There soon emerged a new concept – the “Museum without Walls” – the idea of placing works of art, often sculptures by national and international artists. A general dissatisfaction with this approach led to the derisive notion of “plop” art. This

“I would like for us to go to the cutting edge in everything we do.”

Broward County Commissioner

prompted the concept of “place-making” and site specific art. The transition to “design team” collaborations was a direct outgrowth of this desire for art that was more relevant to site and community. Recent developments have branched out to greater community collaborations, temporary public art projects and artist involvement in urban problem-solving. The point is that the public art discipline has not been static, but constantly searching for new avenues of expression and engagement of the civic arena.

Where is the frontier of public art and what role can Broward play in exploring that frontier? There are myriad possibilities:

- Broward might consider a Public Art Festival, a recurring event that would highlight local, regional, national and even international artists creating temporary works of a highly experimental nature. The only real analog to such an event is the Burning Man Festival that takes place each year in the Black Rock desert in Nevada each year. Broward could consider hosting such an event, but focused on an urban and suburban setting, rather than an isolated setting where the only audience is self-selected and arts-oriented.
- Broward could go even further and begin an international, public art-focused Biennial, in the tradition of Documenta that takes place every ten years in Kassel, Germany or the Muenster Sculpture Project, which occurs every five years in Muenster, Germany. The only well-known, American international Biennial show is the Whitney that tries to survey American studio art and pays little attention to public art.
- Broward might consider the creation of a residency program focused specifically on providing both established and emerging artists to explore ideas relevant to art in the public realm, without the constraints and pressures attendant to design of a specific public art project. Such a residency would allow artists to develop new concepts, exchange ideas and collaborate with other artists in a retreat-like setting.
- Broward might go even further. No agency has yet created an experimental center that would allow public artists to explore new media, new public

themes or new methods of community engagement. Could a similar laboratory be created that would advance thinking in the public art field?

- Broward could consider the placement of artists–in-residence in various County Departments. Placement of artists in the public works, planning, transportation, sanitation and other similar departments could identify low-cost opportunities for incorporating public art into the County's infrastructure.
- Broward could begin to explore new media as means of creating a virtual public art destination. It is legitimate to ask the question "Is the public space of the future a virtual space?" Consider the ways in which people, particularly young people, make use of the Internet. Facebook, MySpace, SecondLife, etc. are becoming virtual gathering places. Is there a role for public art in these new "public spaces?" What does public art mean in this context?
- Broward can utilize new media to make its public art efforts more accessible to the community. 4Culture, the local arts agency in King County, Washington (the county in which Seattle is located) has labeled each of its major artworks with a phone number and an artwork identity number. Viewers can call in and punch in the identity number. They then hear a recording about the work – often a statement by the artist who created the art.
- Broward could choose to emphasize the development of private sector partnerships, sponsorships for its public art program. The City of San Jose has been promoting collaborations with local high tech industry, matching up artists with corporations whose high tech hardware and software are raw materials for the artist. The payoff for the corporation is that highly inventive people are testing the creative possibilities of their products. In San Jose's case, these products and associated artworks will be displayed at the new airport terminal building.
- One of the most interesting forms of community engagement has emerged from direct collaborations of artists with the community. All of the concepts for Mel Chin's 33 artworks at the San Jose public library grew out of a series of 20 public meetings facilitated by the artist. Broward may wish to move its program toward such positive community engagement.
- More and more, public artists desire to address significant civic, national and global issues. The San Jose public art program has invited artists to develop designs for a global warming clock, tracking in a highly visible way man's impact on the climate. A major public art project in New Orleans seeks to address the removal of toxic materials left in the soil in the aftermath of Katrina. In Oakland, California, Suzanne Lacy works with at-risk youth, gangs, and the City of Oakland Police Department to confront some of the most vexing problems of that city. What local, national and global issues might the Broward Public Art and Design undertake?

These ideas are highlighted to reveal the many ways in which the Broward Public Art and Design Program could advance beyond the public art efforts upon which it currently focuses. At the same time, now is probably not the time to undertake major new initiatives. Economic conditions in Broward are difficult and those conditions may have caused some erosion of political support for the program. For that reason, this report organizes the public art recommendations into both short-term and long-term goals.

CURRENT CHALLENGES FACING THE PUBLIC ART AND DESIGN PROGRAM

The national economic crisis has posed significant problems for local government across the county. Property values have plummeted. Retail sales are off sharply. Unemployment has risen. As a consequence, local tax revenues have fallen and the demand for social services has increased. Broward County has not avoided the impact of the national recession. Home foreclosures in Broward have reached alarming proportions. To compound the problem, the recent passage of Amendment 1, which makes it more difficult to raise the millage rate for Florida municipalities. This will inevitably have a major impact on the County's ability to fund current and planned capital improvement projects upon which the PAD projects rely for funding.

It is not surprising therefore that political and community support for "non-essential" services like the Public Art and Design Program have been called into question. Recent actions have ranged from a suspension of PAD projects to a proposal to limit PAD projects to "functionally integrated" public art. The County

"I think we are in a different economic climate and we must adjust to that reality. We are on a fixed income due to Amendment 1."

County Department Director

Board of Commissioners will be considering these proposals during consideration of the upcoming budget deliberations. For these reasons, the recommendations for the PAD program focus on raising public visibility and

support and on making improvements to the operation of the program in the short term. On a longer time frame, when the economic climate improves, the PAD program should launch major new initiatives that will keep it on the cutting edge of public art nationally.

There are three overall goals for the Public Art and Design Program:

- Raise community visibility and support for the Public Art and Design Program
- Revise the operations of the Public Art and Design Program
- Develop new initiatives for the Public Art and Design Program

GOAL I: RAISE COMMUNITY VISIBILITY AND SUPPORT FOR THE PUBLIC ART AND DESIGN PROGRAM

The following recommendations are included in the body of the plan above, beginning on page 68.

Despite its more than 30 years of success, the PAD program faces unprecedented challenges to its community and political support. The most critical issue the program must address is enhancing community understanding and support for continuation and growth of the County's public art efforts. A number of recommendations are proposed to reposition the program with Broward County citizens.

Recommendation 38 (see page 70): Create a broad-based public art education, advocacy and community outreach effort that will promote the value of the public art and design program.

As Robert Hughes explained in his book *The Shock of the New*, the general public has little to prepare them to understand the meaning of contemporary art. Indeed, some have suggested that the public's understanding of "modern" art ends with the Impressionists, whose work gained currency more than 100 years ago. Sadly, most public art programs have done little to expand public understanding beyond the placement of the artworks and perhaps a little-attended public dedication ceremony. Little wonder the public is dismayed when these public artworks arrive suddenly, as if by magic (or calamity, depending on your point of view.)

It is proposed that the PAD program begin an ongoing effort to provide the community with programs that enhance the citizens' understanding of public art. The Broward Cultural Division is already doing this in a limited, somewhat passive, way. They sponsor periodic public art exhibitions, they include the PAD projects in their outstanding publicity and publications and provide access through their website for those who find their way to that portal. These efforts can be augmented through an ongoing public art lectures and artist presentations, perhaps in conjunction with the Museum of Art or local colleges and universities. At a minimum, any artist commissioned through the PAD program should be required to make a public presentation in the community where the artwork will be located.

Recommendation 39 (see page 70): Revise the artist selection processes to ensure greater community participation.

It has always been a component of most public art programs to provide community involvement in the selection of artists for public art projects, but this community engagement has been limited. It has typically taken the form of appointing a community representative to serve on the art selection panel. In recent years, some public art programs have taken a new approach. In San Jose, artist selection is a two-stage process. Stage one is the creation of a pool of pre-screened public artists who are selected by a panel of professional peers. Artists are selected by several criteria: the quality of their work, their experience in developing public art projects, ability to deliver projects on time and under budget and skill at working

with the community. This pool is updated annually and is comprised of 60-100 artists working in a variety of media and styles. This stage of the process ensures quality projects and artists who have demonstrated success with public art projects.

Stage two of the process is the creation of a community selection and oversight panel. This begins with a community meeting convened by the City Councilperson in whose district the final project will be located. At this first meeting, the proposed capital project is reviewed and a structured process determines community needs and aspirations regarding the art project. At the end of the meeting, citizens are invited to serve on the community selection panel. If they join, they are asked to attend all of the selection meetings. At the second meeting, public art staff present to the panel selected artists whose art and experience fit the expectations of the community. The community panel is asked to select three to five finalists who would be invited to interview with, and present to the panel. From this group, an artist is selected for the public art project.

It is important to note that the stage-two selection panel is limited to community members. There is no real concern about aesthetic quality or the ability of the artist to deliver because the pool artists have been pre-screened. What does emerge from this process is a significantly higher of community "ownership" of the project. Often, community panelists follow the public art through the fabrication and installation process and become ardent advocates for the public art. It is suggested that the PAD program consider this process for all major community-based public art projects.

Recommendation 40 (see page 71): Improve community access to the public art collection by: a) developing electronic and cell phone/smart phone systems that provide on-site information about projects, and b) creating internet-based virtual tours of the collection based on various geographic regions of the County.

It is important to engage the public at the point that they actually are viewing the public artworks. One of the most successful strategies has been devised by 4Culture, the local arts agency of King County, Washington. On a plaque close to each public artwork is a telephone number and part ID number. Viewers can dial their cell phones, punch ID number and hear a prerecorded message about the artwork. Often they will hear the voice of the artist who created the art through [Listen 4Culture](#). 4Culture has also used advertising on the bus transit system to highlight artworks along that particular transit line. With many new smart phones having Internet capability, these media could be augmented by providing an Internet address that would give detailed information about the artwork being viewed. It is recommended that the PAD explore these enhanced means of providing on site information about the works in the public art collection.

A low-cost, easy to implement alternative might be to provide printed information located near each public artwork, stationed in boxes similar to those found at homes for sale.

Over the past decade, the ways in which people, particularly young people, access information has been radically transformed by the Internet. No longer do people depend on printed materials to inform themselves. It is proposed that the PAD program prepare a series of virtual, on-line tours of the public art collection, building on the program's current online tour. These tours should be organized by geographic areas of the County, utilizing video segments about the individual artworks and artists. Video footage should document the fabrication and installation of the public art and each public artist should be taped discussing the intention, site-ing and context of the art. The tours should be accompanied with a printable map of the collection in that area, encouraging citizens to actually venture out to view the public art.

GOAL 2: REVISE THE OPERATIONS OF THE PUBLIC ART AND DESIGN PROGRAM

One of the hallmarks of any successful government agency is a commitment to periodically review current program operations and the external context in which the program exists. This review often suggests changes in the management of the program that respond to changing needs, conditions and expectations. While none of the recommendations in this section constitute major structural modifications of the program, they may streamline some aspect of the programs operations.

Recommendation 41 (see page 73): Appoint a permanent Public Art and Design Program Manager to provide overall vision and direction for the program.

The administration of any public art program is staff intensive. To begin with, they cross several departmental lines, requiring the participation and consensus among numerous County employees. In addition, they require thoughtful community engagement, particularly if recommendation 3 above, regarding the artist selection process, is adopted. For some time, the position of Manager of the Public Art and Design Program has been vacant and in recent months it has been filled with a temporary employee whose tenure will end in April 2010. The program's Manager fulfills a critical function, providing overall vision and direction for the public art program and ensuring that the in-house and communitywide engagement is successful. It is recommended that the County renew budget and authorization to fill this position on a permanent basis. The Public Art and Design Program Manager is a senior management position that has duties within BCD which has responsibilities beyond simply administering the PAD program and should be funded through the County's General Fund, rather than the PAD Trust.

Recommendation 42 (see page 73): Amend the Public Art and Design program ordinance and guidelines to create a definition of "functionally integrated" public art to meet the expectations of the County Board of Commissioners.

In the fall of 2009, the County Board of Commissioners directed County staff to develop a definition of "functionally integrated" public art. Again, the issue here is both real and symbolic. It is real in the sense that functional public art can be a

useful addition to any capital project. It is symbolic in the sense that it seems to be motivated in part by the perception that the community may have a higher tolerance of “useful” art. However, the directive from the Commissioners is clear and guidance on this question is warranted.

There are at least two ways of thinking about “functional integration.” On the most basic level, function suggests use. That is, artwork that is physically used by the facility visitors. It could take the form of floor designs (to walk on), lighting (“the better to see you with, my dear” -- the wolf), benches (to sit on), and myriad other possible manifestations of “useful” art. But function also means purpose. That would suggest that artwork that reinforces the mission or purpose of the County facility could (and should) be considered functionally integrated art. If the purpose of the facility is to enhance the environment, then art that reveals that environmental purpose should be permitted. If the purpose of the facility is to enhance public safety, then art that allows the public to better understand the mission of public safety agencies should be considered. And so on. It is therefore recommended that the emerging definition of functionally integrated public art include both useful art and purposeful art be included.

The staff of BCD has proposed the following definition that has been reviewed and approved by the Public Art and Design Committee:

“Functionally Integrated Public Art Projects:

- Develop and create an awareness of the unique aspects of a place’s built and natural environments;
- Stimulate cultural tourism, community pride, and shared positive identity with such structures as gateways, landmarks, memorials, and way-finding devices;
- Are fully integrated to the site (i.e., not portable) and address a broad range of functional objectives supporting the missions of Broward County agencies; and
- Are artist designed elements that enhance standard necessities in County construction projects such as, but not limited to, walkways, floors, ceilings, plazas, seating, gates, canopies, and lighting.”

It is recommended that future public art and design projects embrace any artwork or proposed artwork that satisfies one or more of these criteria. It is recommended that future public art and design projects embrace any artwork or proposed artwork that satisfies one or more of these criteria. It is also important to recognize that there are a variety of activities other than commissioning of a public art project that may be undertaken by the Public art and Design Program. They can be broken down as follows:

A Public Art and Design Project is an activity, approved by the BCC and PAD committee, involving an agreement between Broward County and an artist, leading to the acquisition of

public art or the creation of a public art & design planning document. Other public art projects include: Conservation, Public Education and Administration.

Conservation Projects may include responding to a theft or damage involving an insurance claim, keeping the insurance and appraisal current, relocating artworks, troubleshooting electrical malfunctions, sourcing replacement materials and parts, making minor repairs, supervising contractors and inspection of all works of art owned by the County. Most conservation projects require outside vendors by separate agreement, through the Museum of Art Agreement or the procurement process. Conservation projects costing less than \$1,000 and/or requiring less than 5 hours of the Conservation Manager's time are combined as just one project.

Conservation Review occurs when an artist submits a design to the Public Art and Design program for consideration. The Conservation Manager estimates the durability and permanence of the proposed artwork. Conservation review includes providing a written report to the Artist Selection Panel, PAD Committee, BCC and the artist. The Conservation Manager may research and recommend alternate approaches and materials.

Public Education Project is required of most artists commissioned to undertake a Public Art and Design project. A recent example is a short film created by artist Sami Kahn to describe the terrazzo artwork by Michele Oka Doner. Passengers at Port Everglades Terminal 18 can view both the terrazzo floor and the film. Educational projects may require additional agreements. Educational projects are external activities that require substantial staff time from a number of people in the Division.

Administrative Project is a labor-intensive research project or ongoing activity aimed at improving the Public Art and Design Program's operations and the public's access to artwork commissioned by the County.

Recommendation 43 (see page 74): Reconsider the proposal to amend the current Public Art and Design Program.

It is easy to understand the Board of Commissioners' proposal to amend the Public Art and Design program. The problem is both real and symbolic. It is real in the sense that the current economic conditions have placed a stress on the County budget. It is symbolic in the sense that the community may not consider public art to be an essential County service in tight times. However, it is recommended that this proposal be reconsidered. The PAD program has operated successfully under this ordinance for nearly 20 years and no changes are proposed except the inclusion of the new definition of functionally integrated art. On the most basic level, public art funds are derived from the County's capital budgets, not the General Fund. While the general public may not understand the distinction, capital projects are usually amortized over an extended period of time – enough time that the current downturn will be long past. More importantly, the County should consider the impact on major upcoming capital projects. These facilities may have a useful life of 75 or more years, during which time they will not have the benefit of the enhancement that public art provides. Experience has shown that well designed and visually engaging public facilities means greater public utilization and appreciation by the public. One change that has been proposed is to consider arts

funding on a case-by-case basis. The consultants cannot support this proposal. Experience has shown that this “discretionary” approach simply results in public art being excluded from most projects, as capital budgets are seldom adequate to accomplish everything that needs to be included.

GOAL 3: DEVELOP NEW INITIATIVES FOR THE PUBLIC ART AND DESIGN PROGRAM

Recommendation 44 (see page 75): Continue to work with local municipalities to: a) develop 2% public art requirements for all municipal CIP projects, and b) extend the percent for art requirement to private development by levying a 1% assessment to permit valuations for all private development and redevelopment projects in excess of \$1 million.

There are now 31 incorporated cities in Broward County. It is reasonable to expect that a majority of new public infrastructure in the County will be developed by these cities, rather than Broward County. The County, with more than 30 years successful experience in public art, can mentor these cities in developing their own public art programs. The PAD program has already begun this project with a cooperative public art project for one city and the creation of the Art Parks. To date, only four Broward cities have enacted public art requirements. These local efforts can be further assisted by encouraging the local municipalities to develop public art master plans through grants, technical assistance and more collaborative public art projects.

One recent trend in public art around the country has been to extend the percent-for-art requirement to major private development. The reasoning behind this movement is two-fold. To begin, often what we define as public spaces are increasingly created by private agencies in the form of public plazas and major structures. Also, planned developments may include spaces that are turned over to the public agency to operate and maintain – streets, parks, schools and trail systems are examples of such private developments that become publicly managed facilities. If there is no public art requirement, then major public facilities may not receive any public art amenities.

It is recognized that almost all of the developable parts of Broward County are incorporated as separate cities. Therefore, Broward County should work with these cities in implementing this recommendation. In order for such a program to be successful, clear guidelines, procedures and approval mechanisms must be generated, giving the County cultural agency or local cultural and/or planning departments review and approval authority over such projects.

for the Public Art and Design program, this planning process is looking at a ten-year horizon. The immediate economic conditions must be viewed as short-term conditions and plans must be developed with this long-term horizon in mind. Thus, a number of recommendations are proposed that contemplate the further growth and evolution of the PAD program.

Recommendation 45 (see page 76): Initiate and develop regional public art project planning with the local arts agencies and planning agencies in Broward, Miami-Dade and Palm Beach Counties.

One of the significant trends in municipal planning is the recognition that planning is taking place on a regional level, particularly in the areas of transportation, environment, water supply, economic development and sanitation. Regional systems will need an integrated design approaches to address issues to go beyond local concerns. If public art is to remain relevant in these areas, it is incumbent upon the local public art programs to begin integrated planning with their sister agencies in the region. It is recommended that Broward's PAD program begin substantive conversations with potential partner agencies to effect this new approach to planning. This might be realized through the creation of a coordinating council that includes regional arts and planning agencies to identify opportunities for cooperation and collaboration.

Recommendation 46 (see page 76): Create an artist-centered laboratory for experimental public art works, including temporary works, based on proposals from artists, rather than an agency RFP.

Typical public art programs seek the permanent placement of art that has a life expectancy of decades. Indeed, world-wide, major works of public art have persisted for 500 years or more. At the same time, the nature of art-making is experimental and exploratory. Few opportunities exist for artists to investigate new ideas in public art in an experimental and exploratory way. One of the ways in which Broward could operate on the cutting edge of public art is to create a laboratory that would nurture these explorations. Broward should consider partnering with local colleges and universities to create such a laboratory, perhaps in conjunction with undergraduate and graduate degree programs in public art. One could imagine a collaboration with Broward Community College, the Museum of Art or Nova Southeastern University to develop such an experimental program that would permit exploration of new media, styles and content for art in the public realm, with the products of this program being displayed on the campuses or as part of the Festival of Creativity.

Recommendation 47 (see page 76): Establish an artist-in-residence program to advise County staff on the identification of opportunities for integrating public art in the designs of County projects.

Opportunities for the inclusion of public art in capital improvement projects need not be limited to commissioned artwork. If the thinking of a public artist is integrated into the initial planning of a project, then low-cost enhancements can be found in the design and budget of a project. Many elements that are of standard manufacture and ordered out of a catalogue can be custom-designed by artists at low or minimal cost. If there is a railing or gate to be included, often the artist can supply a unique product that costs no more than the standard element. All that is required is early identification of these opportunities. It is proposed that the County engage, on a contract basis, a public artist-in-residence to review plans and

designs generated by various County departments, including the planning, public works and transportation agencies. This artist would work on an on-call basis, advising County staff about ways of integrating low-cost, integrated public art into the project designs.

Recommendation 48 (see page 77): Develop a program of temporary public art projects to be distributed around the County.

One of the most successful and easily implemented strategies for raising the visibility of a public art program is through a program that commissions and places temporary art. Perhaps the most successful temporary public art program is the "Urban Trees" project sponsored by the Port of San Diego, which is in its sixth year. The works are stationed at 30 sites along the waterfront where permanent pedestals have been installed. A national call for proposals is issued although the majority of the works have been created by local and regional artists. Selected artists are given a small honorarium to cover the cost of materials and fabrication. They have also been given a basic armature on which to construct the sculpture. The artworks are installed by Port personnel for a period of one year, after which time the artists regains possession of the sculpture. This program creates high visibility for the public art program, provides important opportunities for local and regional artists and places a large number of new, rotating works at minimal cost. It is suggested that the PAD program begin with 20 or so projects, perhaps divided among the various Art Parks. Over time, the program can grow to create additional temporary placement for other locations in the County, including along the Riverfront. Due to current staffing limitations, this recommendation may need to be implemented in the outer years of this plan.

Recommendation 49 (see page 77): Broward County should consider commissioning one or more major iconic sculptures by internationally recognized artists.

Notwithstanding the plans to limit the Public Art and Design program to functionally integrated public art, there is a place for major, "signature" sculptures in Broward. Such artworks can become focal points that begin to define the community's desire to project an image that includes appreciation for the aesthetic enhancement

"I would like the County to have a major international sculpture, like an Alexander Calder."

Broward County Commissioner

of the public realm. Major statement such as Alexander Calder's Pink Flamingo in Chicago, Eero Saarinen's St. Louis Arch, San Jose's proposed Climate Clock, the Statue of Liberty, and the Washington Monument, among many others, come

to express an indelible sense of place that can be achieved by no other means. It is recommended that Broward begin long-term planning for the commissioning of a major, iconic sculpture that will contribute to the identity of the County.

Cross-reference: Develop a public art component of the proposed International Festival of Creativity.

One of the most important recommendations embodied in this overall plan is the development of an International Festival of Creativity. This recommendation grew out of discussions in the Public Art Task Force about methods of increasing the visibility of Broward's public art efforts. This festival should include a significant element devoted to public art. This element of the Festival can be manifested in both the curated portion of the Festival through commission permanent and temporary public art, and the self-curated "fringe festival" with individuals and groups creating public art projects that will be included in the Festival publicity.

FUNDING REQUIREMENTS AND SOURCES

Recognizing that the County may face an extended period of budget shortfalls in the coming years, it is expected that there will be few opportunities to undertake major initiatives in the early years of this plan. Therefore, recommendations that would make demands on the County's General Fund have not been included. Number 5, the restoration of the PAD Manager is the only recommendation supported by the General Fund. Most of the recommendations in this plan depend on existing funding resources, with the following exceptions:

Recommendation	Funding Needed	Sources
4. Access technology	\$35,000	PAD Trust
5. PAD Manager	\$100,000+	General Fund
10. Artist experimental laboratory	TBD	County CIP; Cultural Funding District Partner agencies
11. Artist-in residence	\$25,000	PAD Trust
12. Temporary Public Art	\$150,000 startup \$100,000 annual	PAD Trust Grants Cultural Funding District
13. Major iconic sculpture	\$1 million+	County fund Grants & Sponsorships Private Donations
Total:	\$1.3 million+	

POLICY AND LEGISLATION

Few of the recommendations require major policy adoption or legislative action by the County Board of Commissioners. The major item for consideration by the Commissioners deals with proposed adjustments to the PAD ordinance and guidelines. Similarly, any recommendations that require significant new appropriations from the Board of Commissioners have been pushed out into the later years of this plan, until the economic climate of the region to improve.

Recommendation	Policy/Legislative Action
1. PAD Commissioner liaison	Commissioner appointed
5. PAD Manager	Position authorization/appropriation
6. PAD guidelines	Commission ratification
7. Proposed PAD amendments	Commission concurrence
10. Artist experimental laboratory	Commission action in CIP Commission appropriation
12. Temporary public art	Commission appropriation
13. Major iconic sculpture	Commission action in CIP Commission appropriation

EVALUATION AND BENCHMARKS

One of the challenges attendant to a public art and design program centers on this question of program evaluation and performance measurement. It is relatively simple to measure outputs such as the number of projects completed on time and under budget. However, meaningful measures of programmatic outcomes, such as the effect of public art on property values or citizen sense of well-being, are much more difficult to design and implement. They either require highly complex economic models or extensive scientifically valid surveying. For those reasons, it is more useful to focus on benchmarks or milestones that will be indicators of successful completion of the individual recommendations.

Recommendation	Evaluation/Benchmarks
1. PAD Commissioner liaison	Liaison appointed and attends
2. PAD outreach and education	Increased citizen awareness and support as measured by surveys
3. Revise artist selection processes	New processes in practice
4. Community access to PAD projects	Development of systems Citizen utilization
5. PAD Manager	Authorization & appropriation PAD Manager hired
6. "Functionally integrated" guideline	Commission ratification
7. PAD ordinance revision	Commission agreement that changes should NOT be implemented
8. PAD in municipalities	Convening of interested cities Provision of technical assistance Adoption of new local ordinances
9. Regional PAD planning	Convening of affected agencies, including LAAs, transportation, environmental, water, etc.
10 Artist experimental laboratory	Solicitation of partner agencies Development of designs, plans, etc. Inclusion of project in County CIP
11. Artist-in-residence in County depts.	Meet with appropriate dept staff Commitment by County departments
12. Temporary public art program	Identify partner agencies Secure funding Develop program guidelines Design bases and armatures Issue project RFP
13. Major iconic sculpture	Identify potential sites Develop selection process Determine funding strategies Issue RPF/RFQ

IMPLEMENTATION

As befits a cultural plan, *CreativeBROWARD 2020* is an ambitious, large scale and long-term plan. It includes some “low hanging fruit” that can be accomplished in the short term with few resources, and it has visionary recommendations that may require a sustained effort over a period of years. This section addresses a framework for implementation of its 49 recommendations.

Implementation is intended to take place over a ten-year period, beginning with the 2010/11 fiscal year. It is a plan for County government as well as numerous community partners and people. As with any long-term plan, implementation will depend on a great variety of circumstances, including the availability of resources and the continued ability of agencies to fulfill their roles. It is both normal and desirable that implementation of the plan be monitored and adjusted during the life of the plan.

The following two tables present: 1) a summary of all of the plan’s recommendations (listed by number), and 2) a breakdown by start year, to provide a suggested sequence of action, with estimated costs and funding sources.

A third table of recommendations with additional detail on implementation is attached in a large-format page size.

TABLE 1. ALL RECOMMENDATIONS (LISTED BY NUMBER)

For additional detail, please see the attached large-format implementation grid

GOAL 1: COLLABORATION AND SELF-RELIANCE

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
Creative Economy						
1	Develop a Creative Business Association to provide small business support services tailored to the creative sector.	BCD, OESBD, ArtServe	Broward Alliance, Creative Pulse, Colleges & Universities, Chambers of Commerce, Workforce Dev. Agencies, & other economic development orgs.	\$100,000 for startup costs, one full-time coordinator (in year 3)	1. Reallocation of existing staff and budget 2. New quality of life tax revenues (Rec. 27) 3. Memberships 4. Event revenues; sponsorships 5. Foundation & government grants, including Goldman Sachs initiative 6. Pro bono services	Years 1 - 2: Existing micro-credit committee Years 3 - 5: Create new entity
2	Expand training and degree programs in local colleges and universities that will provide a strong workforce in support of the development of the creative economy.	Colleges & universities and workforce dev agencies	TBD	Allocation of existing program resources. See note.	Allocation of existing program resources.	Year 2 or 3
3	Focus industry attraction, retention, and expansion efforts on businesses in creative industries, including nonprofits, especially those in targeted industries.	Broward Alliance, OESBD	BCD, CofCs, colleges and universities, ArtServe, other econ dev agencies	Allocation of existing program resources.	Allocation of existing program resources.	Year 1 - 4
4	Encourage exports of goods and services produced by the creative businesses within the region, including a data base and tracking system	BCD, OESBD	Global Cultural Diplomacy Task Force & any agencies involved in international trade	Resources needed to conduct trade missions & marketing of the region, plus research resources to support businesses pursuing exports	TBD	Year 3
5	Develop cultural marketplace(s).	BCD, Local gov't agencies involved in development, ArtServe	Developers and other econ dev agencies	Land and developer willing to engage in such a project	Private sources, foundations and U.S. Economic Development Administration	Year 3

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
6	Establish a regional Creative Economy Coordinating Coalition.	BCD, OESBD, South Florida Regional Planning Committee, Treasure Coast Regional Planning Committee, SFCC	Business & agency leaders who are interested in fostering a regional economic partnership	Allocation of existing staff time and meeting space	Allocation of existing program resources.	Year 3 - 5
7	Retain the Film Commission and move it to the Convention and Visitor's Bureau.	CVB	BCD	Funding to maintain current staffing level (approximately \$160,000)	CVB revenues	Year 1
8	Develop and expand performance, exhibition and working spaces, as well as incubators, for creative businesses and workers.	BCD, Creative Business Association, ArtServe	Creative businesses, including arts and cultural organizations, creative workers, real estate developers, city planning and redevelopment agencies, and agencies providing technical assistance to businesses, such as universities	TBD	TBD, depending on the project. May include a bond issue.	Year 1

Cultural Tourism

9	Create a Joint Cultural Tourism Committee, including representatives of key stakeholder groups, to develop projects that serve interests of both tourism and cultural sectors.	BCD	CVB	Allocation of existing staff time	Allocation of existing program resources.	Year 1
10	Add cultural representation on the Tourist Development Council and the CVB's Marketing Advisory Committee.	BCD, Board of Commissioners	Joint Cultural Tourism Committee, BCD, CVB	Allocation of existing staff time	Allocation of existing staff resources.	Year 1
11	Re-establish a Cultural Tourism Coordinator position (contractual position)	BCD	Joint Cultural Tourism Committee, CVB	\$100,000 for start-up costs	Allocation of existing cultural tourism funding	Year 3 - 5
12	Create a collaborative effort to support development of a Cultural and Heritage Trail.	BCD	CVB	Staff time, \$50,000 for marketing once implemented	Allocation of existing program resources.	Years 1 - 2 planning Years 3+ implementation

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
13	Adopt a more comprehensive model of research and measurement for tourism impacts.	BCD	CVB	Allocation of existing staff time and work under existing contracts to mine available data. Additional research as needed might cost up to \$50K	Allocation of existing cultural tourism resources, help from CVB research staff	Years 5 - 10
14	Establish a Cultural Tourism Investment Fund and a Tourism Development Fund through a one percent (1%) increase in the Tourist Development Tax.	TDC, Board of Commissioners	BCD. Joint task force, CVB,	Significant increase by raising TDT by 1%. 60% of the 1% increase in TDT for cultural tourism; 40% for tourism development.	TDT	Years 1 - 2 planning
15	Provide information regarding arts and cultural experiences available to visitors for the Convention and Visitors Bureau's I-Visit mobile device information system.	BCD	CVB, ArtServe	Allocation of existing resources	Existing resources	Year 1
16	Explore the direct sale of arts and cultural experiences to visitors.	BCD	CVB, local travel agencies, arts & cultural groups offering visitor experiences	Allocation of existing resources for start-up	Self-supporting after start-up through sales	Following relocation of BCD outside County gov't.

Marketing and Audience Engagement

17	Increase the effectiveness of ArtsCalendar.com by 1) improving visibility and use of the service, 2) developing a cultural participation directory/portal, and 3) creating a more comprehensive audience engagement platform.	ArtServe	BCD, arts & cultural organizations, creative businesses, SFCC	\$200k development costs, plus \$50k ongoing	Foundation grants for startup; advertising revenues & fees for ongoing	Year 2
18	Develop communitywide marketing/audience engagement initiatives, such as e-marketing of opportunities by interest, incentives, contests, cross-marketing, and sampler packaging.	BCD	ArtServe, joint task force on cultural tourism, arts and cultural organizations, creative businesses, SFCC	Allocation of existing staff time and other marketing resources TBD	Foundation funding, allocation of existing marketing budgets, cultural tourism funds	Year 2

Recommendation Lead Agency Partner Agencies Resources Needed Funding Sources Start Year

Leadership Development

19	Strengthen the connection of the business and cultural communities.	BCD, ArtServe	ArtServe, community business leadership, arts & cultural organizations, AFTA	After planning period, approx. \$200K for annual budget for staff and program development	Businesses, foundations, memberships, local gov't, annual events	Year 1 planning
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Advocacy

20	Develop an ongoing, community-based advocacy network.	Cultural Foundation of Broward	Arts & cultural organizations, artists, creative businesses, parents, arts patrons and supporters, students and teachers	\$100k for staff and annual operating expenses	Foundation funding, memberships, event revenue, in-kind services	Year 1
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GOAL 2: SUSTAINABILITY AND RESOURCES

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
Structure of the Broward Cultural Division						
21	Relocate the Broward Cultural Division from the Community Services Department to the County Administrator's office or the Office of Economic and Small Business Development on an interim basis.	County Administrator, Board of Commissioners	BCD, OESBD, CSD	Allocation of staff time	N/A	Year 1
22	Relocate the Broward Cultural Division outside of County government to enhance its effectiveness in fulfilling its mission.	Board of Commissioners	County Administrator, BPACA, BCD	TBD	Continuation of existing County funding, Quality of Life tax or other dedicated revenue stream	Year 3 to 5
23	Improve information technology capacity to meet new data collection and analysis needs.	BCD	ArtServe, arts and cultural organizations, creative businesses	Dedicated staff position and technology costs TBD.	Local government, foundation funding	Years 2 – 3

Financing the Creative Economy

24	Create a new, local option Quality of Life Tax that includes a portion dedicated to arts and culture, through a ballot initiative.	BCF, BCD, FCAC, SFCC	Arts and cultural organizations, creative businesses, intergovernmental affairs staff, County Attorney, board of commissioners	Existing staff time, approx \$500k for advocacy campaign	Individual contributions, foundation and business support	Planning years 1 -2, years 3-5 campaign; implementation years 6+
25	Increase Broward County's Tourist Development Tax by one percent (1%) to support the Cultural Tourism Investment Fund.	BCD, Board of Commissioners	CVB, TDC, BCF, joint task force on cultural tourism	Existing staff time	1% increase in TDT would generate approximately \$6.2 million per year.	Year 2 & 3
26	Develop an online contributions program.	BCF	BCD, other foundations, arts and cultural organizations, arts patrons	Start-up costs to be determined for planning and technology services	Private foundations, individual donations, in-kind services	Year 2 & 3
27	Restore funding for countywide cultural facilities capital projects.	BCD, board of commissioners	Planning, Public Works departments, arts and cultural organizations, Finance department	TBD	County Capital Improvement budget and/or bond issue.	Year 3 or earlier

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
28	Explore development of workplace giving and united arts fund programs.	BCD, BCF	United Way, arts and cultural organizations, other foundations & individual arts patrons	Initial \$50k to prepare pilot effort; thereafter dedicated staff	Arts and cultural organizations, foundation, individual patrons, business community	Year 2

County Policy Development

29	Integrate and align County policy in accordance with this plan, including updating the County's Comprehensive Plan to include a Creative Sector element.	BCD, City and County Planning Departments	OESBD, Board of Commissioners, creative businesses	Existing staff time	N/A	Year 2
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Evaluation and Benchmarks

30	Create and monitor a communitywide, Broward Cultural Vitality Index.	BCD	AFTA, OESBD, Board of Commissioners, creative businesses, arts and cultural organizations, Broward Coordinating Council (benchmarks project), colleges and universities	Existing staff time	N/A	Year 2
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GOAL 3: INCLUSION AND CELEBRATION

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
Festivals						
31	Create an International Festival of Creativity with two components: high-profile curated events and a longer "Fringe Festival" of self-selected local events.	BCD, joint task force on cultural tourism	Broward College, OESBD, Board of Commissioners, creative businesses, arts and cultural organizations, artists	\$100k for planning; \$500k to \$1 million for implementation	Foundation, Corporate sponsorships, in-kind services, fees and ticket revenues, current cultural tourism funds, Cultural Tourism Investment fund.	Year 2 planning; Year 4 implementation, building toward full festival in 2020
32	Expand support for local multi-cultural festivals that have an arts and cultural component.	BCD	arts and cultural organizations, festival organizers, joint task force on cultural tourism, CVB, local municipalities	TBD	TBD	Year 2

Cultural Participation

33	Increase support for programming in ArtsParks through development of a unified, countywide foundation to raise funds and provide policy guidance and other resources.	BCD, BCF	local municipalities, current ArtsParks support groups, ArtServe	Existing staff time	N/A	Year 2
34	Provide financial and technical support to local Broward municipalities to develop arts and cultural programs in their cities.	BCD	local municipalities	Existing staff time. Reallocation of existing grant funds.	Current grant funds.	Year 2
35	Provide access to large-scale, public, recorded performances in the ArtsParks, such as with a portable JumboTron.	BCD, local municipalities, Parks Department	Local cultural institutions	TBD	TBD	Years 6 - 10

#	Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
Arts and Cultural Education						
36	Identify ways to expand access to arts education, building on the success of the 2003 Community Arts Education Study (Art Starts in Our Hearts).	BCD, Cultural Council Arts in Education Committee,	School district, additional community arts education stakeholders	Existing staff time	N/A	Year 1
37	Develop certification of teaching artists to facilitate their job-seeking and placement, and provide better access to qualified instructors.	BCD, Cultural Council Arts Education Committee, SFCC	Arts education providers, school district, other arts education stakeholders, teaching artists, Children's Services Council	Existing staff time	TBD	Year 2

Public Art and Design						
38	Create a broad-based Public Art and Design education, advocacy and community outreach effort that will promote the value of the public art and design program.	BCD	BCF	TBD depending upon extent of effort	PAD funds, grants	Year 2
39	Revise the artist selection processes to ensure greater community participation in neighborhood-based projects.	BCD	Civic Association	Enhanced staff support	PAD funds	Year 2
40	Improve community access to the public art collection by a) developing electronic and cell phone/smart phone systems that provide on-site information about projects and b) creating internet-based virtual tours of the collection based on various geographic regional of the County.	BCD	IT Department, artists, volunteers, local colleges and university classes	Additional staff support needed, \$20k for infrastructure. \$15k for development of virtual tours in each geographic area.	PAD Trust funds, grants, in-kind support	Year 3
41	Appoint a permanent Public Art and Design Program Manager to provide overall vision and direction for the program.	BCD	County Administrator, Board of Commissioners (for funding)	\$100k annually for salary and benefits	County General Fund	Year 2
42	Amend the Public Art and Design program guidelines to create a definition of "functionally integrated" public art to meet the expectations of the County Board of Commissioners.	BCD	County Administrator, Board of Commissioners, County Attorney	None	N/A	Year 1
43	Reconsider the proposal to amend the current Public Art and Design Program.	Board of Commissioners	Cultural Council	Minimal	PAD funds	Year 1

# Recommendation	Lead Agency	Partner Agencies	Resources Needed	Funding Sources	Start Year
44 Continue to work with local municipalities to: a) develop 2% public art requirements for all City CIP projects and b) extend the percent for art requirement to private development by levying a 1% assessment to permit valuations for all private development and redevelopment projects in excess of \$1 million.	BCD	local municipalities	Public Art and Design Program Manager	PAD funds	Year 2
45 Initiate and develop regional public art project planning with the local arts agencies and planning agencies in Broward, Miami-Dade and Palm Beach Counties.	BCD	LAAs and planning agencies in neighboring counties, local municipalities, SFCC	TBD depending on joint projects that might be developed	PAD funds, grants	Year 2
46 Create an artist-centered laboratory for experimental public art works, including temporary works, based on proposals from artists, rather than an agency RFP.	BCD	Artists, local colleges and universities	TBD	PAD funds, grants, support from colleges and universities, County CIP funds	Year 4
47 Establish an artist-in-residence program to advise County staff on the identification of opportunities for integrating public art in the designs of County and municipal projects.	BCD	PAD, County Planning and Public Works Departments, local municipalities	Public Art Program Manager, \$25k for artist consulting fees	PAD Trust funds, grants, departmental funding	Year 4
48 Develop a program of temporary public art projects to be distributed around the County.	BCD	Other County departments, local municipalities, artists, CRAs, Downtown Development Authorities	\$150k first year costs, \$100k annually thereafter	PAD funds, grants	Year 6 - 10
49 Broward County should consider commissioning of one or more major iconic sculptures by internationally recognized artists.	BCD	Board of Commissions (for funding)	\$1million+, depending on nature of project	PAD funds, grants, corporate sponsorship, County CIP funds	Year 6 and beyond

TABLE 2. RECOMMENDATIONS BY START YEAR
With estimated costs and funding sources

STARTING IN YEAR ONE

# Recommendation	Resources Needed	Funding Sources	Start Year	
Creative Economy				
1	Develop a Creative Business Association to provide small business support services tailored to the creative sector.	\$100,000 for startup costs, one full-time coordinator (in year 3)	1. Reallocation of existing staff and budget 2. New quality of life tax revenues (Rec. 27) 3. Memberships 4. Event revenues; sponsorships 5. Foundation & government grants, including Goldman Sachs initiative 6. Pro bono services	Years 1 - 2: Existing micro-credit committee Years 3 -5: Create new entity
3	Focus industry attraction, retention, and expansion efforts on businesses in creative industries, including nonprofits, especially those in targeted industries.	Allocation of existing program resources.	Allocation of existing program resources.	Year 1 – 4
7	Retain the Film Commission and move it to the Convention and Visitor's Bureau.	Funding to maintain current staffing level (approximately \$160,000)	CVB revenues	Year 1
8	Develop and expand performance, exhibition and working spaces, as well as incubators, for creative businesses and workers.	TBD	TBD, depending on the project. May include a bond issue.	Year 1
Cultural Tourism				
9	Create a Cultural Tourism Joint Task Force, including representatives of key stakeholder groups, to develop projects that serve interests of both tourism and cultural sectors.	Allocation of existing staff time	Allocation of existing program resources.	Year 1
10	Add cultural representation on the Tourist Development Council and the CVB's Marketing Advisory Committee.	Allocation of existing staff time	Allocation of existing staff resources.	Year 1
12	Create a collaborative effort to support development of a Cultural and Heritage Trail.	Staff time, \$50,000 for marketing once implemented	Allocation of existing program resources.	Years 1 - 2: planning Years 3+: implementation
14	Establish a Cultural Tourism Investment Fund and a Tourism Development Fund through a one percent (1%) increase in the Tourist Development Tax.	Significant increase of \$6.2 million by raising TDT by 1%. 60% of the 1% increase in TDT for cultural tourism (est. \$3.7 million); 40% for tourism development (est. \$2.4 million).	TDT	Years 1 - 2: planning
15	Provide information regarding arts and cultural experiences available to visitors for the Convention and Visitors Bureau's I-Visit mobile device information system.	Allocation of existing resources	Existing resources	Year 1

STARTING IN YEAR ONE *continued*

# Recommendation	Resources Needed	Funding Sources	Start Year
Leadership Development			
19	Strengthen the connection of the business and cultural communities.	After planning period, approx. 200K for annual budget for staff and program development	Businesses, foundations, memberships, local gov't, annual events

Structure of the Broward Cultural Division

21	Relocate the Broward Cultural Division from the Community Services Department to the County Administrator's office or the Office of Economic and Small Business Development on an interim basis.	Allocation of staff time	N/A	Year 1
Financing the Creative Economy				
24	Create a new, local option Quality of Life Tax that includes a portion dedicated to arts and culture, through a ballot initiative.	Existing staff time, approx \$500k for advocacy campaign	Individual contributions, foundation and business support	Planning years 1 -2; years 3-5 campaign; implementation years 6+

Arts and Cultural Education

36	Identify ways to expand access to arts education, building on the success of the 2003 Community Arts Education Study (Art Starts in Our Hearts).	Existing staff time	N/A	Year 1
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Public Art and Design

42	Amend the Public Art and Design program guidelines to create a definition of "functionally integrated" public art to meet the expectations of the County Board of Commissioners.	None	N/A	Year 1
43	Reconsider the proposal to amend the current Public Art and Design Program.	Minimal	PAD funds	Year 1

Total Resources for Year One
(new resources for this year)

\$200k in non-County funding & allocations of existing staff time; approximately \$750k for advocacy campaign and other costs in years 3 - 5, from primarily non-County sources.

STARTING IN YEAR TWO

<i># Recommendation</i>	<i>Resources Needed</i>	<i>Funding Sources</i>	<i>Start Year</i>	
Creative Economy				
2	Expand training and degree programs in local colleges and universities that will provide a strong workforce in support of the development of the creative economy.	Allocation of existing program resources.	Allocation of existing program resources	Year 2 or 3
Marketing and Audience Engagement				
17	Increase the effectiveness of ArtsCalendar.com by 1) improving visibility and use of the service, 2) developing a cultural participation directory/portal, and 3) creating a more comprehensive audience engagement platform.	\$200k development costs, plus \$50k ongoing	Foundation grants for startup; advertising revenues & fees for ongoing	Year 2
18	Develop communitywide marketing/audience engagement initiatives, such as e-marketing of opportunities by interest, incentives, contests, cross-marketing, and sampler packaging.	Allocation of existing staff time and other marketing resources TBD	Foundation funding, allocation of existing marketing budgets, cultural tourism funds	Year 2
Structure of the Broward Cultural Division				
23	Improve information technology capacity to meet new data collection and analysis needs.	Dedicated staff position and technology costs TBD.	Local government, foundation funding	Year 2
Financing the Creative Economy				
25	Increase Broward County's Tourist Development Tax by one percent (1%) to support the Cultural Tourism Investment Fund.	Existing staff time	1% increase in TDT would generate approximately \$6.2 million per year.	Years 2 & 3
26	Develop an online contributions program.	Start-up costs to be determined for planning and technology services	Private foundations, individual donations, in-kind services	Years 2 & 3
28	Explore development of workplace giving and united arts fund programs.	Initial \$50k to prepare pilot effort; thereafter dedicated staff	Arts and cultural organizations, foundation, individual patrons, business community	Year 2
County Policy Development				
29	Integrate and align County policy in accordance with this plan, including updating the County's Comprehensive Plan to include a Creative Sector element.	Existing staff time	N/A	Year 2
Evaluation and Benchmarks				
30	Create and monitor a communitywide, Broward Cultural Vitality Index.	Existing staff time	N/A	Year 2

STARTING IN YEAR TWO *continued*

# Recommendation	Resources Needed	Funding Sources	Start Year	
Festivals				
31	Create an International Festival of Creativity with two components: high-profile curated events and a longer "Fringe Festival" of self-selected local events.	\$100k for planning; \$500k to \$1 million for implementation	Foundation, Corporate sponsorships, in-kind services, fees and ticket revenues, current cultural tourism funds, Cultural Tourism Investment fund	Year 2 planning; Year 4 implementation
32	Expand support for local multi-cultural festivals that have an arts and cultural component.	TBD	TBD	Year 2

Cultural Participation				
33	Increase support for programming in ArtsParks through development of a unified, countywide foundation to raise funds and provide policy guidance and other resources.	Existing staff time	N/A	Year 2
34	Provide financial and technical support to local Broward municipalities to develop arts and cultural programs in their cities.	Existing staff time. Reallocation of existing grant funds.	Current grant funds.	Year 2

Arts and Cultural Education				
37	Develop certification of teaching artists to facilitate their job-seeking and placement, and provide better access to qualified instructors.	Existing staff time	TBD	Year 2

Public Art and Design				
38	Create a broad-based public art education, advocacy and community outreach effort that will promote the value of the public art and design program.	TBD depending upon extent of effort	PAD funds, grants	Year 2
39	Revise the artist selection processes to ensure greater community participation in neighborhood-based projects.	Enhanced staff support	PAD funds	Year 2
41	Appoint a permanent Public Art and Design Program Manager to provide overall vision and direction for the program.	Existing budgetary item	County General Fund	Year 2
44	Continue to work with local municipalities to: a) develop 2% public art requirements for all City CIP projects and b) extend the percent for art requirement to private development by levying a 1% assessment to permit valuations for all private development and redevelopment projects in excess of \$1 million.	Public Art and Design Program Manager	PAD funds	Year 2
45	Initiate and develop regional public art project planning with the local arts agencies and planning agencies in Broward, Miami-Dade and Palm Beach Counties.	TBD depending on joint projects that might be developed	PAD funds, grants	Year 2

Total Year Two Resources <i>(new resources for this year)</i>	\$350K in non-County funds plus allocations of existing County funds and staff time; \$500k - \$1M in later years for Creativity Festival from new Cultural Tourism Investment Fund and private revenues.
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STARTING IN YEAR THREE

# Recommendation	Resources Needed	Funding Sources	Start Year	
Creative Economy				
4	Encourage exports of goods and services produced by the creative businesses within the region, including a data base and tracking system	Resources needed to conduct trade missions & marketing of the region, plus research resources to support businesses pursuing exports	TBD	Year 3
5	Develop cultural marketplace(s).	Land and developer willing to engage in such a project	Private sources, foundations and U.S. Economic Development Administration	Year 3
6	Establish a regional Creative Economy Coordinating Coalition.	Allocation of existing staff time and meeting space	Allocation of existing program resources	Year 3 - 5
Cultural Tourism				
11	Re-establish a Cultural Tourism Coordinator position (contractual position)	\$100,000 for start-up costs	Allocation of existing cultural tourism funding	Year 3 - 5
Structure of the Broward Cultural Division				
21	Relocate the Broward Cultural Division from the Community Services Department to the County Administrator's office or the Office of Economic and Small Business Development on an interim basis.	Allocation of staff time	N/A	Year 3 - 5
Financing the Creative Economy				
27	Restore funding for countywide cultural facilities capital projects.	TBD	County Capital Improvement budget and/or bond issue	Year 3 or earlier
Public Art and Design				
40	Improve community access to the public art collection by a) developing electronic and cell phone/smart phone systems that provide on-site information about projects and b) creating internet-based virtual tours of the collection based on various geographic regional of the County.	Additional staff support needed, \$20k for infrastructure. \$15k for development of virtual tours in each geographic area.	PAD Trust funds, grants, in-kind support	Year 3

Total Year Three Resources <i>(new resources for this year)</i>	\$100k allocation of existing cultural tourism funds & allocations of existing County funds and staff time.
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MULTI-COUNTY COMPARATIVE STUDY

This study examined the local arts agencies in seven jurisdictions: Broward County, FL, King County, WA, Charlotte-Mecklenburg, NC, City/County of Denver, CO, Miami-Dade, FL, Salt Lake County, UT, and City and County of St. Louis, MO. Data is primarily from 2009.

This cohort was selected by virtue of their status as major urban counties. They represent a variety of approaches to arts funding and cultural program structure.

FUNDING APPROACHES

Most of the agencies depend upon a designated source of funding to support arts and cultural development in their County. King County depends heavily upon hotel taxes. Several have created cultural funding districts. Salt Lake and Denver utilize a portion of the sales tax. St. Louis assesses additional millage on the property tax. In Broward, an allocation of the Tourist Development Tax (\$600,000) and a portion of the sales tax (on arts-related merchandise) are devoted to the arts, but not on a significant scale.

CULTURAL AGENCY STRUCTURE

The structures of the local arts agencies varied in these Counties. In most cases, the organization was a department or division of County government (Broward, Miami-Dade, Salt Lake). Two are nonprofit organizations administering City/County funds (Charlotte, St. Louis). Denver has an Arts Commission in City government, but cultural district funding is administered by an independent board. King County has established a quasi-public cultural development authority with some unique powers and a designated revenue source. This model is being recommended for Broward County (in combination with a second model, Innovation Philadelphia, focusing on the creative economy; see Recommendation 22, page 45).

LEVEL OF LOCAL ARTS AGENCY FUNDING

The amount of local arts agency funding varied dramatically, from a low of \$4.5 million in Broward to a high of \$76.9 million in Saint Louis, with an average of \$27.7 million. Similarly, per capita expenditures ranged from a low of \$2.57 in Broward to a high of \$77.53 in St. Louis, with an average of \$30.98. As a percentage of local County General Fund expenditures, the range was a low of 0.05% (Broward and Miami-Dade) to 11.2% in St. Louis, with an average of 3.27%. By each of these measures, Broward lags significantly behind the comparison agencies.

OTHER AREAS OF INTEREST

Only one agency, King County's 4Culture has amassed an endowment (\$28,031,510). Most agencies have no systematic systems for evaluation outcomes of their programs, that is, long-term impacts. Rather, they tend to rely on outputs (i.e., number of grants administered, number of projects completed on-time and

under budget). Staffing levels at the study agencies tend to be significantly higher than Broward.

Please refer to the Research Appendix for a complete data grid of this comparison study.

EVALUATION AND BENCHMARKS

Measuring success in implementation of this plan is important. Equally as important is monitoring the progress of implementation in order to accommodate changed circumstances and new opportunities, and to make mid-course corrections. Evaluation and benchmarks are addressed in detail in several places in this plan. They are summarized here and cross-references are provided for additional information.

BENCHMARKS FOR RECOMMENDATIONS

One method of evaluating success is to monitor progress of implementation of recommendations of the plan. Success measures are defined for each recommendation. Please refer to the complete Implementation Grid in the Research Appendix (page 172).

BENCHMARKS FOR THE CREATIVE ECONOMY

Because *CreativeBROWARD 2020* treats the cultural sector as the creative sector of the economy, economic measurement is especially relevant. The main indicators for Broward's creative industry are traditional ones: income gains and employment growth. Additional detail is found in the Evaluation and Benchmarks section of the Creative Economy Component Plan (page 114).

BENCHMARKS FOR CULTURAL TOURISM

The overall success measures for cultural tourism will be increased visitor activity in the cultural sector. That can come from an increase in the number of visitors coming to Broward County, an increase in the percentage of those visitors who engage in cultural activities, and an increase in the amount they spend on those activities. The Evaluation and Benchmarks section of the Cultural Tourism Component Plan (page 128) defines the need for, and scope of recommended, success measures. Recommended benchmarks are found in that section, and summarized in Recommendation 13 (page 34).

BENCHMARKS FOR PUBLIC ART AND DESIGN

While it is relatively easy to measure outputs for public art and design (PAD), there is no generally accepted methodology for measuring outcomes. It is therefore likely to be an expensive undertaking to do so. The Evaluation and Benchmarks section of the Public Art and Design Component Plan (page 143) summarizes success measures for each PAD recommendation.

BENCHMARKS OF THE COMMUNITY'S CULTURAL VITALITY

A complementary method is to monitor the community's "state of cultural health." As found in Recommendation 30 (page 57), a countywide cultural vitality index measures the community's cultural condition through a collection of benchmarks in such areas as the creative economy, cultural participation, cultural tourism, artists and other individual "creatives," and the nonprofit arts community. On the premise

that a community values what it measures, an index will track community outcomes and call attention as needed to key cultural issues. Additionally, an index allows for comparison over time, celebrating success and identifying areas of focus for improvement.

The following pages present a framework for a countywide cultural vitality index tied to key areas of the plan. To implement the index, Broward Cultural Division can explore a partnership with the Broward Coordinating Council's Broward Benchmarks Project, and be included in the annual Quality of Life Index. The index also provides an opportunity for research partnerships with university economic and public policy programs, to assist with research and analysis.

Implementation of the index will rely on available data, to the extent possible, and require the periodic purchase of commercially available data and additional data collection, such as a random household telephone survey.

An additional option is the possibility of utilizing the forthcoming Local Arts Index created by Americans for the Arts and scheduled for roll out in 100 US communities in 2010. This would presumably provide a strong basis for comparison with other communities, and the accompanying National Arts Index, released earlier this year.

**Broward County
CULTURAL VITALITY BENCHMARKS**

Desired Outcome	Indicators	Measures	Data Source(s)
<i>Growth in the Creative Sector</i>			
	Employment in creative organizations	Growth in employment in creative organizations	BLS Quarterly Census of Employment and Wages (QCEW) ⁸ or Current Employment Statistics (CES)
	Employment in creative occupations	Growth in employment in creative occupations	Occupational Employment Statistics from BLS
	Concentration of creative industries	Change in location quotients relative to nation	Florida Research and Economic Database has a location quotient calculator but its industry definitions are not very detailed. Alternatively, can calculate this from QCEW data.
	Establishments in creative industries	Growth in number of creative industry establishments	QCEW
	Creative industry worker earnings	Growth in average wages of workers in creative industry organizations or occupations	BLS Quarterly Census of Employment and Wages (QCEW) or Current Employment Statistics (CES) ⁹
	Industry competitiveness	Change in employment growth due to competitiveness of industry	Can calculate using QCEW or CES data using the shift-share technique

⁸ QCEW is most commonly used. Can also find this data at Florida Research and Economic Database.

⁹ If use QCEW data, will need to calculate annual average wage since data provided quarterly for each sector.

Broward County Cultural Vitality Benchmarks *continued*

Desired Outcome	Indicators	Measures	Data Source(s)
<i>Vital Community of Artists and Individual Creatives</i>			
	Size and scope of community of artists/creatives	Increase in number of artists and other creative professionals	Three optional data sources: EMSI (Economic Modeling Specialists, Inc.) ¹⁰
		Increase in diversity of work by artists and other creative professionals	O*NET (Occupational Information Network) ¹¹
	Earnings from creative work	Increased earnings from regular employment and self-employment	Bureau of Labor Statistics, Occupation Employment Statistics ¹²
<i>Growth in Cultural Tourism</i>			
	Hotel occupancy	Increased TDT related to cultural tourism	CVB analysis of existing DKSA data ¹³
	Visitor spending	Increased local business revenues related to cultural tourism	CVB analysis of existing DKSA data
	Visitor attendance at cultural sites and events	Increased visitor attendance	CVB analysis of existing DKSA data

¹⁰ The most usable data set. Data includes both regular employment and self-employment, number of workers, and an indication of the diversity of their creative work. Available for purchase but may already be available through a partner agency in Broward County.

¹¹ Free, produced by North Carolina Employment Security Commission with funding from the US Department of Labor/Employment and Training Administration.

¹² Free, provided by US Department of Labor

¹³ Annual visitor volume and behavior research DKSA data can be analyzed to identify overnight and day travelers who participate in those cultural activities that are listed in their questionnaire, and to estimate their spending. This can be enriched with supplemental research, at extra cost.

Desired Outcome	Indicators	Measures	Data Source(s)
<i>Sustainable Nonprofit Arts & Cultural Organizations</i>			
	Scope of nonprofit arts and cultural organizations	Change in number and diversity of nonprofit arts and cultural organizations	BCD grant applications ¹⁴ ; Guidestar (IRS Form 990s) ¹⁵
	Organizational financial health	Increase in total net assets	BCD grant applications; Guidestar (IRS Form 990s)
		Increase in total revenues	BCD grant applications; Guidestar (IRS Form 990s)
	Populations served, including who is served and where	Increase in total number of people served	BCD grant applications; Guidestar (IRS Form 990s)
		Increase in specific demographic groups	BCD grant applications; Guidestar (IRS Form 990s)
		Increase in specific geographic regions	BCD grant applications; Guidestar (IRS Form 990s)
	Diversity of contributed support	Increase in foundation funding	BCD grant applications; Guidestar (IRS Form 990s)
		Increase in government funding	BCD grant applications; Guidestar (IRS Form 990s)
		Increase in business/corporate funding	BCD grant applications; Guidestar (IRS Form 990s)
		Increase in individual giving	BCD grant applications; Guidestar (IRS Form 990s)
	Level of volunteerism	Increase in volunteers	Telephone survey ¹⁶ ; BCD grant applications
		Increase in hours volunteered	Telephone survey; BCD grant applications
<i>Increased Civic Engagement</i>			
	Level of voting	Increase in voting by arts participants	Telephone survey
	Level of volunteerism	Increase in number of volunteers at arts and cultural organizations	Telephone survey

¹⁴ May require revised reporting by B CD grantees.

¹⁵ Analysis of IRS Form 990 data via Guidestar will allow calculation of financial and other measures for nonprofit arts and cultural organizations.

¹⁶ Random household telephone survey will provide data on resident behavior and attitudes.

Broward County Cultural Vitality Benchmarks *continued*

Desired Outcome	Indicators	Measures	Data Source(s)
<i>Increased Cultural Participation</i>			
	Arts and cultural attendance, such as live concerts, museums, and festivals	Increase in total attendance	Telephone survey; BCD grant applications
		Increases in specific demographic groups	Telephone survey; BCD grant applications
		Increases in specific types of events, e.g., festivals, regions of county	Telephone survey; BCD grant applications
	Attendance with children	Increase in total attendance	Telephone survey; BCD grant applications
		Increases in specific demographic groups	Telephone survey; BCD grant applications
		Increases in specific types of events, e.g., festivals, regions of county	Telephone survey; BCD grant applications
	Personal arts and cultural activities, such as playing a musical instrument, watching movies or reading books.	Increase in total frequency	Telephone survey; BCD grant applications
		Increases in specific demographic groups	Telephone survey; BCD grant applications
		Increases in specific types of activities	Telephone survey; BCD grant applications
	Children's personal arts and cultural activities, such as classes, performing groups, and individual expression	Increase in total frequency	Telephone survey; BCD grant applications
		Increases in specific demographic groups	Telephone survey; BCD grant applications
		Increases in specific types of activities (e.g., ArtsParks classes)	Telephone survey; BCD grant applications

REGIONALISM

Regionalism is an ongoing interest among Broward County leaders. For example, it is a specific focus of VisionBROWARD, which has helped inform this plan, and is already a defining characteristic of the County's transportation planning. Discussions about regionalism during the *CreativeBROWARD* 2020 planning process showed that while there is a desire to promote regionalism, there is an awareness of the barriers and drawbacks. Still, there were several opportunities for regional collaboration or cooperation identified. The key ones are:

- **Establish a regional Creative Economy Coordinating Coalition** (Recommendation 6, page 30): The expansion of economic development initiatives into a regional, multi-county effort requires a “confederation of equals” among the areas involved. Ideally, the equality would extend to all important aspects of the regionalization effort (e.g., respective industry sizes, resources committed, leadership), but at a minimum, equality must be perceived among the parties. Even if there is equality among the various elements, a perceived inequality by one of the parties will most likely cause the regionalization effort to fail. Thus, such efforts are very fragile. At this point in time, a regionalization effort between Broward County and Miami-Dade County is not likely to succeed due to both actual and perceived inequalities resulting in little incentive for Miami-Dade County to engage in such an effort. Over time and with the continued development of the creative economy in Broward County, this may change. Furthermore, it does not mean that the foundation for a more substantive regionalization initiative cannot begin to be laid now. As such, a regional Creative Economy Coordinating Coalition should be pursued with the initial goals of sharing information among coalition members, facilitating partnerships, and exchanging ideas with the ultimate purpose of facilitating the development of the creative economy across the region.
- **Quality of Life Tax Initiative** (Recommendation 24, page 51): This recommendation is to create a new, local option Quality of Life Tax that includes a portion dedicated to arts and culture, through a ballot initiative. One option is to pursue a regional, multi-county taxing district; this would increase the political likelihood of state legislative approval. It would be a much-larger effort to build a coalition but could potentially attract more voices and dollars in support of lobbying in Tallahassee. It would then result in the opportunity for each participating county to conduct countywide ballot initiatives. This offers potential efficiencies because simultaneous county campaigns could be planned together, generate more public attention, and attract greater support. This is also an important step towards regional cooperation in cultural policy, a central theme of VisionBROWARD.
- **Regional public art planning** (Recommendation 45, page 76): The recommendation is to initiate and develop regional public art project planning with the local arts agencies and planning agencies in Broward, Miami-Dade and Palm Beach Counties. One of the significant trends in municipal planning

is the recognition that planning is taking place on a regional level, particularly in the areas of transportation, environment, water supply, economic development and sanitation. Regional systems will need an integrated design approaches to address issues to go beyond local concerns. If public art is to remain relevant in these areas, it is incumbent upon the local public art programs to begin integrated planning with their sister agencies in the region. It is recommended that Broward's PAD program begin substantive conversations with potential partner agencies to effect this new approach to planning. This might be realized through the creation of a coordinating council that includes regional arts and planning agencies to identify opportunities for cooperation and collaboration.

POLICY AND LEGISLATION

This plan has a variety of implications for County policy and, in some cases, County and state legislation. The implementation chapter (page 145) contains a recommendation grid that identifies policy and legislative changes. This section contains additional information.

POLICY CHANGES

Several key concepts of this plan suggest the adoption of cultural policy to support its implementation.

- **Unified creative sector:** Define and treat the arts and cultural resources of the community as a creative economic sector, targeted for development and growth. This sector includes all forms of arts-related business, including commercial, nonprofit and unincorporated/sole practitioners.
- **Zoning flexibility for creative businesses:** To support development of the creative sector, it will be important to support development of zoning policy and legislation favorable to creative businesses, and to remove zoning barriers. The Broward County County-wide Community Design Handbook is an excellent source of standards for specific zoning requirements.
- **Inclusive definition of arts and culture:** Define the diverse arts and cultural resources of the community inclusively, to encompass a range of cultural sectors: high or fine arts as well as popular, ethnic and commercial arts, informal (amateur) participation, and historic preservation. A range of people: visual and performing artists, craftspeople, designers and cultural practitioners. And a range of cultural events: performances, exhibitions, festivals, celebrations. Finally, Broward's culture includes the heritage of its residents, handed down from generation to generation, including food, music and crafts.
- **Persons with Disabilities:** To support full access by persons with disabilities to the cultural life of the community, the County's diversity policy should be amended to include Persons with Disabilities.
- **Restructuring of Broward Cultural Division:** Relocating BCD to the County Administrator's office or Office of Small Business and Economic Development may require policy action.

LEGISLATIVE CHANGES

Several recommendations of this plan would require legislative changes.

- **Quality of Life Tax Initiative:** As discussed in Recommendation 24, a voter initiative to enact a quality of life tax that would, in part, support arts and culture, could require state authorizing legislation for creation of a public development authority, followed by Board of Commissioners' approval of the ballot initiative. Alternatively, if relocation of BCD to the Broward Performing Arts Center Authority is the preferred option, the existing BPACA authorizing legislation would need to be amended.
- **Increase in Tourist Development Tax:** As discussed in Recommendation 25, an increase in the TDT to support a Cultural Tourism Investment Fund would require approval by the Board of Commissioners of a revised ordinance. A proposed draft of this legislative change is attached in the research appendix.
- **Reconsideration of Proposal to Amend Current Public Art and Design Ordinance:** As discussed in Recommendation 43 (see page 74), this could require no change to the current ordinance, or revised amendment language.
- **"Functionally Integrated" Public Art:** As discussed in Recommendation 42 (see page 73), an amendment to the current Public Art and Design Ordinance to create a new definition of "functionally integrated" public art would require new language. A proposed draft of this legislative change is attached in the research appendix.
- **Zoning Flexibility for Creative Businesses:** As described in policy changes (previous page), to support development of the creative sector, it will be important to support development of zoning policy and legislation favorable to creative businesses, and to remove zoning barriers. The Broward County County-wide Community Design Handbook is an excellent source of standards for specific zoning requirements.
- **Internet Tax on Arts-Related Sales:** Tourism interests are currently promoting Florida Senate Bill 2436 (and House Bill 335) which would require collection of TDT on Internet lodging purchases. The County should explore ways to ensure that similar taxes are collected on goods and services that generate revenues from arts and culture related sales in Broward County, already identified in the BCD's governing ordinance. While there are limitations on the ability of state and local government to collect sales taxes on Internet transactions, taxes can be collected on sales where the retail entity has a physical presence in the jurisdiction where the sales took place.

ATTACHMENTS

PLANNING PROCESS

CreativeBROWARD 2020 was developed in an extensive, communitywide outreach process involving more than 1,000 people, several related studies, and comparisons with other communities. The planning process to date has taken place in three phases between April 2009 and January 2010. It will continue through spring 2010 with vetting of this draft plan and preparation and approval of a final draft.

Development of the entire plan was overseen by a Steering Committee and three Task Forces assisted with creation of the component plans: Creative Economy, Cultural Tourism and Public Art and Design. For rosters of these groups, please refer to page 2.

Phase I: Project Initiation

April – June 2009

Project initiation included a review of extensive relevant background information, development of a detailed work plan, initial meetings with the Steering Committee and Task Forces, interviews with key people, and preparation of a communications plan to support community outreach.

Phase II: Community Outreach and Research

June – November 2009

The community outreach and research phase engaged a broad cross-section of the community to identify the community's vision, assesses needs, and identify potential strategies. Elements of this phase included"

- Meetings of the Steering Committee, and Cultural Tourism, Creative Economy, and Public Art and Design Task Forces.
- Addition of cultural planning information into existing Broward Cultural Division website.
- Key person interviews with cultural stakeholders, public officials, funders, community leaders and others.
- Six Community Forums held at locations throughout the County.
- Focus and discussion group meetings to allow for in-depth exploration of selected issues.
- Random household telephone survey, exploring the cultural participation and the cultural programs, services and facilities needed and desired by Broward County residents.

- Online public survey to complement the random household telephone survey, exploring similar issues, and providing ready access to all who seek to register an opinion and provide information relevant to the plan.
- Online organizational Survey of Broward's nonprofit arts and cultural organizations.
- Assessment of the current Public Art and Design Program.
- Assessment of cultural tourism in Broward County and alignment of the cultural, business and tourism industries.
- Assessment of the Creative Economy in Broward County, in accordance with the 2004 VisionBROWARD report.

Phase III: Strategy and Plan Development

During Phase III, a draft plan was prepared for staff and community review. The draft plan was presented to the Steering Committee, the Task Forces, planning participants, and the general public. Extensive feedback was provided and substantial revisions and additions incorporated into a final draft plan (this current version). The final draft plan will be reviewed by the Board of Commissioners, and their acceptance of the plan requested.

PLANNING PARTICIPANTS

FOCUS GROUP ATTENDEES

Artists Focus Group at ArtServe, June 26, 2009

Mark Cole
Doug Taber
Mark Rosenblum
Judith Carney
Patricia Zeiler
Sherron Long

Hal Axler
Karen Beard
Carmen Ackerman
Gren VonHausch
Irv Lippman

Cultural Tourism Focus Group (Bienes Ceremonial Room), August 5, 2009

Patrick Flynn

Hal Axler

Artists Focus Group at ArtServe, August 6, 2009

Ruth Hirtz
Marybeth Burton
Casey Eckels
Sandra Robinson
Nerissa Street
Serap Odabas-Yigit
Anastasia Clark
Ann Fay Rushforth
Steven Sylvester
Charlotte Sundquist
Natalia Hnatiuk

Andrew Martinesi
Mike Greene
Myra Weaver
Porfirio DeLaCruz
Wayne Alexander
Janet Erlick
Pam Dearden
Brian Garrett
Jack Cole
Alfred DiMaio
Kosh

Public Art and Design Artists Focus Group, Broward County Government Center, August 7, 2009

Michele Guarino
Dr. Carl Crawford
Virginia Fifield

Jacklyn LaFlamme
Steven Sylvester
Evelyn Mitchell

September 2nd presentation at meeting of Broward Library Foundation

Presented by Linda Flynn

September 7th a.m. presentation to Parks & Rec. Advisory Board (by Jerry Allen)

Focus Group for PAD Broward County Project Managers, Art & Culture Center of Hollywood, September 7, 2009

Chris Deal, Parks & Rec. Dept.
David Anderton II, Seaport Planning Manager, Port Everglades
Carlos Puentes, Deputy Director, GFLCVB

Focus Group for PAD artists who have done projects for Broward County, Art & Culture Center of Hollywood, September 7, 2009

Janet Siegel Rogers

Focus Group for Nova Southeastern University Arts Department Faculty, September 10, 2009

Michael Caldwell, Ph.D., Director, Division of Performing and Visual Arts
Barbara A. Ryan, M.F.A., Assistant Professor of Art/Painting, Division of Performing and Visual Arts
Tennille Shuster, M.F.A., Assistant Professor, Division of Performing and Visual Arts
David Spangler, Ph.D., Program Administrator/Artistic Director, Interdisciplinary Arts

Focus Group for Artists in the Creative Economy, Ft. Lauderdale Children's Theatre, Sept. 10, 2009

Chrystal Hartigan
"Kilmo" Carl Pacillo

Anthony Jackson
Joy Veasy

Florida Special Arts Center, Broward Main Library, September 10, 2009

Ellen Kleinert
Bonnie Schmidt

Jerry Cohn

September 17th presentation at meeting of Broward County Diversity Advisory Council
Presented by Linda Flynn

Members:

Michael Everett, Miramar
Andy Ansola, Hollywood
Tom Runyan, Wilton Manors
Paul Hyman, Ft. Lauderdale
Abraham Rashid, Cooper City
Sam Subramani, Plantation
Alice Catherine Levy, Hollywood

Jaemi Levine, Coral Springs
R. Leilani Smith-Tellez, Davie
Roland Foulkes, Ft. Lauderdale
Linda Houston-Jones, Lauderdale Lakes
Dalton Barrett, Ft. Lauderdale
Al DiCalvo, Ft. Lauderdale
Helene Udell, Ft. Lauderdale

Focus Group for CIC/BPA Volunteers, October 7, 2009

Ellen Ferelli
Peggy C. Stanley
Tony Ferelli
Stan Smoker
Sharon Menish
Holly Giuliano
Ed Friedeberg
Joelle Friedeberg

Marcial Regidor
Doris Penn
Hannah Wilner
Gerard Nantes
William Aberbach
Gerson Frank
Echo Heyes

Focus Group for County/State Transportation Officials, October 7, 2009

Pete Schwarz, Broward County Planning Council
Andrew Riddle, Florida Department of Transportation, District 4
Doris Williams, Broward County Transportation Division

Conversation on Legislative Issues, October 7, 2009

Bobbie Sewell, Broward County Office of Public and Government Relations
Andrea Froome, Asst. County Attorney (via phone)

Discussion group with major cultural institution executives, BankAtlantic, October 10, 2009

Kim Cavendish
Janet Erlick
Karen Beard
Joy Satterlee

Jeff Rusnak
Kelly Shanley
Bob Heuer
Mindy Shrago

Arts in Education Focus Group at Children's Services Council, November 5, 2009

Meg Wallace, Children's Services Council
Piper Weber, Children's Services Council
Damian Huttenhoff, Broward School Board

Janet Erlick (Ft. Lauderdale Children's Theatre)
Wayne Alexander, Sheriff's Dept.

Focus Group for Digital Media, November 4, 2009

Eddy Jean-Baptiste
Jody Leshinsky

Vena Paylo
Jose Amador

RESEARCH APPENDIX

Documentation of research conducted for this plan is available from the Broward Cultural Division. Available reports include:

1. Implementation Grid (Detail on all Recommendations)
2. Comparison Study of Local Arts Agencies (complete data grid)
3. Telephone Survey Report
4. Online Community Survey Report
5. Online Survey of Nonprofit Arts and Cultural Organizations Report
6. Creative Economy Best Practices
7. Proposed Legislative Language