

VisionBROWARD

Final Report of the Creative Industries Task Force April 2004



Submitted By: Task Force Co-Chairs

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4. Creative Industries Task Force

Executive Summary

Vision BROWARD is aimed at creating a vision and an economic development plan for Broward County that will improve our community and enhance Broward's economic vitality. The Creative Industries Task Force was assembled to focus on industries based on design, artistic talent and cultural activities, and make recommendations to enhance the county's economic development plan through the year 2020.

During the initial meetings, Creative Industries defined itself as a multi-billion dollar industry, representing 4.5 billion dollars in annual sales, ten percent of all Broward County occupational licenses, and some of the best facilities and programs for arts and culture in the United States. The industry is comprised of businesses involved in communications, information, science, technology, arts, advertising, design, architecture, entertainment, fashion and museums. The connection among the varied businesses includes the use of creativity in product or service, communication of significant meaning, and intellectual property. Occupations range from computer programmer to artist to teacher to editor.

Nearly 120 members of the task force, led by co-chairs Mike Greene, Mark Nerenhausen and George Platt, set the mission and vision for the Committee. The **mission** of the task force is to encourage and develop a comprehensive role for Creative Industries in fostering an authentic, vibrant community that capitalizes on its creative assets. The **vision** is that Broward, the heart of South Florida, is a vibrant, creative community where the quality of life is nourished by a clean environment, multiculturalism and first-class education.

The Creative Industries Task Force established nine (9) committees: Education/ Training/ Placement; Governance/Leadership; Finance: Private and Government support; Image; Infrastructure; Regionalism; Film/Video/TV/Music; Cultural Tourism; Performing and Creative Arts. Abundant research was readily available and Task Force members analyzed twenty Broward and Florida reports posted to the Vision Broward website on subjects including Economic Impact; Urban Planning and Design; Historic Preservation; Motion Pictures; Television and Video; Arts and Cultural; Grants Evaluation.

Some of the challenges facing creative industries identified by the task force include: financial instability and lack of financial resources and support, provincialism and separation of the South Florida counties, absence of needed facilities for small and mid-sized organizations, need for improved communications, community identity, local zoning and permitting issues. The strengths among creative industries include: indoor and outdoor venues, multicultural demographics, talent, geographic location, climate, and pacesetter for regionalism.

The top three priority policy recommendations are:



- 1) Encourage and develop a comprehensive role for creative industries-friendly environment through local government policies, tax and zoning incentives and permits.
- 2) Foster excellence in public and private sector community design, historic preservation and establish private development initiatives for public art.
- 3) Realign and strengthen capacity of existing organizations: ArtServe, Broward Cultural Division/Broward Cultural Council, Broward Alliance Film Commission, Broward County Historical Commission, Performing Arts Center Authority, South Florida Cultural Consortium.

There are five additional policy recommendations:

- 4) Incorporate diversity, education, the environment, and the creative industries as fundamental components of a regional partnership to foster an authentic South Florida brand focused on quality of life as the foundation for future economic development.
- 5) Develop and implement new financial structures that stimulate the growth of the cultural industries including related programs and facilities.
- 6) Take advantage of Broward’s location at the heart of South Florida by expanding the county leadership role to better and more aggressively position our community as a cultural tourism destination and a magnet for creative industries.
- 7) Broward Workshop and Broward Alliance to take a leadership role to recruit, train, mentor future business leaders to participate in and exploit the role of creative industries in pursuit of quality of life environment.
- 8) Lifelong arts and culture educational opportunities.

The Creative Industries Task Force has recommended policy areas of mutual concern with the Business Development, Redevelopment, Transportation, Regionalism, Education and Health and Safety Task Forces. The links will be found in the Action Plan section of the report, as well as an array of funding recommendations

Mission

Encourage and develop a comprehensive role for creative industries in Broward’s 21st Century economy by fostering an authentic, vibrant community that capitalizes on its creative assets.

Vision

A vibrant, creative community where quality of life is nourished by a clean environment, tropical breezes, multiculturalism and first-class education.



Task Force Members

A. Grace Kewl	Broward Cultural Division (Staff Support)
Alice Hughes	NAACP
Alicia Bellini Sobchak	Alicia Bellini Design, Inc. & AIGA
Andy Rogow	Hollywood Playhouse
Angele Tchividjian	Peace Research Foundation
Ann Emmonette	NAACP
Anthony Abbate	Florida Atlantic University
Anthony R. Thompson	Metropolitan Diversity Theatre Company
Arlene Wites	Art Institute Of Ft Lauderdale
Barbara Cordoves	Broward Alliance
Barbara Keith	Stranahan House Inc.
Beverly Williams	NAACP
Bharti Chokshi	Association Of Performing Arts Of India
Bob Cannon	Broward Country Library Division (Staff Support)
Bonnie Barnett	Broward Cultural Council
Bonnie M. Benson	Thorn Institute
Brett Baker	Art Institute of Fort Lauderdale
Bruce R. Hannover	Stagehands
Carole Tolomeo	Leadership Broward
Carolyn Michaels	Greater Fort Lauderdale Chamber of Commerce
Catherine Carter	Broward Center for the Performing Arts
Catherine Russo	Magner International
Christine Kling	School Board of Broward County
Christopher Eck	Broward County Historical Commission (Staff Support)
David Horvitz	WLD Enterprises Inc.
David N. Reece	Vista School
David Spangler	NSU and Lovewell Institute
Diane Weinbrum	Broward Cultural Council
Dianna Silvagni	Bonnet House Museum & Gardens
Dr. Barry Barker	Wild Spots Foundation
Earl F. Bosworth	Broward Cultural Division (Staff Support)
Ed Verret	Hollywood Historical Society/American Express
Edith Gooden-Thompson	Broward Cultural Council
Elaine T. Azen	Southeastern Consulting Group
Elizabeth Wentworth	The Broward Alliance
Ernestine Ray	Old Dillard Museum
Frank Loconto	Sunrise Studio/ Loconto Productions
Fredo Valladares	Design Nuovo inc
George Figler	individual
George Gadson	Catanese Center for Urban and Environmental Solutions

Gregory Von Hausch	Broward County Film Festival
Harriet B. Mathis	Lovewell Institute for the Creative Arts
Holly M. Swanson	Actors Community Theatre of Davie
Irving Lippman	Museum of Art
James Carras	Carras Community Investment Inc.
James Oppenheimer	self
James Shermer	Broward Cultural Division (Staff Support)
James Soto	Procolombia Unida
Janet Elder	Art Institute of Fort Lauderdale
Janet Erlick	Fort Lauderdale Children's Theatre
Jaquada Lee	Broward Family Center
Jeffrey Siegel	City of Plantation
Jim Riordan	Florida Atlantic University
Joan Gringer	Product Shots
Joan Kerns Kaufman	Design Center Of The Americas
Joan Mikus	Fort Lauderdale Historical Society
Joy Veasy	BECON
Judy Altman	Altman Productions
Julie V. Hunter	African American Research Library and Cultural Center
Kathleen S. Margoles	City of Tamarac
Kerry Kennedy	Broward Cultural Division (Staff Support)
Kim L. Cavendish	Museum of Discovery and Science
Larry Lowenthal	Creative Consultant
Laura Sue Wilansky	The Silver Nightingale
Leslie Roth	Girl Scouts of Broward County
Linda Danoff	North Broward Hospital District
Linda Thornberg	Audacity
Lynn Mandeville	Museum of Art
Maureen Kohler	ArtServe, Inc
Michael Bassichis	Broward Cultural Council
Michael Dodds	The IEA Group
Michael Pancier	Law Firm
Mikel Gambuto	Broadway Theatre, Inc.
Julia Elvina Spann	Broward County Library
Pam Wilson	Broward Cultural Council
Patricia M. Williams	Females On A Mission Inc. (FOAM)
Patrick J. Flynn	Florida Grand Opera
Paul Levine	Famous Faces Entertainment, Movie-Film-Services Corp
Perry Gregoriou	Merrill Lynch
Ralph B. Johnson	FAU/CURE
RIP Odebralski	Structured Chaos
Robert Kan	Premiere MultiMedia
Robert Rodriguez	Bobby Rodriguez Productions
Roy Rogers	CCL

Sandra Ramos	Memorial Hospital West
Sandy Welch	Women's Club of Coconut Creek
Stan Harris	Harris Ideas
Susan L. Dolin	Rothstein, Rosenfeldt, Dolin & Pancier, P.A.
Tanya Simons-Oparah	Broward County Library
Terri Collymore	More Financial Services
Tom Gallagher	Ah-Tah-Thi-Ki Museum
Tonietta Walters	MarChrist Vision
Wade Caldwell	Wade Caldwell Photography
Wang Chuan Wen	Artist
William Sherwood	Greater Hollywood Philharmonic Orchestra

Important Data

Creative Industries Task Force

Background Research

- Florida Cultural Alliance 2004: *Economic Impact Study of Florida's Arts and Cultural Industry*.
- Fact Sheets released from Florida Cultural Alliance, 2004: *Quality of Life, Economic Impact, Community Revitalization, Tourism, Economic Development and Job Growth, Youth and Student Achievement*.
- Florida Chamber Foundations, 2003: *New Cornerstone Report*.
- *City of Fort Lauderdale Downtown Master Plan*, 2003.
- Broward County *Long-Range Cultural Heritage and Historic Preservation Strategic Plan 2002-2007*.
- Broward County, 2001: *Cultural Grants Program Evaluation*.
- *Assessment of Best Practices in Targeting the Motion Picture, Television and Video Industry in Broward County*, 2001.
- Community Cultural Plan 2010: *Building the Cultural Mosaic of Broward County*.
- *Economic Research Study of Motion Picture Production in Broward County*, 2000.
- *Rise of the Creative Class*, Richard Florida.
- Smart City Radio Show Website Link.

Vision Broward Creative Industries Task Force

Introduction

Vision Broward is aimed at creating a vision and an economic development plan for Broward County that will improve our community and enhance Broward’s economic vitality. Any such plan must necessarily nurture and create an environment that stimulates greater economic performance to benefit those who are already in the community and to make the community more attractive to individuals and firms from other places that share our values and aspirations. In this process, we have been asked to focus on those industries, for profit or not for profit, that are based on design, artistic talent or cultural activity and to recommend how these Creative Industries can and should effectively relate to the economic development plan for Broward’s future.

With almost 1.7 million people, Broward County is the 14th largest county in the nation, and is part of a 5.3 million person tri-county region that is among the most vibrant commercial areas in the U.S. Growth of this region has brought both gain and strain to our community. On the positive side, we recognize the benefits of our climate, clean environment, cultural diversity, safety and security, transportation access through our ports and airports, stable government, a diversified economy, educational opportunities, a human services network, and relative economic prosperity.

Over the last twenty (20) years, our growth has also witnessed the development of significant facilities and programs that relate to art and culture and the creative industries in our community. Collectively, the capacity and the quality of these creative initiatives significantly contribute to the “quality of life” in our community. How we nurture and build on this foundation will, to a great extent, determine the future of our economy and our community.

The Cornerstone Report, a Vision for Florida’s Economic Future, developed by the Florida Chamber Foundation, contains a section entitled “Creative Communities” that describes the relationship between the creative industries and Florida’s economic future. In Florida’s goal to achieve global leadership in the four T’s – trade, tourism, technology, and talent, the *Cornerstone Report* focuses on maintaining and enhancing quality of life at the same time that we strengthen the diversity of our workforce over the next decade. In stimulating quality of life in our communities, we need to build on our present assets and strengths in order to treat community livability as a primary economic asset. This means not only protecting the current “quality” that we enjoy, but also building upon it in order to expand and enhance our educational system, support for cultural, artistic, historic, recreational and environmental amenities, and to maintain and expand support at all levels in order to help grow, retain, and attract a creative workforce.

Creative Industries

The term “Creative Industries” is intended to capture the breadth and depth of those industries that are currently alive and working in our community. These are businesses or industries, for profit and not for profit, that involve significant dependence on design, artistic talent and/or cultural activity. These creative industries have a multibillion-dollar economic impact in the Broward community on an annual basis. One of the fundamental objectives of the Creative Industries Task Force is to ensure that the full economic significance of these industries is understood, appreciated and supported through both the public and private sectors. Another objective is to shape Broward County into a place that provides fertile ground for creative industries to flourish as the economy of the 21st century emerges.

The creative industries concept is a new way of viewing these industries as community assets that are inextricably linked to the economic vitality of Broward County. Far too often, the financial struggles of some of our not-for-profit arts organizations have tended to overshadow the positive economic impact of the larger community of creative industries. Our creative industries have brought together diverse groups to forge an identity and awareness as to the importance of the creative industries to our community and its quality of life. Among other things, we seek to identify links between these creative industries and other sectors of our community and our economy as we plan ways to enhance and expand the role of creative industries in the economic development model of VisionBROWARD.

The economic impact of a vibrant broadly defined cultural environment is not limited to the direct financial contributions of cultural institutions and businesses. In fact, the greater impact is from the attraction a culturally vibrant community has for a wide range of businesses, their employees and potential employees. In part this is because creative people want a variety of cultural activities to choose from in their community, but also because they want to live in a community that is perceived as culturally (and environmentally) “with it.” This view of the attraction of cultural institutions and activities to creative people and businesses is spelled out in detail in *The Rise of the Creative Class* by Richard Florida, a professor at Carnegie-Mellon University and now the hottest speaker on the economic development circuit.

What makes a community attractive to this creative class is highly subjective. Among other things, Richard Florida emphasizes several prerequisites: strong educational and cultural institutions; quaint neighborhoods; ethnic diversity; green consciousness; progressive government; a strong services economy and a vibrant, comfortable gay community. In addition to the spectacular climate and the tropical beauty of South Florida, Broward has the makings of these ingredients if we can work to take it to the next level. We are transitioning from an image based on *spring breakers* and *early birds*; we have the leading edge of a strong, creative class.

In addition to our image, however, we must strengthen our educational and cultural resources. Florida is still not in the lead at any level of education and it will take some time before we get there. We also must do a better job of selling the educational and cultural assets that we do have.

We still have a serious inferiority complex, the notion that if someone or something is from here they can't be very good. We must believe in ourselves before we can sell anyone else.

In his article on “Economics and Culture” (Cambridge University Press), David Throsby states that the definition of “culture” has a functional orientation, denoting certain activities that are undertaken by people, and the products of those activities, which have to do with the intellectual, moral and artistic aspects of human life. “Culture” in this sense relates to activities drawing upon the enlightenment and education of the mind rather than solely the acquisition of purely technical or vocational skills. In such usage, the word is more likely to occur as an adjective than as a noun, as in “cultural goods,” “cultural institutions,” “cultural industries” or the “cultural sector of the economy.” To give this definition more precision, Throsby proposes that the connotation contained in this usage of the word “culture” can be deemed to derive from certain more or less objectively definable characteristics of the activities concerned. Three such characteristics are suggested:

- The activities concerned involve some form of creativity in their production;
- They are concerned with the generation and communication of symbolic meaning; and
- Their output embodies, at least potentially, some form of intellectual property.

Generally speaking, possession of all three of these characteristics could be regarded as a sufficient condition in order for this interpretation of culture to apply to a given activity. So, for example, the arts as traditionally defined – music, literature, poetry, dance, drama, visual art and so on – easily qualify. In addition, this sense of the work “culture” would include activities such as film-making, story-telling, festivals, journalism, publishing, television and radio and some aspects of design, since in each case the required conditions are, to a greater or lesser degree, met. But an activity such as, say, scientific innovation would not be caught by this definition, because although it involves creativity and could lead to output capable of being copyrighted or patented, it is directed generally at a routine utilitarian end rather than at the communication of meaning. Professional sports meet all three criteria and clearly qualify as “entertainment.”

A broad definition of Creative Industries includes business activities that relate in some significant way to either to art or culture. We have categorized these industries as falling under one of the following categories: create/produce; perform; preserve; educate; present. Set forth below is a listing of the most prominent businesses and activities that fall within these categories.

Create/Produce

Advertising	Crafts Artisans	Furniture Design	Photography
Arts/Cultural	Culinary Arts	Graphic Arts	Public Art
Artists	Design	Industrial Design	Publishing
Architecture	Fashion Design	Interior Design	Urban Design
Computer Art	Film/Video/TV	Landscape	Writing
Cosmetology	Folk Arts	Architecture	Yacht Design



Organizations

Perform

Performing Arts	Music Production
Entertainment	Professional Sports
Cruise Ship Entertainment	

Preserve/Protect

Historic/Heritage	Museums
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Present

Major Events	Event Planning
Event Venues	

Educate

K-12 Arts Education	Non-profit/Youth Groups
Continuing Education	Vocational Training
Undergraduate Degree Programs	Apprenticeship Programs
Graduate Degree Programs	Colleges
Art Institute of Fort Lauderdale	Arts Organizations
For-Profit Education Programs	Libraries

Nurture/Support/Promote

Galleries	Art Dealers
Bookstores	Craft Stores
Art and Craft Supplies	Hobbyist Supplies
Arts Administration Businesses	Arts Infusion
Eco-Tourism	Cultural Tourism
Hobbyist Activities	

Support

Talent Pool	Cultural Affairs Division
Senior Citizens with Life Experience	

STRENGTHS

As our task force examined the overall picture of the creative industries, we noted the following strengths:

- | | |
|--|--|
| <ul style="list-style-type: none"> • Clean/Pollution Free/Green • South Florida Climate • Unique Tropical Environment • Access to Customers and Markets • Stable Government • Physical Facilities Already in Place | <ul style="list-style-type: none"> • Selected Public • Economic Prosperity • Entrepreneurial Spirit • Tourism • Multiculturalism and Diversity • Safety and Security |
|--|--|



WEAKNESSES

Looking again at the overall picture of our community in relation to the creative industries, our task force noted apparent weaknesses:

- Lack of public perception as to importance of creative industries and their nexus to the economy.
- Narrow base of private donor support for non-profits.
- Lack of adequate K-12 arts education funding.
- Absence of adequate college and university undergraduate funding.
- Absence of sufficient Bachelors, Masters, and PhD programs to support creative industries.
- Absence of apprenticeship opportunities.
- Inadequate job placement programs.
- Absence of sufficient industry-specific training programs.
- Absence of needed physical facilities.
- Inadequate state funding.
- Inadequate local funding.
- Competition for public and private dollars/turf battles.
- Inadequate coordination of arts and culture funding with tourist development initiatives.
- Inadequate support for heritage/historic preservation.
- Weak arts and culture financial infrastructure.
- Inadequate leadership at public and private levels.
- Inadequate support for small businesses.
- Inadequate regional support and coordination for regional cultural arts.

Task Force Committees

The Creative Industries Task Force established nine (9) Committees:

1. Education/Training/Placement
2. Governance/Leadership
3. Finance: Private and Government support
4. Image
5. Infrastructure
6. Regionalism
7. Film/Video/TV/Music
8. Cultural Tourism
9. Performing and Creative Arts

The 106 members of the task force were asked to select at least one primary committee to participate. Each of the committees undertook its own SWOT analysis aimed at delivering recommendations to the task force.

Each Committee was asked to analyze and gather data, conduct interviews as appropriate, evaluate targeted industries and opportunities, include demographic information and current economic trends and to evaluate national, state and local (public and private) reports and studies. This analysis was done in the context of evaluating the strengths and weaknesses of our creative industries and to identify and provide suggestions for new initiatives, policy issues, courses of action, including possible alternatives, strategies and funding sources. Within the context of each of the suggestions, each committee was asked to identify measurable goals, objectives, action steps, timelines, persons and/or entities to be involved and benchmarks for measuring progress. The committees' work product was then discussed before the task force in general and forged into our final recommendations.

Sub-Task Forces SWOT Exercise Results, January 22, 2004

Education/Training/Placement

Ernestine Ray
Leslie Roth
April Kirk
Roy Rogers
Christine Kling*

David Spangler
Edith Gooden-Thompson
Stan Harris
Anghel Tchividjian
Julia Span

Strengths

- Broward Center for the Performing Arts
- Magnet Programs
- Art Institute
- Arts = discovery learning
- Florida Atlantic University, Broward Community College, Nova Southeastern University
- Diverse population

Opportunities

- Study how arts = success
- Improve teacher training
- Improve collaboration with artists and education
- Demonstrate economic impact of arts education
- Opportunity to recruit to Broward a famous name -- cultural school, like a Julliard, Pratt Institute - open a branch here

Weaknesses

- Separation of art and education



- Poor teacher training
- Definition of arts as marginal, an add-on

Threats

- Community doesn't see arts as essential (i.e. Philharmonic)
- Lack of community and state support

Governance/Leadership/Finance

Mike Greene
 Roy Rogers
 Kathleen Margoles
 Lynn Mandeville
 Bonnie M Benson
 George Platt
 Stan Harris
 Laura Sue Wilansky

Kathleen Margoles
 Elizabeth Wentworth
 Lynn Mandeville
 Bonnie M Benson
 Mikel Gambuto
 Jack Latona
 Michael Bassichis
 Kim Cavendish

This report was combined with the narrative on the Sub-Task Force Recommendations

Image

Leslie Roth
 Tony Thompson
 Joan Gringer
 Tanya Simons-Oparah

Larry Lowenthal
 Judy Altman
 Elaine Azen
 Janet Erlick

Strengths

- Diversity of culture and organization; Type and size
- Cultural Venues (i.e. Broward Center for the Performing Arts, Office Depot, African American Research Library and Cultural Center, etc.)
- Increase in range of residents; demographic shift to families
- Climate allows for year-round participation in outdoor activities
- Tri-county talent pool

Weaknesses

- Financial instability and low community support
- Lack of performance space
- Geographic provincialism
- Recent loss of events and organizations
- Lack of cultural umbrella
- Lack of advocacy and community education about events, both locally and nationally

- Reputation (i.e. retiree community, cultural wasteland, state does not support arts)
- Cuts in educational arts opportunities

Opportunities

- Demographic shift international
- Continually refreshing influx of new people and ideas
- Expansion of international business community
- Potential for increased regionalism
- Growth of downtown residency opportunities
- Increased coordination, collaboration and cooperation among creative industries
- Include more cultural and artistic promotion in existing Broward tourism advertising.
- Partner with the Sun-Sentinel Website to take advantage of their extensive cultural calendar

Threats

- Reduced government funding
- Increasing competition for audiences from other counties
- Shrinking pool of large corporations who give charitably
- Folding events and organization
- Relying on older demographics for community support
- Perception that Miami is the real cultural center in South Florida
- Epidemic spread of arts and culture being classified as “extras”

Infrastructure

Wade Caldwell
Christine Kling
Susan Dolin

Catherine Carter
Chris Eck

Strengths

- Politically attractive
- Add inherent value
- Diversity of programs
- Models of success (Riverwalk, Miami Beach)
- Create atmosphere that encourages economic development
- Popular support

Weaknesses

- Absence of dedicated resources
- Not recognized as necessity

- Diversity of programs
- Failure to quantify economic impact
- Duplication/inefficient use of resources

Opportunities

- Coordinated education effort (officials, public, etc.)
- Combined partnerships
- Sharing function (marketing, etc.) to build financial strength
- Financial tools (revolving loan funds, endowments, private/public)
- Building infrastructure

Threats

- Expediency of cuts
- Pace of growth/land values
- Lack of commitment
- State's financial difficulties
- Lack of accessibility/understanding
- Ease of use of financial incentive

Film/Video/TV/Music

Elizabeth Wentworth*
 Linda Thornberg*
 Gregory von Hausch
 Joan Gringer
 Susan Dolin

Edith Gooden-Thompson
 Larry Lowenthal
 Dianna Silvagni*
 Paul Levine*
 Judy Altman

Strengths

- Established industry base
- Geographical locations
- Great talent base
- Weather
- Diversity of filming locations
- Ethnic diversity
- Film friendly attitude
- Centralized airport and seaport
- Unions
- Number of venues

Weaknesses



- Perception of weak talent pool
- Division among counties
- Multiple permits required
- Perception of cultural wasteland
- Lack of incentives

Opportunities

- City-county permitting, like Jacksonville
- Professional development for artistic talents
- Media arts center for professional development
- Entertainment industry vital
- Prolific

Threats

- Other locations such as Canada and North Carolina
- Better incentives to steer away the movie mavens
- Globalization of motion picture industry
- Lower exchange rates
- Unions
- Only recognized as Miami

Regionalism

Mike Greene
Fredo Valladares
Catherine Carter

George Gadson
Peter Cameron
Jim Shermer

Strengths

- “Traditions” - traditional support/sources in arts
- Great arts at college level
- Indigenous cultural mix/diverse cultural mix
- South Florida Cultural Consortium – inter-local agreement
- Shared (some) media – same message
- TV/Film/Music industry center (photography)
- Large number of cultural nonprofit organizations
- Library system
- Sports and Facilities for teams Tri-County venues – performing arts centers
- Combining – study the benefits of the resources of the south Florida counties



Weaknesses

- K-12 education (arts teachers)
- No community identity
- Young cultural sector
- Lack of communication between counties
- Isolation view
- Cost barriers to attend
- “Stable” finances or funding (rapid growth)
- Poor cultural development or neighborhood level
- Transportation
- Leadership presence

Opportunities

- Size of the marketplace
- Interlinked (vertical) county-to-county
- People transfer across boundaries
- Airports, seaports
- Leisure venue and employment
- Increase of culture expression and voices
- Climate
- “Image” of the area

Threats

- Downstate vs. upstate perspectives
- Affordable housing Incentives for Livability
- Federal policies for immigration and visitors
- Economic downturn
- Lack of perspective/view as intellectual center
- Broward as a development “building” industry to what?
- Varied economic strategy?

Cultural Tourism

Gregory von Hausch
Tanya Simons-Oparah
Stephen McCrea
Carolyn Michaels

Michael Pancier
Edith Gooden-Thompson
Chuanwen Want
Kerry Kennedy



Michael Bassischis
Mike Greene

Stan Harris

Strengths

- Cultural infrastructure
- Venues
- Weather
- Everglades
- Diversity
- Access (ports, airports)
- Location
- Beauty
- Diversity of events
- Cultural diversity
- Current events – don’t have to start from scratch

Weaknesses

- Beauty – sunshine is competitive
- Funding Access
- Image of “winey” artist
- Image of altruism
- Permitting
- Provincialism
- Lack of identity with Broward County
- Not artist friendly
- Cost of space
- Street artist permits

Opportunities

- Combine environment with event
- Wealth of community
- Measure economic impact
- Raise visibility
- Promote existing events
- Consortium
- Theme to county – the festival city
- Corporate sponsors
- Gay marketing
- Single point of information cultural tourism
- Workshop with CVB and FLCC
- Local event information
- Cultural kiosk at venues where tourist go
- Mobile welcome
- Welcome yacht up north
- Cooperative with tourism industry

Threats

- Budget cutting
- Competition – Miami-Dade
- Social networking for young people
- Palm Beach image and money

Performing and Creative Arts

Ernestine Ray
Janet Erlick
April Kirk
Wade Caldwell
Linda Thornberg
Tony Thompson
Fredo Valladares
Laura Sue Wiiansky

David Spangler
Carolyn Michaels
Dianna Silvagni
Paul Levine
George Gadson
Michael Pancier
Mikel Gambu



Strengths

- Diversity of cultural offerings - art forms, musical genres, cultural influences and traditions from around the world
- Weather/climate which allow year-round schedule indoors and out
- Tourism community perceives the arts as an element that draws people here
- Proactive Cultural Division
- Established world-class festivals that draw content and attendees from all over - Fort Lauderdale International Film Festival, South Florida Folk Festival, etc.
- Education of next generation is ongoing due to aforementioned
- World-class talent pool - currently mostly in private sector
- Local artists organizations resourceful in creating non-traditional opportunities

Weaknesses

- Lack of coordination between existing artists and arts organizations
- Lack of public awareness of the arts (locally and outside our area)
- Misperception by public of the arts (locally and outside our area)
- Limited funding
- Competition for available funds
- Lack of small to mid-sized venues
- Arts undervalued in our society
- Tourism doesn't promote local artists
- Inadequate support and nurturing of startups and seminal arts organizations' efforts
- Lack of cohesive artists communities/arts districts
- Lack of grassroots support for the arts
- No graduate level theatre education programs in the area

Opportunities

- Strong media presence in place, which could be used to publicize the arts
- Use the arts for community building, education, therapeutic and recreational purposes
- Have areas available to develop cohesive artists communities/arts districts
- Can use the arts to improve tourism
- Can use the arts to improve the economy
- Already an established tourist destination
- Create and nurture new festivals and grow existing festivals

Threats

- National/famous artists given more credence/value than local artists

- NPR moving to all talk/information and eliminating arts/cultural programming
- Devaluation of the arts as an educational and emotional tool
- Corporate consolidation of and influence/control over the media
- Obstructive zoning and occupational licensing for artists and small/micro business
- Arts/music programs eliminated from public schools

Policy Recommendations

1. Encourage and develop a comprehensive role for creative industry-friendly environment through local government policies, tax and zoning incentives and permits.

- | | | |
|-----------|------|--|
| Objective | 1.1 | Advocate for cities to adopt creative industry policies, zoning codes and issue permits which apply to artists, filmmakers and historic preservation. |
| Actions | 1.1a | Adopt Creative Industry-friendly policies such as live/work districts, rent control, affordable housing, healthcare, tax incentives, city/county centralized permitting for filmmakers, designated areas for street artists to sell work or perform, set aside artists’ working space in vacant storefronts or street level parking garages. |
| | 1.1b | Improve access choices between live, work and play areas. |

2. Foster excellence in public and private sector community design and historic preservation and establish private development initiatives for public art.

- | | | |
|-----------|------|--|
| Objective | 2.1 | Promote innovation in community design. |
| Actions | 2.1a | Awards recognizing neighborhoods or structures that define our community’s character. |
| | 2.1b | Encourage design competitions. |
| | 2.1c | Provide incentives to improve design in local industries |
| | 2.1d | Establish an institute for design excellence (modeled on the NEA’s Mayors Institute) to educate and demonstrate the benefits of design. |
| | 2.1e | Promote big ideas. Develop a forum for creative thinkers and designers. Continue to shape Broward and SoFla into a center and destination for design creativity. |
| | 2.1f | Develop, package and promote intellectual experiences (lectures, classes, workshops, conferences, book signings). |
| | 2.1g | Encourage presentation and performance of emerging artists in casual, unexpected settings. |
| | 2.1h | Develop vehicles to improve communication, share ideas, research and advice among artists, educators and business. |

4. Creative Industries



- Objective 2.2 Incorporate design elements into the Broward urban landscape.
- Actions 2.2a Improve civic signage for roads and directions through design reflecting quality community standards.
- 2.2b Improve design of transportation, urban design, architecture, landscape and environmental graphics (Make transit fun; Make walking and bicycling easy).
- Objective 2.3 Establish a community design and historic preservation center to offer assistance to civic groups, cities and developers.
- Objective 2.3a Strengthen and expand reach of FAU’s Center for the Conservation of Architectural and Cultural Heritage.
- Objective 2.3b Combine with Business Task Force outreach centers.

3. Realign and strengthen capacity of existing organizations: ArtServe, Broward Cultural Division/Broward Cultural Council, Broward Alliance Film Commission, Broward County Historical Commission, Performing Arts Center Authority, South Florida Cultural Consortium.

- Objective 3.1 Fund an independent feasibility study to explore melding some or all of existing organizations together.
- Actions 3.1a Build on the collaborative partnership developed by Broward County and Broward municipalities in the Parks and Open Space Bond Issue.
 - 3.1.a.i Establish a decentralized creative industries master plan.
 - 3.1.a.ii Create policies that promote creative industries, and cultural programs and facilities.
- 3.1b Management efficiencies such as centralized auditing for small organizations through ArtServe.
- 3.1c Strengthen the Broward Cultural Council and expand funding from tourist tax.
- 3.1d Amend Performing Arts Center Authority legislation to permit referendum of half mil devoted to arts.
- 3.1e Review governance structures and term limits of board members for each.

4. Incorporate diversity, education, the environment and the Creative Industries as fundamental components of a regional partnership to foster an authentic vibrant South Florida brand focused on quality of life as the foundation for future economic development. (Links to Business Development & Regionalism Task Forces).

- Objective 4.1 Broward County: “The heart of SoFla; from Seagrass to Sawgrass, the Sky’s the Limit” – Promote Broward as part of an authentic South Florida brand utilizing images and experiences showcasing creativity.
- Actions 4.1a Build a website of photographic and video images for public use.
- Objective 4.2 Capitalize on creative industry assets (“livability”) for economic growth (clean and green; highly educated and talented workforce, nationally recognized arts and cultural facilities, programs, libraries, parks system).
- Actions 4.2a Integrate creative industries into economic development.
- 4.2b Promote creative industries multi-billion dollar annual economic impact on the SoFla economy.
- Objective 4.2c Focus high quality and quantity of media coverage of creative industries.

5. Develop and implement new financial structures that stimulate the growth of the Cultural Industries including related programs and facilities.

- Objective 5.1 Create new finance mechanisms – revolving loans, venture capital, working capital, planning, and capital improvements.
- Actions 5.1a Tax policies and incentives.
- 5.1b Support commercial activities, which achieve public purpose.
- 5.1c Special sales tax districts.
- 5.1d Special property taxes.
- 5.1e Additional cent of bed tax for creative industries.
- 5.1f Permanent endowments.
- Objective 5.2 Creation of new vocabulary to define a new system to finance arts and culture, eliminating “grant” replacing with “incentives,” “partnerships,” “investment.”
- Actions 5.2a Develop a Program Related Investment (PRI) revolving loan fund for the creative industries sector with the region’s traditional and non-traditional funders.
- 5.2b Capacity building program for creative industries to transition into the new system of finance.
- 5.2c Develop a system to ensure industry stability including leadership, education, legislation and capital.
- Objective 5.3 Adopt amendments to Comprehensive Plan, Land Use Plans and Zoning Codes to encourage in-fill opportunities for affordable housing and workshop creative industries.



- Objective 5.4 Build a world-class museum of history to be competitive with other Florida communities.
- Objective 5.5 Develop a media arts technology park for artistic and commercial use – film, video and music production (job training, research and development, education and fun).
- Objective 5.6 Create an “artists central” with educational, studio, performing, housing, rehearsal and exhibition space.
- Objective 5.7 Incorporate cultural centers into “greyfield” development plans throughout the county.

6. Take advantage of Broward’s location at the heart of South Florida by expanding the county leadership role to better and more aggressively position our community as a cultural tourism destination and a magnet for creative industries. (Links to Business Development & Regionalism Task Forces).

- Objective 6.1 Create and communicate a cultural positioning of Broward County to raise the image of creative industries.
- Objective 6.2 Design and implement a coordinated marketing program.
- Objective 6.3 Market Broward County to media decision makers as a desirable destination to work and play.
- Objective 6.4 Open a dialogue between Tourism and Creative Industries on the most effective use of bed tax funding for cultural tourism to grow.
- Objective 6.5 Develop, package and promote arts and cultural events, and museums.
- Objective 6.6 Ensure adequate funding for cultural tourism.

7. Broward Workshop and Broward Alliance to take a leadership role to recruit, train, mentor future business leaders to participate in and exploit the role of creative industries in pursuit of quality of life environment.

- Objective 7.1 Educate and unify business community on a regional level on the role of creative industries to further economic development through creation of an arts and business alliance.
- Objective 7.2 Train the next generation of business leaders to guide creative organizations to align with community economic goals.
- Objective 7.3 Cultivate new economy Internet coast and biotech leaders.
- Objective 7.4 Strengthen commitment of volunteer leadership of policy guiding board members for not-for-profit organizations.
- Objective 7.5 Encourage neighboring cities and counties to work together to plan and provide quality cultural facilities and programs.

8. Life Long Arts and Culture Educational Opportunities.

- Objective 8.1 Create a continuum of quality accessible arts education and museum activities for pre-school through senior citizens.
- Objective 8.2 Benchmark and monitor progress to increase number of students taking arts courses in public schools.
- Objective 8.3 Inventory business needs through the workforce development system and communicate to higher education for needed job training in the cultural industries.

VisionBROWARD Questions

Policy issues of mutual concern between Redevelopment and Creative Industries

Can Redevelopment expand goals and strategies to include any of the following shared policy goals?

Affordable Housing Issue: Can the redevelopment task force include special needs of creative workers like live/work space? (Creative Industries Objective 3.1a, and 10.1).

Neighborhood Improvement, Mixed Use Development Issues: Creative Industry recommendation on fostering excellence in public and private sector community design and historic preservation (Policy 2) and encourage creative industry-friendly role in local government



policies, tax, and zoning incentives and permits. (Policy 3) Live/Work Spaces (3.1a) and Affordable Housing. (10.1).

Creative Architecture, Design and Financing: Establish a community design and historic preservation center to offer assistance to civic groups, cities and developers. (Objective 2.3 and 2.3a expand FAU's CURE) New Financial Structures (policy 4).

Reuse of Brownfield Areas and Surrounding Neighborhood Issues: Creative Industries reuse of "greyfields" throughout the county. (objective 10.5).

Infrastructure Issues: Projects like the ArtsPark in Hollywood are great incentive for economic development. Other identified infrastructure projects such as museum, media arts technology park, artists central, cultural centers into "greyfields" (Creative Industries Policy 10, Objective 10-1 - 10-6).

Policy Issues of mutual concern between Transportation Task Force and Creative Industries

Can Transportation expand strategies to include any of the following shared policy goals?

Coordinate Land Use and Transportation Issue: Intermodal center with joint development such as day care... Creative Industries may be able to incorporate services in the intermodal center such as:

Establish a community design and historic preservation center to offer assistance to civic groups, cities and developers. (Creative Industries Objective 2.3). Possibly combine this with the Business Development Task Force outreach centers.

Develop, package and promote cultural events and museums (through regional transit systems) (Creative Industries Objective 6.5).

Inclusion of public art (Creative Industries Policy Recommendation 7).

How do we plan and develop transportation collaborations?

Effectively connecting people to creative industries, expanding and developing public transit to cultural programs.

Policy Issues of mutual concern between Creative Industries and Regionalism Task Force

Can the Regionalism Task Force include any of the following shared policy goals?



Regionalism Task Force issue: Subsets of the main regional transportation concept - mentions regional arts group. Creative Industries advises that there is a South Florida Cultural Consortium, formed in 1984. It is an interlocal agreement among the five SE Florida Counties of: Martin, Palm Beach, Broward, Dade and Monroe. It has provided continual regional cultural services and has grappled with regional service delivery challenges such as incentives to create a regional orchestra and the current Chapter 11 situation - 20 years later.

Creative Industries Objective 8.5: Encourage neighboring cities and counties to work together to plan and provide quality cultural facilities and programs.

Policy issues of mutual concern between the Health & Safety Task Force and Creative Industries

The Creative Industries shares policy recommendations with Health & Safety. Can they be merged?

Self-funded medical program issue - Would the task force consider adding not for profit organizations in a phased approach to the program, as with small businesses; they have difficulty obtaining affordable health insurance for workers. (Creative Industries Action 3.1a).

Signature health event issue: Creative Industries has also identified a signature cultural tourism event, e.g. Spoleto Festival. (Creative Industries objective 6.5).

Policy issues of mutual concern between Creative Industries and Education

Can we merge education recommendations? The Creative Industries Task Force shares policy recommendations from the pre K-12 sub committee including:

Life Long Arts & Culture Educational Opportunities (Creative Industries Policy Goal 9).

9.1 Create a continuum of quality accessible arts education activities for pre-school through senior citizens.

9.2 Benchmark and monitor progress to increase the number of students taking arts courses in public schools.

9.3 Inventory and provide needed higher education programs for job training in the cultural industries as well as infrastructure needs.

10.3 Create a media arts technology park for artistic and commercial use - film, video, music production (job training, research and development, education and fun). In response to your three questions concerning university programs, we need to do an inventory of what is currently available and compare to industry needs. There are gaps but a current review is needed. Research

has demonstrated a need for arts administration programs at the master's level or certificate programs. These programs require a combination of course work from business and public administration schools, which has been discussed without implementation for ten years.

Policy Issues of mutual concern between Creative Industries and Business Development

Can Business Development expand goals and strategies to include any of the following shared policy goals?

1. (B.D.) Marketing/Branding Issue: Broward County does not have a recognizable identity or brand. (I.I.) Also has concern about identity of the county name. See attached memo of 2/18 from George Platt. Creative Industries Policy 1.1.
2. (B.D.) Affordable Housing Issue: (C.I.) also concerned about where the workforce can afford to live and strongly supports the policy to create redevelopment projects with affordable homes or mixed use projects to increase Broward's marketability. Creative Industries Policy 3.1.
3. (B.D.) Regional Tourism Issue: (C.I.) Shares business development goals to focus on attracting large events, such as a signature cultural tourism event, e.g. Spoleto Festival. Also share goal of creating a Southeast Regional Tourism Bureau. Creative Industries Objective 6.5.
4. (B.D.) Small, Minority Business Diversity Issue :(C.I.) Share goal of creation of three strategic located outreach/resource centers and dedicated source of capital for a revolving loan fund. Creative Industries Objectives 2.3, a & b and Policy 4.
5. (B.D.) Public/private partnerships (CI) shares need for central information, possibly web-based. Creative Industries Objectives 2.1h and 10.4.

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