



CHANNEL DISTRICT ARTS PLAN

Presented by:
Landair Project Resources, Inc.
&
Evergreen Solutions

DOMINIQUE MARTINEZ
DRAGONEM
COLLECTION OF RUSTIC STEEL CREATIONS

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CHANNEL DISTRICT ARTS PLAN

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INTRODUCTION

“Great neighborhoods make great cities.” - Jane Jacobs

Like all wonderful cities Tampa is an accumulation of its history, of the stories of individuals who have lived and worked here, and of decision makers who are poised to create its future.

And as Ms. Jacobs so aptly said, it is also about its neighborhoods. The neighborhood that is the subject of this report, the Channel District, is well positioned – waterfront property adjacent to the Central Business District, accessible to transportation and linked to Tampa’s developing waterside districts via Riverwalk, the streetcar and the trolley. It is a destination for cruise tourists and the next 10 years the Channel District may be called home to over 10,000 new residents who will create new stories, and a new future for this very interesting district.

Tampa’s forward looking leadership has consistently demonstrated a focused, vision driven mission to spread economic vibrancy throughout all its neighborhoods. The City would like to enlarge the vision of the Channel District to accommodate more arts and culture and to enhance its image as an 18/7 community and to link it more closely with its surrounding neighbors. The people who will live there and visitors will demand retail services, food service, entertainment and diverse and lively cultural choices.

The City of Tampa has invested in an impressive array of plans and studies. The recommendations considered build upon the existing body of knowledge yet provoke distinct – and succinct and achievable – ideas to enhance that investment.

Is there a major role for the arts in the District? How have other cities overcome similar obstacles- aging infrastructure, abandoned warehouses, environmental hazards -- and succeeded in attracting and retaining an active and exciting arts community? Have the arts revitalized these neighborhoods and how have they succeeded? And in combination with what other economic and/or development incentives?

The Channel District’s strengths include strong awareness by policy makers and the local cultural sector of emerging trends in global cultural development; the region’s business-friendly environment and burgeoning R&D sector; Tampa’s positions as “gateway to Latin America;” the Riverwalk Project and a Mayor and City Council with vision.

ACKNOWLEDGMENTS

The City of Tampa's residents can be proud of their record of invigorating public participation. The consultant team was continuously impressed with the level of interest and willingness on the part of residents to share ideas, opinions and experiences when and as often as called upon to do so. Individuals represent a divergent group of interests: Channel District residents, artists, arts organizers and administrators, community leaders, elected officials, business owners, property developers and landlords, real estate professionals, entrepreneurs, community activists, and representatives of the public sector. We also conducted spontaneous 'man on the street' interviews with taxi/bus and trolley drivers; hotel and restaurant owners and operators; audience members and the general public. This report reflects largely upon those individuals and many of their ideas are represented in the recommendations. The team carried out site visits to the major cultural institutions as well as multiple site tours of the Channel District, Downtown and Ybor City.

We especially want to acknowledge the elected officials without whom this plan will have no legs. We encourage them to continue to bring their formidable skills and acumen together to make certain that Tampa realizes Mayor Pam Iorio's vision of truly becoming not only a "city of the arts" but "The City of the Arts in" the Tampa Bay region.

Mayor's Office

- Honorable Pam Iorio, Mayor
City of Tampa

Tampa City Council/CRA

- *Gwen Miller, CRA Chair*
- *Thomas Scott, Council Chair*
- *Joseph Caetano, District 7*
- *John Dingfelder, District 4*
- *Charles Miranda, District 6*
- *Mary Mulhern, District 2*
- *Linda Saul-Sena, District 3 at Large*

Public Agencies

We also want to extend appreciation to the three key city agencies without whose commitment and genuine interest the preparation of this plan of action would not be possible.

Department of Economic and Urban Development

- *Mark Huey*
- *Michael Chen*
- *Lynda Patton*

Department of Parks and Recreation

- *Santiago Corrado*

Department of Arts and Cultural Affairs

- *Robin Nigh*

Tampa Residents

This page acknowledges and sends a special thank you to those who responded so graciously to telephone queries, calls to public and special group meetings, individual interviews and an extensive on-line survey.

Typical Questions We Asked

The conversations regarding the arts in Tampa and the vision for the Channel District reached far and wide, however certain key questions were posed: what are the strengths and weaknesses of the arts market in Tampa and the district; results you'd like to see from the plan; what is practical in Tampa; what has been tried and succeeded or failed; how do you view the role of government and the private sector; how do you participate in the arts; what questions would you like answered?

Interviews and Meeting Attendance

<i>Mohama Abdol-Aziz</i>	<i>JoAnn Cornelius</i>	<i>Mark Huey</i>	<i>Anthone LaBadie</i>	<i>Mary Mulhern</i>	<i>Amy Scherzer</i>
<i>David Armijo</i>	<i>Lea Del Tosto</i>	<i>James Jennewein</i>	<i>Lisa Ward Landsman</i>	<i>Mike Nichols</i>	<i>Lori Sexton</i>
<i>David Armstrong</i>	<i>Shaun Drinkard</i>	<i>Linda Johnson</i>	<i>Sandra Levinson (NYC)</i>	<i>Robin Nigh</i>	<i>Ken Stoltenberg</i>
<i>Ilze Bevzins</i>	<i>Casey Ellison</i>	<i>Catherine Jones</i>	<i>Henry Lewis</i>	<i>Sal Nuzzo</i>	<i>Bob Terri</i>
<i>Lauren Borio</i>	<i>J Froelih</i>	<i>Emily Kass</i>	<i>Judy Lisi</i>	<i>Vince Pardo</i>	<i>Rob Tiisler</i>
<i>Christine Burdick</i>	<i>Kari Goetz</i>	<i>El Kazan (NYC)</i>	<i>Chuch Mann</i>	<i>Lynda Patton</i>	<i>Genie White</i>
<i>Melinda Chavez</i>	<i>Andrea Graham</i>	<i>Art Keeble</i>	<i>Jeffrey McKown</i>	<i>Kate Pollack (NYC)</i>	<i>Bill White</i>
<i>Michael Chen</i>	<i>Maggie Green</i>	<i>Michael Kilgore</i>	<i>Francine Messano</i>	<i>Ed Rice</i>	<i>Jennifer Willman</i>
<i>Don Cooper</i>	<i>Darrin Guilbeau</i>	<i>Ann Koll (NYC)</i>	<i>John Moors</i>	<i>Peter Rood</i>	<i>Randy Zalis</i>
<i>George Cornelius</i>	<i>Fred Hearn</i>	<i>Pam Korotky</i>		<i>Linda Saul-Sena</i>	

Survey Respondents

In addition to direct interviews with individuals the consultants also prepared a proprietary survey designed to elicit a wide bandwidth of responses to several sectors:

- non profit arts organizations
- individual artists
- property owners and developers
- Channel District residents and business operators
- potential stakeholders.

<i>Christina Cook</i>	<i>Hunter Jones</i>	<i>Joanne Milani</i>	<i>Carla Rieger</i>	<i>Shelley Thornton</i>
<i>Jim Corbett</i>	<i>Nadine S. Jones</i>	<i>Jeff Monsein</i>	<i>Ken Rollins</i>	<i>Robert Trout</i>
<i>Gerard Corbino</i>	<i>Stephanie Josefsberg</i>	<i>Leroy Moore</i>	<i>Peter J. Rood</i>	<i>Craig A Trover.</i>
<i>Mark Grimsich</i>	<i>Art Keeble</i>	<i>Jan Navales</i>	<i>Justin Saar</i>	<i>David Vaughn</i>
<i>Robert W. 'Bud' Groover</i>	<i>Robert Kildoo</i>	<i>Patrick O'connor</i>	<i>Erika Schneider</i>	<i>Anita Vensel</i>
<i>Peter Gruskin</i>	<i>Carolyn Kossar</i>	<i>Eric Odum</i>	<i>Nancy Scofield</i>	<i>Chuck Walter</i>
<i>Darrin Guilbeau</i>	<i>Tony LaColla</i>	<i>Randy V. O'Kelley</i>	<i>Pete Sechler</i>	<i>Ken Walters</i>
<i>Munir Hafez</i>	<i>Henry C. Lewis III</i>	<i>Bert Oliva</i>	<i>M Lisa Shasteen</i>	<i>Sharon West</i>
<i>Kent Harrill</i>	<i>Stan Lifsey</i>	<i>Jason O'Neil</i>	<i>Heather Shipherd</i>	<i>Genie Farrell White</i>
<i>Sam Harris</i>	<i>Corine Linebrink</i>	<i>Tamara K. Owens</i>	<i>Leslie Shirah</i>	<i>Joseph Williams</i>
<i>David Harvey</i>	<i>Elio Lopez</i>	<i>Steven H. Parker, ASLA</i>	<i>Toni Short</i>	<i>Marian Winters</i>
<i>Michael Hatchett</i>	<i>Manuel Lopez</i>	<i>Eby Paul</i>	<i>Pattie Smith</i>	<i>Rob Wolf</i>
<i>Megan Hendricks</i>	<i>Dr. Gary S. Luter</i>	<i>Ginger Perkins</i>	<i>Sherrie St. James-Bastien</i>	<i>Michael Wren</i>
<i>Larry Henson</i>	<i>Mr. & Mrs. Dennis Madden</i>	<i>Marlyn Pethe</i>	<i>Richard Stewart</i>	<i>Randy Zalis</i>
<i>Lee Hoffman</i>	<i>Donna Manion</i>	<i>Amy Pezzicara</i>	<i>Ken Stoltenberg</i>	<i>Bob Zegota</i>
<i>Lonnie Homenuk</i>	<i>Damien McKinney</i>	<i>Chris Phillips</i>	<i>Thom Stork</i>	<i>'Jordy'</i>
<i>Gary Houghtalin</i>	<i>Marvin Meeks</i>	<i>Greg Phillips</i>	<i>Helena Szepe</i>	<i>'Luisa'</i>
<i>Bon Idziak</i>	<i>Jeff Mendenhall</i>	<i>David Pinero</i>	<i>David Taulbee</i>	<i>'Sam'</i>
<i>Cheryl Jaskot</i>	<i>Francine Messano</i>	<i>Randy Powers</i>	<i>Bob Terri</i>	

The survey was designed to reach constituents by email ‘blast’ (1) disbursed from a web based survey site administered by Evergreen Consultants from their HQ in Tallahassee and (2) posted on the tampa.gov web site. Announcements and reminders of the survey, which was posted in January 2008, were also shown on the home pages of the DACA. An email list of approximately 2000 recipients was culled from a combination of contact lists compiled from DACA, DEUD, Arts Council of Hillsborough County, Public Affairs, meeting attendees lists, and consultants’ research of creative industry enterprises in Tampa. An estimated 600 people visited the survey site and over 200 responded in part and 120 completed all questions. (Survey results are included as an addendum to this report).

Strategic Plans

We also want to acknowledge the valuable work conducted by city agencies, local development corporations and their consultants and the numerous websites (especially Tampa.gov) that provided an e-stream of information on planning, ordinances, events and activities.

- Channel District Strategic Action Plan, DEUD and Wilson Miller
- Riverwalk Plan
- Hillsborough County Cultural Plan, Arts Council of Hillsborough County
- Tampa Downtown Vision, Tampa Downtown Partnership
- Downtown Tampa Cultural & Historical Significance, TDP
- Ybor City Vision Plan, Ybor City EDC
- How Does Tampa Rank?, Community Planning Division
- Economic Impact of the Arts, BCA and Pricewaterhouse Coopers, LLC
- Creative Industry Profile (Tampa zipcodes), Americans for the Arts

Best Practices

Our research into best practices uncovered amazing stories from around the globe, including major success stories in 25 cities in the United States, Europe and South America. Our research depended upon interviews, observation and studies completed by others. A complete bibliography is included in the addenda.

Resources

A final component of research identifies alternate sources of funding support for some of the initiatives we describe in the report, including Federal sources for economic and housing development, foundations that support a variety of artistic and arts investment initiatives, and a list of local financial corporations whose foundations or partner donor programs have been known to support programs and initiatives like those described here.

I. EXECUTIVE SUMMARY

The objective of this report is to identify a vital role for the arts in the Channel District, and to link it more closely with its surrounding neighbors, especially Downtown and Ybor City. In brief the consultants' charge was to:

- Assess existing arts assets in the district
- Research national trends and arts district characteristics
- Recommend actionable concepts for the Channel District

In the process of responding to these stated goals we identified relevant issues that should continue to shape the planning of the Channel District Arts Plan and that will help stakeholders address these key considerations as plans are implemented:

- What are the economic goals and conditions?
- Which type of cultural district are we creating?
- What resources are available to us for achieving all of this?
- How can we leverage more funding and create revenue streams?
- Who will govern and administer arts activities?

While our assignment focused on the Channel District Arts Plan many of our recommendations can serve greater Tampa as well. We came to see that the Tampa Bay area is destined to grow its stature as a regional hub and that Tampa is the natural urban core of the region. The inevitable linkages that will occur between the Channel District, Downtown and Ybor City have the potential to develop the three neighborhoods into a major urban destination for the arts, entertainment and business and what is good for one community will serve all.



Ybor City

Do not expect this plan to provide a formulaic blueprint for the Channel District. What we hope this report will provide, instead, is a long term road map with multiple routes and an array of options to explore and implement, in essence a best practice guide to conducting the business of arts in Tampa and the Channel District.



It is also a tool to suggest immediate steps to jump start activities and to put in place key functions to nurture and monitor long term goals, for example:

- Initiate search for a Full Time Channel District Art Program Director.
- Establish a "Let's Do It Together" task force representing the Mayor's Office, the City Council, and the corporate business community.
- Activate storefronts with temporary art and media, and relocate Channel District's new buildings' marketing offices to the ground floor.
- Incorporate public art initiatives into the Master Infrastructure Plan for the Channel District.
- Convene a working committee to plan Tampa's first annual Arts parade in 2009.



Channel District

This is a working document – to be taken apart and put back together. Many of the concepts reflect actions already being considered and /or undertaken by Tampa stakeholders. It is the goal of this working plan that individuals get engaged, take an "I can do that" approach, stay engaged and engage others with the same enthusiasm.

Consultant Team

Landair Project Resources, Inc., in association with Evergreen Solutions, was commissioned by the Channel District CRA to undertake this study in the fall of 2007. Principal consultants were Leith ter Meulen, Paul Nagle and Dr. Jeffrey Ling.

Landair specializes in public/private initiatives that center on the role of the arts as an economic investment tool in urban revitalization, as well as development of mixed use arts and entertainment venues. Evergreen Solutions serves as a change agent to municipalities and has helped over 200 public agencies throughout Florida on realizing their goals. Mr. Nagle is an expert in cultural industry districts and innovation in the arts community.

Methodology

By the conclusion of this report four public meetings and a dozen focused group sessions will have been held. Over 65 interviews with individuals representing Channel District residents and artists, arts organizations/arts related businesses, property owners/developers and community leaders have been conducted, along with approximately 2 dozen random, on the spot, interviews with service providers, business owners, visitors and tourists, and audience members. The consultant team also issued an on-line survey to an e-mail list of approximately 2000 individuals and organizations that was also available on Tampagov.net to which about 200 responded (an additional 400 visited the survey site without responding).



Temple Bar, Toronto

In addition to relevant reports and studies, most notably the Channel District Strategic Action Plan, the Hillsborough County Cultural Plan, the Riverwalk Plan, and pertinent City ordinances, we researched best practices and trends in over 25 cities, which illustrate working models from around the world. These models emphasize entrepreneurial arts activities, sustainability and creative industry commerce and move away from the old “tin cup” paradigm of trying to fund culture by begging sips from an increasingly limited public trough.

The Cultural Paradox

We also address the “cultural paradox” That is, the conflict that occurs when artists populate and raise the visibility, safety and value of a neighborhood to a level that attracts investment, which in turn pushes artists out. We observe that this is happening in the Channel District and suggest aggressive measures be taken to not only avoid losing the community’s artistic core, but to build upon it.

Cultural District Models

As policy makers have come to understand the power of culture to regenerate urban neighborhoods, cultural districts have been evolving, from naturally occurring arts enclaves to engineered economic development projects. There are different types of cultural districts that serve different functions and in this report we describe:

- Major Arts Institution District
- Cultural Compounds
- Arts and Entertainment District
- Downtown District
- Cultural Production



Lincoln Center, NY

Production districts combine residential, shopping, restaurants, bars, theaters and proximity to artists’ studios and galleries. Artisans and craftspeople create a unique authenticity. Participatory learning experiences like designer cooking classes, dance classes and historical tours and community arts classes and productions draw an engaged and returning audience of locals as well as tourists and business travelers. Observing the creation of art becomes part of the cultural experience with organized open studios, open rehearsals, lectures and demonstrations. It is a model that will work well in the Channel District, and if designed properly will complement and add vigor to developments in Ybor City and Downtown.



Curtis Hixon Waterfront Park Project - Kiosk

Best Practices

The section on best practices illustrates, by example, working models from around the world. National and international trends suggest that planning and implementation build around these best practice strategies, particularly when mirroring the cultural production model: diversification of arts and business; community inclusion; public private partnerships; a high degree of activity and interactivity; collaboration and connectivity to other communities, educators and resources; creation of live/work opportunities.

Summary of Recommendations

We have included concepts. Some projects are short term and readily implemented. Other projects are more complex to realize/fund, will require further evaluation, and must have a deep commitment by multiple stakeholders. The recommendations are drawn from the best practices of other cities, the consultant's experience, and input from the people of Tampa, with a specific focus on what is potentially feasible in the City of Tampa.

1. Codify policy and practice: It seems every city in the civilized world has discovered that art is an investment that pays deep dividends. The City of Tampa's investment in the arts – \$21.7 million annually in direct grants, debt service, and in kind donations – is impressive. To remain competitive, Tampa must vigilantly revisit its public policies to ensure that the arts are integrated into its economic strategy at every step, just like infrastructure. In practice, formidable achievements are possible when the public and private sectors work in sync. Give policy a bite, challenge the business community to fully participate in a "Let's Do It Together" campaign, and encourage activities and decisions that reflect art as a priority.

2. Ensure quality: The City of Tampa employs a juried selection for the Lights on Tampa and a blind selection of artists for public art, resulting in the placement of over 100 works of art throughout the city. Public art also realized from private dollars through compliance with the public art ordinance and as a result of development incentives. These are excellent policies to be encouraged and considered a high priority. The selection



Ybor City

of art resulting from the enforcement of these policies should be subjected to a similar selection process as art paid for by public dollars – by a panel of artists, arts professionals, and public and community representation.

3. Implement with dedicated staff: To implement the concepts presented in this plan it will be necessary to hire a full time staff coordinator committed to generating excitement, revenue and investment in the Channel District through arts initiatives. The position should initially operate under the guidance of the Tampa Downtown Partnership (TDP) and funded 50/50 by TIF funds and TDP. In years 2 – 3, earned income and grants from the business/foundation community should be expected to supplement ((and reduce) the TIF and TDP funding. By year 4, the position should be a self-sustaining organization with its own governance board that will be dedicated to the Channel District. Other CRA districts (possibly city wide) may copy or share its business structure.



Tampa Public Art

4. Recognize and celebrate Tampa's cultural assets: Tampa has an amazing range of cultural assets. More effective methods of informing local residents and tourists of these assets need to be developed. By educating and partnering with hotel staff, taxi drivers, streetcar conductors, and others a highly effective network of "ambassadors" can be created. A branding strategy for the Channel District is intended to follow this plan. Serious consideration should be given to expanding the scope from the Channel District to "Brand Tampa" and position the Channel District, Downtown and Ybor City as a major urban center in the "heart of the region". The plan should build upon prior marketing plans and studies (i.e., the Ybor Vision Plan, the Port Authority Plan, and "The Place" marketing plan). Channel District stakeholders might consider adopting a symbol such as Rustic Steel's dragon as the symbol of Channel District's mythic transformation.

5. Market Downtown/Channel District/Ybor City as a major urban center: The three closely connected areas share similar goals – to be a vibrant, round the clock “collection” of communities that are pedestrian and visitor friendly, and open for business. Yet they have very unique characteristics. Close collaboration on shared goals will help minimize competition that defeats the respective goals of each district and instead exponentially enhance their successes.

6. Establish a round the clock live/work community: To ensure that a substantive piece of real estate in the Channel District remains dedicated to artistic purposes, it would be desirable to evaluate the potential to convert the Artists Unlimited building to affordable and mixed income live/work and “Torpedo Factory” style studios for qualified artists. Properties outside the District should also be identified for live/work opportunities. A non-profit development corporation should be identified or established to plan, finance, develop, and implement the project.

7. Create a sustainable “creative industry” hub: The district’s current population is not sufficient to support residential amenities and retail. Instead market and adapt commercial space to permanently create a Cultural Production District, to complement Ybor City and Downtown by attracting:

- Cottage industries: weavers, glassmakers, and ornamental metal makers.
- Culinary arts – gourmet groceries, fresh market, wine and cheese, patisserie, hand made chocolates, kitchen supplies, teaching facilities.
- Performing arts organizations (dance, drama, music and song) like Stageworks Theater serve as excellent anchors for a “performance district”. Encourage other non-profit arts organizations, like FMOPA, and entrepreneurial incubator enterprises, to follow Stageworks and Innovation Hanger into the district.



8. Encourage linkages and collaboration: Tampa can bring its arts organizations together in the district through competitions such as a 1960’s style “battle of the bands”, “poetry slams”, and “amateur nights” that can be held in vacant buildings, apartments, and open spaces. Property owners can host “Venture Capital” forums in model apartments, where Tampa’s small arts organizations are invited to present their programming concepts to potential contributors while the property owners showcase their real estate.

A “business to arts to business” task force associated with the Business Committee for the Arts (BCA) to build on their business owners management mentoring programs to arts groups. Arts groups can educate their private sector partners on the business of art. Foundations can advise on “mission related investing” tools in the form of low interest loans to invest in the arts. Establishing a program that distributes business donated materials to arts organizations (and schools) should be evaluated; such programs provide substantial non-financial support to the non-profit community.



Torpedo Factory



9. Establish a wider dialogue with more cities: Tampa’s diversity of cultural roots has developed long standing exchange relationships in Spain and Colombia. Exchanges with regional cities and national arts organizations should also be enhanced as well as keeping open active dialogues with major arts centers like New York, Miami and Los Angeles. One innovative Sister City initiative is underway: Kidz Connect Tampa taking place Spring/Summer 2008 will digitally link school age children in Tampa with their peers in Amsterdam. A program like this builds future audience, extends Tampa’s reach, and highlights its uniqueness internationally.



10. Counter the perception of isolation: Sidewalks, public open space, and amenities in all areas of the District need to be addressed in the short term to encourage foot traffic and “live” spaces. Public realm planning should incorporate nodes for public sculpture and artist designed paving on sidewalks and streets that act as visual landmarks into the District. The streetcar running between downtown, the convention center, the Forum, Channelside Bay Plaza, the Aquarium and Ybor City offers an opportunity to promote connectivity and shared programming. The designation of Zack Street as the Avenue of the Arts promises to open a potential continuous “avenue of the arts” loop from Zack to Kennedy with a direct route into the Channel District from Downtown and will connect with three historically significant sites: Union Hotel, Jackson House and the rail station.

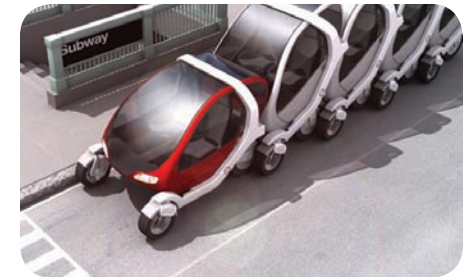


Channel District



11. Activate streets and storefronts: The streets offer countless opportunities for presenting still/live art and entertainment, selling food, and interactivity. An Arts Parade celebrating the performance arts in Tampa – larger than life puppets, circus performers, brass bands, barbershop quartets, flamenco dancers, and child performers (all members of the Arts Council of Hillsborough County) would be uniquely its own and reflect the “authentic Tampa” audiences are craving. Storefronts can be activated with visual art such as posters, film, media events, and light shows. Locating the buildings’ sales offices to street level will also help bring visual vitality to the storefronts.

12. Minimize future traffic congestion: Efforts should be made to provide alternatives such as “park and ride” solutions, smart and stacking cars, electric people movers, hotel/office shuttles, bicycles, mopeds, and more intensive use of public transportation. Other long term actions for consideration include:



- Improved marking of the trolley routes and stops; paint route colors on the street and create an art trolley tour.
- Distribute “mini” wallet sized trolley and streetcar maps.
- Enhance the trolley link between Harbour Island/Ybor City (and other neighborhoods), university campuses and the Channel District.

13. Turn eyesores into icons: Commission artists to design public art concepts for prominent, unattractive structures in and/or visible from the district, e.g. electrical sub-stations and the silos/fuel storage tanks. The Art Program Director could work with the owners of those structures (with assistance from the City) and major paint suppliers to implement the concepts, converting what many consider eyesores into icons. Consider using TIF to fund gaps in the implementation costs.

14. Open for virtual business: Digital and New Media is an exploding market. Two media companies currently occupy significant square footage in the District (a third recently relocated to nearby Ybor City). The City of Tampa should incubate and attract more of the industry. Take advantage of the university programs and graduates. Encourage more programs such as Kidz Connect Tampa. Encourage the industry to design spur of the moment opportunities like podcasts, interactive kiosks, and video cameras for instant YouTube movies to put the Channel District on the digital web based map, and bring Tampa's performing artists "virtually" into vacant storefronts. Open a central web site like UACF's Redchair Project, or a web based Creative Loafing, to link and highlight cultural and entertainment activities and resources citywide. Adapt this plan as a working interactive "Blog."

15. Keep it real: Tampa is a multi-cultural city (the only US city to have a tri-lingual newspaper) and offers a breadth of cultural choices that can be highlighted to expand and enhance the definition of culture. Its demographics and its history strongly indicates that a comprehensive cultural policy must deliberately include and nurture the city's African-American, Cuban and Afro-Cuban, Latin American, Italian, Spanish, German, and Asian cultural initiatives and heritage sites. Appoint art sub committees to serve on the Mayor's African American and Hispanic Advisory Councils and consider an additional advisory council to reach into the culture of emerging ethnic communities.

Tampa's art scene was described by residents as both "elitist" and "blue collar." Consider creating an "aqua collar" by mixing and matching white collar art (e.g. Pinchot, Mahler, and Vermeer) with blue collar culture (e.g. Florida's cowboys, Big Hair, Cracker Culture). The "authentic Tampa" experience means many things to many people, but the key is to keep it real, keep it relevant, and keep it accessible.

In Brief

Art is by its nature entrepreneurial and artists are risk takers. Art is also commerce and a business like any other and normally accretes within a community along side family businesses, long time home ownership, schools, churches, social groups. Development within the Channel District accelerated and had the real estate market maintained its own momentum a 'door for the arts' may have been closed forever. However, current economic conditions – stagnant real estate and credit markets, constraints on public funding – open an opportunistic door for the arts community and micro-businesses to help stabilize and vitalize the neighborhood.

Addenda

A companion volume includes the following addenda:

- (1) Potential Funding Resources,
- (2) Responsibilities of a Coordinating Entity,
- (3) Best Practice Case Studies,
- (4) Bibliography,
- (5) Survey Results, and
- (6) Team Profile.

II. THE CULTURAL PARADOX

All publicly-created cultural districts share one objective – economic development of the immediate neighborhood and the greater urban area within which they are located. This typically involves public realm improvements in infrastructure, parks and open space, and the creation of revenue streams that will maintain them.

The strength of a cultural district is its ability to attract private investment in the neighborhood and urban development funding from sources like foundations, corporations and the federal government, in addition to attracting retailers and other businesses that complement and service the arts industry.

Economic Development Goals

The overarching goal is to underpin the economic investment in the Channel District, to foster the Channel District as the link to Downtown and Ybor City, and to enhance Tampa’s image as a ‘city of the arts.’ Many of these goals were reflected in the feedback we heard from Tampa stakeholders during the survey period and in interviews:

- Revitalize and beautify the location through private sector and public funding
- Enhance property values
- Expand the tax base – attract residential, retail and business development
- Profile the city regionally, nationally and internationally
- Be a physical and virtual hub for cultural, social and economic innovation and learning networks
- Attract residents downtown and to the District and tourists to the city
- Attract major companies and an educated workforce to the area
- Provide employment
- Contribute to a creative and innovative environment
- Develop and retain homegrown talent and graduates
- Increase local participation in culture and learning activities

- Complement existing businesses by nurturing new commercial activities
- Improve the quality of life for residents
- Create a sense of place

In exchange for investment, the arts within the district need to be buffered from the real estate boom that follows, using developer zoning incentives (as offered within the Channel District) and property ownership by artists or arts organizations, when possible. All cultural districts must grapple with the paradox that rising land values, which are a desired result, threaten the sustainability of the cultural activity that seeded the value.

Market Drivers

Between the start of this study and its conclusion the market demographics – for real estate and financial investment – have changed dramatically. Florida’s legislature has also passed property tax reductions that are cutting deeply into municipalities’ coffers and a one time State Supreme Court decision in 2007 negatively impacted the city’s ability to use TIF funds for long term financing, affecting projects like the redevelopment of the district’s infrastructure systems.

With the real estate market moving if at all, at a crawl, completed developments within the Channel District (and elsewhere) hunger for both residential and retail tenants. Future planned growth will stretch to a longer horizon, a scenario affecting projections for Tax Incremental Financing (TIF) – dollars counted upon to finance public infrastructure and amenities to complement private investment in the area.

It would not be prudent to continue planning the district without taking into account current financial conditions at the local, state, federal and global levels. The falling housing market, the current situation with sub-prime mortgages and an overextended credit industry, recent actions by the Florida State Legislature regarding expenditure of TIF monies and a limited local tax base to begin with all combine to create an economic atmosphere less than conducive to creating a new district.

While this picture certainly presents challenges, it also presents opportunities to change the way that the arts do business and the way the real estate industry views art as an investment tool (and reward). It is also a chance to step back from a booming real estate market to reflect on why we want arts and artists in our communities in the first place.

A recent report by the Alliance for the Arts on the contribution that cultural capital projects make to cities, showed that even during recessions, the cultural capital projects continue. Part of the reason, is culture's ability to leverage money – as a national average, for every \$1 that a city spends on a cultural capital project, \$7 is leveraged from various other sources. TBPAC, for example, currently generates \$93 million in local spending (compared to an annual public investment of \$4 million). The City of Tampa's \$48 million capital investment in new structures for the Tampa Museum of Art (\$17.5 million), Curtis Hixon Park (\$15 million) and the Glazier Children's Museum (value of the land) plus public investment in Riverwalk (\$16 million) is leveraging an additional \$65 million just in short term capital investment; over time these new facilities, if the national average holds true, will generate nearly a half billion dollars of income to the City.

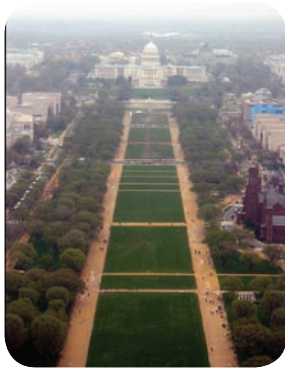


Channel District

III. FIVE TYPES OF DISTRICTS

The broadest differentiation among cultural districts has been between those that occur naturally, and those that are engineered by policy makers to achieve a specific purpose of neighborhood regeneration or citywide economic development.

Cultural districts are not a new phenomenon; artists have been creating business clusters since the rise of the Guilds in the Middle Ages, and artists frequently cluster naturally in a certain area when priced out of other areas. The engineering of cultural districts by policymakers is, however, a fairly recent phenomenon.



Washington, D.C. Mall

Of course, there are permutations and combinations of these definitions, and as the research will show, the whole idea of cultural districts is evolving to adapt to the new phenomenon of downtown residential influx, but these serve as a good starting point for analyzing what exists and considering what might be created in the Channel District, and other neighborhoods in Tampa.

In 1998, Americans for the Arts published a seminal report called, Cultural Districts: the Arts as a Strategy for Revitalizing Our Cities. This report divided cultural districts into five generally accepted types: districts focused on major arts institutions; cultural compounds; arts and entertainment districts; districts focused on downtown areas; cultural production districts.



Channelside Mall

Major Arts Institution Districts

Probably the oldest civic model in the U.S., these are urban areas anchored by major arts institutions in proximity to each other but not necessarily in contiguous lots. Museum Mile in New York City is a good example. The more modern permutation would be the Avenue of the Arts, a model which Tampa is instituting on Zack Street; and which generally encompasses a greater variety of venues and artistic disciplines, and is thus geared toward a wider audience base. We will see in all of the models that a new understanding has emerged about the importance of arts institutions being integrated into their surrounding communities.

Cultural Compounds

Lincoln Center in New York City and the Kennedy Center in Washington, D.C. are the two most commonly cited examples. These entities operate as self-contained clusters of arts organizations. As we have come to understand how much the sustainability of arts organizations within a city is impacted by their relationships with their surrounding urban populations and environments, this model has become less popular. Cultural compounds have been criticized as “fortresses” against the community. In fact, Lincoln Center is embarking on a very expensive redesign of the entire facility in order to battle this perception.

Arts & Entertainment Districts

This model offers a wide variety of more popular entertainment options. Tampa has such a district in the Channel District. The aquarium, free entertainment events, movies, bowling, inexpensive commercial galleries, bars, restaurants, shops and parking in close proximity to the river, offer each patron a chance to experience a range of activities easily and comparatively inexpensively in a safe setting. Its close proximity to the Convention Center and Ybor City and the easy public transportation provided by the frequent streetcars add to the draw.



Downtown Districts

Originally created to bring shoppers and foot traffic back to downtown centers and sometimes to address the lack of foot traffic once the workday ended for business and government employees, these districts centralize business offices, retail and entertainment venues. Elements of this model can be strategically employed to qualify for certain funding streams. The federal Main Street Program was created to help fund these downtown regenerations, where historic preservation has a role. Ames, Iowa is an example of a great success story. Downtown Tampa is itself an excellent example of an emergent downtown district.

Cultural Production Districts

These districts can combine residential, shopping, restaurants, bars, theaters and nightclubs in proximity to artists' studios, galleries and other creative micro-businesses. Artisans and craftspeople create a unique authenticity. Participatory learning experiences like designer cooking classes, dance classes and historical tours and community arts classes and productions draw an engaged and returning audience of locals as well as tourists and business travelers. Observing the creation of art becomes part of the cultural experience with organized open studios, open rehearsals, lectures and demonstrations.

These districts can range from one building like the Torpedo Factory, outside of Washington, D.C., to a contiguous group of buildings, like the Distillery in Toronto. SoHo in New York City was such a district, but real estate pressures and lack of zoning enforcement have resulted in a severely diminished population of artists isolated in their lofts and scattered around what is now largely a boutique and nightlife district.

Given the scale of the district and the mix of residents and small businesses that are already located there, and its central location linking the attractions of Ybor City and Downtown, we strongly believe the Cultural Production structure is the most suitable application for the Channel District. This is an attractive model, that offers long term sustainability and multiple opportunities for public/private cost sharing as well as many other financial benefits. It would also be in line with current best practice trends.



Channel District

IV. BEST PRACTICES

It is also very consistent with the feedback we received from Tampa stakeholders. Tampa residents expressed a strong preference for an authentic Tampa experience. The history of the Channel District with cultural coalitions like Artists Unlimited and incubators like Innovation Hangar, suggest that this model is the most likely to succeed. Additionally, Stageworks will make an excellent anchor for such a configuration.

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The three broad areas of concentration through which the Channel District can apply the strategies of diversity, integration and outreach to achieve its goals are; Arts-related Business and Retail; Public & Open Spaces; and Programming. The potential for successful development of these three components is enhanced by the following best practices:

- 1. Diversity and Synergy of Cultural Offerings and Business Activities**
- 2. Live and Work Space for Artists and Micro-Businesses**
- 3. Digitization, Networks & Virtual Connectivity**
- 4. Community Outreach & Integration**
- 5. Effective Governance – Public/Private Partnerships and Incentives**

1. Diversity and Synergy of Cultural Offerings & Business Activities

There are many reasons why it is good to have a range of cultural business activities. Small arts organizations offer a particular set of benefits to a community, because they are in the trenches with the community and give residents a greater chance for participation. The synergy of a cultural district is a boon for small cultural organizations as well. Arthur Brooks and Roland Kushner (2001) conducted a study of the impact of cultural districts on non-profit arts organizations and found that, comparing per capita revenues across nine cities, organizations within a district averaged twice the revenue of organizations not situated in a district.

Individual artists producing create a commerce that generates revenue for arts-related business suppliers and traffic for area businesses. When they have exhibits or open studios, they bring their entire network of supporters into the district. Additionally, as Ann Markusen has shown in her seminal work *The Artistic Dividend*, the presence and participation of artists in an area tends to raise the standards of design and branding for local non-arts businesses.

Creative industries micro-businesses like architecture and design firms, recording studios, and digital technology designers and programmers create a link to highly lucrative commercial entertainment and service sectors. They are also excellent partners for universities in terms of product creation and career trajectories for graduates. There is something about a cluster of diverse cultural activities operating in synergy that generates a sense of innovation that draws visitors and excites the imagination of the public. Also, in an area like the Channel District, that has high concentrations of residential units, there is a real benefit in promoting relatively quiet cultural production instead of drinking and entertainment establishments. It is a way to get the desired late night street presence without being disruptive to people's quality of life.

Ann M. Galligan wrote the Cultural Plan for Providence, Rhode Island. She also teaches and presents at conferences around the world. In an about-to-be published book, Ann has contributed a chapter called The Evolution of Arts and Cultural Districts. In it, she traces the progression of cultural districts from the Major Arts Institution Districts and Cultural Compounds described by Frost-Krumpf; to the less elitist Arts & Entertainment Districts, created to draw people back downtown; to the new and integrated Cultural Production Districts. She shows us that, “many cities and towns have expanded the scope of cultural districts from an arts organization-based model to include live/work spaces for artists and small arts businesses as integral components of their revitalization strategies.” (p129) Galligan argues that this represents a “second wave” of cultural districts that do not depend on major institutions but focus instead on individual artists and small arts organizations and businesses.

Galligan’s emerging Cultural Production District Model is a synthesis of the naturally occurring arts enclave with the engineered cultural district, and it is a response to both financial pressures and economic opportunity. The natural art enclave, where artists self-cluster in a particular neighborhood, operates on the basis of commerce, rather than philanthropy. Thus, when it becomes an integral part of the engineered Cultural District, it brings with it an ethos of earned revenue streams as a model. Around the world, local and regional governments are exploring the power that is unleashed by focusing on individual artists as a node in the production chain of the creative industries. As demonstrated by the success of local art walks through area artists’ studios, the public is interested in the process of creation as well as the product itself.

2. Live and Work Spaces for Artists and Micro-Businesses

In the recent past, many cultural districts were naturally occurring arts enclaves, usually located in “buffer zones” of cities, where no one else wanted to live. Many began in the 1970’s and 1980’s as clusters of illegal rentals in old manufacturing sites, which were often subsequently legitimized by municipalities through rezoning processes. This usually came about by the artists organizing and creating a campaign to highlight their intrinsic benefits to society, which in turn created a public request for consideration, to which lawmakers responded by changing zoning to legalize the living units.

Real estate developers began to understand that the accompanying cache created by these districts could be good for their business. The typical abandoned light manufacturing zone that attracted artists was generally a low-rise neighborhood, with large open “loft” spaces and a lot of available light and air – perfect, coincidentally, for luxury living units. Because the neighborhood had fallen into decline since the cessation of the manufacturing activity, building had not occurred recently, leaving intact structures with historic character. Once artists begin “settling” the area, the foot traffic created by working artists was constant and at all hours of the day and night. This constant street presence made once deserted and dangerous streets friendlier.

Because rents were so cheap, small and unique shops and cafes could survive. Thus, with grand living spaces and interesting shops, these cultural districts became development targets for luxury residential units. Since the 1990’s this cycle has accelerated and we now have what Galligan calls “the SoHo effect,” where artists in naturally occurring arts districts are quickly driven out of the neighborhoods they created by rapidly escalating real estate values. Along with the artists go most middle income residents and small businesses, especially if they occupy valuable ground floor retail space.

This process has become so common, that developers now keep a close eye on the early migrations of artists and begin early speculative land acquisition in those neighborhoods where clusters of artists begin to appear. Once the developers own the buildings, they lure more artists with cheap rents, often presenting the short terms of the lease as the concession the artist must make for getting a “good deal.” As soon as the developers have a functioning critical mass, they create a public relations campaign to valorize the area as hip and creative and begin to “flip” the neighborhood.

Until fairly recently, city planners and economic development strategists have not generally viewed it as a problem having artists at the forefront of these familiar nomadic cycles of adaptive neighborhood reuse and gentrification. Artists moved in and got cheap space. A neighborhood became viable real estate. Artists moved on to the next blighted neighborhood.

But just at the turn of this new century, the way enlightened policymakers view and understand culture began to change radically. The cultural district that was once expected to regenerate a blighted neighborhood is now also going to be a key to the city's overall image for business. Recognizing a similar dynamic at play here, the City of Tampa has taken a proactive stance by commissioning this study, in order that it is able to retain the cultural dynamic throughout the development of the Channel District.

Creative Industries & the New Global Economy: Many policymakers now understand that in the new global digital knowledge economy, location and sense of place are critically important to attracting the creative workers that drive urban competitiveness. These "creative knowledge workers" value authenticity, a beautiful built environment, a rich cultural environment and easily accessible parks and open space. The agglomeration or clustering of creative talent is increasingly seen as the key to creating the "milieu of innovation" that draws the major businesses that are driving the new knowledge and information economy. The tendency for a-spatial city planning is giving way to strategies that create distinctive, authentic and creative urban settings. And so the cultural district becomes an economic development tool to "market" the city to knowledge economy workers and the businesses that come seeking them.

A Charles Landry and Phil Wood report finds that "attractiveness and drawing power" are now critical for cities to remain competitive; that successful cities are those that have "a broad and high quality offer of cultural facilities, industries, experiences, images and lifestyles" and, perhaps most importantly, "...there is compelling evidence that investors favor and remain loyal to those cities who take their culture seriously, and are repelled by those who do not..."

That is why many of those regions with successful arts-based economic development areas have already instituted some program to encourage affordable housing creation for artists as an integral component of their overall plan. One of the more proactive cities, Toronto has a motto, "Smart cities keep creative people where the action is." Other major cities that have begun campaigns to create affordable live and/or work artists' spaces include: Baltimore, Boston, Bridgeport, Buffalo, Chicago, Hartford, Houston, Los Angeles, Minneapolis/St. Paul, New Orleans, Oakland, Pittsburgh, Providence, Reno, Santa Cruz, Santa Monica and Seattle.



If one buys into culture as economic and community development, and one freely recognizes that artists are the core fuel that keeps culture thriving, then efforts must be made to attract and retain artists. In his follow-up book *Cities and the Creative Class*, Richard Florida warns that cities must deal with the downside of culture-driven revitalization: "As the creative economy takes root in places like Boston and New York, it generates tremendous pressure on housing prices, both forcing artists and other creative people out of their communities."

In 2001, the New England Council produced "The Creative Economy Initiative: A Blueprint for Investment in New England's Creative Economy." In this action plan, the Council calls on Departments of Housing and Community Development to "make publicly owned property available for development as artist live-work space."

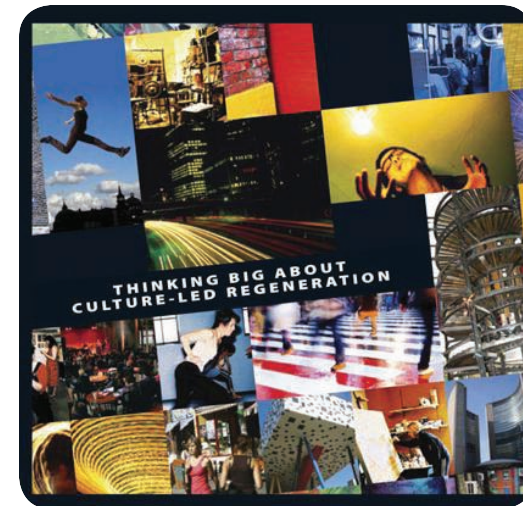
In "The Artistic Dividend," Markusen and King conclude: "Our work suggests that artist-dedicated spaces such as older industrial buildings made into studios and new or renovated live/work spaces and occupation-dedicated gathering venues such as the Open Book in Minneapolis deserve public and patron support."

Charles Landry says: “Creative people and projects need to be based somewhere. A creative city requires land and buildings at affordable prices especially for younger businesses and entrepreneurs.” And he points out that: “From a planning point of view the key issue is how to maintain low value uses that may have broader ‘public good’ benefits. In the cultural quarter of Temple Bar in Dublin, the city authority has given long-term leases in city-owned property, which has been designated for artists’ use. The spin-offs that accrue to the wider area justify this.”

Building It: Creating affordable live/work spaces for artists is a complicated proposition. Artists have special needs in terms of light, air and open space. There are safety issues surrounding some of the materials that some artists might use in their work. Zoning codes must be effectively dealt with. Often, local officials must be engaged deeply enough to facilitate amending those codes. As available space for development dwindles in cities, artist housing projects will generally be relegated to “buffer zones,” considered unsuitable for market residential development. Wary local residents, who might easily see an artist influx as the first penetration of gentrification into their neighborhoods, must be engaged from the very beginning of the planning process, and their concerns must be thoughtfully addressed and dealt with. The artists involved, must be integrated into and engaged with the community. Finally, if properties are to remain affordable past the first turnover of tenants, enforceable mechanisms; covenants, deed restrictions, or 501(c) 3 ownership structures, must be thoroughly thought through and put in place from the beginning.

Over the last three decades, across the country, there have been many affordable artist housing projects. In the 1970’s and 1980’s, many of these were created by groups of individual artists banding together, usually with the support of some local arts council or service organization, to create or seize an opportunity, often within the context of historic preservation. But without strong organization and the previously mentioned affordability enforcement mechanisms, many of these spaces were either lost or bartered away to non-artist tenants, or sold by the artists at market price when the profit potentials were just too irresistible.

Many of the projects that are being built now, that will serve as models of sustainability in the new economy, are being developed in partnership with, or at least being advised by non-profit organizations who have taken affordable artists’ housing as their primary missions. The key players in this arena are: Artspace Projects in Minneapolis and Toronto Artscape in Toronto. Both organizations are involved in multiple projects across North America at any given time. Standouts among the second tier of more local development organizations include Artspace Seattle, Artspace Utah (unaffiliated with the others, though a partner sometimes) and Artists and Cities, Pittsburgh (also a partner sometimes). There is also Leveraging Investments in Creativity (LINC) – a ten year project created by a nationwide consortium of funding providers, arts councils and service and research organizations. Another one to watch in this arena is the Elizabeth Foundation in New York City, which is in the process of capitalizing a new non-profit company called Artbuilding, Inc., which will be dedicated to building artist spaces, under the broadest definition of that term.



Artscape Vision - 2011

3. Digitization, Networks and Virtual Connectivity

Foundations are very interested in creating synergies and career trajectories between the non-profit and commercial cultural industries. Simon Roodhouse reports that in the creation of “Cultural Quarters” in the United Kingdom, creative industries businesses are a standard component, along with cultural organizations and artists. According to Roodhouse, design, digitization and intellectual property are the links; design adds value; the creative process produces the currency of today – intellectual property; and digitization massively increases global access and use. Roodhouse argues that, “Virtual networks and galleries can be established and developed around the hub to support clusters of activity and connect the existing cultural and educational infrastructure.”

In a sense, it is a matter of capturing equity. Every time an artist produces work, that work produces equity and someone captures it. The new model teaches artists how to capture that equity for themselves and reinvest it in their cultural business. Imagine a digital cinema for young experimenting filmmakers alongside businesses that are digitizing the collections of art being produced in the district and the collections of area museums and a creative industries micro-business incubator, established in partnership with a local university.

Galligan suggests that the cultural district could become a vital networking resource for artists globally by, “providing them with clusters of potential collaborators and the ability to market themselves to potential clients, often without the use of middlemen such as galleries and agents.” Given the right mix of business activity, the Channel District could position itself as the virtual cultural and learning network of the entire region and move from dependence on government cultural grants to becoming a partner with local, state and federal governments in a venture to create a global position and profile for the cultural industries and educational institutions of the region.

Other cities like Boston, Los Angeles and New York are already making moves to position themselves as new media centers. We do not believe this should discourage Tampa, however, as this is an explosive industry with many new and expanding opportunities.

4. Community Outreach & Integration

The “culture wars” of the 1990’s made arts organizations take another look at how they dealt with their surrounding communities. Funding trends had already encouraged them to work to diversify their audiences and to fold some sort of educational programming into their roster of services.

But when the arts were attacked, they were largely left standing by themselves, without a great deal of public support. It became clear that deeper ties needed to be forged with communities. Groups like the Urban Institute have studied and qualified the community-building powers of arts participation, opening new funding doors to cultural workers.

As the new global knowledge and information economy has thrust culture to the forefront, new opportunities have appeared for arts organizations to take a lead in regional development and especially in preparing the next generation workforce for the realities they will face in a world where only innovation can survive.

A cultural district filled only with tourists is very susceptible to economic trends that impact travel and tourism. It is also a very different place than a cultural district where residents and local people can feel invested and return on a regular basis to participate in cultural activities. Not that you don’t want to draw tourists, but also involving the local communities broadens the audience and cultivates the next generation of young arts participants.

The residents of Tampa have also expressed a strong interest in having the community deeply involved in this district. Finally, the more useful a cultural district can be in lifting the region, the better its chances for continued support from individuals, foundations and government. For all of these reasons, reaching deeper into surrounding communities has become a matter of sustainability.

5. Effective Governance – Public/Private Partnerships and Incentives

Developers won't build out a site unless the financials make sense. Many cities creating cultural districts have used zoning incentives of bulk and height to bargain with developers to include cultural uses, as is already occurring in the Channel District. Graduated property tax incentives can also lure developers to build within a district. In a cultural district, this is an obvious kind of public-private partnership, and as long as the bargain can be enforced, it can be a win-win situation.

Some developers have partnered with non-profit developers, sometimes creating mixed use buildings; sometimes condominiums within a building are sold to the non-profit developer for development of art spaces. This can be particularly useful to a for-profit developer if there are tax credits or other financial instruments associated with the property that only a non-profit entity can accept. A 501c3 can also leverage city funds for built environment improvements and restarting business districts. The Pittsburgh Cultural Trust façade restoration program cooperated with the Urban Development Authority to make grants available to 51 buildings for façade restoration.

Governance is what ties it all together. Cultural districts are made up of many properties that are controlled by different owners, whether public or private, who can do what they wish with their buildings as long as the zoning has been satisfied. Creating an authentic sense of place and synergy is critical for the success of a cultural district. Therefore, the creation of a coordinating entity that can establish consensus on programming and enforce management policies is critical, however, as much as a coordinating entity serves to harness resources and attention, success is bred when the entire community contributes, financially and otherwise.

The trend is to have a 501c3 non-profit entity, empowered with some level of quasi-governmental authority. These entities tend to be able to operate with more flexibility than a government agency, are less susceptible to shifting loyalties when administrations change and are able to accept a wider range of funding and financial instruments. They also, have often been formed organically by groups of concerned citizens, businesspeople or arts organizations and artists, responding to a demonstrated need in the community. The range of responsibilities and authority of these entities and their level of interface with the government varies widely. It is critically important that the entity develop a range of funding sources.

V. TAMPA - THE HEART OF A REGION

- Florida's projected growth will make it the 3rd most populous state by 2025
- Complementary efforts underway in other Tampa Bay cities, like St. Petersburg and Bradenton, will help create regional critical mass
- Tampa Bay is already the most popular regional destination in Florida
- The political climate of support provides progressive policies that are consistent with current national trends
- 5.5 million cultural tourists to Tampa Bay area
- \$521+ million spent on and/or generated by the arts
- 200+ arts groups
- 800+ creative industries businesses within Tampa's zip codes
- \$4.2 million in culture generated tax revenue
- 7000 arts industry jobs
- \$21.7 million city investment in the arts annually

Tampa and the Channel District

There are ample signs that the arts are taken seriously in Tampa. The public sector, through the City of Tampa's Department of Parks & Recreation and Departments of Arts and Cultural Affairs, promotes and extends the arts through a number of noteworthy public arts initiatives.



Public Art - Lights on Tampa

Lights on Tampa literally lights up the city in a biennial exhibition of state of the art digital and new media works of art. This juried exhibition is attracting national and international artists and pushing Tampa to the forefront of this innovative industry. As significant, since the adoption of a Public Arts Ordinance in 2000 the City has acquired and placed 100 publicly owned works of art. Tampa is also unique in supporting both Photo Laureate and Poet Laureate programs.

In public/private partnerships with citizens' volunteer groups like The Tampa Connection and economic drivers like Tampa Bay and Company, Tampa TDP, and Ybor City Economic Development Corporation the City of Tampa has made a pronounced commitment to highlighting its many significant advantages as a regional destination by making art a priority.

While traditionally considered a strictly for business district Downtown Tampa is beginning to offer a glimpse of itself as newly vitalized with residences, food and entertainment. It offers both popular and sophisticated film fare in the beautifully restored Tampa Theater, a mid 20th Century gem that is also initiating an open air film series in spring 2008. The TDP's "Live After Five" generates an enthusiastic after work crowd with food and live music. And numerous restaurants have opened to offer late evening fine dining. New residential towers downtown will translate into additional demand for services and retail and new audiences who will



Public Art - Sunken-Treasure

bring added life to downtown. The Tampa Museum of Art (TMOA) is expanding (at the time of this report it is housed on North Howard Avenue) as the first phase of its 100,000sf new facility is constructed. In addition to changing exhibitions it offers an

array of classes, lectures and seminars. TMOA will sit astride The Tampa

Children's Museum, which is relocating to a new 54,000sf facility. Both institutions will be located in the redesigned Curtis Hixon Park, itself planned as a major public gathering space overlooking the Hillsborough River. These three features represent the best of public/private initiatives with nearly \$75 million of public and private investment in the arts in downtown. When complete it will represent one of the most prominent and significant arts institution districts in the Tampa Bay area.

Tampa Bay Performing Arts Center books more than 4000 events serving 500,000 audience members annually. A measure of its success is the proportion of earned revenues – 80% of its support is retrieved from ticket sales. It houses 5 theaters and dining facilities and with the respected Patel Conservatory presents a wide range of performance and entertainment including Tampa’s own Opera company, a national opera apprenticeship program, Broadway productions, and classes for 60,000 students. It also provides stages to contemporary and traditional drama and often cutting edge theater programming presented by Stageworks, Gorilla Theater and Job Site.



Stageworks will leave TBPAC to occupy the first major performing venue to open as a result of public realm bonuses and will serve as an important cultural anchor in the Channel District when it opens in 2009. The 25 year longevity of Stageworks attests to its formula of providing a unique mix of high-profile theater, drama, and provocative works often untested by other organizations.

Traditional non-profit cultural organizations like the Florida Museum of Photographic Arts, Plant Museum, and The State Museum of History in Ybor City complement extravagant, commercial experiences like Busch Gardens and playful, enlightening destinations like the Lowry Park Zoo, Big Cat Rescue and the Museum of Science and Industry (MOSI).

This is by no means a comprehensive list. The large number of small and emerging organizations adds a richness and depth to Tampa’s cultural life. The Arts Council of Hillsborough County advocates on behalf of over 200 members, 2/3 of whom manage to produce an impressive array of arts programming on annual budgets under \$500,000. These organizations serve a wide range of often hard to reach audiences and create a richness and diversity of programming that bring educational as well as entertainment value to the communities they serve and the city as a whole.



Tampa Theatre

Education and the arts are strongly linked in Tampa from the elementary to the university level. The University of Tampa, the University of South Florida and the Hillsborough Community College offer extensive and broad opportunities for students and audience in jazz, orchestra, theater, dance, and the full range of visual media through their respective departments of Art, Music, Dance and Theater. The Art Institute of Tampa offers the only accredited culinary arts degree in Tampa Bay as well as degree programs in digital, animation and game art. The City’s Department of Parks & Recreation provides learning experiences for adults and children in 5 studios in the park. And Mayor Pam Iorio herself regularly leads a book discussion with children in grades 1-3 on topics of interest to young people today and with adults through the Mayor’s Book Talk program.



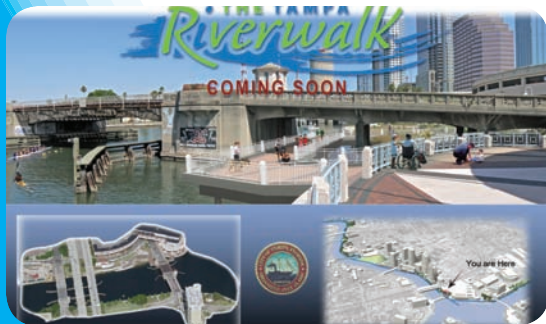
The Florida Aquarium, a publicly owned/privately operated facility is ranked the #5 Aquarium in the USA by Parents Magazine. The Aquarium’s well attended exhibits are complemented by innovative educational programming. Its outdoor exhibit on the history and importance of Florida’s water ways extends its programming and spills it into the streets. The Channelside Bay Plaza is a popular commercial draw providing a niche of retail, food and entertainment.



When in port, cruise ships add an exciting dimension to the skyline and the 400,000 cruise passengers represent an impressive potential customer base for district based retailers and arts presenters. The Victory Ship's history tours, at berth and in the harbor, the Spirit dinner cruise and free dolphin tours offered by the Port Authority also offer water based activities. As hotels open in the district (there are currently two planned) these consumer bases will seek out food, culture and entertainment. Demographically cruise and hotel guests tend to be older and more affluent and will likely seek a more mature experience than that offered in Ybor City. The Channel District can provide that.



The new \$20 million, 60,000sf Tampa Bay History Center, funded by Hillsborough County and private donors and scheduled to open at the end of 2008, will more deeply anchor the southernmost boundary of the Channel District and distinctively connect it to the St. Pete Times Forum, Harbour Island and the central business district.



Tampa Riverwalk, a pedestrian "boardwalk" wrapping around the business district, along Hillsborough River, Garrison Channel will connect The Tampa Bay Performing Arts Center to the Channel District at the Florida Aquarium; an extension with a bike path to Ybor City along Channelside Drive is also envisioned. A privately financed extension in the other direction will link downtown to Tampa Heights. Riverwalk is and will provide a waterfront experience that combines direct pedestrian access to the water with

public art, entertainment and festivities. Numerous events have been successfully presented and an inventive 2008-09 public/private initiative between the City's Department of Arts and Cultural Affairs (DACA) and the National Football League is underway to coincide with Super Bowl '09.

Though escalating prices have forced many artists to leave the district, the Channel District retains and has attracted a small number of artists and businesses. The enterprising Innovation Hangar, recently established, serves as incubator space for emerging artists and businesses engaged in media, design, and graphics are seeking

financing to create a sound studio and space for film production. In addition the neighborhood has attracted two boutiques: women's clothing and high design house wares and several service businesses including an architectural firm have joined long time businesses like Spectrum and Digital Studios, engaged in media design and production.

The greatest asset the District offers are the long time artists who live and/or make art in the district and who face the "cultural paradox" highlighted earlier in this report. The residential population moving into the District views themselves as "pioneers" – though in the words of one arts administrator "the real pioneers are the artists who moved in during the 1980's". The district is still home to artists like Genie White (who, with her husband Bill founded Artists Unlimited), nationally recognized artist and dancer Luisa Meshekoff, who teaches and presents contemporary dance in her Channel District studio; and Dominique Martinez (owner/operator of Rustic Steel Creations), a sculptor whose iconic dragon sculpture perhaps best symbolizes the mythic transformation of the district. They wonder what the future holds.

Enterprise Zone (EZ) benefits, Florida's tax structure for individuals (no income tax), and the Channel District's proximity to the business district make it an attractive location for new businesses and professionals to live and work. Newer residents express a great deal of enthusiasm for the arts and exclaim that the promise of it was a big draw of the district.



Channel District Artist



Rustic Steel Creations



VI. CHALLENGES, OPPORTUNITIES AND RECOMMENDATIONS

Much of the guidance offered by this plan recognizes that art does not stand alone. Artists do not work in isolation. Audiences and consumers must be exposed and have access to the products that artists and artisans create if the arts community is to be not only self sustaining but thriving. Therefore, while the goals of an arts intensive or creative industry district may be unique, it shares all the characteristics and challenges of any urban revitalization effort.

What does physical access have to do with art? It is what makes it possible to connect producers and consumers (as in any commerce). What do public plazas have to do with art? When displayed there, it is one opportunity to visibly demonstrate that a city and its communities value art and the people who make it. What does housing policy have to do with art, or education policy, or public relations for that matter?

When a city truly believes that the value of art and artistic expression lies in its ability to enhance the quality of life for all its citizens then it will recognize art in all its policies and support culture through its decision making processes.

This report evaluates the place of art in the broad spectrum of Tampa's policies and practices – the existing arts infrastructure – while also suggesting short term “jump starts” to physically activate the Channel District neighborhood and focusing on ways to connect it to its neighbors Downtown and Ybor City. It also points to the ongoing, qualitative thinking that will be necessary of all the sectors (public, private and non-profit) to prepare the neighborhood for the arts and to bring a sustainable, collective vision for the Channel District and Tampa.

Public infrastructure planning that is underway will lay the foundation for future growth and for the implementation of public realm improvements; public transportation in the district, though it will require retooling and adapting over time, is more than adequate for its current demographics; several arts organizations – both from within Tampa and outside – have expressed interest in exploring the potential for locating either a temporary or permanent footprint in the district. All of these factors combined bode well for the future.

It will require patience and persistence and ultimately the commitment of its residents, its business owners and its investors to continue to “plug away” in small incremental steps to bring the

community into its own. And it will require the public sector to also commit to and even lead its policies and practices to not only encourage but to drive its partners in the corporate and business sector, along with its philanthropic community to participate in making this happen.

Recommendations

The recommendations in this report contain the best practices from lessons learned in other cities and pose an opportunity to apply these practices to “what will work” in Tampa and the Channel District. They are characterized as follows:

- 1. Codify policy and practice**
- 2. Ensure quality**
- 3. Implement with dedicated staff**
- 4. Recognize and celebrate Tampa's many cultural assets**
- 5. Market Downtown/Channel District/Ybor City as a major urban center**
- 6. Establish a round the clock live/work community**
- 7. Create a sustainable “creative industry” hub**
- 8. Encourage linkages and collaboration**
- 9. Establish a wider dialogue with more cities**
- 10. Counter the perception of isolation**
- 11. Activate streets and storefronts**
- 12. Minimize future traffic congestion**
- 13. Turn eyesores into icons**
- 14. Open for virtual business**
- 15. Keep it real**

While our recommendations don't specifically identify a single party responsible for sourcing funding partners we believe that Tampa will benefit by creating new avenues both for donor support and private co-sponsorships. The arts world gains in sophistication daily and the business sector recognizes itself in this growth in sophistication. The public sector's role – its dollars are significant and essential – is evolving into that of a catalyst germinating resourcefulness in its non-profit and business partners, and nurturing a collaborative spirit in the entire arts enterprise. The recommendations contained in this report are followed by suggestions on who would be best suited to lead these endeavors; suggested lead agents are highlighted in **bold** with additional supporting agents also identified by organization or sector.

1. Codify policy and practice

While the arts in Tampa were reported by some arts administrators to be under funded, in reality the City of Tampa contributes more than \$21.7 million annually to the arts, including \$3.6 million each year in support of parades and festivals and other public events (in the form of in-kind services).

The City of Tampa has made a firm commitment to the arts as evidenced by the enactment and implementation of the Public Arts Ordinance, TIF allocations for the public realm, even this plan. As demonstrated by those cities that set trends and exemplify the best practices, when the public sector is truly committed then the arts and artists move to the center of the stage. Arts policy is not a buzzword and public policy in support of the arts needs to be deliberate, sustained, and integrated into the overall economic strategy at every step, just like infrastructure.

For Tampa to remain competitive its policies will require on-going vigilance toward maintaining a clear and enduring commitment to: (1) ensuring that the arts remain a high priority even in the face of budget constraints, and (2) identifying complementary financial resources, i.e. financial partners in the private sector and making sure those partners are engaged at the highest possible level of giving.

Where policy meets practice, the private sector frequently requires the inspiration of the public sector in the form of investment, incentives, examples, and laws but once it gets the message is a formidable business partner. It's been proven that the arts are good for everyone, good for business, and enhances a city's quality of life.

Other valuable practices include assurances that recipients of public funds: (1) meet performance measures, and (2) continually improve their business practices and capacity (private funding providers more fully support organizations with sound management practices). The American Association of Museums provides industry standard guidelines applicable to most non-profits. Consideration might be given to out sourcing tasks/services to the non-profit arts sector (such as the public art selection process) in keeping with the Mayor's "Changing the Business of Government" initiative.

Give policy bite; make a commitment to the arts by regularly refreshing those policies; introduce and maintain practices that ensure quality and imagination. Strive to elevate the dialogue between the public and private sectors and challenge the private sector to play aggressively in the financial sandbox that makes public art possible. And keep the collective mind open to fresh ideas and the best practices that are succeeding elsewhere.



Gasparilla Pirate Fest



Guavaween

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Review current policies and practices directed toward supporting and implementing the arts. Implement public policy to: <ul style="list-style-type: none"> » Encourage activities that reflect art as a priority and an investment. » Promote a multi cultural city. » Recognize the contribution of small and mid-size cultural organizations, possibly – consider creating a competitive matching grant program for emerging institutions. » Assign an arts sub-committee to the Mayor’s African American and Hispanic Advisory Councils and consider additional advisory councils. » Coordinate public funding with State and Federal financing programs (tax credits, HUD, National Endowment of the Arts) and private foundation support. » Consider creating a fund for on-going operating support of the arts. • Design and require performance measures and goals as a prerequisite for Fund 200 recipients. Require that a percentage of public funds be dedicated (or matched) to achieve defined measures. • Require recipients of public funds to acknowledge the city’s contribution. • Consider creating city initiatives that would be complementary to EZ tax incentives for the arts, i.e. tax rebates for businesses that cater to artists. • Raise awareness in the business community of incentives available to them by locating within the EZ or contributing to EZ non-profits. • Make a commitment to engage the business community directly and via the Chamber of Commerce, the Arts and Business Council, Business Committee for the Arts, and trade associations. • Identify more opportunities for public/private matching fund opportunities. • Maximize public relations benefits to businesses for their financial participation in the arts, like BCA’s “We’re Not Artists” media campaign. • Take maximum promotional advantage of the arts to attract new business. Be sure to actively engage artists in this effort. • Support and facilitate exchanges between business leaders and the arts community and seek higher levels of support from businesses for operating and other on-going needs. 	<ul style="list-style-type: none"> • The City of Tampa • Public agencies in concert with Tampa’s business leadership • Mayor’s Advisory Councils • Chamber of Commerce • Business Committee for the Arts • Arts and Business Council • Artists 	<ul style="list-style-type: none"> • Formulate, update, adopt, and Implement policy in year 1 • Assign advisory council sub-committees immediately • Conduct on-going partnership building

2. Ensure quality

The formula for negotiating public realm improvements in exchange for additional development rights is well defined:

- Developer proposes type of improvement.
- City calculates the value of the improvement.
- City verifies that proposed improvement qualifies for additional density.
- City Council approves public improvement at public hearing.

This is a good practice, however any process that leaves the definition and selection of public art (as public realm improvements) to the sole discretion of a developer should be discouraged. The process by which public art is selected and approved – both in compliance

with the Public Art Ordinance and as an obligation of bonus FAR – needs to be clear and transparent. Public art should be approved by a committee with rotating members, consisting at least of artists, arts specialists, a public stakeholder, and the property owner/developer. The artist/art selection process should be accessible to local and non-local artists, encourage participation by local and non-local artists, and ensure quality. The City already employs a juried selection for the Lights on Tampa and a blind selection of artists for public art and its Photo Laureate program, which could work well for all public art. Arts amenities should be made a priority for bonus density (the priority list is re-evaluated every six months). Bonus art improvements should be treated with equal discipline as all other public art.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • The City's incentive plan for public realm improvements, especially public art, should continue with well documented controls. • Introduce and maintain a public art selection process similar or identical to the process in place for Lights on Tampa to ensure quality and breadth. Art and artist selections should be art-based - not left to the discretion of property owners/developers. Selection committee members should be refreshed regularly to avoid a standing membership and drawn from a pool of artists, community residents, the public sector, and arts professionals from within and outside Tampa. This function may be outsourced to a non-profit entity or EDC. 	<ul style="list-style-type: none"> • The City of Tampa 	<ul style="list-style-type: none"> • Procedure and controls defined and adopted by month 6. • Implementation is on-going.

3. Implement with dedicated staff

In order to implement the concepts presented in this plan it will be necessary to hire a full time staff coordinator. The position would initially be funded with a combination of TIF funds and TDP equally in year 1; earned income and grants from the business or foundation community should supplement (reduce) the TIF and TDP funding (an equal three way split) in years 2 and 3; and the organization should be self-sufficient by year 4. The TIF contribution may come from multiple TIF's – YCDC has indicated a potential interest in participating, which would serve both districts.

The position will initially operate under the guidance of the TDP, and be supported by a volunteer committee of community residents, arts and business leaders who will provide hands-on support to help implement programming, and assist in raising funds for adopted programs. By the year 3 its mission would be the creation of a self-sufficient organization committed to generating excitement, revenue, and investment through arts initiatives.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Hire a full time dedicated Art Program Director to: <ul style="list-style-type: none"> » Prioritize program goals, develop a budget and establish time lines. » Identify and prepare grant applications to corporate and foundation funding sources. » Establish a relationship strategy with other areas of the city. » Introduce Channel District property owners and the real estate brokerage community to arts organizations and arts related businesses. » Develop the protocol and mission to create a local development corporation to foster cultural production in the Channel District. 	<ul style="list-style-type: none"> • TDP • The City of Tampa • Consultants (grants and recruitment) • Art Program Director (to be identified) 	<ul style="list-style-type: none"> • Volunteer committee in place months 1- 3 and on-going thereafter • Define job (see best practices) and recruit candidates in months 2 - 4 • Source grant opportunities and prepare case statement for foundation or private/corporate contribution in year 1 • Art Program Director candidate in place months 4 - 6 • Art Program Director develops budget and program plan months 6 - 10 • Establish board of directors and board procedures years 1- 2 • Organization self sufficient by end of year 3

4. Recognize and celebrate Tampa’s many cultural assets

Tampa is vibrant with activity. Tampa art lovers and audiences reflected upon their desire to see more, experience more, and have more visual and performing arts experiences at their disposal. On the other hand arts providers (individual artists, organizations and arts related businesses) expressed frustration about a lack of audience. An assessment of the many cultural offerings and the extent of public arts programming suggests that marketing, increasing the visibility, and creating more distribution channels for Tampa’s cultural assets will move audiences and artists into the same space and change this perception.

In addition to improving the marketing to local audiences, marketing of the Tampa art scene would be enhanced through education of the tourist industry, annually serving the 5 million cultural tourists in Tampa Bay. Distribution of arts and attraction materials is not promoted at local hotels, and appears to be an afterthought rather than a deliberate effort to promote Tampa to hotel guests. For example, an excellent public art map published by the city is not readily available or distributed through the tourist channels, like hotels. Annually, 400,000 cruise passengers pass through Tampa and the Channel District yet few stay longer than required – perhaps because Tampa is described as a departure city rather than as a destination.

Another way a city can market its attractions is through shuttle and taxi service. In Tampa taxi drivers seem disinterested, even disenchanted, with the city and seem unaware that the Channel District has more than just luxury condos. Ybor City is frequently described as dangerous. Orientations with the taxi industry and hotel shuttle operators could train drivers to act as ambassadors – much like the TDP ambassadors. Streetcar conductors could make announcements of what is happening at the Aquarium, Stageworks and future venues.

Serious consideration should be given to creating a “Brand Tampa”. This could highlight and unite the wide ranging diversity of the city’s cultural assets, reflect Tampa’s can do work ethic, raise awareness and pride for its residents, and position the Channel District, Downtown and Ybor City as a major urban center in the heart of the region.

ACTION	BY	WHEN
<ul style="list-style-type: none"> Promote Tampa’s assets in a coherent and strategic message to attract business investment and tourism – seek funding from the business community. Expand the channels of distribution for promotional materials - more strategically distributed among visitor/tourism venues. Improve the use of existing channels like TDP’s email alerts, Ybor’s Flash, and water bill inserts for distribution of promotional materials. Create an art website to serve as a social networking hub for advertising city-wide arts and entertainment similar to the United Arts of Central Florida “Redchair Project”. Evaluate lessons learned from TDP’s 2007 taxi sub committee to determine if actions could be taken to better promote Tampa and the Channel District. Undertake a branding effort to “Brand Tampa” to emphasize Tampa’s existing cultural assets. 	<ul style="list-style-type: none"> Tampa Bay & Company The City of Tampa Chamber of Commerce Local EDC’s Consultant (branding) Business community 	<ul style="list-style-type: none"> Prepare and issue RFP for consultant services months 2 - 4 Conduct study months 4 -12

5. Market Downtown/Channel District/Ybor City as a major urban center

Given the growth projections of the Tampa Bay region (and Florida) over the next generation as many as 3 million new residents are projected to be in the Tampa Bay region. It is timely and appropriate for the three In Town communities to build upon their investments and successes to inextricably link themselves into a major urban center for the future.

Several objectives set forth by TDP and YCDC (reflected in the Ybor Vision Plan) are mirrored by this plan for the Channel District: create more parks and open space, encourage arts and culture, and enhance visitor friendliness. These are laudable goals that should be included in any community master plan or vision designed to improve quality of life and encourage investment.

By collaborating on similar goals each area brings its own unique identity that, when strategically combined will build upon each area's assets and unique characteristics. It would be advisable to pursue opportunities to create continuity and connectivity among the three urban communities and complement, even supplement, business, arts and economic initiatives that will foster the coherent growth of this strategically positioned urban center. An example suggested by YCDC would provide students of the culinary arts in the Channel District with real life learning experiences in Ybor City restaurants.

ACTION	BY	WHEN
<ul style="list-style-type: none"> Implement a collaborative effort to attract investment, residents, businesses and visitors to the experience of each zone and that takes the highest and best advantage of each. 	<ul style="list-style-type: none"> Art Program Director Ybor City Development Corporation TDP 	<ul style="list-style-type: none"> Initiate discussion regarding shared vision immediately Develop collaborative marketing plans in year 1



Curtis Hixon Waterfront Park Project

6. Establish a round the clock live/work community

Evaluating the conversion of the Artists Unlimited building to a combination of live/work studios combined with live Torpedo Factory style studios should begin as soon as possible. The current owners have indicated an interest in selling the entire building. Such an action would take the former UA model to its next generation and ensure that a substantive piece of real estate in the Channel District would remain dedicated to artistic purposes. Other properties outside the District should also be identified for live/work opportunities



Slice House Studio ST Architectures

A non-profit cultural development corporation (LDC) can be attracted or established to plan, implement, assemble financing, and develop. An in depth evaluation

including a development and operating pro forma would be carried out by a development team to determine the viability of creating and sustaining affordable and/or mixed income live work space for qualified artists within the future planning and development of the District. This model has been successfully created in Yonkers, NY using a combination of public and private funds including Low Income Housing Tax Credits, Historic Tax Credits, bank loans and public capital funds. It is also a model Artspace has deployed successfully in a dozen cities across the US.



ACTION	BY	WHEN*
<ul style="list-style-type: none"> • The property owners should conduct an appraisal to determine Fair Market Value for the Artists Unlimited property. • Identify possible non- and for-profit development entities to acquire and redevelop the AU property (and possibly others). If necessary, create a NFP development entity to create live/work affordable housing for artists. • Analyze the potential to redevelop the Artists Unlimited property to a live/work mixed income residential and studio/production building. • Evaluate the applicability of New Market and/or other tax incentives, HUD (HOME) funds, and conventional financing. 	<ul style="list-style-type: none"> • Artist Unlimited property owners • Art Program Director • The City of Tampa (to assist owners identify potential developers) • TDP • Consultant (real estate appraiser) • Artspace or other NFP development entity 	<ul style="list-style-type: none"> • Solicit appraisal in month 1 • Explore financing opportunities in months 1-3 • Identify alternate sites in months 1-3 • Solicit developer interest months 1-6 <p>*(actual timing will be determined by the AU property owners)</p>

7. Create a sustainable “creative industry” hub

Existing real estate conditions will likely affect the timeframe for the additional development of Channel District residential properties. Given current market conditions it may take 5 years or more to reach the 8000 residents projected. A district population of just over 200 (or even the 2000 if all existing condos were occupied) is not a sufficiently robust consumer market to support even residential amenities like dry cleaners or a newsstand. This may impact TIF projections over the long term and in the short run suggests that retail spaces will need to be marketed to destination users – design stores, boutiques (two are already located there), arts supplies, galleries, and cultural/design industry professionals: photographers, jewelers, craft-makers, graphic designers, etc.

This plan proposes that in the upcoming 5 years the Channel District should be marketed to three creative industry pillars to create a permanent national market place. The first pillar is a cultural cottage industry of weavers, glassmakers, culinary, and ornamental metal makers – where professional craftspeople congregate their businesses and sell products. With the Channel District and Ybor working in concert the opportunities can grow exponentially.

The second creative industry pillar is destination retail focused on culinary arts – gourmet groceries, fresh market, wine and cheese, patisserie, hand made chocolates, kitchen supplies, teaching facilities. This would smartly complement Ybor’s already established restaurant industry and Downtown’s emerging restaurant scene.

The third creative industry pillar (the most exciting and challenging) would take advantage of the more than 80 performing arts organizations (dance, drama, music and song) in the Tampa area. The District’s one privately owned dance studio and the Stageworks Theater provide anchors. These businesses, as well as the AU building, can potentially provide alternate live performance space.

The Patell Conservatory’s wide range of dance education is in overdrive. Its downtown space in such demand for classrooms it is considering re-opening a studio in the district, either in its own facility (where it opened its original studio and which is currently used for set storage) or in a commercially leased space.

Florida is the #3 film location in the USA (after California and New York City) and offers an aggressive tax incentive to film makers (22%). This can be marketed in combination with EZ incentives to take advantage of vacant or underutilized buildings that could be adapted for soundstage, and, like Innovation Hangar, incubate entrepreneurial enterprises. The Florida Museum of Photographic Arts has expressed a strong interest in locating permanently to the Channel District. Gasparilla Film Festival has enthusiastically indicated a willingness to match vacant real estate with independent filmmakers for use as temporary production space.

A concerted effort ought to be made to encourage non-profit arts organizations, like FMOPA, to follow Stageworks into the district. A nascent “live performance community” in Tampa could thrive if supported and promoted as an alternate creative industry with cultural ventures and micro businesses within near enough proximity of each other to create economic and audience critical mass.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Identify and target the following creative industry pillars to form the foundation of the hub and create critical mass: <ul style="list-style-type: none"> » Culinary arts (educational and retail) » Performing arts (music, dance, theater, film) » Professional crafts (i.e. fiber arts to complement Ybor City's galleries) • Encourage the Convention Center to introduce creative industry producers and exhibitors, i.e. master weavers and glassmakers, to representatives of both Channel District and Ybor City. • Initiate discussions with the Tampa Institute of Arts (the only accredited culinary arts program in Tampa Bay) to determine the potential for relocation or satellite facilities within the district. • Offer the new residential developments as glamour sets for filmmakers. • Raise awareness in the business community that EZ based organizations are worthy of their financial support but also generate significant tax advantage. • Explore the costs/benefits of permanently locating FMOPA to the district. 	<ul style="list-style-type: none"> • Art Program Director • Non-profits (FMOPA, Patel Conservatory, AIT) • Gasparilla Film Festival • The City of Tampa • Convention center 	<ul style="list-style-type: none"> • Initiate discussions immediately • Implementation over 5 years

8. Encourage linkages and collaboration

The Channel District's centrality makes it ideal to serve as Tampa's incubator for arts producers especially as performing "arts central". Though the arts community in Tampa was reported to be fragmented, a majority of arts organizations who responded to the survey claim a high degree of collaboration with other arts and educational organizations.

Tampa and Hillsborough County can bring their arts organizations together through a "fight night", a 1960's "battle of the bands" style event, where arts organizations compete with each other. While on the surface it appears to dispel collaboration among organizations, art is commerce and competition is good for business, quality, and innovation. It can also be an exhilarating tour de force by performers and engages audience members as each group "fights" to win first prize chosen by popular vote. These types of events, where multiple performers compete by encouraging their "posses" to attend and

cheer them on can be a cost-effective way of getting large numbers of people used to coming to the district on a regular basis. Individual creative expression can be recognized through "poetry slams" and "amateur nights" that can also be held in vacant spaces, apartments and open spaces. Winners of these competitions can challenge other cities' artists and arts organizations and private/corporate sponsors can support their champions.

Using Tampa's Gala Corina as a model, temporary use of currently vacant buildings, though earmarked for future development, could be dedicated to drama, chorus, and dance festivals until those properties are ready for development, as could the cruise terminal.

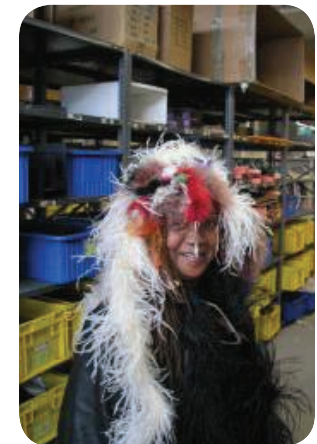
The Business Committee for the Arts provides matchmaking between business and arts organizations and encourages business people to serve as mentors/partners to small and/or emerging arts organizations,

collaborations which donor foundations strongly favor. Its Creative Partners program encourages patronage of the arts and its technical assistance prepares organizations for long term control of their fiscal destinies and provides capacity building through more solid fundraising credentials. It also brings together small organizations and individual artists with business “partners” who introduce novel and innovative business concepts for earned income to encourage the arts entrepreneur to reach beyond the typical donor supported model. A recent initiative of the National Arts and Business Council introduces artists to business owners – a reversal of the traditional technical assistance model – to inject the artist’s approach to creative innovation into the business environment.

Introduce market based solutions, such as “mission-related investing” – for example, low cost (1%) loans to non-profits made by the private sector (corporation, foundations, individual donors) in lieu of (or in addition to direct donations) to foster accountability and fiscal responsibility. Consider an “opportunity fund” possibly as a Community Foundation of Tampa Bay sub-fund, to enhance support to the hundreds of smaller organizations now granted via Arts Council of Hillsborough County. Such a fund will pool private investment and generate revenue that in turn spins off earned income to support its activities and provides direct grants (or low cost loans) to the arts.

The Channel District can serve as both a real and a virtual hub to extend the networking capabilities of smaller organizations and individual artists. Vacant venues can host Venture Capitalist “invitational” where small organizations who typically have limited access to capital are invited to meet potential contributors (businesses, foundations, or individuals) and present their programming concepts for funding and/or identify future board members. These can also be hosted in model apartments to showcase the real estate.

Consideration should also be given to establishing a materials donation program that distributes donated materials from all sectors to arts organizations and to non profits that incorporate arts programming. Materials for the Arts (MFTA) type programs are operated successfully in New York City, Chicago, San Francisco, and other cities. They are typically a joint venture between the public and private sector. NYC’s MFTA receives operating funds from three city agencies: Cultural Affairs (it serves the arts), Department of Education (it is the largest supplier of arts materials to the city’s public school system) and Department of Sanitation (it recycles 4 tons of material that may have otherwise been discarded) and is equally supported by a voluntary Friends of MFTA fundraising board.



Crazy Hat Shopping Day



2007 Masked Marvelous Cocktail Party

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Form a “business to arts to business” working committee (as a sub-committee of BCA or the Arts and Business Council) to spearhead a campaign to cultivate more collaboration between the business and cultural sectors and to focus on key initiatives: <ul style="list-style-type: none"> » Host networking events to introduce the arts market to businesses and to private philanthropists. » Help more companies develop work place giving programs. » Create and host new recognition opportunities for businesses that support and actively participate in the arts, i.e. season tickets, lead the Arts Parade, etc. » Create a corporate “arts leadership” committee to penetrate more deeply into the large scale corporate and philanthropic communities to raise awareness, attract mentors and encourage a higher level and sustained financial support. » Create a Community Investment Fund to support the arts. » Create a “low cost” loan fund to foster growth of qualified arts groups. » Advocate for Tampa to be identified as a partner/affiliate of the Tampa Bay Community Foundation. » Build upon BCA’s board recruitment and mentoring to increase technical assistance between corporate volunteers, SCORE, and small non-profits in building business management skills and innovation. » Introduce artists to businesses and host panel discussions on innovation. » Establish relations with major law firms. Most have intern programs and regularly provide entertainment and events for these interns. » Establish a robust arts central website with a link to all Tampa and Hillsborough County arts providers. » Develop stronger links to regional and national organizations like the Arts & Business Council (Americans for the Arts) and AAM. • Take advantage of Tampa’s five TV stations. Identify media opportunities for arts organizations to share and coordinate information on programming, special events, expansion plans, tours, etc. • Consider an arts only TV channel. • Explore the potential for creating a materials donation program. 	<ul style="list-style-type: none"> • Art Program Director • Business Committee for the Arts • The City of Tampa • Arts Council of Hillsborough County • SCORE • Tampa Bay & Co. • Chamber of Commerce • Film Commission • Foundations and business leaders • Private entrepreneurs • Local television broadcasters 	<ul style="list-style-type: none"> • Convene a business to arts to business sub-committee months 1-3 • Implementation is on-going

9. Establish a wider dialogue with more cities

A number of interviewees (especially artists who remain in Tampa and the District) expressed concern about competing venues in the region, with Saint Petersburg cited most frequently. This could be viewed as a positive, an opportunity to build upon city wide and regional successes and to develop a cohesive arts destination campaign with Tampa Bay & Company, to work more closely with competing Bay area communities.

The very real concerns of the artists who have left Tampa and the Channel District for other locales should be addressed through the programs and initiatives practiced by other cities. Those initiatives can be offered throughout the city, county and neighboring Bay area communities to create a regional magnet for arts providers drawn from the wider national and international base. The Florida Film Office has established a satellite office in Los Angeles to take better advantage of relationships in the commercial film industry.

Other satellites and relationship bridges can be built with cities like New York and Miami to open channels and opportunities to import and export culture.

Sister city initiatives are underway: Kidz Connect Tampa will take place Spring/Summer 2008 and will digitally link school age children in Tampa with their peers in Amsterdam. A program like this serves multiple purposes – it is international, it is new media, it builds future audience. It deserves recognition, promotion, and expansion to other locales and could be permanently (or virtually) housed in the Channel District.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Activate exchange city relationships including: <ul style="list-style-type: none"> » Miami’s visual arts community. » New York’s vibrant dance and performing arts. » Build upon the existing cooperation between Florida and Tampa’s Film Commission and the Los Angeles commercial film industry. » Promote follow-up programming to Kidz Connect Tampa with cities nationally and internationally. » Open dialogue and arrange cross over tours with the cities cited for their best practices. • Organize a public forum of experts to discuss how they successfully transformed their neighborhoods and cities with investment in arts. • Identify opportunities to enlarge the Tampa Bay regional presence in collaboration with other Bay area cities. • Establish committees of interested local contacts to initiate dialogue with other cities to provide exposure and opportunities for cultural exchange for Tampa artists, arts organizations, schools and universities. 	<ul style="list-style-type: none"> • Art Program Director • Arts and community leaders in Tampa, NYC, LA, Miami 	<ul style="list-style-type: none"> • Organize a contact list and strategy months 1- 3 • Invite strategic partners to visit Tampa months 3 - 6 • Networking is on-going

10. Counter the perception of isolation

Tampa's long term goal, evidenced by zoning decisions, Riverwalk, the trolley and streetcar is to create a pedestrian friendly city. Channel District is planned to be one of its walkable neighborhoods, visually and programmatically connected to the Aquarium and Channelside Bay Plaza, with easy access from and to Downtown and Ybor City. Zoning that requires street level retail activity is designed to create a pedestrian friendly environment with residential buildings designed to be inviting and friendly.



The streetcar offers an ambient, relaxed means of moving between the transportation hub near the convention center, Channelside Bay Plaza, the Aquarium and Ybor City. An extension of the streetcar line into the heart of downtown, approved in 2008, will further enhance access into the district directly from downtown. It offers four stops within the district. Currently a vibrant community with street level shopping, dining and entertainment is readily imagined, but only a handful of businesses are operating in the district today and visitors rarely disembark.

The pedestrian experience is a lonely one and existing conditions like sidewalks, public open space and amenities are missing or in poor shape in some places. In the short term, these conditions are being addressed by temporary "remedial" projects where possible. In the longer term the Channel District infrastructure and public realm engineering work, under the direction of the Department of Economic and Urban Development, will provide permanent solutions. Public realm planning should incorporate nodes for public sculpture that act as way finders, visual landmarks, and other place finders that serve as identifiers and access points into the neighborhood through artist designed paving in sidewalks and streets.

The recently widened Meridian Avenue, on the Channel District's western boundary is intended to include a multi-use trail to provide pedestrian and bicycle connection to downtown. Meridian itself is a little intimidating to cross by foot, which seems to sever the district from downtown, at least from the pedestrian point of view. The designation of Zack Street as the Avenue of the Arts promises to open a potential continuous "avenue of the arts" loop from Zack to Kennedy with a direct route into the Channel District from Downtown as well as three historically significant sites: Union Hotel, Jackson House and the rail station.

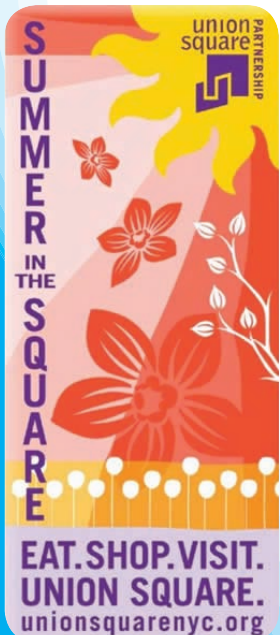


Visually, the Channel District is a fascinating mixture of a modern residential community and an aging, active port with grain silos, freighters and ship yard operations. Public access to the waterfront is limited and largely confined to the Channelside Bay Plaza and Aquarium section of the district. Between the Aquarium and a privately owned ship yard at the north end of the channel, a large swath of land that is controlled by the Tampa Port Authority remains off limits in compliance with Homeland Security measures governing active ports. A planning study on the large City-owned land parcel (+7 acres) is included in the Channel District infrastructure and public realm engineering work, which will likely include desirable public uses and spaces. As activity increases and as the recommendations and ideas in this plan are implemented the perceived isolation will dissipate.

ACTION	BY	WHEN
<ul style="list-style-type: none"> Integrate visual access points using paving, signage, and public sculpture into the public realm plan. Place public art to demarcate trolley routes and stops in the Channel District and encourage its use as an art tour. Extend the Zack Street "Avenue of the Arts" concept to create an "arts loop" connecting downtown and the Channel District via Kennedy and Twigg Streets to create a link that includes the rail station, Jackson House and Union hotel sites as historic markers. 	<ul style="list-style-type: none"> The City of Tampa Consultants (infrastructure) The Tampa Historic Streetcar System 	<ul style="list-style-type: none"> Incorporate public art placement into the public realm plan now

11. Activate streets and storefronts

Many respondents characterized the district as “unsafe” and perceived Channel District (the neighborhood) by the attributes of the Channelside Bay Plaza (the retail center). These observations and comments are helpful indicators that the neighborhood distinguishes itself from the retail center and that it can (and should) offer an experience that is uniquely its own. At the same time, visitors to the retail center offer a source of audience and arts consumers that should be nurtured as such. Creating street level activity and ambience will help draw Channelside Bay Plaza retail traffic into the community and will help to dispel fears about security. The TDP is extending its ambassadors program into the District in summer 2008.



Tampa celebrates its diversity, history, climate, food, and artists with a multitude of festivals dedicated to a visual art, film, food, and heritage. Gasparilla is the hallmark – a combination of parade, festival and carnalé – celebrating the city’s fabulous waterfront and diverse economic base. It is truly a democratic event. Where else is a mayor be (safely) kidnapped by pirates? Gasparilla and other parade routes can be extended into the district to take advantage of the current supply of vacant sites (for the near term). The City-owned +7 acre parcel adjacent to the Aquarium can serve as a stage for activities while plans for the site are developed. Other publicly and privately owned parcels can also be identified for fairs, festivals and gatherings.

An Arts Parade celebrating the Tampa’s performance arts – larger than life puppets, circus performers, brass bands, barbershop quartets, flamenco dancers, child performers, (all part of the Hillsborough County Cultural Council) – would be uniquely its own and would reflect the “authentic Tampa” audiences are craving. The Coney Island Museum sponsors an annual Mermaid Parade, as authentic and quirky as only a parade of adults masquerading as mermaids and Neptune can be. The Aquarium’s Naughti Nite Halloween celebration could take to the streets as a complement and extension to Guavaween.

“Foot paths” are another means of prompting pedestrian traffic through the neighborhood. For example, several Tampa community leaders are creating an “Authentic Tampa” series that will include tours of artists’ studios in and outside of the District. Fred Hearn’s History Tours highlight the District’s maritime history, its African American stevedore experience and the original Seminole residents and their history. Foot paths guided by historic markers (found throughout the city of Tampa) are effective communicators from the past. These need to be designed and integrated into Channel District plans.

Real estate tours can include house tours of vacant residential units decorated by professional decorators or artists within the District. This could be an arts fundraiser. Photography tours and scavenger hunts (like Thunderbug’s downtown tour) in the district would give visitors clues to search for, provide visibility to the District, and help dispel negative perceptions. Extending the Aquarium’s outdoor programming deeper into the neighborhood and engaging retailers to create a retail/food tour with discounts, music, and outdoor merchandise days will help forge visual and actual walking links between these venues.

Planners often speak about the necessity of having a central square with connectivity to all paths within the district, so that people have the feeling that they are always traveling toward something exciting. The Channel District infrastructure and public realm work should explore the possibility of creating a central meeting place or plaza, to create live spaces for poetry readings, musicians, and performances.



Coney Island Mermaid Parade

The flea market in Paris is a permanent fixture. However, in New York it is like a pick up basketball game – set up and broken down on weekends in empty parking lots. It draws thousands of buyers eager to browse and buy and vendors paying a fee to sell their wares. Ybor City’s weekend market is a great success and can be complemented and connected by streetcar, with a books and antiques fair or flea market on one of the vacant sites in the Channel District.

It is an opportune moment to create temporary programming for existing arts organizations both from within and outside Tampa to activate vacant or underutilized space (and land) in the Channel District. Property owners expressed enthusiasm for presenting visual art such as posters, film, media events, and light shows in vacant storefronts and in some cases offering these properties at free or below market rent to generate street level activity. Relocating the building’s sales office to street level will also help bring visual vitality to the storefronts.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • The Channel District infrastructure and public realm engineering currently underway should include provision to: <ul style="list-style-type: none"> » Eliminate dead spaces. » Create a large public gathering and event space (for festivals and flea markets) - a place for poetry and script readings, music and spontaneous exchange. » Identify/create foot paths or walking tour routes and historic markers throughout the district. • Convene a task team of performing arts groups to plan, program and participate in the first annual Arts Parade: <ul style="list-style-type: none"> » Establish a parade route linking the Channel District to Ybor City. » Arrange a special tour for Tampa’s performing artists to get them excited and committed to making the Arts Parade a reality. • Extend 90 day limit on street banners. • Introduce potential arts users, direct arts groups, and artists to property owners who are offering free to low cost retail space for a one year period for temporary programming and/or occupancy in the Channel District. • Arrange temporary film production and office space for independent filmmakers for the duration of production (typically 2 - 10 months). The Gasparilla Film Festival has offered to lead this effort. • Introduce the Film Commission to the benefits and opportunities within the Channel District. • Match temporary work/studio space for artists negotiated at low or no cost with owners of vacant space. • Use vacant warehouse space to house a materials donation program. • Encourage and support a “guerilla” Lights on Tampa in Channel District and Ybor. 	<ul style="list-style-type: none"> • The City of Tampa - Consultant (infrastructure/ public realm) • Arts Council of Hillsborough County (and its performing arts members) • Art Program Director • The Tampa History Center • Historic Tours • Florida Aquarium (programming) • Channelside Bay Plaza (and other retailers) • The Visitor’s Center • Brokerage community • Property owners • Gasparilla Film Festival (space matching) 	<ul style="list-style-type: none"> • Integrate this plan’s concepts into the public realm engineering criteria immediately • Convene Arts Parade Task force immediately • Conduct Arts Parade planning in months 3 - 16 • Hold the first annual Arts Parade in 2009 • Space matching is on-going

12. Minimize future traffic congestion

Residents expressed numerous concerns about parking, and the perceived or potential lack of it. New residential developments provide adequate parking for new residents, but as the neighborhood develops and businesses take hold those residents without designated parking express fear that they will be competing with visitors for on-street parking. Some expressed a strong sense of entitlement to dedicated street parking for residents, an option that is impractical to enforce in an urban setting without an inordinate investment in policing to control it. The issue is not likely to go away.



Tampa Public Art

Currently there does not appear to be a problem finding a parking space on the street within the district unless multiple events converge. The loading and unloading of cruise passengers and taxis use a lion's share of the parking available adjacent to the Aquarium and Channelside Bay Plaza while ships are in port. The parking situation will become more competitive as residents move into, businesses open, and artisans and arts groups flock to the district, especially if the district emerges as a performing arts hub. Aggressive exploration of alternatives such as park and ride solutions, smart car rentals, electric/low speed people movers, hotel and office shuttle buses, bicycles, and mopeds needs to be underway. More intensive use of the public transportation system needs to be encouraged.

ACTION	BY	WHEN
<ul style="list-style-type: none"> Promote use of HART's trolley service throughout Downtown and the district. Encourage private contributions, sponsorships, and ad revenue to expand the route and operating hours Improve route markers and increase trolley stop visibility, for example, route colors can replace white traffic lines and art routes can be developed Distribute mini, wallet sized trolley and streetcar maps at tourist venues Enhance trolley link to Harbour Island and other neighborhoods. Create more links between university campuses, Ybor City, and Channel District Devise park and ride options linking Downtown, Ybor and other parking facilities to streetcar and trolley stops Devise on-street parking strategies to satisfy conflicting demands Expand the use of alternate vehicles 	<ul style="list-style-type: none"> TDP Art Program Director HART The Tampa Historic Streetcar System Parking Authority BCA/Business to arts committee Arts & Business Council Tampa Bay Cycle 	<ul style="list-style-type: none"> Devise route mark changes in months 3 - 6 Implement in year 2 Explore park and ride options in months 1 - 24 Implement park and ride options in years 2 – 5 Plan improved/expanded HART trolley and THS streetcar service in year 1 Implement improved/expanded HART trolley and THS streetcar service in years 2 – 5 Identify/devise park and ride strategies in year 1 Plan on-street parking strategies in year 1 – ongoing planning required

13. Turn eyesores into icons

An “if you can’t beat it, join it” idea is to request business/property owners of the towering silos and other waterfront sites to paint their structures in bright colors, converting what many consider eyesores into icons. This idea may be easy, or improbable, or controversial. It can be a visible celebration of Tampa’s mercantile waterfront and transport history and will require the enthusiastic cooperation of Con Agra and/or other industrial operators in the area. The City should consider sponsoring an artist commission to design art to “conceal” sub-stations in the Channel District (and those throughout the city).

Within the Channel District citizens might adopt a symbol such as Rustic Steel’s dragon as the symbol of Channel District and emblaze it on T-shirts, Streetcar ads, trolley maps, everything that moves to attract attention and increase visibility and identity. If a branding campaign for Tampa is undertaken it might query residents for an image that distinctly represents Tampa on a large, visible and symbolic scale.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Conduct an exploratory conversation with Con Agra and/or other silo operators – reach out to major paint suppliers as material donors. • Poll the public to determine the popularity of icon concepts in a Brand Tampa public survey. • Select and promote a Channel District icon. 	<ul style="list-style-type: none"> • Art Program Director • Volunteer residents committee • Consultant (branding) 	<ul style="list-style-type: none"> • Include icon concepts in the branding/marketing plan months 3-12 • Identify Channel District symbol and adopt immediately

14. Open for virtual business

Digital and New Media is an exploding market. Two media companies currently occupy significant square footage in the district (a third recently relocated to nearby Ybor City). The City of Tampa can attract and even incubate more of the industry taking advantage of the university and college programs and graduates and encouraging more programs such as Kidz Connect Tampa.

The Channel District’s EZ incentives can be packaged and marketed to the industry that can design spur of the moment opportunities like podcasts, interactive kiosks, video cameras for instant YouTube movies and put the District on the digital web based map.

ACTION	BY	WHEN
<ul style="list-style-type: none"> • Attempt to provide WIFI capabilities across the district to remain technologically current with this emerging industry. • Collaborate between Channel District media companies and Tampa based performance groups to put live performers on “virtual” display in vacant storefronts. 	<ul style="list-style-type: none"> • Art Program Director • Channel District media companies • Consultants (infrastructure/public realm) • Performing artists and groups 	<ul style="list-style-type: none"> • WIFI study is underway and on-going • Initiate dialogue between media companies and performers immediately

15. Keep it real

Tampa is a multi-cultural city (it is the only US city to have a trilingual newspaper) and it offers a breadth of cultural choices that can be highlighted to expand and enhance the definition of culture. Interestingly, the art scene was described to the consultants both as “elitist” and as “blue collar.” This suggests an experience that can be defined and celebrated as an “aqua collar” mixing and matching white collar (high brow) art: Pinchot, Mahler, Vermeer with blue collar (popular) cultural phenomena: Florida’s cowboys, Big Hair, Cracker Culture, Seminoles.

Tampa’s multi-cultural and diverse ethnicity was highlighted and embraced by its residents. The city’s current demographics and its history (embedded in the story of the Channel District) strongly indicate that a comprehensive cultural policy must deliberately include and support the city’s African-American, Cuban and Afro-Cuban, Latin American, Italian, Spanish, German and Asian cultural initiatives and heritage sites.

To truly be a place for the arts, the arts themselves must be compelling enough and diverse enough to draw a wide breadth of audience. Contemporary visual and performing art ideally will be fresh and innovative, challenging and thought provoking. Classical work should be memorable and of the highest quality. However culture should not be defined narrowly and the key to keeping it real will be to engage local populations.

Culture is as peculiar and particular as an individual’s family history and heritage. Tampa is blessed with and proud of its rich and diverse cultures. Again and again Tampa residents expressed their desire for an “authentic Tampa” experience. That will mean many things to many people but the gist of the message is to keep it real, keep it relevant, and keep it accessible.



Sant' Yago Knight Parade



Tampa Bay Black Heritage Festival



CHANNEL DISTRICT ARTS PLAN TIME SCHEDULE

Color Key

Start	Immediately
End	Ongoing
End date not definite	

	Start Date	End Date	June	July	August	September	October	November	December	2009	2010	2011
1.0	Codify policy and practice											
1.1	6/1/2008	6/1/2009	Start							End		
1.2	6/1/2008	6/1/2009	Start							End		
	6/1/2008	6/1/2009	Start							End		
	Dec 2010										Start	
1.3	6/1/2008	On-going	Start									
2.0	Ensure quality											
2.1	11/1/2008	On-going						Start				
2.2	11/1/2008	On-going						Start				
3.0	Implement with dedicated staff											
3.1	10/1/2008	12/1/2008					Start		End			
	7/1/2008	9/2/2008		Start		End						
	6/1/2008	6/1/2009	Start							End		
	9/1/2008	11/1/2008				Start		End				
	11/1/2008	3/1/2009						Start		End		
	6/1/2008	On-going	Start									
	Year 1 - 2008	Year 2 - 2009								End		
	Year 3 - 2010										Start	
4.0	Recognize and Celebrate Tampa's many cultural assets and "Brand Tampa"											
4.1	6/1/2008	9/1/2008	Start				End					
	7/1/2008	9/1/2008		Start		End						
	9/1/2008	6/1/2009				Start				End		
5.0	Promote Downtown/Channel District/Yarbor City as major urban center											
5.1	Immediately		Start									
5.2	6/1/2008	6/1/2009	Start							End		
6.0	Create a round the clock community - Live Work Space											
6.1	Immediately		Start									
6.2	6/1/2008	9/1/2008	Start				End					
6.3	6/1/2008	9/1/2008	Start				End					
6.4	6/1/2008	9/1/2008	Start				End					

Color Key

Start	Immediately
End	Ongoing
End date not definite	

	Start Date	End Date	June	July	August	September	October	November	December	2009	2010	2011
6.5	Prepare and issue RFEI	7/1/2008	10/1/2008		Start			End				
6.6	Designate Developer	6/1/2008	12/1/2008	Start					End			
7.0	Create a sustainable “creative industry” hub											
7.1	Initiate discussions	Immediately		Start								
7.2	Implementation	2008	2013									
8.0	Encourage linkages and collaborations											
8.1	Form a ‘business to arts’ committee	6/2/2008	Ongoing	Start								
8.2	Implementation	6/1/2008	Ongoing	Start								
9.0	Establish a wider dialogue with more cities											
9.1	Networking	6/1/2008	Ongoing	Start								
9.2	Organize contact list and strategy	6/1/2008	9/1/2008	Start			End					
9.3	Invite strategic partners to visit Tampa	9/1/2008	12/1/2008				Start		End			
10.0	Counter the perception of isolation											
10.1	Integrate visual access points	Immediately										
11.0	Activate streets and storefronts											
11.1	Integrate plan into public realm engineering	Immediately										
11.2	Convene Arts Parade Task Force	Immediately										
11.3	Conduct Arts Parade Planning	9/1/2008	Jan 2010				Start				End	
11.4	Hold the 1st annual Arts Day Parade	2009	Yearly							Start		
11.5	Space Matching		Ongoing									
12.0	Minimize future traffic congestion											
12.1	Devise route mark changes	9/1/2008	12/1/2008				Start		End			
12.2	Implement	Year 2 - 2009								Start		
12.3	Explore Park and Ride Options	6/1/2008	2009	Start						End		
12.4	Implement Park & Ride Options	2009	Ongoing							Start		
12.5	Plan improved/expanded HART Trolley & THS streetcar service	Year 1 - 2008										
12.6	Implement improved/expanded HART Trolley & THS streetcar service	Year 2 - 2009	Year 5 - 2014							Start		
12.7	Identify/devise park and ride strategies	Year 1 - 2008										
12.8	Plan on-street parking strategies	Year 1 - 2008	Ongoing									
13.0	Create a visual symbol - eye sores into icons											
13.1	Include icon concepts in branding/marketing	9/1/2008	6/1/2009				Start			End		
13.2	Identify Channel District symbol	Immediately										
14.0	Increasing and enhancing WIFI Capabilities	6/1/2009	Ongoing							Start		

RESOURCES

City of Tampa Enterprise Zone (EZ-2901)

www.floridaenterprisezone.com

A business located in an EZ may take a credit against corporate income tax or sales and use taxes when it hires employees who reside in an EZ or participate in a welfare transition program and live outside of the EZ. To qualify for either credit, the business must show an increase in the number of full-time jobs over the average of the previous 12 months, have employed the eligible employee full-time (at least 36 hours per week, minimum) for 3 consecutive months or have leased the eligible employee for more than 6 months. The application must be filed with the State Department of Revenue (DOR) within 6 months of date of hire.

Channel District, Drew Park, East Tampa and Ybor City are designated CRA's located within the State Enterprise Zone. Additional eligible areas within the Enterprise Zone are Palmetto Beach, West Tampa, and Sulphur Springs. The Enterprise Zone program offers financial incentives to businesses and property owners located in designated areas. These incentives are offered to encourage private investment in the zones as well as employment opportunities for the area's residents. Such incentives include jobs tax credits, property tax credits, sales tax refund for building materials, machinery and equipment and the Community Contribution Tax Credit program.

Florida offers an assortment of tax incentives to businesses that choose to create employment within an enterprise zone, which is a specific geographic area targeted for economic revitalization. These include a sales and use tax credit, tax refund for business machinery and equipment used in an enterprise zone, sales tax refund for building materials used in an Enterprise Zone, and a sales tax exemption for electrical energy used in an enterprise zone.

Jobs Credit for Corporate Income Tax

For an EZ resident, the credit against the corporate income tax may be 20 or 30 percent of wages paid to the eligible, full-time employee. For new employees who are welfare transition program participants, the credit may be 40 to 44 percent of wages paid.

Jobs Credit for Sales Tax

The Jobs Credit for Sales Tax allows a credit of 20 or 30 percent of wages paid against sales and use taxes for the eligible employee. The credit may be taken for up to 24 months for each new employee, while the employee is employed the entire time. This credit cannot exceed the amount of sales tax owed or be used in conjunction with the corporate income tax credit.

Business Equipment Sales Tax Refund

A refund is available for sales taxes paid on the purchase of certain business property, which is used exclusively in an EZ for at least 3 years. The business equipment must have a sales price of at least \$5,000 per unit. The maximum refund per application is \$5,000, if fewer than 20 percent of full-time employees are EZ residents. If over 20 percent of permanent, fulltime employees are EZ residents, the maximum refund is \$10,000. The application must be filed with the State DOR within six months of purchase.

Building Materials Sales Tax Refund

A business owner or individual who rehabilitates real property in an EZ may apply for a refund of sales tax paid on the purchase of building materials. The applicant must be the owner, lessee or lessor of the rehabilitated real property at the time the refund application is submitted. The maximum refund per application is \$5,000, if fewer than 20 percent of full-time employees are EZ residents. If over 20 percent of permanent, full-time employees are EZ residents, the refund may be up to \$10,000. An application must be filed within six months of the improvements being substantially completed, or September 1, in the year the improvement is first subject to assessment.

Enterprise Zone Property Tax Credit

There is a credit of \$25,000 or \$50,000, up to 96 percent on the corporate income tax for advalorem (real property) taxes paid (without a local abatement). A new or expanding business must establish five or more new jobs and earn over \$5,000 to access the credit. A rebuilt business must have had an emergency. Unused credit may be carried forward for up to 5 years.

Community Contribution Tax Credit - (CCTC) Program

A corporate income tax credit or sales tax refund equal to 50 percent of a donation made to an approved sponsor is available within the CCTC Program. The CCTC is available to corporations, insurance companies and persons who collect or remit sales or use taxes for making donations to certain low-income housing and community development projects. Except for low-income housing, eligible projects must be in an EZ or other defined area. Businesses do not have to be in an EZ to be eligible for this incentive.

The Community Contribution Tax Credit Program (CCTCP) provides a financial incentive (50% tax credit or sales tax refund) to encourage Florida businesses to make donations toward community development and housing projects for low-income persons.

The tax credit is easy for a business to receive. Businesses located anywhere in Florida that make donations to approved community development projects may receive a tax credit equal to 50 percent of the value of the donation. Businesses may take the credit on Florida corporate income tax, insurance premium tax or as a refund against sales tax (for businesses registered to collect and remit sales taxes with the Department of Revenue).

A list of eligible organizations is available from the Office of Tourism, Trade and Economic Development (OTTED). To receive approval, a business donating to an eligible sponsor need only submit a tax credit application with OTTED. In order to claim the tax credit, simply attach proof of the approved donation when you file your state tax return.

Federal Tax Credit Summaries – Historic

Historic Preservation Incentives

In order to encourage the redevelopment and preservation of historic structures, a 10 year ad valorem tax exemption and federal preservation tax credit assistance is available to qualifying properties within the Ybor City Historic District.

National Historic Landmark District Designation: In 1974, Ybor City was designated a national historic landmark district which is governed by the Barrio Latino Commission (BLC). The BLC is the architectural review board for the local historic district.

Purpose

To assist in the identification, excavation, protection, and rehabilitation of historic and archaeological sites in Florida; to provide public information about these important resources; and to encourage historic preservation in smaller cities through the Florida Main Street program.

Examples of Projects

Types of historic preservation projects that can be funded include Acquisition and Development projects (including excavation of archaeological sites and building rehabilitation, stabilization or planning for such activities); Survey and Planning activities (including surveying for historic properties, preparing National Register nominations, and preparing ordinances or preservation plans); and Community Education projects (such as walking tour brochures, educational programs for school children, videos illustrating historic preservation principles, and Florida Historical Markers).

Review Process

All applications are evaluated in the spring on a competitive basis by Grant Review Panels appointed by the Secretary of State. The applications are evaluated on historic significance, endangerment, appropriateness of the preservation treatment proposed, administrative capability of the organization, adequacy of technical and financial resources, educational potential, economic benefits, and public good resulting from the project.

Special Category Grants

To assist major archaeological excavations, large restoration projects at historic structures, and major museum exhibit projects involving the development and presentation of information on the history of Florida.

Who Can Apply

Departments or agencies of the state (including universities), cities, counties and other units of local government, and not-for-profit organizations.

Schedule

For the 2010 fiscal year, the application period will begin on May 31 and end on July 31. Applications must be postmarked by July 31. Funds are available after July 1 of the year in which the funds are appropriated by the Legislature (11 months after application deadline).

Amount of Typical Grant Award/Requirements for Match

The majority of the Special Category grant awards are in the \$50,000 to \$350,000 range. Match requirements for Special Category grants are currently under review. Information should be available by May 31, 2008

Federal Tax Credit Summaries - Low Income

Federal Low Income Housing Tax Credit Program (LIHTC)

The Low Income Housing Tax Credit (LIHTC) program is one of the most successful federal subsidy programs today. In essence, the federal government allows private industry to build single and multi-family rental housing and receive a large percentage of the cost of such housing in tax credits (a tax credit can be used as a dollar-for-dollar reduction against taxes owed.) The amount of the tax credit is based on the construction or rehabilitation costs for the low-income units. Credits are taken annually for a term of 10 years, beginning with the tax year in which the project is placed in service or, at the owner's election, the next tax year.

While the LIHTC program is a win-win situation - providing quality affordable housing to low-income residents and giving developers an opportunity to earn a profit - it is a complex program that requires adherence to numerous administrative rules and regulations. From the application process and submission of numerous compliance forms, paperwork associated with LIHTC properties is extensive.

The LIHTC program is administered by a Housing Credit Agency designated in each state. In Florida, the Florida Housing Finance Corporation (FHFC) is responsible for the administration of the IRC Tax Credit Program.

Federal Tax Credit Summaries – New Market

United States Dept of the Treasury: Community Development Financial Institutions Fund.

The New Markets Tax Credit (NMTC) Program permits taxpayers to receive a credit against Federal income taxes for making qualified equity investments in designated Community Development Entities (CDEs). Substantially all of the qualified equity investment must in turn be used by the CDE to provide investments in low-income communities. The credit provided to the investor totals 39 percent of the cost of the investment and is claimed over a seven-year credit allowance period. In each of the first three years, the investor receives a credit equal to five percent of the total amount paid for the stock or capital interest at the time of purchase. For the final four years, the value of the credit is six percent annually. Investors may not redeem their investments in CDEs prior to the conclusion of the seven-year period.

To date, the Fund has made 294 awards totaling \$16 billion in allocation authority for a wide range of projects underlying museums and performing arts facilities.

Key Foundations:

There are many foundations that will contribute grants and provide support for the arts, education, and development. These include Rockefeller, Knight Publication, Kresge, Prudential, Ford, JP Morgan Chase, FedEx, and Altria foundations all provide these types of grants and help support the arts, educational and community developments.

Of these, a few stand out as major contributors to the arts;

- Rockefeller
- Knight Publication
- Ford Foundation
- Altria

Rockefeller – The Rockefeller foundation is a philanthropic organization based in New York City, founded by John D. Rockefeller in 1913. The Central historical mission is to “promote the well-being of mankind throughout the world”.

Its overall philanthropic activity has been divided into five main subject areas:

- Medical, health, and population sciences,
- Agricultural and natural sciences,
- Arts and humanities,
- Social sciences,
- International relations.

Knight Publication (Tampa Tribune) – They seek opportunities that can transform both communities and journalism, and help them reach their highest potential. Looking for the following five basic components:

- Discovery of the facts
- The vision to see what’s possible
- The courage to push for change.
- The know-how to get it done
- The tenacity that gets results.

Prefer not to fund:

- Requests for support of fund-raising events
- Requests to cover operating deficits
- Charities operated by service clubs
- Activities that are normally the responsibility of government (The foundation will, in selective cases, join with units of government in supporting special projects.)
- Medical research; organizations or projects whose mission is to prevent, eradicate and/or alleviate the effects of a specific disease; requests from hospitals (unless they are for community-wide capital campaigns with a stated goal and beginning and ending dates, or for specific projects that meet foundation goals)

- Activities to propagate a religious faith or restricted to one religion or denomination; support of political candidates; memorials
- International programs and organizations, except U.S.-based organizations supporting a free press around the world
- A second request for a capital campaign for which the foundation previously approved a grant
- Conferences; group travel; honoraria for distinguished guests—except in initiatives of the foundation in all three cases

What they do want:

- Journalism Programs
- Communities Program
- National and New Initiatives

Kresge – The Kresge Foundation is a private foundation that supports communities by building the capacity of nonprofit organizations in six particular fields of interest: health, the environment, arts and culture, education, human services and community development.

Typically has supported fundraising campaigns to build capital projects – libraries, hospitals, schools, museums and community centers, among others.

Goldman Sachs Foundation – To promote excellence and innovation in education worldwide. The foundation is an important extension of the tradition of philanthropy and public leadership at Goldman Sachs.

Funding priorities are determined by a periodic assessment of the needs and opportunities in the field of education. Current priorities include:

- Developing High Potential Youth
- Promoting Leadership, Entrepreneurship and Business Education
- Advancing Academic Achievement
- Venture Philanthropy

Ford Foundation – Created with gifts and bequests by Edsel and Henry Ford, the foundation is an independent, nonprofit, nongovernmental organization, with its own board, and is entirely separate from the Ford Motor Company.

Ford Foundation works mainly by making grants and loans to improve lives, build knowledge, and strengthen organizations and networks. Divided into 3 broad programs:

- Asset Building and Community Development
- Peace and Social Justice
- Knowledge, Creativity, and Freedom
- Cross-Program

The Ford Foundation views the arts as an essential component of a healthy and democratic society, contributing to the intellectual capital and economic vitality of communities.

Their grants foster the creation and sharing of new art as well as the documentation, preservation and revitalization of traditional creative forms. And They also seek to enrich communities by broadening the access and involvement of diverse audiences.

- Providing fellowships and awards that directly support the creation of artistic work and creative processes, both contemporary and traditional
- Promoting public understanding of the role of artists and strengthening the infrastructure that supports them in their lives and creative work
- Nurturing marginalized voices and the next generation of artists and audiences
- Empowering indigenous people as owners of their histories, culture and contemporary lives
- Strengthening arts and cultural organizations, including developing sustainable spaces (physical, social and civic) for artists and cultural workers
- Helping cultural, community-based and educational institutions to promote creativity, pluralism and visions for positive change
- Increasing resources for artists through funding collaboratives and new donor development

Arts and Culture

They work to strengthen artists and cultural organizations to enable them to express cultural values and perspectives more powerfully in a fast-paced world. Their grants foster the creation and sharing of new art as well as the documentation, preservation and revitalization of traditional forms. They also seek to enrich our communities by broadening the access and involvement of diverse audiences.

Community Development

Their work seeks to build vibrant, prosperous, safe, and inclusive communities and regions. Their grants support organizations developing policies and approaches that can lead to and sustain social, racial and economic equality. They emphasize equitable collaboration among all sectors in a community, including the marginalized, and the development of approaches to community development that are sustainable over the long term.

JP Morgan Chase – JP Morgan Chase gives grants and charitable donations to three main groups;

• Community Asset Development

- » Affordable housing
- » Quality jobs
- » Business Opportunities
- » They support programs that develop and provide access to affordable and special needs housing.
- » They support the creation and/or enhancement of workforce training programs.
- » They promote economic and commercial revitalization of communities through programs that encourage small business development, entrepreneurship, and job attraction and retention.
- » They support financial education programs that help low-income adults join the economic mainstream.

• Youth Education

- » Strong public schools
- » Programs that support and enable educational excellence
- » Educational opportunities for all

- » They support programs that promote early childhood literacy and school readiness. They help promote partnerships that build capacity within public schools, with particular emphasis on programs that support the middle-school years and engage students in the arts and/or technology.
- » They support financial literacy programs for young people.
- » They support programs that help non-traditional and underserved prepare for and gain access to college.

• **Community Life**

- » Quality of life through arts and culture
- » Arts and civic programming that celebrates diversity
- » Programs that help build arts and cultural capacity and sustainability
- » Environmental awareness

They support organizations that focus upon capacity building, advocacy assistance, and financial support to the broad arts and cultural community

They sponsor arts exhibitions and performances that enhance the quality of communities we serve, with emphasis on programming that addresses enrichment and issues related to diversity.

They support programs that promote ecologically sound practices and energy conservation.

They support organizations that focus on emerging or underrepresented artists to foster the creation of new work.

FedEx Community - The mission of the FedEx Social Responsibility department is to actively support the communities they serve and to strengthen our global reputation through strategic investment of our people, resources and network.

Corporate resources include financial contributions, in-kind shipping services and coordination of volunteer services by our employees.

- Requests are accepted year-round and generally are reviewed within three weeks of receipt. FedEx prefers to contribute to specific program needs rather than special events or capital campaigns.

Altria - For more than 50 years, Altria Group and its family of companies have been supporting non-profit organizations that strengthen, enrich and improve communities across the nation. In the last decade, the family of Altria Group companies has donated more than \$1.4 billion in cash and in-kind contributions.

Altria Group and its companies help build leading communities through civic engagement and close partnerships with non-profit organizations that help us understand the concerns and needs of our communities.

They support dance, theatre and visual arts Organizations that promote and nurture innovation, artistic excellence and diversity. They also provide a select number of sponsorships in the performing and visual arts.

Tampa Financial Businesses - Nearly one in four of the state's business and information services firms resides in Tampa Bay. These firms range from financial services firms to information technology providers to professional services organizations such as law firms, accounting firms, engineering firms, consulting and more. As a gateway to the Florida High Tech Corridor, Tampa Bay is home to many information technology firms along with many business services providers to support the strong information technology needs of Tampa Bay's companies.

Financial Firms and major Companies

Tampa Bay's financial services sector ranks 20th in the nation in terms of domestic employment. The size and scope of this sector has drawn many service vendors to the region to support the financial services industry.

Financial Firms and Major Companies:

- JPMorgan Chase
- Citigroup
- Deposit Trust & Clearing Corporation
- Raymond James Financial
- Franklin Templeton
- MetLife
- USAA

- Progressive Insurance
- State Farm
- Raymond James
- St. Petersburg Times
- Verizon
- Northern Trust Bank
- Coca Cola
- Raymond James Trust
- SunTrust
- Publix Super Markets

Transportation Funds:

STP are considered the most “flexible” funding source provided through the federal transportation Equity Act for the 21st Century (TEA-21) since many types of projects are eligible including transit, carpool/vanpool, bicycle and pedestrian, safety, traffic monitoring and management, and planning projects, as well as more traditional road or bridge projects.

Examples of projects eligible for STP funds:

Federal Transit Administration – including fixed guide way projects such as electric streetcar, trolley bus, monorail, and ferry vessels; replacement or expansion of transit vehicle fleets or maintenance facilities; safety improvements and programs; research and development; and technology transfers.

- Bridge Construction
- Carpool and vanpool projects
- Roadway construction, reconstruction, resurfacing, restoration, operational improvements, safety improvements and programs, roadway widening, turning lanes
- Bicycle and pedestrian facilities and spot improvements, wheelchair ramps and other eligible enhancement activates, including the modification of public sidewalks to comply with the Americans with Disabilities Act (ADA).
- Natural habitat and wetlands mitigation
- Environmental restoration and pollution abatement projects.

- Signalization and signal timing, transit signal priority, re-stripping, bus turnouts, traffic monitoring, management, and control facilities and programs.

CMAQ (Congestion Mitigation and Air Quality Improvement) Program was established under the Intermodal Surface Transportation Efficiency Act (ISTEA), and continued under TEA-21, to fund transportation projects or programs that with contribute to attainment or maintenance of national ambient air quality standards, in areas such as the central Puget Sound region that have been found to violate those standards in the past.

The following were programs supported by this that I thought would be applicable;

- Programs for secure bicycle storage facilities, including bicycle lanes, convenience and protection of bicyclists, in both public and private areas.
- Programs and ordinances to facilitate non-automobile travel, provision and utilization of mass transit, and to generally reduce the need for single-occupancy vehicle travel, as part of transportation planning and development efforts of a locality, including programs and ordinances applicable to shopping centers, special events, and other centers of vehicle activity.
- Programs for new construction and major reconstruction of paths, tracks, or areas solely for use by pedestrian or other non-motorized means of transportation when economically feasible and in the public interest.
- Non-construction projects related to safe bicycle use.
- Bus/transit vehicle replacement
- Fare/fee subsidy programs
- Traffic signal modernization, coordination, and promotion.
- Telecommuting programs, including planning, technical and feasibility studies, training, coordination, and promotion.

Infrastructure Incentives;

- Economic Development Transportation fund
- Employers Impact Fee Mitigation Program
- Transportation Regional Incentive Program

Florida Transportation Investments at work; Florida has started the program **Mobility 2000**, which is an initiative that complements and takes advantage of evolving federal flexibility. This was initiated by Governor Bush to “enhance our state’s strong economy by moving people and goods more efficiently”. Authorized the use of short-term bonds and established a State Infrastructure Bank to provide loans and credit enhancements.

Examples of Mobility 200 projects;

- Adding Highway Capacity
- Bus and Equipment Purchase
- Resurfacing
- Constructing an Interchange
- Double Track Rail Line
- Improve Transit and Intermodal Facility
- Extension of Metorail
- Streetcar Service Assistance
- Constuct Bike Path/Lane

TEA-21 created “firewalls” to guarantee that Trust Fund monies are used by transportation. Revenue Aligned Budget Authority (RABA) mandated that federal gas tax revenues that exceed projections must be used for transportation, adding \$377 million for Florida projects in 200 through 2002. However, a softening of the national economy has led to new, lower projections of fuel tax receipts. If projections are correct, over the next 5 years, Florida may receive \$1 billion less than previously projected.

Seedco – Seedco is a national nonprofit organization that works with local partners to create economic opportunities for disadvantaged job seekers, workers and neighborhood entrepreneurs.

Their work focuses on three critical goals for people seeking economic well-being:

- **Access:** Their work connects people to what they need to make ends meet – an entry-level job, basic workplace skills and access to key benefits such as health or child care.

- **Security:** They foster economic stability by helping people stay on the job, build new skills and take steps to become financially secure.
- **Mobility:** Their programs provide long-term economic options for workers and entrepreneurs – through higher-level education and training, asset building and career advancement strategies

They work with a broad spectrum of employers, government agencies and other institutions to improve the quality of jobs and promote the wider availability of critical workplace supports. They invest in low-income communities in many areas of the country through their subsidiary Seedco financial to create jobs, support neighborhood entrepreneurs and jumpstart economic opportunity.

Seedco Financial – Seedco Financial provides gap financing to enable businesses or developers to attract sufficient financing to proceed with their business plans or real estate projects. It also offers an affordable source of working capital for organizations seeking to expand, relocate, or restructure. Borrowers are typically considered to be “high risk” by traditional underwriting standards, often due to an absence of collateral, low credit scores, or an insufficient financial history or business plan. Seedco Financial is able to offset a portion of the heightened risk associated with this type of community lending by enabling borrowers to access vital forms of technical assistance, which is provided either directly by Seedco Financial or through a network of community partners. Frequently, third-party funds from government agencies and private sources to offset potential loan losses associated with our highest-risk lending activities are raised. Typical lending sources – affordable homeownership, commercial development, nonprofit financing, small business lending

LISC – Local Initiatives Support Corporation – LISC helps resident-led, community-based development organizations transform distressed communities and neighborhoods into healthy ones – good places to live, do business, work and raise families. By providing capital, technical expertise, training and information, LISC supports the development of local leadership and the creation of affordable housing, commercial, industrial and community facilities, businesses and jobs.

They provide grants, loans and equity, lines of credit to help CDC’s and other partners revitalize their neighborhoods.

Community projects typically include:

- For-sale and rental housing
- Community facilities (child care centers, schools, health care facilities, playing fields),
- Economic development projects, including industrial, office and retail buildings.

LISC provides technical and financial resources to help community development organizations become strong and stable neighborhood institutions characterized by effective and responsible fiscal management and capable of carrying out a range of community facilities, as well as other community development activities.

Grants are designed and provided consistent with local program office strategies and local community development needs. Grants have typically come in the form of:

- Organizational development grants that assist community organizations to improve its administrative structures, management and financial systems, and real estate development and management capacities;
- Strategic planning grants to cover costs associated with the creation of new programs that are important to an organization's overall mission and needs of the community's residents; and
- Project grants to help cover cost associated with real estate development that further neighborhood revitalization goals.

Trust for Public Land – The Trust for Public Land is a national, nonprofit, land conservation organization that conserves land for people to enjoy as parks, community gardens, historic sites, rural lands and other natural places, ensuring livable communities for generations to come.

Initiatives:

- *Parks for People* – Working in cities and suburbs across America to ensure that everyone-in particular, every child-enjoys close-to-home access to a park, playground, or natural area.
- *Working Lands* – Protecting the farms, ranches, and forests that support land-based livelihoods and rural ways of life.

- *Natural Lands* – Conserving wilderness, wildlife habitat, and places of natural beauty for our children's children to explore.
- *Heritage Lands* – Safeguarding places of historical and cultural importance that keep us in touch with the past and who we are as a people.
- *Land & Water* – Preserving land to ensure clean drinking water and to protect the natural beauty of our coasts and waterways.

The following are selected sponsors in the Tampa area;

- Southwest Airlines
- Budweiser
- Red Baron
- Coca-Cola
- The Tampa Tribune
- Hyatt
- GE Foundation
- JP Morgan Chase Foundation
- NOAA
- USAA Foundation
- Nation Fish and Wildlife Foundations
- Hillsborough County School District
- Institute of Museum and Library Services
- Community Foundation of Tampa Bay
- Sharp Aquos
- Marriott
- BlueCross BlueShield of Florida

THE RESPONSIBILITIES OF A COORDINATING ENTITY

A cultural district has many elements of the physical plant as well as the programming that must be tended to. A coordinating entity may be involved in any or all of the following functions:

Physical Plant

- Property development
- Property management, sales and leasing
- Design, landscaping and maintenance of open and public spaces
- Maintenance of infrastructure
- Sanitation
- Security
- Creation of spaces for arts activities

Programming

- Creation, management, leasing and rental of spaces for arts activities
- Retail attraction and development
- Business attraction & relocation assistance
- Business development, loan programs, creative industries initiatives
- Programming & events
- Marketing & publicity
- Public and government relations
- Special events production & promotion
- Placement and maintenance of public art

- Regional initiatives
- Community outreach and educational programs
- Business support, technical support, promotions support
- Centralized services & economy of scale purchasing
- Centralized Box Office services
- Coordination of events calendar
- Development and management of partnerships with external entities e.g. Universities
- Conflict resolution

BEST PRACTICES CASE STUDIES

In looking at case studies of other cultural districts, it is important to understand that no one district will serve as a model for the Channel. Rather, one must look for elements from each that are applicable to our situation.

Also, there is not a successful cultural district in the world that has not required some investment by the local government. What we have sought to do is to provide a menu of ideas that focus on self-sufficiency and revenue-generation. The advantage that the Channel has is that it has largely been built by private developers. If a concerted effort can be made to enforce the developers' deliveries of public amenities that were part of the criteria for building in the district, this could substitute for the public patrimony that has created some of the built environments in other districts.

Also, while governance entities range from quasi-governmental agencies to 501c3 non-profits to private developments, all have Boards of Directors, who are able to govern with some level of autonomy. Obviously, the public retains control of public lands and basic public services. It is in the "curating" of the cultural programming components within the district that the government must step back and allow the cultural district's governance entity to have more control.

The Distillery

Initiated by: Cityscape Holdings, Inc. bought the Distillery and then partnered with Dundee Realty Corporation.

Funded by: Private developers. Art spaces were developed in collaboration with Artscape Toronto, funded (at that time) by the provincial government, foundations and individuals.

The Distillery, in Toronto, is an urban redevelopment project that reclaimed a closed distillery in a partnership that included private developers, Artscape – a non-profit developer and various levels of government. The Distillery offers an example of the first two principles – Diversity and Synergy of Cultural Offerings and Business Activities and Live and Work Space for Artists and Micro-Businesses. The best way to get a sense of the synergy is to look at the list of current tenants and their businesses and activities. We recommend a visit to the website www.thedistillerydistrict.com, but here is a summary:

16 Galleries – Collectively, the galleries cover the range of artists from emerging to mid-career to established and from local to international. Mediums include painting, photography, ceramics, sculpture, new media, electronic media and programming.

20 Artists Studios – The artist studios cover the same wide range as the galleries. Some studios function as galleries as well. Most are available for visits by appointment. Some are working studios available for observation or participation. Tank is a studio retail space, and teaching studio that offers a unique opportunity to watch skilled framemakers making glass beads as well as other small objects, manipulating them hot in the fire. Le Labo is a media and integrated arts lab offering opportunities in production, training & showings.

Performance – The Distillery boasts: 2 national dance service organizations, a dance presenter and a dance company; 7 theater companies ranging from experimental to classical and including an aboriginal company; 2 opera companies; the leading national training college for actors; 4 unique performance venues plus the 50,000 square foot Young Centre for the Performing Arts.

Education – Educational outfits include The George Brown College, a social dance school, an early learning center and an intermediate (grades 5-9) school with a separate ESL division.

Offices – Currently, the Distillery has 13 business offices based in the district, including: an interior design firm, 6 firms providing services in advertising, marketing, branding and interactive graphic design, 2 publishers, a games software publisher, a movie distributor, a film post-production company and a corporate head hunter for scientists, technicians and designers.

Retail – Of the 25 retail stores, 17 are design-oriented: 7 furniture, 2 jewelry, 2 florists, 3 clothing, ceramics and a sound designer. There is an auto memorabilia store, a sports memorabilia store, and a lab with access to equipment for professional and serious photographers.

Additionally, there are 4 cafes, 6 restaurants, 2 condominium complexes and 5 events facilities. The synergy possible between arts production and consumption in galleries and studios, design businesses, entertainment businesses, cultural events, residential buildings and events facilities, all in an attractive district, is mind boggling. Art doesn't just "sit there" in this district; it is busy making a living.

One challenge in the Channel District project is the limited number of active galleries. This is offset by an abundance of design related businesses. As noted before, Artists Unlimited and the Innovation Hangar are already in place as anchors of micro business synergy, while Stageworks has the potential to anchor the non-profit cultural presenters. This formula shows great potential for real creative industries innovation.

Artspace Projects

Artspace is cited as the prime example of a non-profit developer that builds artists' live/work spaces and space for arts enterprises. Artspace can leverage a modest municipal contribution into a fully-financed project, working with federal tax credits and a traditional model of philanthropic contributions. Once built, projects are self-sustaining real estate ventures.

Artspace was created in 1979 by the Minneapolis Arts Commission, in response to the situation that was occurring in the Minneapolis Historic Warehouse District, where the artists who had pioneered the neighborhood were being displaced by the ensuing gentrification. Artspace was originally established as a referral-only advocacy organization, which it remained for almost ten years. In 1987, realizing a need for a more proactive approach, and in response to overtures by St. Paul city officials, Artspace hired executive director L. Kelly Lindquist to move the organization toward a more hands-on developer role. The first project was the renovation of the Northern Warehouse Building in the Lowertown area of St. Paul. The Northern Warehouse Artists' Cooperative was an instant success. All 52 live-work units were immediately rented to artists and the building's occupancy rate has never fallen below 100%. 40,000 square feet of commercial space for creative businesses and nonprofit organizations has remained stable in terms of affordability for 15 years.

Artspace has developed sites in St. Paul, Duluth, Portland, Galveston, Reno, Pittsburgh, Chicago, Bridgeport, Seattle, and Houston. Most recently Artspace is working on a new project in Buffalo, New York, thanks to the strong advocacy (and funding) of Senator Clinton. According to the Artspace website, other neighborhood development typically follows within three years of the completion of an Artspace project. (Artspace is familiar with the Channel District).

As a model, Artspace collects developer and property manager fees on these projects. Known for having more business savvy than your typical 501©3 nonprofit, in 2003, Artspace owned projects developed at a total cost of \$150 million but owed only \$7 million in commercial mortgages (only about 5% of its portfolio). Artspace resource development staff members are experts at cobbling together a wide array of government funding sources.

According to Wendy Holmes, vice president for resource development, 80-85% of the financing comes from government sources such as low income housing tax credits and new market tax credits (from the federal government, administered by states and some municipalities), historic tax credits for historic renovation (federal dollars administered through the Department of the Interior via the National Park Service), and Home Funds (Federal Home Loan Bank). 15 – 20% of the financing comes from the private sector (foundations, corporations and individuals). In each case, a Limited Liability Company (LLC) is formed locally as a wholly-owned for-profit subsidiary to be able to accept many of the financing tools. Artspace boasts that all of its properties generate positive cash flow, and that not once in its history has it had to return to a community for additional funds, once a project is completed and operational.

Leveraging Investments in Creativity (LINC)

There is another national advocacy group that is a relative newcomer, but enjoys the benefit of the research strides we've been exploring. The Urban Institute conducted a national study on support structures for U.S. artists. The report – "Investing in Creativity" spawned LINC – a ten year project/campaign to improve conditions for artists at the local and national levels, funded by a consortium of foundations including: the Paul G. Allen Family Foundation, the Nathan Cummings Foundation, the Ford Foundation, the John S. and James L. Knight Foundation and the Rockefeller Foundation.

LINC's strategic goals are to expand financial support for artists, improve their access to material support like live/work spaces, insurance, equipment and professional development and create public awareness of the value of artists' work and their contributions to communities through information networks and public policy.

Paducah, Kentucky

Initiated by: Local Artist Doug Barone

Funded by: Artists relocating to the area rehabilitate properties with their own funds, with some minimal assistance from the City and very favorable terms from a local bank.

Cost to the City: Disposition of properties to artists, some streetscaping, increased traffic enforcement, improved lighting, 1% buy-down fee on each loan to artists (\$750 – \$2,500 per property).

Paducah, Kentucky has achieved an amazingly successful revitalization through a scheme to attract artists from around the country with a modest program to assist them in home ownership in Paducah. The Lower Town section of Paducah had been in decline since the 1940's. In 1999 there were 17 Drug related crime reports in Lower Town. Property values were estimated at one-half to one-third compared to other areas in Paducah. In August, 2000, The Paducah City Commission decided to adopt the Artist Relocation Program to help revitalize the Historic Lower Town neighborhood. The plan is an innovative scheme to attract artists from around the country to buy, build or renovate homes in the area. The revitalization plan includes changes to traffic patterns, increased police presence, enforcement of property codes, a comprehensive lighting plan for the area and the Artists Relocation Plan

The Artists Relocation Plan

- Market on a national level to artists.
- Coordinate with Tourism.
- Promote artists and Lower Town area

Partners in the plan include the city Planning Department, the Urban Renewal & Community Development Agency, which oversees property acquisition and development, and the Paducah Bank. Paducah Bank makes 100% long-term fixed rate loans for acquisition and rehab of an existing structure or building of a new structure. Many of the loans are well in excess of appraised value (as high

as 400%). Paducah Bank also provides \$370,000 in construction financing for three storefront buildings for artist studio, gallery, and loft space. All three have been sold and are now open. Artist Incentives include

- A city expenditure of up to \$2,500 per artist to partially cover the costs of professional services:
- A 1% fee (of the total loan amount) paid by the city to buy down the interest rate. This has varied from \$700 to as much as \$2,500 depending on the loan.
- City-provided lots for new construction.
- Disposition of property by the city to artists.
- Enterprise zone – all materials for rehab or new construction are tax exempt. (Note: the Channel District is also a designated Enterprise Zone)
- There are no state or federal grant funds involved. The artists have received no other funds expended specifically on their behalf.

Paducah begins to market to artists across the country. It begins with ingenious ads in art trade magazines. The ads themselves become the target of intense media attention and press coverage, generating free publicity and attracting the attention of policy makers across the country.

At present more than 80 artists are building or have completed building or rehabbing a structure, with an average private investment of \$292,300 each. This represents approximately \$23.5 million dollars of their own money, derived from their funds or private loans. The City has spent money on property purchases, advertising, payroll and structure stabilization. Direct cost of each project is an average of \$5,642 which paid for professional fees and loan buy downs.

Paducah is increasing the city, county and state tax base. 3rd Year payback to the City for city property taxes, building permits, contractor license fees, and the Artists' business licenses is estimated at \$120,000 and rising each year. This does not include the normal economic development multipliers for a \$23.5 million dollar project, including providing work for the construction industry and creating a new tourism industry.

Paducah's Artists Relocation Program has been so successful at luring artists to a now vibrant new district, that the program has already won a dozen awards for excellence in urban redevelopment.

The website boasts: "The Artist Relocation Program is about artist ownership, thus giving artists a vested interest in our community... These artists have relocated from Illinois, San Francisco, San Diego, Minneapolis, Memphis, Nashville, Oklahoma, Maryland, Washington, North Carolina, Michigan, Kansas, Missouri, New Hampshire, New York, Texas, Arizona, Wisconsin, Hawaii, Washington, D.C. and Kentucky."

The South Bank and Bankside Cultural Quarter

Initiated by: The new Tate Modern Museum, Better Bankside (Business Improvement District) & South Bank and Bankside Cultural Consortium.

Funded By: 8 strategic partners including the local councils, higher education groups and area businesses. In the first year, the consortium won a \$1.8 million pound grant from the national Treasury's "Invest to Save" Program.

This district is cited for its community outreach and integration practices and also for an innovative digitization project. In 2000, the Tate Modern created a new facility by adapting the old Bankside Power Station in London. Bankside has seen remarkable rejuvenation. One of London's first business improvement districts, Better Bankside, was formed, and 22 cultural organizations formed the South Bank and Bankside Cultural Consortium. The consortium wanted to make sure that the Cultural Quarter's plans for the future took into account the needs and interests of the area's young people. In doing so, they have demonstrated how creating links between larger institutions and smaller satellites can produce innovative programming and stability for the district. This cultural district is also cited for an impressive digitization initiative.

Some Other Way Forward

The result is Some Other Way Forward (SOWF), a new project working with young people, families and schools in Lambeth and Southwark, two areas which, though diverse, still have some of the highest rates of deprivation. Consequently, many of the area's socially

excluded youth are not making the most of local opportunities. The project aims to offer 80,000 young people aged 3-19 in Lambeth and Southwark a chance to meaningfully experience arts and cultural activities around the themes of performance, art, film, learning, environment and crucially, employment and life skills. All 22 cultural organizations in the Cultural Quarter participate.

Through SOWF, a group of young people from the area were recruited and worked in partnership with Live Magazine to research, create and shoot and edit a film about the issue (see it on Youtube). Their mission was to investigate what arts meant to area 12-19 year olds. They began by participating in workshops to learn survey techniques. They mapped out all of the cultural opportunities in both boroughs documenting 460. They visited 150 of them. Based on this research, the program was created.

Last summer a "GeoDome" visited six festivals in parks in Lambeth and Southwark during July and August. The GeoDome came packed with free arts activities for families and young people, distributed free tickets for shows in the South Bank and Bankside Cultural Quarter and also hosted performances by local groups. There was a stage for young people to perform and showcase their talents. The tour aimed to take the South Bank and Bankside Cultural Quarter out to the wider Lambeth and Southwark community, to raise awareness about the events on offer and provide opportunities for families and young people to get involved. In total, the SOWF dome received almost 19,000 visitors. At Clapham Park and Burgess Park, the dome stayed on to provide extended arts residencies with local community and arts organizations.

SOWF aims to provide access to art and cultural experiences for every young person living in the area. Any kid who is between 3 and 19 years old and lives in Lambeth or Southwark, has the chance to take part in free arts activities, see a show, get involved in a performance, create and show their own work, take part in a schools' project or get free training and behind-the-scenes access to the arts, including support in joining the arts professionally.

Art of Regeneration

Art of Regeneration is a unique culture-led social regeneration program created by the National Theatre, one of the cultural organizations in the South Bank and Bankside Cultural Quarter

consortium. “Its goal is to transform a community on the doorstep of economic opportunity into one with the capacity to unlock its full potential – through partnership and the arts.”

Led by the Education & Training Department of the National Theatre, Art of Regeneration is a partnership between the London Boroughs of Lewisham and Greenwich, Goldsmiths College, Lewisham College and the Albany Theatre in Deptford. Based at the now refurbished Albany, its target group is young people, their families and teachers, local artists and “creative entrepreneurs at any stage” and its goal is to create “a circle of empowerment.”

The Program has the following components In School – supports teachers to deliver the National Curriculum, through storytelling projects, Primary Shakespeare and bringing texts to life. Has drama workshops and performance for higher education pupils and develops teacher training.

Out of School – increases participation by creating classes, workshops, performances, training and advocacy for young people at the Albany Theatre.

Work Based Training – offers a practical introduction to the creative industries for young people who have not followed traditional routes to higher education or employment.

Head for Business – provides professional support for small creative businesses. Training in business start-up skills linked to opportunities for financial backing through a peer-led micro-lending scheme.

Performance – brings live theatre, music, circus, comedy and dance back to the Albany; developing and engaging a new audience.

Digital Arts and Media – provides specialist skills training and technical support to the entire community within the new Digital Arts Initiative.

The Digital Arts Initiative

The Digital Arts Initiative is part of a community outreach program, created by the National Theatre, one of the cultural partners in the South Bank and Bankside Cultural Quarter in London. The initiative, housed at the Albany Theatre in Deptford, created a fully equipped Film Edit Suite with four available editing stations. It produced Digital Macbeth, aimed at Year 9 students. Exploring new ways of integrating digital media and the performing arts, it brings together all aspects of

digital animation, design, film and 3D projection. The first phase of a recording studio has been completed. The studio is attached directly to the main theatre space.

Working in partnership with the Deptford X Festival, the initiative teaches everything from web design to filmmaking, and finishes with a film festival in the Albany Studio, that screens a range of new work from art-house films to young people’s interpretations of life in Deptford. The initiative now provides ongoing digital support for all live performance in the theatre, studio, main house, café, community rooms, and for external events – from filming events for the archive, to interactive screens in the café. Everyone at the Albany has free wireless and access to advice on digital equipment purchases and use, for businesses based at the Albany. The Albany’s new capabilities were promoted to both local groups and the TV, film and record industries, with incentives to hire the Digital Arts Initiative’s producing capabilities, using local people as crew, giving them work-based experience.

The Pittsburgh Cultural Trust

Initiated by: The Pittsburgh Cultural Trust (PCT), was formed in 1984 as both an arts agency and a real estate and economic development catalyst, largely because of the vision and leadership of local philanthropist Jack Heinz.

Funded by: A traditional mix of government, corporate, foundation and individual donations. The aggressive development department of the Trust makes great use of local philanthropists and has vibrant individual and corporate donor membership programs. The Trust also generates revenues through its real estate and space management programs. Finally, it benefits from the Educational Improvement Tax Credit, a program of the Pennsylvania Department of Community and Economic Development that allows businesses to receive significant tax credits when they contribute to qualified organizations such as the Pittsburgh Cultural Trust.

Pittsburgh is cited because it is one of the most active coordinating entities. It was responsible for renovating the Stanley Theater into the Benedum, the Fulton Theater into the Byum and the Art Cinema into the Harris. Additionally, it built the O’Reilly Theater and created the Wood Street Galleries, which hosts artists from all over the world and SPACE (a former adult bookstore), a gallery that shows local and regional artists working in new technologies.

The PCT partners with other agencies and the private sector; the Façade Restoration Program, a partnership with the Urban Redevelopment Authority created grants to private building owners. The PCT also exercises quasi governmental authority; it has a Public Art Advisory Committee which selects artists and commissioned the Allegheny Riverfront Park. It does streetscaping in partnership with the City and promotions for the district. Additionally it manages and leases properties and produces events.

The Pittsburgh Cultural Trust describes its plan for development as a holistic approach including streetscaping programs, facade restorations, new cultural facilities, and public open spaces and art projects. The Trust's describes its own multiple roles as:

- Owner and operator of the Benedum Center, Byham, O'Reilly, Harris Theaters, Cabaret at Theater Square, SPACE and Wood Street Galleries, etc.
- Facilitator of commercial and residential development in the Cultural District
- Presenter of performances, exhibits and other entertainment events
- Curator of public art and District design
- Marketing of the Cultural District as a destination

The PCT website currently lists a Board of Trustees with 42 members and six officers and 91 full time staff members working in the areas of: real estate, engineering, stage technicians and builders, box office, concessions, finance, events and education and outreach, institutional development, marketing and communications, programming, shared services, ticketing and individual venue operations.

Pittsburgh's Downtown has been transformed from a "red light" district with only two cultural facilities – Heinz Hall and the Convention Center – to a thriving area with over fourteen cultural facilities, public parks and plazas, and new and proposed commercial development. Of course, Pittsburgh enjoys a rich heritage of individual philanthropy from the Carnegies and the Mellons to the Heinz family. But the Trust also has an active corporate giving program and an affordable membership program for regular citizens that offers a great array of perks and benefits for enjoying the district.

The Tucson Arts District Partnership

Initiated by : Local artists

Funded by: largely with municipal funds

The Tucson Arts Partnership is cited as an example of what happens when a governance entity is too close to and dependent on the local government. Founded in 1984 by artists, the mission of the partnership was to "revitalize the downtown and to provide a focused arena for Tucson's rich artistic and cultural heritage so as to re-establish the area as the heart of our community." The partnership was a very active coordinating agency; creating and managing arts programming, artist-in-residence projects and support services to area artists and small businesses, including planning, small business loans and arts space development loans. It also worked with city planning to create a series of building guidelines that addressed issues of massing and scale, facades and compatible functional zones. By 1988, it was credited with having created: 26 new businesses, a 54% increase in sales, a 50% decline in retail vacancies and an 11.7% increase in sales tax revenues (compared with 7.4% citywide).

By 2004, the area had more than 300 artists' studios and many galleries and a very popular warehouse artist enclave. There were regular art walks and a semi-annual open studio tour to encourage people to visit the district. But City funding cuts had reduced the partnership's budget to \$165,810. The staff had been cut to three (from a high of seven). The slowing economy decimated its fundraising. By February, 2004 the organization was facing a \$25,000 deficit. The Board voted to make it an all volunteer organization.

In an article that appeared in May of 2004, by a local writer named David Devine, Board President Ellie Patterson was quoted saying, "It's been quite a challenge to work under the budget we've had." A bit more defiant, Executive Director Vera Uyehara said, "The partnership will be liberated from the city. There's been a difficult history with City Hall, and they may not see the vision in us that some people do." Apparently the clashes with City Hall had been ongoing for 10 years. Supporters of the partnership accused City hall of trying to micromanage the organization. Whatever the problems were, according to Devine, they were bad enough that, "the Board of Directors chose to cut its ties with the city instead of asking for more time to raise the private donations necessary to financially stabilize the organization."

The demise of the partnership was concurrent with the creation of a Tax Increment Financing District – the Rio Nuevo Project. Eventually, Tucson joined with Pima County to reevaluate its situation and create a cultural plan. In July 2007 a draft of the Pima Cultural Plan was released. It has a strong creative industries focus and considers all cultural planning within that framework. In a chapter titled Capacity Building and Business Development, the plan identifies capacity building as the “overarching mechanism to assist all initiatives” and achieve stated goals. It vows to “maximize resources,” “increase and refine the level and quality of operations,” and “identify deficient areas to facilitate strategic planning” for area cultural organizations. Additionally, the report suggests rezoning and initiatives to create affordable live/work studios for artists.

Harlem Arts Alliance

Initiated by: Local artists and arts organizations.

Funded by: Grants, membership dues, events, traditional fundraising

Part of succeeding as an arts service organization in a cultural district is being clear on what you do. The Upper Manhattan Empowerment Zone (UMEZ) is lucky to have the Harlem Arts Alliance (HAL), a 501c3 organization serving over 400 individual artists and arts organizations in the geographically defined area known as Harlem in New York City. It does this by offering technical assistance and capacity building, special projects that increase the visibility of its members and by engaging in local, regional and national advocacy for the arts.

HAL’s plan of service contains the following components:

1. Holds monthly meetings open to the entire membership, for exploring and developing joint marketing strategies.
2. Advocates for the inclusion of HAA members and local cultural institutions in all major housing construction projects.
3. Works to integrate HAA members and their programs into educational and social service outlets throughout Harlem.
4. Promotes the creation and development of training and opportunities for Harlem residents, especially youth, in the theatre, music, communications, film, design, visual arts and recording and related media industries.

5. Has created a multi-discipline, multi-cultural, and multi-ethnic resource directory of its member organizations and individuals.
6. Produces an annual arts festival to promote tourism, and thus employment and economic empowerment for its members.

HAA provides information coordination and dissemination. It produces workshops and a number of showcase and presentation programs featuring the work of its members. HAA has also developed a number of strategic partnerships with cultural, civic, business, and educational institutions to facilitate services and support for HAA members.

Temple Bar, Dublin

Temple Bar, is widely cited as one of the most successful cultural districts. Simon Roodhouse, author of Cultural Quarters, describes Temple Bar as, “an engineered building-led regeneration solution with an explicit cultural focus” and, “...a cultural quarter that is part of a larger strategy integrating cultural and economic development objectives.”

The Temple Bar Cultural Quarter is built on a 28 acre site in Central Dublin. One of the oldest parts of Dublin (circa 1259) the area began with the building of an Augustinian monastery. The town is named for William Temple, secretary to the Earl of Essex. Bar is the name for a walking path next to a river. Most of what’s there now dates to the 1700’s as a place of cargo docks on the Liffey River. In the 1800’s it became a center for clothing trade. By the late 20th century, it had become a backwater, with falling property and rental values.

In the 1970’s and 80’s, it moved uses like artist studios, rehearsal studios, non-profit centers, cafes, young designers’ boutiques, etc., most on short-term, low rent leases. Some paid no rent at all. Planning blight created urban revitalization through low-rent arts activities. Networks of these small arts businesses began to self-organize and connect to larger cultural institutions like the Olympia Theater.

With a lively mix of recording studios, video companies, artists’ studios, theaters, pubs, cafes and restaurants – Temple Bar began to be referred to as “Dublin’s Left Bank.”

A growing number of people began to live and work there. In 1989, worried that future growth might be led by property values that would wipe out the arts; they formed the Temple Bar Development Council. In 1992, a strategic development framework was put forward to ensure that the renewal would be culture-led, with a focus on renewal of the building stock and urban fabric combined with local enterprise development of the creative industries and the nighttime economy. It was articulated verbatim as follows:

Development Programme for Temple Bar, 1992

- Adoption of a stewardship ethos and management approach to knitting back together the urban area;
- Adoption of 12 cultural projects to act as urban “chess pieces,” localised (sic) strategic interventions to create activity and interest – these include a Film House, sculpture gallery, photography gallery, music venues and the Olympia Theatre;
- A major training initiative in business skills and the various cultural industries, but also n catering and venue operation;
- Promotion and stimulation of an evening economy;
- A major initiative to improve permeability and pedestrian flow through the area, involving the creation of two new public spaces, outdoor venues, niche gardens, corners to sit and watch the world go by, culminating in the design of two new public squares;
- A major programme of public art and cultural animation, designed to reclaim and give meaning to the area’s public realm;
- An overall approach to property management and upgrading based on balancing the need to improve the area’s environment with the need to retain existing activity;
- The introduction of vertical zoning linked to the provisions of grant and tax relief status;
- Design of new buildings by young Irish architects, with the accent on modern design within the context of the historic street pattern;
- Major marketing and information campaign using good modern design.

Governance

Temple Bar Properties Limited (TBPL) was established in 1991, as a separate, state-owned development company, to implement this strategy of urban stewardship through cultural planning and mixed-use planning and design principles. It had many responsibilities including, property acquisition and renovation and negotiation of rents. It began with 4 million pounds from the European Commission and a 25 million pound state-guaranteed loan from a private source. Rents were reinvested into the renewal program, environmental actions and cross-subsidizing the culturals. Development of the built environment was largely completed by 2001. TBPL now manages a few major properties and produces events.

The three divisions of the company were Property, Cultural and Marketing. Property was responsible for acquisition, renovation, maintenance and management of TBPL properties. It also was charged with intervening with private developers on assembly and design of sites. Cultural was in charge of spearheading the 12 cultural projects and creating public events and concerts. Marketing did outreach and marketing internally to the community with participatory programs and externally with a branding strategy to raise the national and international profile.

From 1992 – 1999, TBPL was able to; commission a high-profile architectural design competition; create a strategy to support entrepreneurship in the creative industries, make two new urban squares; adopt mix-used zoning to encourage diversity and stimulate the evening economy; and roll out a major marketing campaign.

Amenity	# of in 1992	# of by 1996
Restaurants	27	40
Shops	100	200
Arts buildings	6	12
Hotels	2	5
Residents	200	2,000
Employees	650	2,000

By the time TBPL stopped trading as a development company in 2001, it had also created a new nearby mixed use development on a pedestrian street. This major retail and residential cluster had 191 apartments, 24 retail businesses and landscaped gardens and Temple Bar had a total of 3000 residents and 450 businesses employing a total of 2,500 people.

TBTL still manages some programs in the area, including: a Green Plan for waste management, street cleaning and management and security for Meeting House Square and Temple Bar Square. It also still produces free outdoor events and markets. TBTL manages three writers' studios and an International Visiting Artists' Apartment. A traders' group was formed to do external marketing of the area and additional street cleaning.

The biggest question seems to be whether or not the Temple Bar regeneration has been too successful. At one point, research commissioned by the TBPL ascertained that "Stag night" single sex groups of hard partying young women and men coming from all over England were starting to keep other visitors away. The hotels and landlords worked together to address the problem by refusing to rent to large single sex groups.

Though an international success now, the Temple Bar project had its problems. The early 1990's recession and high interest rates almost wiped out the TBPL very early on. The fact that it didn't should be encouraging and once again illustrates that culture-building is extremely resilient in times of recession.

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SURVEY RESULTS

General Findings

The Tampa Channel District, in cooperation with Land Air Consulting and Evergreen Solutions, LLC embarked on a surveying process by which input was to be gathered as to the current status and future opportunity of the arts community in the Channel District. A number of interesting points came to light through this survey analysis and this write-up is designed to outline these findings.

A total of 1976 individuals from various organizations and groups across the Tampa metropolitan area were invited to participate in the survey directly via an email invitation. This email invitation was transmitted on City of Tampa letterhead and under the signature of Michael Chen, Downtown/Channel District CRA Manager.

The survey was divided into 5 sections and they were: General Demographic Information; Non-Profit Organizations; Channel District Developers; Retailer or Other Commercial Tenant; and Channel District Residents. Respondents from each of these groups participated in the survey and their perceptual data will be valuable as the City moves forward with its planning for this area.

Overall, 113 individuals completed the survey. It may be fair to assume that some individuals believed the survey was too long as 670 individuals began it and answered some but not all of the questions. Survey takers were instructed to skip sections of the survey which were not applicable to them which also explains the lower numbers of responses. A retail business owner, for example, was instructed to skip the section of the survey which consisted of questions for non-profit organizations.

A summary of these findings follows below:

- 90.5 percent of respondents indicated that it was acceptable that they be contacted in the future with respect to their opinions.
- With respect to visit frequency to the Channel District, 60 percent of respondents (93/155 for this question) indicated that they visited more than 10 times in the past year. This is three times as many people who said they visited 0-5 times. The Channel District appears to be a familiar place with those people who elected to participate in the survey as would be expected in such a survey.

- Motivation to visit the Channel District centered around two primary areas. Shopping and Dining. 19.1 percent indicated they visit for Channelside and 18.9 percent for dining. Additionally, 20.7 percent of people indicated “Other” as their reason for visiting and listed “movies” and “entertainment” in their free-response box. Additionally, several people indicated that their business holds meetings in the Channel District. The lowest representative response was “Visiting Friends” with just 7.6 percent (37 people) choosing this response.

It is interesting to note that in several responses where free-comment was given, survey participants demonstrated little acknowledged difference between the Channel District and the mall at Channelside. This is known because the movie theater people are talking about is not in the Channel District, proper, it is in the Channelside area. This lack of understanding is far from insurmountable but with the nomenclature used to identify these two distinct areas being so close, it may prove difficult.

- When asked, 94.6 percent of people (141/149 for this question) indicated that they would continue to travel to the Channel District for these services.
- People were asked what may stop them from visiting the Channel District more frequently for these services and a variety of answers were revealed. Parking was cited as the most common issue with 27.9 percent answering. The next most popular answer with 22.1 percent of the respondents was “other”. Below is a sample of some of the barriers cited by these individuals.
 - » A lack of free parking – people don’t like the idea of paying to park somewhere they plan to spend money either through ticket sales or retail purchases.
 - » Public safety – complaints ranged from people witnessing cars being broken into, dark streets with insufficient lighting, and the poor condition of streets and sidewalks. The vetting of these complaints is outside the scope of this review but should be investigated further.

- » Demographics of visitors – Some people cited that the Channel District was/is designed for 20-30 year olds and that the shops in the Channelside area have a “club and party atmosphere” while one person indicated that there are “too many bars”.
- » Water Access – multiple people cited the lack of accessibility by boat as a detracting factor.
- » Public Image – People indicated that the Channel District was “dirty” and “not well publicized”.
- 53.4 percent of respondents indicated that they would relocate to the Channel District to live while 30.5 percent said they would locate their business there.
- Among respondents, many barriers were cited that would stop them from locating to the Channel District. A sample of the most popular comments is below”
 - » The high cost of real estate in the area
 - » Insufficient promotion or opportunities for local artists
 - » Income of individual artists doesn’t typically support that expensive of a place to live
 - » Expense of opening a storefront – if the Channel District had a publicly displayed “art-walk” several artists said they would participate but a permanent retail store would be very hard
 - » Lack of parking
 - » Heavy traffic congestion in the area
 - » Perception of ineffective urban planning (too many low-rise developments and not enough density
 - » Lack of public transportation
 - » Rising cost of insurance on businesses and property taxes
 - » Area does not seem “family friendly”
- 18.1 percent of respondents indicated that they were a not-for-profit organization. The largest responding group indicated “Other” and the least frequent response was Channel District Developer with just 3.2 percent of the responses. The most frequent “Other” responses are below:

- » Architect
- » Government worker
- » Consultant
- » Real estate broker
- » Downtown/non-Channel District Developer
- » Building contractor
- » Law student
- » Creative entrepreneur
- » Mass transit worker
- » Landlord
- » Channel District resident
- » Private citizen
- » Planner/urban planning professional

NON-PROFIT ORGANIZATIONS

Traditionally, non-profit arts organizations are the backbone of any district seeking to be a cultural center of great significance. Non-profit organizations engender the kind of free thinking that makes development of the arts possible in what may otherwise be viewed as a profit-driven enterprise. The majority of non-profit organizations surveyed were those outside the District and while input of those inside the district is valuable, the majority of the questions were geared toward learning what may potentially draw more of these kinds of organizations to residence within the Channel District.

- Two thirds of the responding organizations indicated that the size of their space is sufficient for their current needs.
- Slightly less, 59 percent, of them indicated that their space will not meet their future needs. Some of the organizations are concerned with growth out-pacing their ability to maintain a presence in the Channel District. (where are they now?)
- 61 percent of respondents indicated that they rent or lease their space with just 39 percent indicating that they own their space.

- 60.6 percent of respondents are spending 0-25 percent of their operating budget on facilities or cultural programming – this represents good overhead margins by-in-large.
- Of the 30 responses representing groups with seating space for performances, 56.7 percent have audience sizes 0-100 people. It appears that these organizations primarily the home of smaller performance spaces. There were 6 responses indicating more than 1000 seats, however.
- When people were asked to evaluate the average age of their audience, the largest group by far was 30-50 year olds with 64 percent of responses. The next highest responding group was 21-30 year olds with 20 percent.
- People were asked how their facilities were publically accessible and the most popular three answers were Automobile (37.7 percent), Bus (31.9 percent), and Streetcar/Trolley (18.8 percent).
- With respect to parking, people were asked if parking was adequate to meet their organization's needs. 79.3 percent indicated that yes, it was. This is in contrast to private citizen complaints of inadequate free parking. This illustrates a difference in how business owners and their customers think. Similarly, when people were asked if parking was sufficient to handle peak audience attendance, 61.5 percent said yes. This is a drop but still a majority who believe lack of parking is not a problem. Half of the respondents said that they have their own parking long and half said they do not. These organizations without their own parking lots must rely on public parking in the area.
- When respondents were asked to rank their funding sources (Public funds, private funds, box office ticket sales and "other") most people rank Private funds as the number 1 source while public funds was the second most popular choice. Box office ticket sales ranked third. Other funding sources ranged from private sale of artwork from artist to client to membership and special grants.
- The vast majority (82.8 percent) reported that their programming is of a year-round nature.
- There is a strong sense of collaboration in the Tampa arts community as 88 percent of respondents indicated that they provide services to or collaborate with educational organizations or other arts organizations. This is typical of the arts and non-profit community and should be fostered as much as possible

including encouraging arts organizations to extend their programming within the district.

INDIVIDUAL ARTISTS

Beyond non-profit organizations, the individual local artists are a vitally important group of individuals to draw from. These creative minds are the individuals who's work and creative expression fills the galleries and performance halls of cultural centers across the country and around the world. A healthy community of local artists can be a great resource in assisting the City of Tampa gain a clearer understanding of the pitfalls and obstacles to development of an area such as the Channel District.

- The majority of responding individual artists (55.6 percent) indicated that they do not have sufficient studio space to meet their needs.
- Most artists responding (77.8 percent) are not renting studio space apart from their place of residence. In addition to this, 77.8 percent indicated that they have no unmarketable space adaptable for studio space, etc. From these statistics we can infer that space is currently being maximized to the degree that most respondents are comfortable.
- Lack of pedestrian traffic was cited as the most serious obstacle to renting/selling retail or office space to for-profit organizations. Second to this was inadequate parking for such businesses. In short, the inability of businesses to attract or accommodate customers is a concern.
- With respect to the Channel District's status as an Enterprise Zone 57.1 percent of respondents did not know that the Channel District was an Enterprise Zone while 42.9 percent do know. The majority of developers/landlords of businesses (66.7 percent) do not make these incentives known to potential commercial tenants. 86.7 percent of respondents are not familiar with the financial incentives to businesses located within an Enterprise Zone. These facts combine to show that more education is needed as to the benefits of the Channel District's Enterprise Zone status to attract more businesses. Developers and landlords should be educated as well as to how to best market their available space as an Enterprise Zone.

- When asked which neighborhood attributes are most considered when locating one's business, proximity to downtown was the most frequent choice with 30.6 percent of responses, Parking was second with 19.4 percent. "Other" also garnered 19.4 percent of the responses and people wrote-in such things as parking, proximity to Westshore and the airport area, cost of facilities, pedestrian traffic, and safety as important factors.
- The perceived high cost of real estate in the area also impacts artists ability to reside within the district proper and instead, many choose to live elsewhere and exhibit their work in galleries across the entire region and beyond.

CHANNEL DISTRICT RESIDENTS

Local residents of the Channel District have a historical perspective of what the areas strengths and weaknesses may be. Their perceptions of the area over time and their desire for how they seek to see it grow into the future are irreplaceable for their honesty and sincere feelings on the issues that affect them most directly. Their desires for the future growth and development of their neighborhood should be seriously considered.

- When asked to rate the importance of arts being an active part of development of the Channel District on a scale of 1-10, the most common response was 10 out of 10. 45.5 percent chose "10" while 12.1 percent chose "9" and 18.2 percent chose "8". Just 18.2 percent chose answers from 1-5. It is clear that the arts are a major concern and focus of people responding to this survey.
- People were asked what types of cultural programming they would like to see in the Channel District and 26.1 percent chose "Visual arts (museum/gallery)" and "Performing arts (Stageworks)". 12.6 percent would like to see more Festivals and 12.1 percent chose Public arts (performance or installation). Rounding out the top responses was "Film" with 11.6 percent of responses.
- With specific respect to Stageworks, 72.7 percent indicated that they were aware of Stageworks' plans to locate its permanent home to the Channel District and 90.6 percent plan to attend Stageworks productions.

- Channel District residents shared many of the same feelings of other groups with regard to the public image and safety of the area. The implication that there are a plethora of drinking establishments and a shortage of family centered activities available in the evenings abounded.
- Channel District residents also noted observations of elevated crime rates (i.e. burglaries and petit street crime) and expressed concerns over the condition of the streets, sidewalks and safety of the lighting in the area at night.

In summary, the Channel District and its various public service offerings are a key point of interest to many citizens and organizations within the Tampa area. Some of the typical challenges that face any area of this kind such as parking and public access/ pedestrian traffic continue to be challenges to the Channel District as well. While public relations campaigns and publicity may be able to help with these problems, issues raised about public safety and family friendliness of the area can combine to form image problems that would be more difficult to overcome.

TEAM PROFILE

The Landair team brings local and regional market intelligence combined with a national breadth of experience – a perspective on how art is one key component that makes a community whole.

LPR with its affiliates LPR/UI and LPR/ABP bring experience in community revitalization in major and mid size cities and regional centers. Senior consultant Paul Nagle is an expert with nation wide knowledge of cultural district ‘best practices’. Associated consultant Evergreen Solutions, LLC is widely known for its deep data bank of Florida markets, local political savvy and a keen sense of local priorities.

Our team’s philosophy comes from our work with and for government agencies and non-profit organizations in dance, theater and the arts, and as developers of their properties. The professionals of LPR and Evergreen have worked in government, in urban and economic planning and development, and in business and have managed not-for-profit arts organizations. We specialize in the development of public/private partnerships and believe the greatest public good arises from the collective wisdom of the public and private and non-profit sectors and that these initiatives are particularly powerful when fueled by the political will to achieve results.

The following projects are representative of the teams experience:

Times Square Redevelopment – The renewal of Times Square as an international destination for culture, commerce and entertainment involves cultural properties comprising over 500,000 square feet of both new and landmark facilities. LPR began its involvement with the redevelopment of Times Square in 1993, working with The New 42nd Street, Inc., the Empire State Development Corporation and NYC Economic Development Corporation, to realize one of the most publicized cultural and commercial urban development plans in the country. Times Square is illustrative of public initiatives that successfully leveraged private investment toward the restoration of non-profit theaters and rehearsal studios.

Upper Manhattan Empowerment Zone Development Corporation – UMEZ is a publicly funded entity established by the Federal government whose mission is to promote and stimulate economic

growth, tourism and cultural activity in the upper Manhattan, NYC neighborhoods: Harlem, Inwood, Washington Heights, East Harlem. Like an Enterprise Zone the agency disburses a variety of tax and other incentives. LPR is one of a select group of approved consultants qualified to work with the UMEZ’ Cultural Industries Investment Fund providing technical assistance in marketing, business planning, arts programming, events planning and fundraising to local arts organizations like Jazzmobile, the National Jazz Museum and the Malcolm X and Betty Shabazz Education Center.

Lower Manhattan Redevelopment – Our team designed and managed the process that resulted in the selection of Michael Arad’s design for the World Trade Center Memorial, a \$500 million development project to honor the events of 9-11. The client’s goals were clear: the public outreach process must be transparent and anonymous, to be achieved with dates absolute and within a guaranteed maximum price, a process The New York Times described as being “next to the angels”. With the 9/11 Families Association we opened the Tribute Visitors Center in 2006 and in 2008 will open the Center to End World Hunger being developed by the international humanitarian organization Mercy Corps. LPR is managing all agreements among the developer, the public authority landowner and the operator. LPR also analyzed the feasibility of adaptively re-using a landmark former military fort as a performing arts center, attracting an audience of tens of thousands -- in its current state -- while \$50 million is raised through public and private sources for its state-of-the-art conversion.

Village of Ossining, New York – LPR/UI was commissioned by the Village of Ossining (NYS) to re- formulate its housing policies and re-engineer its practices for encouraging diverse housing types as part of the Village’s development, zoning and incentive strategy. The charge was to determine an affordable housing strategy that would effectively maximize opportunities for construction or renovation of a variety of housing types for mixed income levels beyond those areas currently targeted for affordable housing in Ossining. Our recommendations allow for the framework for each policy initiative to be “built in” to the structuring of the Village’s development criteria and review guidelines.

City of Yonkers Planning Department with St. John's Church and the Greyston Foundation and the Department of Economic Development – LPR was contracted by this triple pronged, multi-cultural client to determine the feasibility of creating the Phillipsburg Hall Performing Arts Center in conjunction with the development of LIHTC funded affordable housing units designated for artists. LPR conducted a regional market search for a potential operator and/or tenant(s) for the PPAC facility; facilitated mission planning and board development for a newly created arts organization to program. We are now retained to determine the feasibility of recreating the proctor theater as a downtown anchor and to study the creation of a 'downtown entertainment district' on North Broadway.

Mayor's Office of Economic Development & San Francisco Redevelopment Agency – With 6,000 housing units, 50 acres of parkland, a 43-acre biomedical research campus, as well as retail, hotel, school and public facilities, this 303-acre redevelopment area is one of San Francisco's most ambitious redevelopment projects. LPR/ABP partner and ABP founder and principals prepared all of the technical documentation and economic analyses necessary to establish the two redevelopment projects that encompass Mission, coordinated involvement of all local public agencies, assembled and managed a community advisory committee, and served as lead negotiator in key transactions for this project, including structuring land trades with developers.

Newark, N.J. – LPR is engaged in guiding a private property owner through repositioning an undervalued waterfront property by implementing strategic acquisitions, managing public approvals and community outreach, evaluating market parameters and developing a master plan concept to convert the 25 acre site into a \$1.2 billion missed use entertainment district.

Paul Nagle's work for the New York City Council has turned to sustainability of arts enclaves. With SoHo, Tribeca and the Lower East Side all within his jurisdiction, Mr. Nagle sees first hand on a daily basis how vulnerable cultural districts are to free market real estate pressures. He has a Master of Arts from New York University where he created a new concentration in international cultural policy. He has presented his thesis "Room for Creativity – the Role of Affordable Artists' Live-Work Space in the New Economy" at the Global Creative Economy Summit (2006) and the International Symposium on Arts and Society (NYC 2007) and has been accepted for publication in the International Journal of Arts and Society.

He has also been a producer and arts administrator for a multi-cultural venue housing individual artists and performance spaces.

Evergreen Solutions is regularly called upon by its public sector clients to leverage proven, workable solutions for improving district efficiency and effectiveness. The firm recognizes the pressures placed upon public spending and appreciates the need for ever increased levels of transparency internally and externally, greater accountability across the board, and the challenge of doing more with less.

Having been public employees and having conducted hundreds of studies nationwide, ES knows what it takes to adapt to shrinking budgets, to reengineer workflows and decision making for increased efficiency, and to develop strategic plans to maximize organizational effectiveness. The firm has served as change agent for over 200 Florida municipalities in addition to working nationally.

Landair Project Resources, Inc. is based in New York City with satellite offices in Tallahassee, Stamford and San Francisco. Evergreen is headquartered in Tallahassee.