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ARTS TARGETED LOCAL ECONOMIC DEVELOPMENT: FLORIDA
CITIES WITH FLAIR

by

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A thesis submitted in partial fulfillment of the requirements
for the Honors in the Major Program in Public Administration
in the College of Health and Public Affairs
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ABSTRACT

Promoting economic development is important for many local governments. Economic development plans provide guidance for how local governments can nurture existing businesses as well as attract new industries. Arts and culture can represent a significant component of local economic development efforts. An "arts development strategy" can focus on human capital, the development of local public spaces, and the promotion of culture. Based on a literature review of the concepts of traditional local economic development, this research provide a framework for analyzing local arts strategies and presents the results of in-depth case studies of how a sample of cities in Florida are integrating arts and culture into their economic development plans.

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INTRODUCTION

A. Introduction of Research Topic

There is an emerging relationship between arts and economic development that has implications for local competitiveness. This necessitates an examination of the policy tools and governing mechanisms utilized by local government to capture and build upon this dynamic relationship. This research focuses on the ways a sample of Florida cities have used arts as a local economic development strategy. More specifically, this research explores the ways in which development strategies are targeted to the arts and the type of organizations that are responsible for the implementation of these strategies. This research not only looks at specific local economic development strategies, but also looks at the strategic use of 'the arts' within these traditional economic development strategies.

B. Research Questions

What are the characteristics of an arts approach to economic development?

How are such efforts organized?

What policy tools do local governments and or the organizations responsible for these efforts use?

C. Research Strategy

This study accomplishes the following: (1) illustrate the differences among cities in the organization of an arts development strategy, and (2) identify the arts as an economic development strategy by examining the policy tools used by the sample of

cities. The results highlight potential economic benefits; the positive effects arts can have on a community, and how ultimately, economic and social benefits of arts are intertwined.

Literature Review

A literature review provides the definition of the arts, explains economic development theories, and provides examples of the relationship between these theories and arts as an economic development strategy.

Case Studies

This research utilizes common methods associated with qualitative case study research. Documents were collected online through web searches. Types of documents the research examines are the city cultural plan, economic development plan, and other city archival records. The city cultural plan, or other like documents, will be coded to identify characteristics of arts development strategies.

Scope

A sample of Florida cities with cultural plans, or evidence of cultural planning, are used as the primary source of data. Five cities in Florida with cultural plans will be identified. A total of five Florida cities, all of which reside within different counties, have been selected based on their location, population, and evidence of cultural influence in their city planning. Each city selected has sufficient documentation available online to support the research.

Coding

Cultural plans provide data such as programs and funding that will help to identify the types of strategies in use. Presumably, government agencies operate to serve the public and therefore are transparent and accountable in their actions. Local goals and strategic investments therefore are likely to be documented in long range planning documents, including cultural plans. Moreover, agencies and departments at the local government are instrumental in the implementation of planned actions, particularly planning and economic development departments. These city government departments are often responsible for carrying out economic development activities. Each table will organize this data for evaluation.

Specific Objectives

OBJECTIVE 1: Identify Cities

The differences in their basic construction such as population, size, region, and age will be charted in Table 1. The table will include city characteristics such as population, size, region, and department from which the plans were created.

OBJECTIVE 2:

This table will identify the departments in which the local plans used were developed, and the type of role the economic developers are characterizing.

OBJECTIVE 3: Type of Strategy

This chart identifies which of the four types of economic development strategies are targeted at the arts by the localities.

OBJECTIVE 4: Art as a Commodity

This chart recognizes the different ways in which localities encourage the arts and culture, through industry, workers, and space.

OBJECTIVE 5: Arts Industries

Chart 3 will create an arts index by identifying the type of art industries that the cities' plans are tailored to supporting and growing. These categories are design, sculpture, literature, performance, painting, and music. While there are a multitude of artistic endeavors, these descriptions capture the greatest amount of variation.

TRADITIONAL LOCAL ECONOMIC DEVELOPMENT

A. Introduction: What is Economic Development

Economic development is a crucial function of local government. It is the practice of local governments implementing strategies and policies to support and build a robust local economy. Job creation and stability is how the individual might feel the effects of economic development. A strong local economy provides its residents with job security and prosperity and allows for investment in other enriching community activities that improves quality of life (Currid, 2007). I think arts targeted economic development strategy provides jobs for current populations as well as strengthens aspects of community that contribute to quality of life.

Local governments typically employ a team of professionals who develop plans, direct resources, and carry out necessary communication and legal action to implement economic development at the local level. In the following section I describe prominent theories that support policy development. When focused on the arts, traditional economic development is effective for the economy and the community.

B. Theory– Foundations for an Arts Strategy

Traditional economic development is important to the focus of this paper because it lays the framework on which to evaluate the impact of these strategies when they are targeted at the arts or cultural elements. These theories are also important to understanding the economic climates of localities, and the most effective ways in which to manipulate them using specific industries such as the arts. This paper focuses on traditional economic strategies that specifically involve arts or culture as a recognized

industry. Economic development, regardless of its targeted industry, has three basic goals. They are: 1) to provide quality jobs for the current population, 2) to achieve local economic stability, 3) to build a diversified economic and employment base (Blakely & Bradshaw, 2002). Development is a strategic process, customized by local governments through evaluation and planning (Blakely & Bradshaw, 2002). Strategically using the arts with economic development is beneficial because of the unique aspects of the arts industries.

Basic Theories

There are two types of economy to be considered, the basic and non basic. Basic economy describes businesses and services dependent on the demand of outside factors. Non basic economy relies on local factors and refers to products and services consumed by the local community, for example doctor services (FSU Department of Urban and Regional Planning, 2012). Art industries are compatible in both types of economies. In addition, economic developers can choose to invest in different types of infrastructure, which help support local economies. Traditional, hard infrastructure may refer to physical assets, which enable development (Blakely & Bradshaw, 2002). Soft infrastructure is relational assets that are intangible, and is more often associated with arts targeted development. (Scott, 2004; Flew, 2010).

One influence and measure of local economy is export base theory. This revolves around the concept that the most vital quality of a local economy is the external demand for a region's products, with the belief that a high amount of exports will lead to stability for the local economy (Blakely & Bradshaw, 2002). By this definition, export

base theory puts emphasis on large firms and institutions, which have gained influence through the amount and range of consumers they reach; they have high demand. Therefore, policies that encourage large firm development are typically employed in economic development. This theory is also often used to evaluate the strength of economic industries (Garrison, 2001) and the multiplier effect. The additional contribution direct and indirect that one action in the economic process may cause somewhere else in the chain is a multiplier effect (Blakely & Bradshaw, 2002).

New Economy

The new economy has characteristics such as technology, creativity, knowledge, and talent (Blakely & Bradshaw, 2002). Economic developers in the new economy aim to attract networks of people as well as traditional firms due to the high rate of product turnover in the new economy (Source, needed). By raising the skill levels of a community through job training and education, the quality of human resources is increased making the community an attractive place for new economy industries to flourish. This marks a shift from focusing on the development of the demand side to the development of the supply side of the market. The demand side focuses on the consumer needs and power, while supply side concentrates on factors of production, from human resources to regulatory conditions (Johnson, 2005). By shaping the human resource base, by attracting a skilled worker base, as well as the types of firms and industries being attracted, there is better matching of people to jobs, which is an objective of economic development. Most jobs in the new economy require a knowledge base and are involved in information processing. These are higher -level skills that are

sometimes gained through training or higher education (Flew, 2010). There are economic development strategies that provide resources in job training and or skill matching. The shift to the new economy qualities such as innovation and the supporting elements, share these characteristics with the development of human capital (Flew, 2010). .

New Markets theory uses the qualities of the new economy to reevaluate new potential of existing economies. Particularly in areas of decline, it recognizes existing opportunities that are not being properly utilized (Blakely & Bradshaw, 2002). This is also similar to the goals of third wave development, in which the government concentrates on enabling the current market instead of trying to introduce new markets. Introducing a new market is not ideal when it is not properly matched in raw and human resources, there is no interest in the market, or there is no room for competition in the area. Both of these approaches require an evaluation of locality's assets and qualities and the contribution they provide for economic opportunities (Bradshaw & Blakely, 1999).

Theories about Place

In addition, location theories aim to understand the reasons areas are more successful than others in attracting new firms and factors in creating clusters. Specifically, this research will focus on case studies of selected Florida cities that through development planning have attempted to harness the benefits of arts and culture industries to promote new firms and clusters. These theories aid in understanding the fundamental reasons for agglomeration, a characteristic of arts

industries. There are three commonly discussed theories, Perroux's "growth pole", Myrdal's cumulative causation, and central place theory (which will not be discussed) (Bradshaw & Blakely, 2002). Perroux says that the dominant actors in a specific field stimulate the growth of and that aiding these dominant firms causes polarization (Bradshaw & Blakely, 2002). Cumulative causation theorizes that market forces and the factors such as capital, skill, and expertise, will accumulate due to competition (Bradshaw & Blakely, 2002). Location theories are corporate centric and largely industry based. Developed from location theories, attraction theory discusses the ability of a location to enhance the regulatory environment of a locality, through incentives and subsidies. Economic developers have applied the transition to the new economy to this theory and recognize the importance of attractiveness of place, such as quality of life, in the new economy where technology has removed the boundaries of geographic location (Florida, 2000). Working to attract human capital, an advanced work force, instead of traditional institutions and firms, achieves economic goals in the new economy.

We can also discuss economic development in terms of space. Cultural spaces, public art, specific districts, such as tourism districts, historic districts, and downtowns, are examples of how economic development can shape the physical space in manners, which cultivate the arts. Schuster (2009) proposes the flagship cultural facilities as productive symbols of commitment to multi purpose performing arts. There are examples of this that are recognizable international icons such as the Sydney Opera House in Sydney, Australia, the Guggenheim Museum in Biablo, Spain, the Walt Disney Concert Hall in Los Angeles, and with recent renovations, the Museum of Modern Art in

New York (Schuster, 2009). In likeness with the multipurpose fashion of the cultural facility, cultural districts or the all-encompassing cultural city, are diverse, multi functional, recognitions of cultural development. I think arts strategists recognize the supportive and clustering nature of arts endeavors and therefore by supporting many different arts they strengthen the overall economic mission.

Notably, cultural or arts development, has been linked to downtown development. Districts that favor arts lifestyles and have the economic interest already focused are downtown areas. Revitalizing the downtown is a current interest in economic development and arts industries function well alongside these efforts, often enhancing them (Blakely & Bradshaw, 2002).

C. Organization: Who are economic developers?

Economic development is carried out by organizations with the authority and resources to engage the necessary actors to carry out economic development plans. There are three types of organizations in which this occurs, as described by Blakely and Bradshaw, (2002). Each type of organization has the potential to collaborate, and harness the economic opportunities of arts and culture. When analyzing case studies, being able to recognize the type of organization provides basic information about what types of strategies to look for due to known limitations of each organization.

The first type of organization is a local development corporation or LDC. These are semi-independent organizations that coordinate and manage economic development projects in conjunction with local governments (Blakely & Bradshaw, 2002). While important, arts targeted local development does not provide a vital function

to human survival. Therefore, cultural development is a shared responsibility between local governments and arts groups who make arts development their mission.

Another type of organization is a public- private partnership (PPP). This type of organization differs from a local development corporation in that public, community, and private sectors do the planning and execution of all economic activities, jointly (Blakely & Bradshaw, 2002). This requires a large commitment from the local government and may restrict private organizations due to the government involvement.

The last type of traditional economic development organization described by Blakely & Bradshaw (2002) is a strictly government organization. This can be viewed as economic development's most simple form. By depending solely on a government organization, the resources and capabilities are limited due to the scattered focus and responsibilities of local government.

Four Potential Roles of Economic Developers

In addition to these organizations, there are four roles economic developers can take on to facilitate development, roles such as entrepreneur, coordinator, facilitator, or stimulator, as discussed by Bradshaw and Blakely (2002). During case study analysis, this discussion provides helpful background information about the organizing resources motivating the strategies chosen to employ. The entrepreneur takes a responsibility for operating a business enterprise providing local services. This can be a function of local government, community based organization, or as part of a larger redevelopment plan. As a coordinator, the economic developer establishes policies and procedures to encourage and coordinate resources and regional planning efforts and acts as a leader

for the economic development process. The facilitator focuses on improving the attitudinal environment, by increasing communication, streamlining processes, focusing objectives, and adjusting zoning. They work to ensure the atmosphere is conducive to promoting economic development. Lastly, as a stimulator, the economic developer engages in specific action to induce firms to enter or remain in the region. Stimulators use incentives such as information, brochures, or workshops, for example (Blakely & Bradshaw, 2002). These roles describe the different manners in which economic developers can control resources and or policy to create opportunities for economic development using the arts.

D. Strategies: How is Economic Development Executed? Four Types of Approaches

Strategies are applicable to arts industries, just as they are applicable for traditional industries such as manufacturing. While art industries rely on intangible resources such as creativity, they must also still act and thrive as a business to achieve longevity in a community. Therefore, these strategies can provide economic opportunities to strengthen arts industries. According to Blakely and Bradshaw (2002), there are four main types of strategies that these organizations may choose from. This is how economic development is enacted. Each strategy focuses on a particular type of development: locality, business, human resource development, and community. The development capabilities and socioeconomic makeup of a locality play strong factors in determining which type of approach to choose (Blakely & Bradshaw, 2002). Arts and culture can be harnessed by any of these approaches or strategies.

Locality

Locality development focuses on the built environment of a region. By strengthening the physical and locational assets, locality development improves the form, look, and layout of a community to achieve image building, livability, and the attraction of business development (Blakely & Bradshaw, 2002). Improving the built environment is development for all residents of a locality because of the fundamental function of the built environment. It increases the attractiveness of an area for new or relocating businesses. Locality development also works to enhance the identity and sense of place, which can be associated with culture (Blakely & Bradshaw, 2002).

Some locality policies contribute directly to physical buildings. Other policies provide incentives or specialized regulations to promote businesses. Locality policies such as townscaping and speculative buildings are built improvements to physical attributes of buildings, enhancing physical themes and providing flexible ready to use buildings for businesses (Blakely & Bradshaw, 2002). Business Improvement Districts, regulation streamlining, and neighborhood improvement districts are soft regulatory approaches that are designed to make the area attractive to businesses. Locality improvement is generally supported because of its traditional and community approach (Blakely & Bradshaw, 2002).

Business Development

Another type of development strategy is business development. Business development focuses on recruiting new businesses while also building upon existing businesses. This type of approach focuses on the demand side of economics. Business

development looks to foster public private partnerships as a way of expanding current businesses and increasing innovation and entrepreneurship opportunities (Blakely & Bradshaw, 2002).

Policies of business development policies vary from providing knowledge and skills, to financing, to particular zones and promotion of specific workers or industry. One stop centers and small business development centers are both developed to provide information to businesses with the intention of increasing the success rate of businesses (Blakely & Bradshaw, 2002). There are also policies that provide incentives for financing called enterprise zones, targeted areas of business development (Blakely & Bradshaw, 2002). The promotion of tourism is also a business strategy. Tourism is often related closely to a unique culture, which is promoted through arts industries.

Arts industries promote culture. This is done through exposure and community involvement. Artists are influenced by what they are surrounded by, therefore place influences their expression, creating permanent captures of culture. Artists and artistic industries create cultural products and make culture a commodity through tourism (Currid, 2009).

Human Resource Development

Human resource development is a third type strategy. This type of strategy puts emphasis on training and education and job creation based on client preferences, and other individual employment opportunities (Blakely & Bradshaw, 2002). This strategy is chosen most often when a workforce cannot compete in the surrounding industries due to under training for emerging needs. This type of strategy is particularly important to

this research because of the role of the creative worker in the new economy and or the creative economy. It is also particularly applicable to arts industries. A professional such as Richard Florida have recognized the importance of human development in an arts forward economy, and has classified and studied the creative worker.

There are several ways in which human resource development policies create opportunities for the individual worker. Skill banks are an important communication tool that connects potential employees and employers through skill matching (Blakely & Bradshaw, 2002). There are also policies that encourage employers to higher local or underemployed peoples such as the first source and employee agreements. Focusing on training, there are several types of training programs that could be offered, custom, competency, comprehensive, and youth enterprises (Blakely & Bradshaw, 2002).

Community

The last type of economic development strategy is community-based development. Community based development emphasizes citizens taking control of their local economy through more employment, alternative options in local economy, and the promotion of a democratic management and control of enterprises (Blakely & Bradshaw, 2002). This is done with a community conscious agenda by focusing on building institutional capacity through local organization (Blakely & Bradshaw, 2002). This type of development engages in activities such as community planning and real estate development (Blakely & Bradshaw, 2002). These largely shape local economies and therefore are strongly partnered with community organizations.

A community development corporation is an organization that partners and coordinates with regional and state offices to assist in long term economic development, stability, and housing (Blakely & Bradshaw, 2002). Another coordination-focused policy is a local enterprise agency. The goal of local enterprise agencies is to provide support for development by facilitating capital, linking public and private institutions, and providing support (Blakely & Bradshaw, 2002). These two strategies are particularly helpful to cultural development.

E. Trends in Economic Development, a Future for Arts

The results of economic development happen over time. From planning to execution and evaluation, a plan can span more than one fiscal calendar. Therefore, it is important for economic developers to consider future trends while developing visions for their local economy. There are several trends that developers should consider when planning local economic development. The current shift to new economy trends is very suited to characteristics of arts, culture, and the creative industries.

Technology's progress has connected the world like never before. The Internet has made the buying and selling of products a global phenomenon, all with just the click of a button. Technology has also helped the transition between the old and new economy. As knowledge and creative thinking become more sought after skills, they relate directly to technology in its creation and use (Mellander & Florida, 2006).

Technology also plays a role in globalism. Technology connects the world in ways that make it possible for industries to interact across the world. From employment to resources, the options can be found anywhere. The virtual realm allows individuals to

work from anywhere. Therefore, localities are looking to attract human capital rather than firms that are no longer bound to a single geographic space. Artists are known to have flexible occupation and employment; technology enables this flexibility with virtual communication, markets, and knowledge sharing (Florida, 2000). This concept has also brought along a new type of competition, global competition.

Cultural development can help a region create a brand or unique identity that makes them a desirable place, whether it be to boost tourism or attract other industries. Throughout the world, cultures are being exposed and commoditized. Specifically arts industries, artists are likely to flock to places with high quality of living, associated with strong culture (Currid, 2009). The uniqueness of a region's identity enhances its marketability and therefore is a competitive advantage. Cultural products, the result of arts industries, aid in establishing a unique identity for a region (Currid, 2009).

Future trends are important to consider for economic developers. Consideration for future trends allows context sensitive practices and developing an appropriately skilled workforce (Blakely & Bradshaw, 2002). Many observers of local economic development argue that development strategies should be oriented towards the "new economy" (Florida, 2000). The influence of the arts on economic development has created a niche entitled cultural planning.

ARTS AS A COMMODITY

A. Introduction

Art helps us understand and remember our history. It is preserved and studied among societies and has developed with modern times as humans have harnessed advancements in technology and ideas. As human society has become more sophisticated in its organization, local economic development has emerged as a study and profession, specializing in the advancement of a local economy. Art and culture diversify the economy, provide exports, and promote human capital (Gadwa & Markusen, 2010). As communities have developed throughout history, art has been defining and lasting testament to culture and time. As economic developers have progressed in their methods and studies, art has found niches in local economic strategies.

Performance, design, literature, music, dance, textile, paint, sculpture, architecture, are just some of the ways in which creativity manifests itself as art. Each avenue has industries and purposes that support its existence. There are two ways in which the arts produce dividends. The first way is through the production, materials, and selling of products; the second is through returns on past investments (Markusen & Schrock, 2006). This study is primarily concerned with the policies enacted by local economic or cultural plans that engage the “arts” consciously as a part of other greater economic gains in the local community, the first way as described by Markusen and Schrock (2006). There are many facets in which the arts can be involved in the local economy. The first and perhaps most obvious are traditional art industries, and their

cultural products, such as live performances, literature, and visual arts. Secondly, the artist or creative worker should be recognized. Not only do creative workers contribute with products, they are also often the strongest patrons of other artists. They also impact the community through knowledge sharing. Thirdly, public spaces can be designed and provide an essential function for art display, events, etc. This aspect of the literature review will introduce the different avenues in which arts can partake in the economic development process.

B. Art Industries

There are many benefits to arts industries. Arts industries produce cultural products. Currid (2009) discusses it as art culture, “taste driven goods, services, products, and performances that are sold on the market place and valued for “arts sake”(pg. 369, para.1). This description embodies a multitude of consumables and amenities, such as public art, and performance. A product sold for “arts sake” has reputation or value not necessarily based on the cost of raw materials needed but a value based on the products contribution to culture, which is sometimes based supremely on the personal judgment of others, who are held in high esteem in the profession or industry as gatekeepers (Currid, 2007). Art influences many products we consume. Sometimes we are aware we are consuming an art product, such as when we buy a music CD or attend a theater performance (Scott, 2004), and sometimes its influence is subtle or unknown to the average consumer, for example arts influence on furniture design (Scott, 2004). There are also traditionally thought of arts products that

we knowingly consume such as music and film. This is one of the contributors to the agglomeration characteristic of arts industries.

Traditional art industries are those employed in the fine arts, such as the visual, music, literature, sculpture, and performing arts. These industries employ artists, and produce art products. These industries produce traditional cultural commodities, or cultural products (Markusen & Shrock, 2006).

The products produced by art and culture industries can also contribute to the branding of a region. Branding a region is important because it gives the region the unique identity needed to be competitive. Branding is done through symbols or intangibles, cultural production and consumption, reputation, and artistic distinction (Currid, 2009). A quality of place can also be marketed and sold as a cultural commodity, for example, New Orleans and jazz music. Also, certain art exports provide greater multiplier effects, such as a visual arts influence on marketing designs (Markusen & Shrock, 2006). An example of a city using its unique local culture to promote a brand and experience is, Las Vegas and the “what happens here, stays here” campaign (Borgstrom, 2009). By promoting amenities through policy they project an image that is sellable to people looking to their city.

Agglomeration of resources, creativity, innovation, and knowledge, are types of clusters created in new economy. Agglomeration is beneficial because a high number of industries concentrate in one area increases competition and provides plentiful opportunities for the local economy in the area. Arts industries, due to the nature of their networking, reputation, and cross industry resources, can easily become hubs of

agglomeration. Agglomeration boosts innovation, when industries locate near each other they may share knowledge more rapidly, improving the overall industry (Porter, 2000).

C. Creative Workers

Another way the arts contribute to local economies is creative workers. These can be classified as people who work directly in creative jobs such as artists, designers, musicians, etc, or as people who work supportive jobs within creative industries, such as accounts, custodians, etc. Creative workers are valued for their knowledge and creative skill set, and human capital (Florida, 2000). The creative worker's contribution to human capital is difficult to measure exactly, but it contributes to the multiplier effect by the expansion of knowledge through sharing knowledge (Florida, Gates, Knudsen, & Stolarick, 2007). Creative workers fit well into the new economy dynamics of innovation and specialized skill (Florida, 2000).

The creative worker as described by recent works of Richard Florida has made the term 'creative worker' familiar in the discussions of economic development and industry trends. Florida argues that the creative worker is an individual with knowledge and skill sets pertaining to the creative economy (Mellander & Florida, 2006). The transfer from old to new economy uses the shift of focus to the human capital perspective to development to attract the creative class and the opportunities for firm development in the new economy provided by human capital. Their participation in economic development differs because they are often attracted to the quality of life offered, less restrained by the geographical location of an industry (Florida, 2000).

Occupations such as a painter, dancer, choreographer or author are traditional creative occupations (Markusen & Shrock, 2006). In addition to providing employment for creative workers in traditional creative art occupations, art and culture industries also provide employment opportunities for non -creative workers needed to run a traditional business or institutions. Accountants, custodians, construction workers, and security guards are all employable positions necessary to creative and traditional industries, and the economy (Houston Arts Alliance, 2012).

Job skills are how one describes a worker in practical terms; matching skills to jobs is what creates employment. In the new economy, there is a greater focus on human capital. Economic development has strategies in which skills are created through training and education. There are also strategies designed to help employees and employers find the most suitable opportunities with the greatest quality, such as skill banks. Quality in human resources is of increasing importance in the shift to new economy (Mellander & Florida, 2006).

There is an additional influence to creative industries and thereby creative workers, and that is the influence of social networks (Currid, 2007). Individuals evaluating, flexible career paths, inspiring others, are characteristics of creative industries (Currid, 2007). The role that social networks have in creative industries causes social agglomeration. Artists require the necessary access to resources, as well as social networks, such as “gatekeepers” to cultural production, to be successful and create cultural agglomeration (Currid, 2007). Agglomeration is caused by the social interactions, both formal and informal, used to advance careers, as well as the collective

economic engagement by cultural products (Currid, 2007). Artists are typically inspired by, and patrons of, other artists (Markusen & Schrock, 2006), therefore attracting other artists to an area. The closeness of the art community provides economic benefits; arts are collective in nature, with flexible career paths (Currid, 2007). A flexible career path refers to the hybrid employability of an artist between industries and roles (Currid, 2007). Agglomeration of artist and social networks also has an influence in reputation, which is a positive quality when trying to promote a “branding” of a city (Currid, 2009).

D. Creative Spaces

The last way in which this paper will discuss the arts influence on economic development is in terms of space. Public spaces are direct ways in which local governments can promote the arts. By providing the location for festivals, commissioning public art, and by sheer urban design, local governments can manipulate space to cultivate the arts (Shuster, 2010). Creative spaces enhance the quality of place of an area. When there is a higher quality of place it becomes a place people care about and enhancing overall quality of life (Currid, 2009). Quality of life is a characteristic amongst strong economies.

An example of a “high culture” space is the plaza (Curry, 2009, pg. 369, pp. 4), “characterize progressive, dynamic city that will attract investments, encourage civic pride, and welcome innovative individuals”. Plazas are unique spaces that are brought about by “high culture” endeavors but are most utilized by the common individual or typical subscriber to “low culture”. Another tactic employed by economic developers are specialized zoning that concentrate on the cultural goals of the local government. An art

district is one example. Art districts feature incentives such as (Markusen & Gadwa, 2010).

Schuster (2009) describes economic planning in terms of space in several capacities. A “flagship cultural facility” is often an iconic way for communities to display commitment of resources and build awareness. As multi purpose facilities, they provide access and opportunity for the community and cross- disciplinary activity. Fiscal support over time and continuing programming are the biggest challenges. Another way in which Shuster discusses space is as cultural districts, also known as “arts districts”, “museum districts”, and “arts and entertainment districts”. Characteristics are multi-use, a clear label and geographic area, and a focus on unifying efforts to create a “package” experience. An expansion of this idea is the cultural city. It applies similar thinking of the cultural district to the entire city. A third way of discussing space is as cultural and heritage parks. They offer many amenities and typically try and provide a story of regional development unique to the local heritage. Festivals and special events are another way space is manipulated; they market the uniqueness of the local culture and provide promotion of an area’s other resources. The last way in which Shuster discusses space is the live/work space that can be very attractive to artists and have potential in redevelopment areas with vacant or underused factory buildings (Shuster, 2009).

CULTURAL DEVELOPMENT

A. Introduction

A holistic approach is important to successful cultural development (Stevenson, 2004), meaning that multiple and diverse strategies will yield the greatest success. The influence that arts and culture have had on the local government economic planning process and strategies has created a new niche of development, which is entitled cultural development. Much research has proved that cultural development is an important aspect to the development and attraction of human capital. (Mellander & Florida, 2006). In the new economy, attracting people through amenities such as culture is more effective for economic development than trying to attract the firms (Currid, 2009), therefore, making culture a more sought after development tool. Currid describes culture as intangible and tangible (2009). Tangible elements of culture are identifiable, recognizable, and purposefully consumed as art products. Intangible refers to the influence arts and culture has on other, non traditional arts products. Human capital is attracted to places with quality of life, which is enhanced by culture, which is strengthened by the arts.

The surge of attention to cultural development largely stems from the change in the need to attract firms to attracting people. Localities must now harbor a different set of qualities to promote human capital that then brings firms, instead of firms outright. This is brought on by the shift to new economy, away from manufacturing and more towards innovation, as well as the reduction of geographic limitations due to technology. By focusing more on community, local governments can transform areas in to attractive

places to live both aesthetically and through quality of services, education, and authenticity. This hopefully attracts the human capital that will attract successful firms.

B. Theory

Similar to economic development, cultural development is strategic and requires planning to execute. This is a shift in the primary focus, from economics to cultural development. The change in primary focus to culture puts economics lower in the priorities, making economic benefits into more of a spillover effect. Also similar to traditional economic development, cultural development still follows a framing and multi step planning processes (Stevenson, 2004). Localities successful in attracting workers of the new economy sometimes refer to themselves as a “skilled” city (Currid, 2009).

There are two types of culture, high culture and low culture (Currid, 2009). High culture refers to the typical fine arts or ‘high society’ arts, such as galas, museums, and ballets. Low culture describes the variants of culture encountered by an average citizen on a daily basis such as street vendors, street art, and festivals. Low culture is just as important to a locality because it is often low culture that gives the ‘authenticity’ of place sought after by artists and cultural consumers (Currid, 2009). This approach to development encourages the unique and specialized features of the locality to grow and thrive, while harnessing heritage and creativity.

Organization

Similar to economic development, there are several different organizing bodies that may participate in cultural development (Blessi, Nuccio, & Sacco, 2009).

Organizations such as Public Private Partnerships and Local Development Corporations

are common (Singer, 2000). The Atlantic Avenue Local Development Corporation (AALDC) is an example in Brooklyn, New York, of a non for profit organization that's mission is preservation, advocacy, and improvement of quality of life for residents in the very specific area AALDC represents (AALDC, 2012). The range of organizations involved breed diversity in approaches.

One type of body is the local government. One can now find cultural development as a stand-alone initiative, separate from economic development. Cultural development encompasses traditional arts, as well as history and tourism. As a special office or committee, there are a dedicated number of individuals, whose role in the community nurtures and develops the cultural aspects of the locality, including arts, heritage, tourism and historic development. Local government agencies may present policies that are specific to this type of development, most often in the form of financial support such as funding or tax relief (Singer, 2000). They may also introduce policies that may indirectly support aspects of the arts, such as policies that encourage self - employment, housing, and downtown development. Types of special zoning policies deal with noise, live and work spaces, historic designation, and taxes (Currid, 2007). Cultural development can now be found as its own entity, as a specialized department within the development departments, at the local government levels. As a special office or committee, there may be dedicated individuals, whose role in the community nurtures and develops the cultural aspects.

However, not all local governments maintain the capacity to support this type of resource department. In other instances, other organizations work with local

governments to support cultural development efforts. Public Private Partnerships are a common form of organization (Singer, 2000). One way in which this is done is through the co sponsorship of events (Singer, 2000). Private and non for profit organizations have developed that specialize in cultural development. Often, they also provide consulting services to local governments and other organizations. One way in which these types of organizations differ from local government is they more often work directly with artists helping match them with appropriate services and opportunities provided by the local government. Culture provides developers with a complimentary relationship of economic goals and social wellness (Singer, 2000).

Strategies

There are tactics and policies that have become common to cultural development. Large development plans that include tourism and historic districts provide identification and regulatory opportunities to promote cultural endeavors (Currid, 2009). Tourism districts, historic districts, and art districts allow for the preservation of sites through regulation and incentive. These types of distinguishes can also aid in creating a “brand” for a city (Markusen & Gadwa, 2010). Attractiveness of place is now types of cultural commodity that can be nurtured and marketed just like a tangible good, and is employed by many localities (Currid, 2009). Another tactic is promoting ticket sales. Events that require the sale of tickets often induce secondary and tertiary economic activity from dinner and transportation to the souvenirs and hotel rooms or other services necessary to attend said event (Singer, 2000). A single art event can have variety of opportunities for other arts and non creative businesses (Stevenson,

2004). Festivals and other large gatherings provide marketing opportunities for firms in the industry and who can benefit from it (Saayman & Saayman, 2005).

C. Benefits

In addition to the economic opportunities that cultural development presents, it provides other benefits to the community. There are many activities associated with cultural development that require the active participation of the community, clean-ups, heritage festivals, community art. Activities such as these encourage diversity by bringing different groups of people together and providing opportunities for volunteerism (Saayman & Saayman, 2005; Stevenson, 2004). Community engagement promotes citizenship and civic pride because citizens provide input of ideas, resources, and grow as a community. By engaging in such activities, citizens are more connected and involved with their local government (Stevenson, 2004). It also provides a strongly targeted marketing opportunity for the community (Saayman & Saayman, 2005). Lastly, this type of development may or may not depend on a specific season; therefore, it can promote development in “off seasons” of traditional industries (Saayman & Saayman, 2005). Arts and culture improves community (Singer, 2000), fosters diversity, encourages development, and nurtures community, through participation and economic prosperity (Stevenson, 2004).

CASE STUDIES, FLORIDA CITIES

	Population	Size	Region
Basic Information			
Bradenton	50,193	14.44 sq. miles	Manatee County
Tallahassee	182,965	103.1 sq. miles	Leon County
Coral Springs	123,338	23.93 sq. miles	Broward County
Dunnellon	1,740	7.4 sq. miles	Marion County
St. Cloud	36,163	9.2 sq. miles	Osceola County

Figure 1: City Profiles

City	Department	ED Role
Bradenton	Planning & Community Development	Coordinator/Developer
Tallahassee	Planning Department	Stimulator/Facilitator
Coral Springs	Community Development	Developer/Coordinator
Dunnellon	Community Development	Developer
St. Cloud	Community Redevelopment Agency	Facilitator/Stimulator

Figure 2: Departments in Local Government

The case studies will categorize and inventory aspects of local government planning to identify strategies targeted at the arts. All localities chosen reside in Florida. The cities selected were purposefully selected to represent a range of geographic location and size. As part of their selection, ample resources had to be identified.

A. Bradenton, Manatee County

Background

Manatee County is located on the West coast of Florida. Amongst the cities in Manatee County, Bradenton was incorporated in 1903 (cityofbradenton.com, 2012). The area is south of Tampa and known for being home to Tropicana juice. Planning done directly by the local government, in the comprehensive plan, is a segmented series of

plans. The two plans that target arts and culture initiatives are the Open space and Recreation plan, and the Historic Preservation plan. While it is not a comprehensive arts strategy, elements of each of these documents identify goals such as “To identify, preserve, and promote the City of Bradenton's architectural, archeological, and cultural heritage”. The local government also supports Realize Bradenton, a cultural development plan produced by

Analysis

Historical preservation and education is the most strategic arts planning in the local government of Bradenton. Most of the policies refer to the land use and stipulations of areas considered historic, and their surrounding areas. The emphasis on recording the process of historical preservation and then creating education and awareness, are some opportunities for community development. Locality and community development describes most of Bradenton’s policies. Art in places or spaces is the most common way art is commoditized in Bradenton, and the associated industry is museum/collection. Realize Bradenton expands upon these.

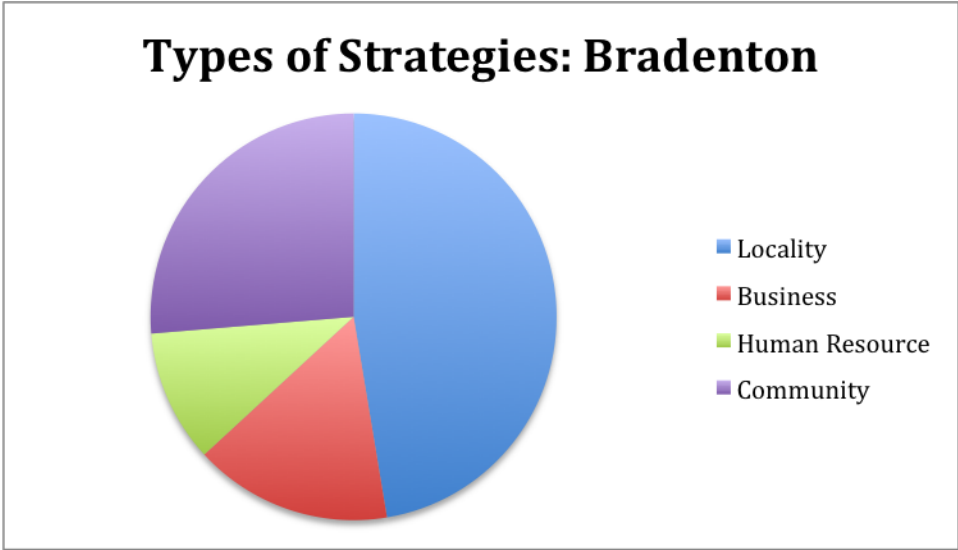


Figure 3: Chart 1A: Bradenton Strategies

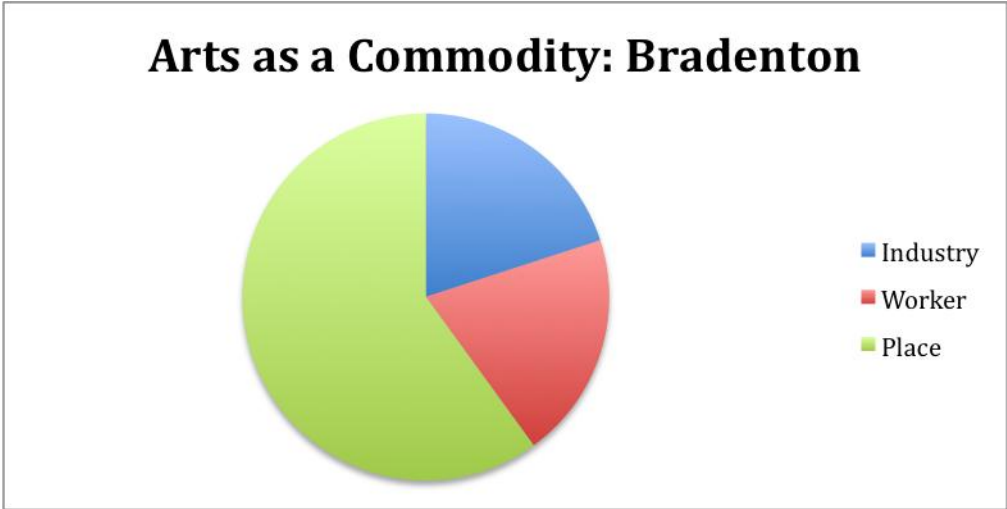


Figure 4: Chart 2A: Bradenton, Arts as a Commodity

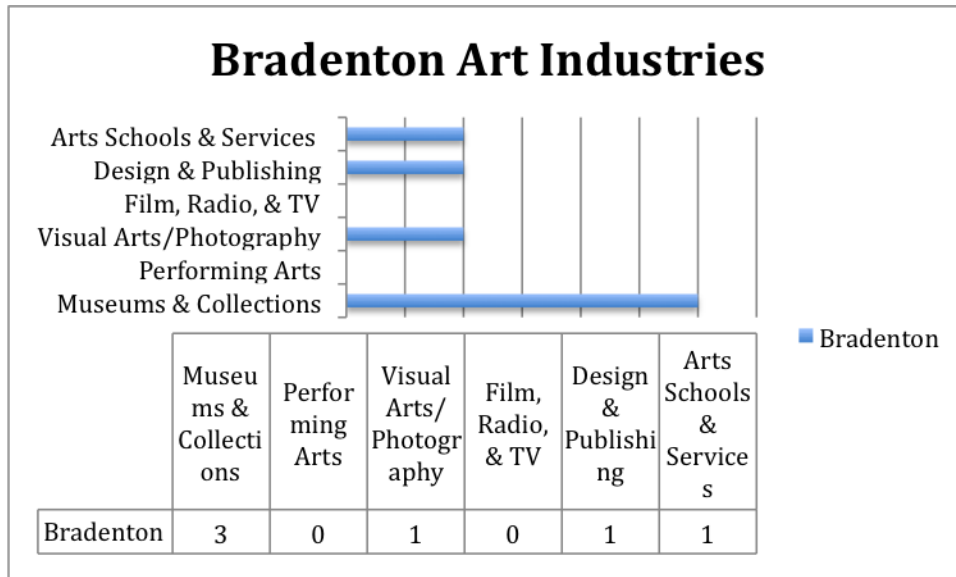


Figure 5: Chart 3A: Bradenton, Arts Industries

Findings

A private group gathered to make recommendations for cultural comprehensive planning involving the community and arts agencies in Bradenton, that would result in programs and marketing strategies. By creating a network of developments, in which cultural aims are imbedded in the overall goals of the community, a holistic approach is created. An example recommendation by Realize Bradenton is unified signage in Bradenton. It involves local artists and provides a service to the entire community. To achieve this, Realize Bradenton recommends an arts council with task forces to oversee and coordinate arts programs with the other development agencies and local government departments. A separate board public art board would be needed to increase arts capacity. This is much more extensive than what the local government envisions, but makes the most use of the resources available.

B. Tallahassee, Leon County

Background

As the state capital of Florida, Tallahassee has a large influx of government agencies. This influences Tallahassee by creating a downtown that is largely focused on business due to the responsibility associated with the location of the capital. However, established in 1825, Tallahassee also retains historical importance and distinct cultural features. Tallahassee's location on the panhandle is associated with a distinctive culture of Spanish and American Indian influences. The Tallahassee Comprehensive Plan document provides the material for analysis for this paper.

Analysis

Tallahassee's Comprehensive plan focuses a lot on the downtown redevelopment. The distribution of businesses and economic activity is highly concentrated in this area. There is an equal emphasis on business and locality development in their policies. The greatest emphasis is on community development through education programs. Different from the other localities, Tallahassee has a representation of all three Arts commodities, industry, workers, and place. The strongest represented arts industry is museums and collections, due the strategic development of historic preservation. The diverse approach to historic preservation has spill over effects of schools and employment, strengthening the overall industry. Lastly, Tallahassee also uses specific targeted events, particularly performance based, to encourage community participation and promote culture, resulting in increased civic pride. For example,

Tallahassee hosts a Folk Dancing Festival that celebrates history and displays local talent. The different strategies create a balance of state and local culture priorities.

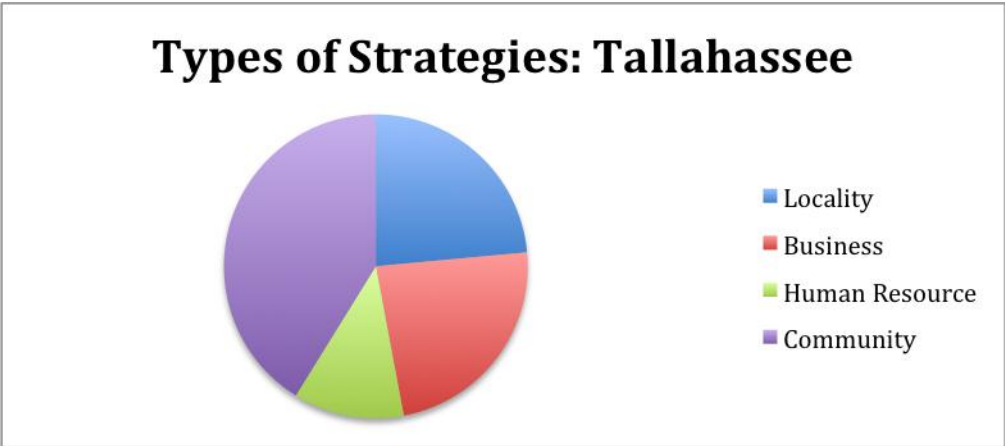


Figure 6: Chart 1B: Tallahassee, Strategies

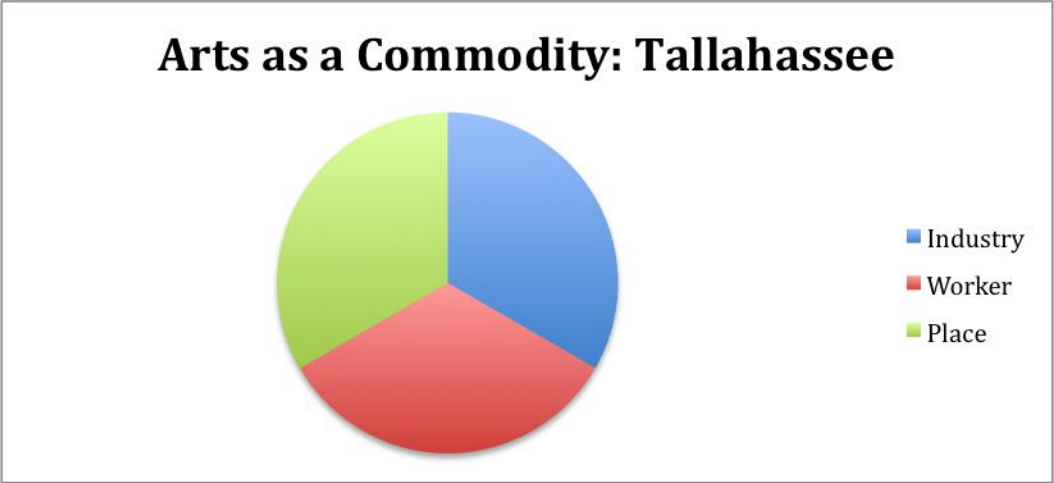


Figure 7: Chart 2B: Tallahassee, Arts as a Commodity

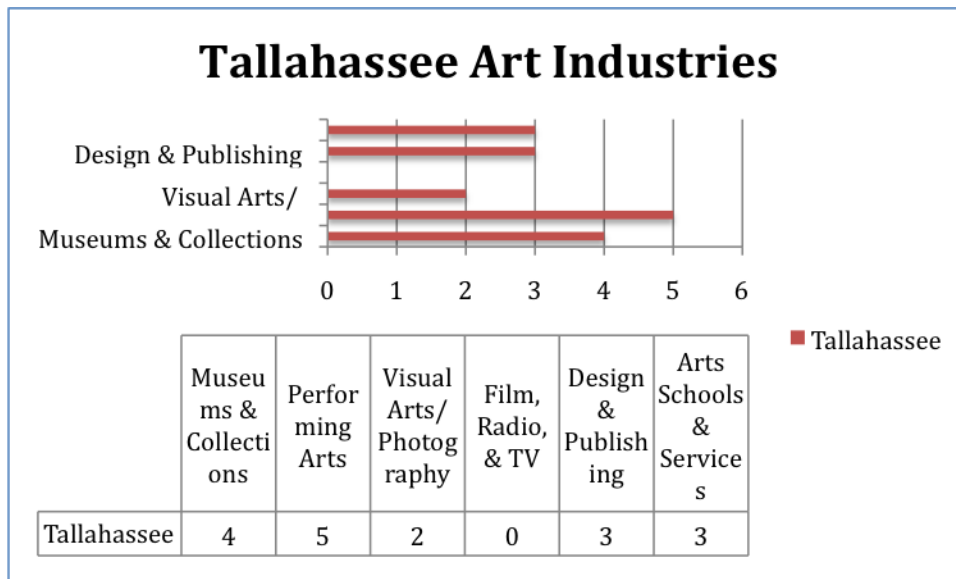


Figure 8: Chart 3B: Tallahassee, Arts Industries

Findings

Tallahassee involves cultural development as part of community and downtown redevelopment that is mostly focused on ‘bricks and mortar’ development.

Tallahassee’s initiatives are like polka dots: bold, unconnected to the other development initiatives. For example, special event the African American Dancing Festival had an attendance of fewer than 50. Tallahassee’s cultural initiatives have no department within local government to which they solely belong.

C. Coral Springs, Broward County

Background

Located in South Florida, on the East Coast. The local government of Coral Springs has developed a Public Art Master Plan. This plan defines public art and the stipulations requiring the participation of all businesses in public art. Through the enforcement of impact fees, businesses are required to display public art or contribute

to the public art fund through the collection of fees for all businesses public and private. It provides very specific requirements regarding money spent, visibility to the public, and deadlines for achievement.

Analysis

The city of Coral Springs has a very specific Public Arts program. Through this program, Coral Springs has created an area distinguished with sculptures that the city is educated and proud of. It also provides a consistent industry and employment (human resource) opportunity for visual artists. The use of impact fees is a business development strategy. The local government has a specific and direct fund to support their arts vision. The emphasis the public art has on the aesthetics of place however, categorize some of these policies than also as locality development. Their unique focus on public art is also displayed during special events such as the “Sculpture on Sample” event, which features 10 artworks and encourages the public to visit and reflect upon these works.

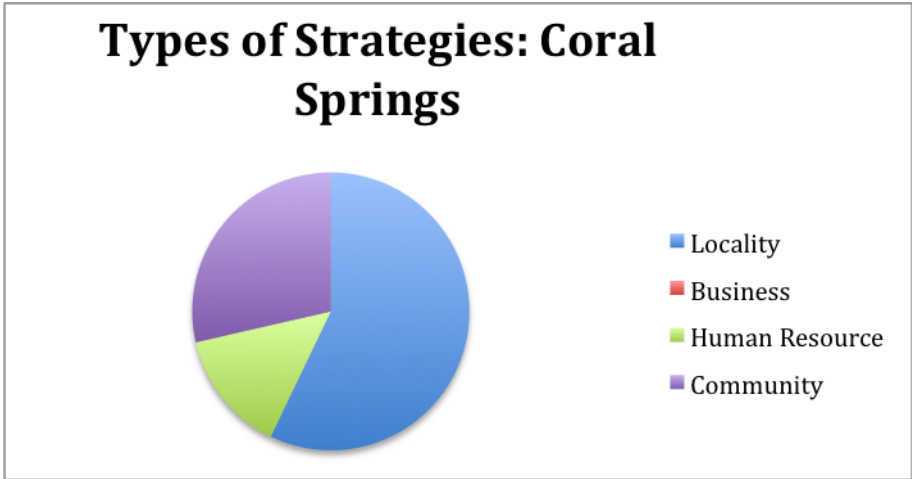


Figure 9: Chart 1C: Coral Springs, Strategies

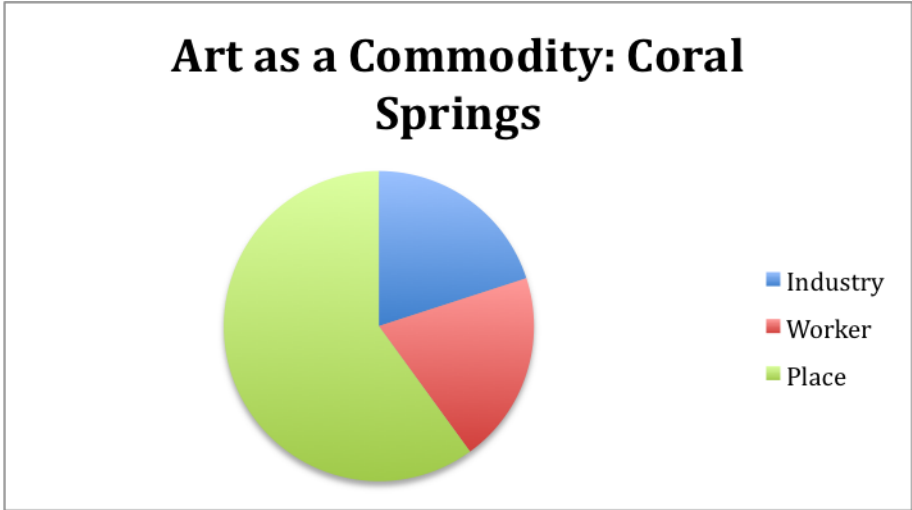


Figure 10: Chart 2C: Coral Springs, Arts as a Commodity

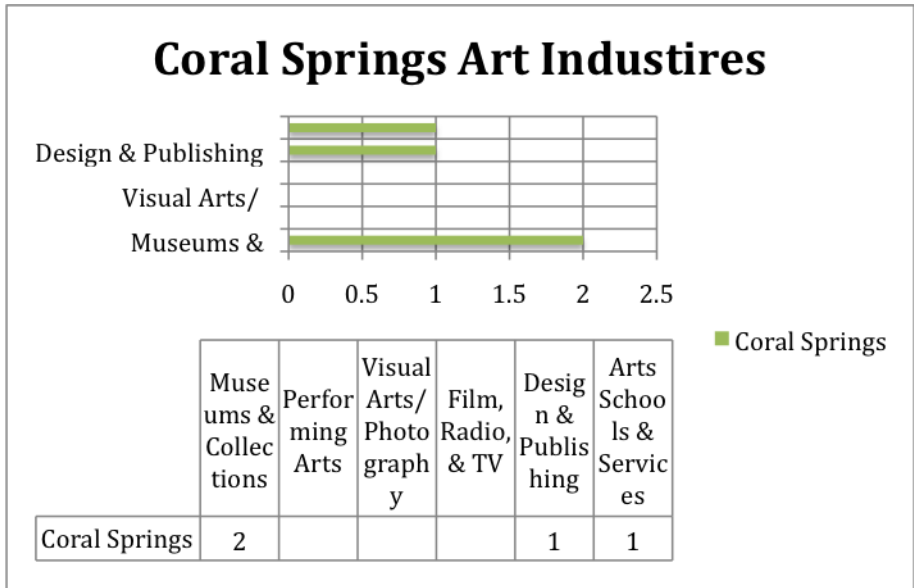


Figure 11: Chart 3C: Coral Springs, Arts Industries

Findings

Again, locality and place are the two strongest represented groups in the charts. Noticeable, however, is the only presence of human resource development. The combination of enforcement through fees and the multiple benefits of the public art program make this the most effective plan studied. One recommendation for this city would be to increase civic engagement across all socioeconomic levels and promote knowledge sharing as a part of the plan.

D. Dunnellon, Marion County

Background

Marion County is located in the central part of Florida, not bordered by any large body of water. The city of Dunnellon was established in 1887. It was originally a town built on the rail road and timber industries. The Dunnellon local government Comprehensive Plan provides a consistent representation of adaptations Dunnellon has attempted to make to improve its economic situation over time.

Analysis

The large focus of land in the comprehensive plan is reflective of Dunnellon's history. There is an emphasis on multi use parcels. Much of the development is focused on preservation of natural resources. Some of these resources we can consider cultural amenities, which make places attractive to live and promote a particular lifestyle. The only two types of strategies present were locality and community strategies. Strategic mention of the arts is very limitedly, mostly in concepts of spatial design of public and private buildings, as well as an element of historic preservation. Tax incentives within the historic district promote industry and preservation, for example. There is a very strong focus on historic preservation and education of such works in the city of Dunnellon.

Types of Strategies: Dunnellon



Figure 12: Chart 1D: Dunnellon, Strategies

Art as a Commodity: Dunnellon

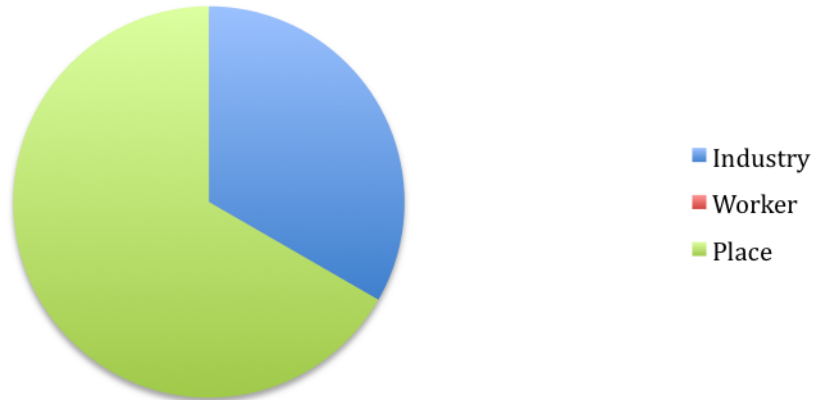


Figure 13: Chart 2D: Dunnellon, Arts as a Commodity

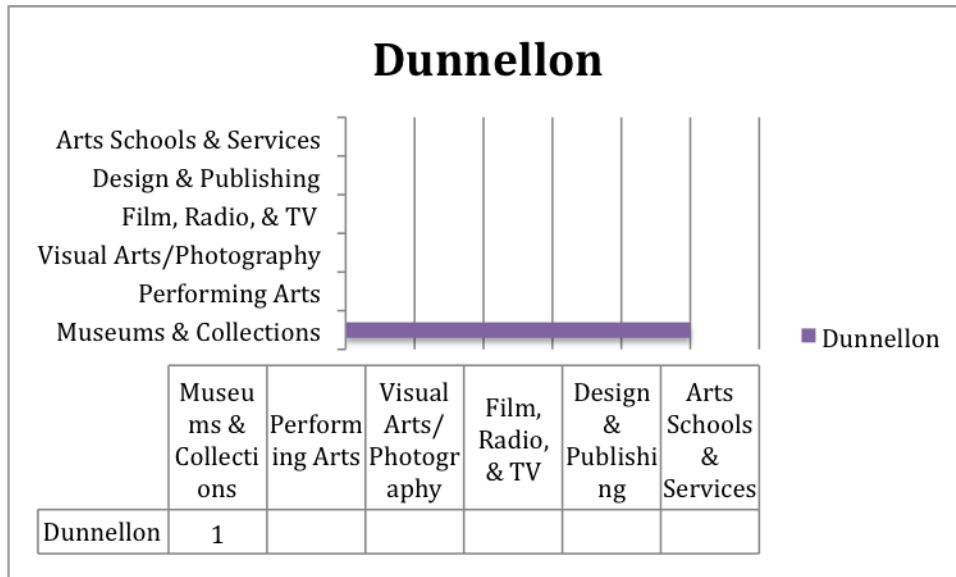


Figure 14: Chart 3D: Arts Industries

Findings

Interestingly, Dunnellon also uses strategies most related to locality development. However, they have a larger presence of art industry as a commodity than other cities that also rely heavily on locality strategies. One weakness I recognized was the lack of specifics when referring to the ‘characterized look’ of the historic preservation areas. In addition, there are many policies defining mixed use land policies, but then few to no policies that would draw people or firms to these mixed use opportunities. Dunnellon could benefit from marketing and introducing a stronger tourism industry. They protect their natural resources and cultivate a lifestyle that could be marketed to others for enjoyment.

E. St. Cloud, Osceola County

Background

Another central Florida locality, St. Cloud provides a Community Redevelopment Agency Master Plan to guide a multitude of diverse development. St. Cloud was originally founded as a retirement community, with land sold cheap and sugar cane as a profitable cash crop.

Analysis

The analysis of St. Cloud reveals that once again, locality development strategies are the most common policies discussed in regards to development. Business development was the next most represented strategy. Policies such as tax incentives in designated redevelopment zones are an example. In St. Cloud they are focused on revitalizing their downtown area. Most notable in St. Cloud's plans is the sign initiative. Local government wishes to create a unified and representative set of signs in the downtown area. This strategy improves the aesthetics of the community making it a locality strategy, however, its aesthetic and cultural contribution makes it an asset to quality of place as well. In addition, the creation of these signs provides an employment opportunity for local artists.

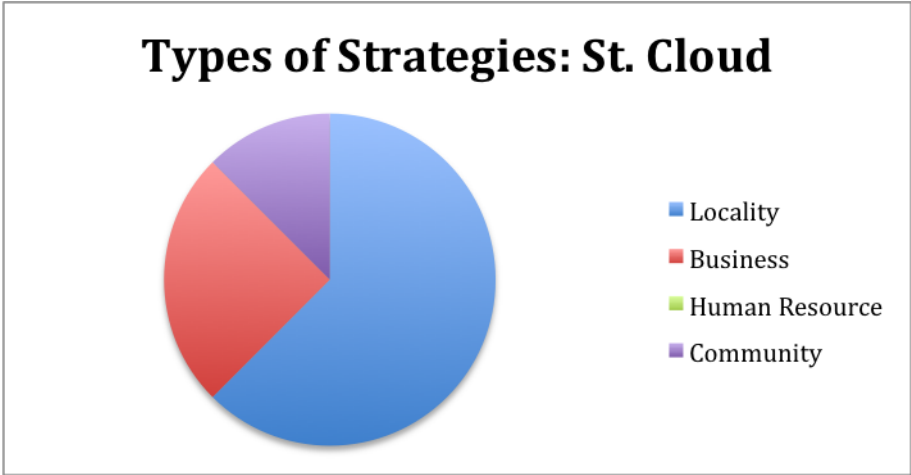


Figure 15: Chart 1E: St. Cloud, Strategies

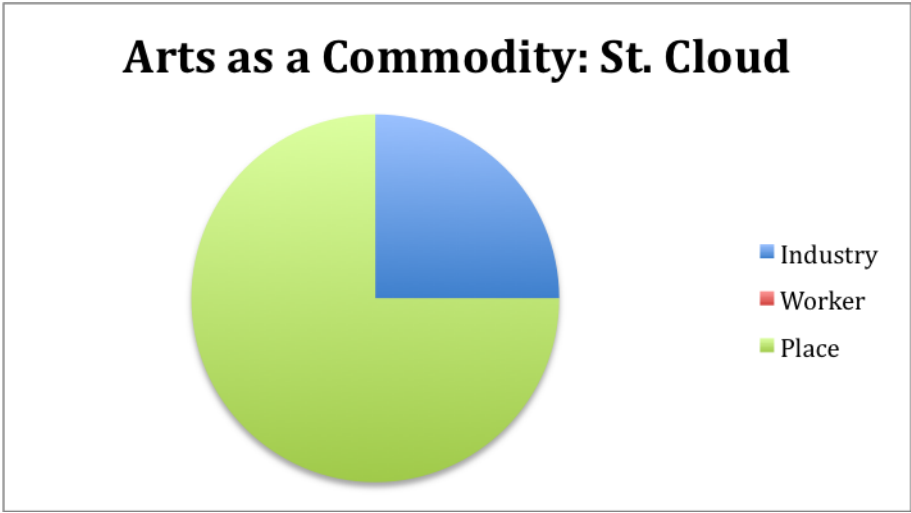


Figure 16: Chart 2E: St. Cloud, Arts as a Commodity

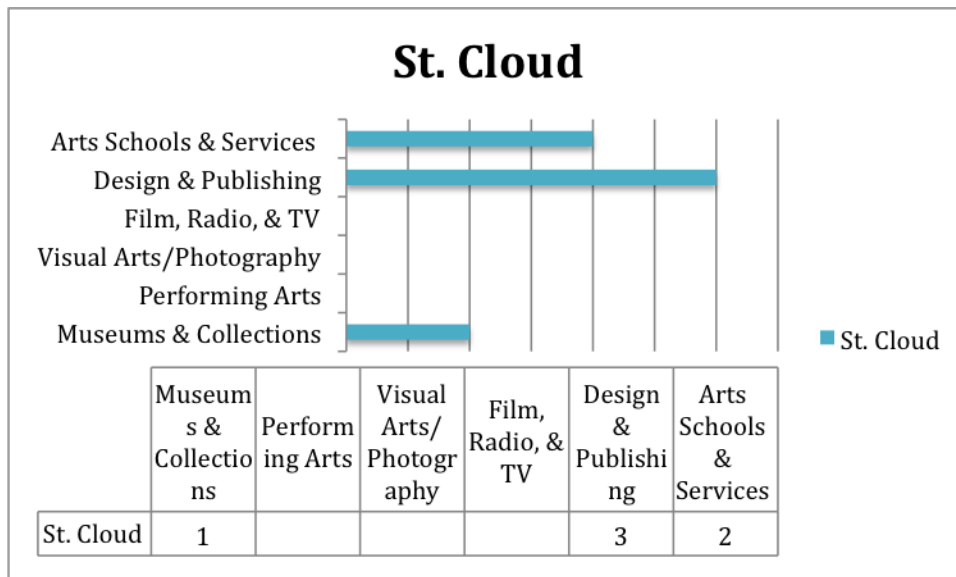


Figure 17: Chart 3E: St. Cloud, Arts Industries

Findings

St. Cloud’s strategies focused heavily on locality development, so it makes sense that the way in which arts or culture is most referred to by discussing place. Particularly, historic landmarks and historic districts are the most specifically stated arts related strategy. There is a lack of industry presence in the Comprehensive plan. By focusing a small amount of time and resources to attracting industries or creative workers, through marketing and incentives, would make the impact of the locality development even greater.

CONCLUSION

This research has used traditional local economic development to frame and uncover strategic arts development in the selected Florida cities. In addition, it discussed how art could be commoditized in several different aspects. The characteristics of new economy are discussed in Chapter 2. After reviewing the literature of the preceding chapters, I think it is apparent that creative industries, workers, and spaces, are well suited for development in the new economy.

A. Findings

One of the most prevalent trends in this research is the presence of locality strategies. These strategies focus on aesthetics and land use. Accompanying the presence of locality development is the idea of historic preservation. Every plan mentioned historic preservation in at least one capacity. There is also often an education goal within the historic preservation discussion. The other most common trend was the way in which art and culture was manipulated, and that was as space or a place. This correlates with the prevalence of locality strategies.

Noticeably missing from the range of plans surveyed is a vocabulary and directness in describing arts and culture. Historic preservation is more than just keeping old buildings from being knocked down. By being more articulate in policies, opportunities can be expanded and a greater diversity of arts used in economic development. Human resource development was also lacking in representation. In a new and changing economy influenced by innovation and ideas, where human resource

is responsible for attracting industry, one thought there would be more of an effort in this area from local governments.

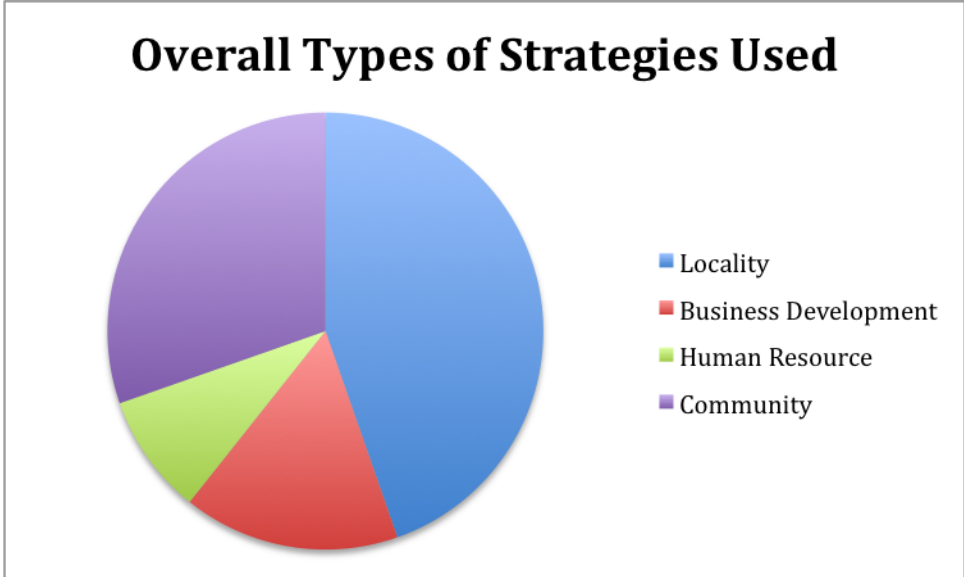


Figure 18: Overall Strategy Comparison

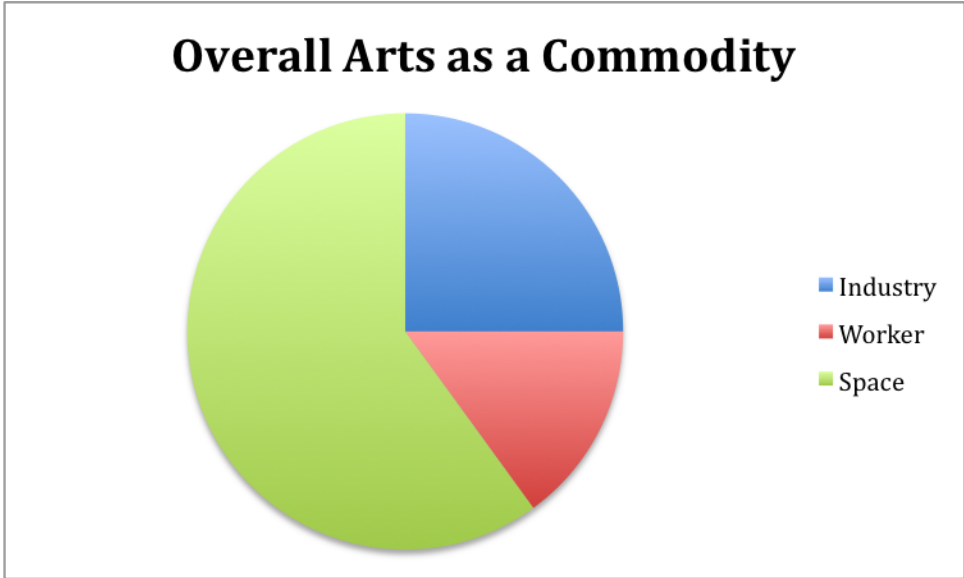


Figure 19: Overall Arts as a Commodity Comparison

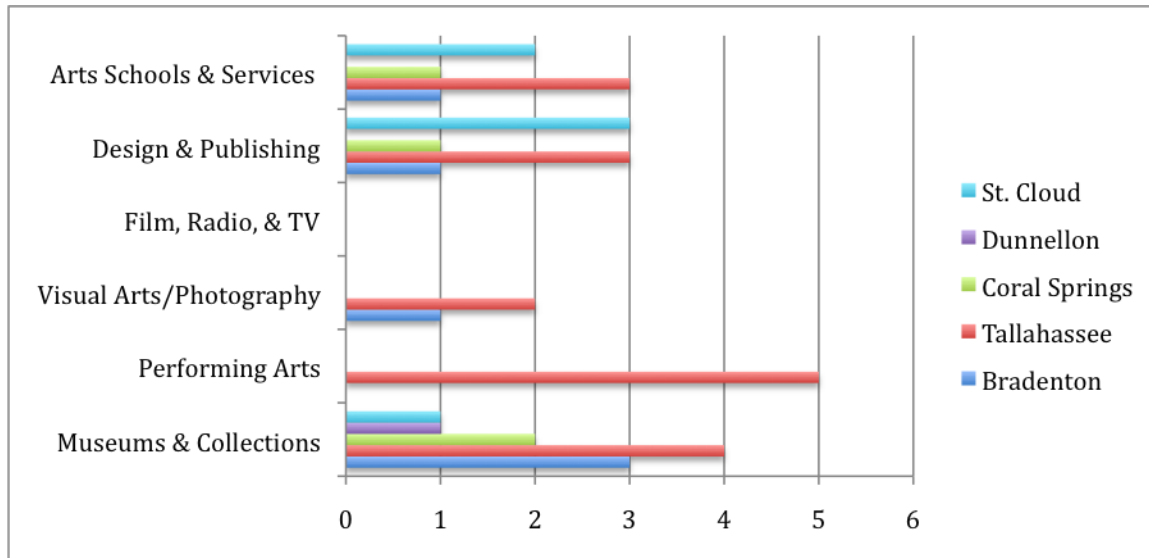


Figure 20: Overall Arts Industries Comparison

B. Implications for Field

In these cases, Coral Springs and Tallahassee stand out as best practices. Coral Springs is extremely effective because they have ensured fiscal resources to support their mission through impact fees. They also use specific descriptions and requirements in their Public Art Master Plan to ensure they receive the highest quality art and contribution to the larger goals of the area. Tallahassee harnesses the strong history by using diverse types of policies and therefore a holistic approach to development.

There are several recommendations, based on the theories of local economic development and understanding of the arts and culture industries and related elements, which would strengthen the economic development efforts of the selected cities. One would be the connection of historic preservation to tourism. These industries provide shared resources and amenities could be mutually beneficial to each other. Secondly, would be to focus on the development of local talent and teaching of usable skills. By

not doing this, it seems that fundamentally, governments are failing to serve their constituents. With the ability to shape the future through bureaucratic planning procedures that are long standing and rigid, they should have the foresight to also prepare the community for the shift to the new economy. This is done through human resource development. Similarly, housing policies and incentives would attract people to places, which is the key to attracting firms in the new economy.

C. Recommendations for Future Research

How to best invest in arts and culture is still being experimented with. There are many factors that influence success: resources, social networks, housing, and amenities. These factors can be stimulated through various means of economic development. Also, quantifying some of the impact effect and multipliers that are caused by arts and culture can be difficult. These are both avenues for future research that will strengthen the developing ideas surrounding arts and culture industries. In addition, as we change and prepare for new economy industries, do economic developers face a conflict between the demand of current populations and policies enacted that will affect the future? It is probable that the future has a different economic landscape. How do economic developers cope with the change in the need of skills of human capital?

D. Summary

Arts and culture are a part of human nature. As we develop into the future, it is evident that arts and culture are suitable participants in economic activity. They provide competitive products, encourage industry clusters, and encourage a higher socioeconomic class. They are worth investing in our future. Local economic developers

place emphasis on locality. Traditionally, developers looked to attract firms. The new economy has broken away from traditional industries and manufacturing and is instead built on innovation and knowledge, harbored by technology and skill. The individual has become the focus of attraction because technology has removed geographical barriers from the workplace. Arts and culture are not only profitable industries producing exports but also quality of life enhancers. The development of arts and culture is an economical as well as societal endeavor.

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