



REPORT & COMMUNITY PLAN FOR PINELLAS COUNTY

2017: Data Gathering
2018: Discussion/Exploration
2019-2021: Implementation

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Overview

Barbara St. Clair

Cultural assets and activities create jobs, drive commerce and boost tourism. To put this in hard numbers for Pinellas County, in 2015 the arts and cultural sector generated over \$241 million in direct annual expenditures, created over 7,200 jobs, and produced \$29.8 million in state and local tax revenue.¹

Given these solid numbers and their decisive influence on economic development and tourism, one might expect arts and culture to be universally recognized as key local economic indicators. (In fact, nationally, at 4.2 percent of the GDP, arts and culture as a sector ranks number two, behind retail trade but higher than finance and construction.²)

At present, however, the arts and culture sector is inconsistently credited as the economic engine that it is.

Why the disconnect? We can address some obvious reasons.

1. The first concerns habit. In a sense, we are used to the idea that the arts and cultural sector is something *nice to have*, or best addressed after meeting basic needs such as shelter, education, transportation, law enforcement and health issues. This, despite data that demonstrates how integral arts and culture are to economic and societal wellbeing.
2. The second may be that artists and cultural leaders do not necessarily see themselves (or others do not see them) as drivers of economic prosperity. Therefore, they may fail to ask for a seat

at the table and may also fail to get invited.

3. Finally, and perhaps the most important roadblock to enabling *recognition of*, and in earning consistent *support for* the arts and culture sector has been the challenge of obtaining (and sharing) accurate and meaningful metrics. This includes both reliable (repeatable) qualitative data that delineates exactly how arts and culture improve lives, and evidence-based quantitative data that demonstrates the economic impact of arts and cultural activities, in our case, on the Pinellas County economy.

Arts & Economic Prosperity V and the Regional Arts Summit

The need for evidence-based information is what motivated Creative Pinellas to partner with the St. Petersburg Arts Alliance in 2016 to participate—on a local level—in the Americans for the Arts (AFTA) *Arts & Economic Prosperity V* research project. The goal was to measure the economic impact of arts and culture organizations and their audiences in our county. Details of that report and key metrics can be found on the Creative Pinellas website [here](#).

That is also why the Clearwater Arts Alliance, the North Pinellas Cultural Alliance and Tampa Bay Businesses for Culture and the Arts joined with Creative Pinellas and the St. Petersburg Arts Alliance to sponsor a Regional Arts Summit. Held on July 21, 2017, the Summit presented the results of the *Arts & Economic Prosperity V* report and initiated a dialogue about *who we are as an arts community and where we are going*.

The Summit represented the first time in many years that the arts and cultural community came together from all points of the compass in Pinellas County.

¹ *Americans for the Arts: Arts & Economic Prosperity V* (Pinellas County) 2016

² *Americans for the Arts: Arts & Economic Prosperity V* (Pinellas County) 2016

If we are to summon the power of arts and culture to propel Pinellas County forward into the future, we need to speak, if not with one voice, then as an elegantly harmonic choir.

Over 150 attendees, panelists and speakers engaged in conversations designed to tease out how to maximize the social, cultural and economic impact of the arts on the wellbeing and future of the county.

While participants shared a multitude of actionable ideas, conversations and networking opportunities, *one very specific takeaway from the Summit rose to the top.* That is, if we as a community are to summon the power of arts and culture to propel Pinellas County forward into the future, we need to speak, if not with one voice, then as an elegantly harmonic choir.

As the county's Local Arts Agency, Creative Pinellas recognized that it was uniquely qualified to address and meet the challenge inherent in this takeaway and to help discover and enable the creative community to find their voice. With the professional guidance and support of Karen Eber Davis Consulting, Creative Pinellas conceived and executed what became Phase II of the Summit project and engaged the community in an expansive Regional Arts Dialogue (RAD) in late summer and fall of 2017, which in turn led to the creation of this report and the community plan shared here.

The RAD rollout plan for the community dialogue, and the concept for this report were vetted by a Volunteer Leadership Team made up of attendees from the Regional Arts Summit who expressed an interest in helping develop a strategy for the arts in Pinellas County. Their input and commitment were crucial in developing the public meeting structure. They were also invaluable in helping to convey complex and layered strategic concepts in this report.

1 This document summarizes what the community said and what Creative Pinellas and the community learned through the RAD project.

2 It identifies cultural assets and gaps and explores how these assets might be employed by Pinellas County to boost its economic engine. That is, how arts and cultural resources might be leveraged to produce greater economic impact, enrich visitor experiences, and deliver a higher quality of life for county residents and visitors.

3 The report also identifies opportunity areas, both short and long-term, where action can continue to deliver meaningful, concrete results that set the stage for the Pinellas County of the future.

About this Report

Karen Eber Davis

This Regional Arts Dialog Report (RADR) and the community plan it captures are the result of hundreds of hours of input from many Pinellas County residents centered around three questions.

1. What do you like about Pinellas County's cultural life?
2. What would make it even better, that is, what might bring us to the next level?
3. How do we get there?

Data and context for this report came primarily from a four-month effort in the late summer and fall of 2017. The RAD process was designed to give as many residents and stakeholders as possible the opportunity to participate. Activities included:

- Invitations to over 5,400 subscribers on Creative Pinellas' contact list
- 127 completed surveys from county residents in both English and Spanish
- 19 confidential individual interviews with key community and civic leaders
- 18 focused discussions with leaders of county arts and cultural organizations
- 220 participants in six interactive public meetings in six locations throughout the county
- Five confidential focus groups involving 32 people organized around the topics of:
 - Arts and Artists
 - Education
 - Business
 - Tourism
 - Community Service
- Personal telephone calls to all 24 Pinellas municipalities

- Outreach to 126 arts and cultural organizations to share their ideas and wisdom
- Over 28 task-oriented committee meetings
- Three volunteer and board leadership committee meetings

In turn, the RAD project was built upon solid groundwork listed chronologically here:

- Pinellas County's most recent cultural plan; completed in 2005
- The current Pinellas County Strategic Plan
- A county-wide listening tour by Creative Pinellas in 2015, resulting in the re-envisioning of Creative Pinellas as a granting, educational, and community service organization
- A 40+ interview discovery process conducted by the executive director of Creative Pinellas in early 2016, which became the inspiration for the Six Strategic Pillars that guide Creative Pinellas' programs and activities (and are further highlighted in this document)
- The labor, passion, and success of local artists, arts and cultural organizations and supporters who have moved the arts forward and who breathe life into Pinellas County every day

In addition, readers will also find two appendices:

Appendix A: Lists the individuals who participated in the RAD process, along with their affiliations (when known) for informational purposes.

Appendix B: Initial cost estimates for the strategies presented.

A capture of many of the ideas for execution that were shared during the discovery process can be found [here](#), and survey results are found [online](#).

Executive Summary

Barbara St. Clair

It was not our intention at the beginning of this project to create a comprehensive arts and cultural community plan. Rather, we saw our work here as a deeper dive into the discovery process we started at the Regional Arts Summit in July of 2017.

During and after the Summit, attendees reached out to us, thrilled that we had brought the county as an arts and cultural community together. They asked us, “What’s next?”

Our work was to discover our unified voice as an arts and cultural community, identify the shared themes that united us, discover the various streams that connected us, and uncover the evolutionary strategies that could transform us.

Intuitively we knew that “what was next” was diving deeper. It was exploring what made Pinellas County successful as an arts and cultural community, identifying growth opportunities and gaps, and most of all answering, “What’s next?” with a concrete plan drawn from an active investigation and exploration of *Who we were*, *Where we were going*, and *What we needed in order to get there*.

Our work was to discover our unified voice as an arts and cultural community, identify the shared themes that united us, discover the various streams that connected us, and uncover the evolutionary strategies that could transform us. Further, we needed to bring all this work together in a cohesive plan that offered a structure that would set the stage both for Pinellas County and Creative Pinellas to move forward in dynamic and positive ways.

The last Pinellas County Cultural plan was done in 2005. That was well before the launch of the iPhone and the iPad; before the advent of social media and the social networks it created; before the explosion of the arts in St. Petersburg; before the great recession that led to the closure of the Pinellas County Arts Council and the launch of Creative Pinellas in 2011 and of Creative Pinellas 2.0 in 2016.

This Regional Arts Dialogue Report (RADR) is built on the momentum we found within the arts and cultural community and the community at large, as we executed our deeper dive. As we evaluate what we have done and what we have accomplished here, we believe this RADR could become a road map for Pinellas County moving forward, and could serve as a cultural plan – should stakeholders wish to use it as such.

There are multiple takeaways to be found in this Regional Arts Dialog Report. The first, upon reflection, was available to us when the results of the AFTA *Arts & Economic Prosperity V* were presented at the Regional Arts Summit in July 2017.

We are not in the habit of seeing arts and culture as the economic drivers that they are, responsible for bringing \$241 million dollars into the Pinellas County economy in 2015.

1 Arts and Culture are important economic drivers for Pinellas County.

By habit we tend to see the arts as a small(ish) piece of the pie. That is, one of a numerous collection of activities and initiatives that help make life worth living, that we would be sorry to have to do

without, that makes us happy, that gives us something to do on a Saturday night or Sunday afternoon, that provides our children with a creative outlet, and that perhaps satisfies a tourist on a rainy day.

We are not in the habit of seeing arts and culture as the economic drivers that they are, responsible for bringing \$241 million dollars into the Pinellas County economy in 2015. (Note that that number does not include the contribution of individual artists and arts businesses, as they were not included in the AFTA study. Further, that number is also two years old. In a growth and tourist economy like Pinellas County, it is already a snapshot of where we have been, rather than where we are going.)

The impact of that economic information is to turn our traditional way of seeing on its head. Arts and culture are not “nice-to-haves.” They are not solely benefit programs that, at a cost, reduce crime by keeping teenagers out of the criminal justice system, help veterans heal from post-traumatic stress disorder/traumatic brain injury or train our children to be more creative problem solvers, all data-proven roles for the arts and artists. Rather, they are an economic engine for Pinellas County and it is wise for us to treat them that way.

Other takeaways—which came later as we met with a wide range of members of the community, from business and tourism leaders, to educators, to artists and arts and social service administrators—are equally promising.

2 Pinellas County has an abundance of gifts.

Strong Infrastructure. Pinellas County enjoys excellent cultural infrastructure and thus already has the foundation in place to uplift the county to new cultural and artistic excellence. Further, the variety and depth we have (from the Dali Museum to the homegrown Safety Harbor Art and Music Center) are the envy of other communities

of our size, and lay the ground work for growth opportunity that is unrivaled.

Exceptional Talent. In lockstep with great infrastructure, Pinellas County has a wealth of talent. There are talented artists, arts administrators, and thought leaders who bring drive and expertise to every community.

There is also a growing audience to support our artists and our venues, as people choose to move to and visit Pinellas County because of the arts and cultural environment it offers.

Fuel. There is that ineffable energy to make things happen. Talent and infrastructure are table stakes, nothing happens without them. But they also require will and desire—the recognition that here in Pinellas County we have something special—and that it is worth our commitment.

The passion and energy we discovered while doing this research clued us in to the human capital and untapped capacity in our county—ready to be deployed to help us reach our potential.

3 One final takeaway: The need for an updated and dependable funding model.

Lack of funding. In our community conversations, the lack of consistent public funding was recognized by new-comers and longtime residents alike as a barrier to success (for the arts and cultural community and for Creative Pinellas). Importantly, this was not simply a “complaint about the lack of funds” or a “desire for more.” Rather, the focus of the feedback was on the importance of a transparent, well-understood public funding source that:

1. Could be relied upon over time to support artists, projects and the community.

2. Would allow for long-term planning and a fair and equitable distribution of funds, as determined by a representative forum from the community.
3. Would be reflective of a community that values the art and culture in its midst, a “Good Housekeeping Seal of Approval,” if you will.

The lack of such funding and of an open and well-understood process was seen as unintentionally unraveling community solidarity, and in turn working against the potential stability and growth of the arts and cultural sector.

It is worth noting that even some of the large organizations that currently receive funding directly from the Board of County Commissioners, the Tourist Development Council and other local governmental sources weighed in on the importance of having a well-funded county arts agency to function as a conduit for county funds.

The work that was done in creating and executing on the Regional Arts Dialogue has increased awareness and accelerated an evolutionary process.

In reaching out and listening to the community, Creative Pinellas has deepened existing relationships and built new connections. We have organized existing ideas and generated new ones. We have answered important questions including: *What is essential? What will take Pinellas County to the next level? What might Creative Pinellas do to lead the charge?*

The staff and the board of Creative Pinellas are energized by the abundance of heretofore untapped and actionable opportunities we found. The ideas contained in this report hold the potential to be leveraged for exponential growth.

Enjoy this report—as it is full of energy and information—and thank you for your passion for the arts. It is a pleasure to serve.

Barbara St. Clair
Executive Director
Creative Pinellas

Consultant's Summary

Karen Eber Davis

We began this work planning for an extended dialogue. Thanks to the contributions of hundreds of citizens, we are delivering an in-depth arts and cultural community plan. The Regional Arts Dialogue Report (RADR) contains *fifteen strategies* that when combined, hold the potential for you to launch Pinellas County to its next artistic and cultural renaissance.

A Recommendation: The Role of Creative Pinellas

The good news is that Pinellas County already has an organization, Creative Pinellas, to shepherd that renaissance. As the county's Local Arts Agency, it is Creative Pinellas' job to support *all* of the county's arts and cultural activities. In this unique role the organization sees the needs, wants, and potential of Pinellas County as a whole. It stands able and ready to lead with the continued partnership of the arts community, elected officials, residents, and other stakeholders to lift Pinellas County to the next level.

A Challenge

Q: What is the next level?

A: Doubling the impact of the sector in the next five years.

Why do I even think that is possible? For one, the economic-impact numbers you are looking at here are two years old and don't reflect recent growth. Second, they don't include everyone involved in the cultural community: The data set in the AFTA *Arts & Economic Prosperity V* report reflects less than half of the number of county cultural organizations and doesn't include artists or for-profit ventures. With more comprehensive data (See Strategy 4.4) Pinellas County may discover that doubling the impact is far too modest a goal.

Third, and hardest to measure, but based on over 25 years of consulting in the sector, is your readiness for more, and the enthusiasm to make things happen that I witnessed as I heard you, the people of Pinellas County, give your input during the Regional Arts Dialogue.

What is being presented is a compilation of your ideas. I've organized them into strategies that will empower you to make Pinellas County's arts and cultural life even more successful than it already is, that is, to bring you to the next level.

Finally, your last cultural plan was in 2005. Since then you've experienced the Great Recession and changes in county-wide cultural leadership. With this new Report in hand that *you helped make*, I believe you *can* double your impact.

What is being presented is a compilation of your ideas. I've organized them into strategies that will empower you to make Pinellas County's arts and cultural life even more successful than it already is. That is, to bring you to the next level.

The strategies are intentionally broad and flexible in order to respond to and flourish with a changing world that transforms more quickly and dynamically than ever. As a whole, these strategies allow you to clearly see and follow multiple intersecting paths that all lead to where you want to go.

You Can Do It

As the consultant on this project, I am inspired by all we accomplished in such a short but intense timeframe and—even

more—by the results of our efforts. I offer my thanks to all who participated and turned this project into a genuinely creative and inspiring community effort. It was wonderful listening to you, seeing you light up as you shared your passion for the arts and watching solutions coalesce around how to enhance the community's arts and cultural life.

Thanks to all for dreaming possible dreams

My special gratitude to Creative Pinellas' staff, who through thick and thin, computer glitches, hurricanes, and power outages, brainstormed and pulled together lists of people with whom to connect, sent

invitations and reminders, arranged locations, scheduled meetings, and met near-impossible deadlines—with grace.

I appreciate everyone's cooperation and flexibility and willingness to make this journey with me. What we learned is exciting because it heralds the next Pinellas County cultural renaissance.

Karen Eber Davis
President
Karen Eber Davis Consulting
Sarasota, Florida

Purpose

Karen Eber Davis

This community plan combines a strong foundation built upon clear values and principles and a commitment to ongoing investigation and dialogue with our community to ensure that what we are doing serves the interest and needs of everyone in Pinellas County.

Values

The following values that inspire and embody Pinellas County as an arts and cultural community reflect the goals and strategies highlighted in this document:

- Excellence-Driven
- Action-Oriented
- Accountable
- Focused on the County and Arts
- Creative
- Collaborative

Strategic Goals: The Six Pillars and the Pinellas County Strategic Plan

Your community values come to life in the Six Pillars which were identified by stakeholders as keystones for arts and culture in our county during the discovery process carried out by Creative Pinellas in 2016. They are:

1. Encourage Creativity and Innovation
2. Make Arts and Creativity Available to All
3. Create Vibrant Communities
4. Build Capacity: Support Artists, Arts Organizations and the Creative Community
5. Support Economic Development
6. Showcase the County as a Cultural Destination

In turn, these arts and cultural Pillars are in close alignment with the overarching objective of *Doing Things to Serve the Public* as outlined in the five key focal points of the Pinellas County Strategic Plan:

1. Create a Quality Workforce in a Positive, Supportive Organization
2. Ensure Public Health, Safety and Welfare
3. Practice Superior Environmental Stewardship
4. Foster Continual Economic Growth and Vitality
5. Deliver First Class Services to the Public and Our Customers

More specifically for each Pillar, the community plan presented here demonstrates ways in which arts and cultural activities provide value to residents and visitors by supporting certain areas as applicable within each goal.

Detailed Alignment

1 Create a Quality Workforce in a Positive, Supportive Organization

Creative Pinellas and arts and cultural organizations throughout the county strive to:

- 1.1 Recruit, select, and retain the most diverse and talented workforce
- 1.2 Leverage, promote, and expand opportunities for workforce growth and development

2 Ensure Public Health, Safety, and Welfare

The arts and cultural community and arts organizations in Pinellas County (including Creative Pinellas) have current and planned efforts to:

- 2.2 Be a facilitator, convener, and purchaser of services for those in need
- 2.3 Provide comprehensive services to connect our veterans and dependents to the benefits they have earned
- 2.4 Support programs that seek to prevent and remedy the causes of homelessness and move individuals and families from homelessness to permanent housing

3 Practice Superior Environmental Stewardship

Whether it be through mural programs, public art or, in the case of Creative Pinellas, reinvigorating the former Gulf Coast Museum of Art property, the arts and cultural community plays an active role in the effort to:

- 3.2 Preserve and manage environmental lands, beaches, parks, and historical assets

4 Foster Continual Economic Growth and Vitality

As demonstrated in the AFTA's *Arts & Economic Prosperity V* report, arts are a key component in the county's economic engine. Additionally, a strong arts community fuels continued economic health and wellbeing. Thus, this community plan identifies strategies that will work to:

- 4.1 Proactively attract and retain businesses with targeted jobs to the county and the region
- 4.2 Invest in communities that need the most

- 4.3 Catalyze redevelopment through planning and regulatory programs
- 4.4 Invest in infrastructure to meet current and future needs
- 4.6 Support a vibrant community with recreation, arts, and culture to attract residents and visitors

5 Deliver First Class Services to the Public and Our Customers

It is important, moving forward, for arts and cultural organizations to leverage partnerships with agencies and individuals focused on the community, and to create synergies and opportunities that add value and magnify return on investment in order to:

- 5.1 Maximize partner relationships and public outreach
- 5.2 Be responsible stewards of the public's resources

Findings

Karen Eber Davis

The next sections of Regional Dialogue Report (RADR) present goals and strategies developed through the public outreach process. The material is divided into two sections: They are:

- I. Experiencing the Arts
- II. The Practicalities and Economics of Art and Culture

The Experiencing the Arts section focuses on:

1. Encouraging Creativity and Innovation
2. Making Arts and Creativity Available to All
3. Creating Vibrant Communities

The Practicalities and Economics of Arts and Culture section focuses on:

1. Building Capacity
2. Promoting Economic Development
3. Showcasing the County as a Cultural Destination

While there is overlap between the two (as there should be) it is helpful to think about the first section as the outward-facing *benefits* to the community and the second section as the *features* that make the benefits possible, or what happens behind the scenes.

Summary of Goals and Strategies

Karen Eber Davis

For the reader looking for a quick snapshot of the plan results, the following section provides an easy overview of our findings. Each of the strategies outlined below will be explored in greater detail in the body of this document.

Section I: Experiencing the Arts

Pillar One Encouraging Creativity and Innovation

1.1 One Message. Initiate an ongoing, regional/national marketing campaign to uplift and brand the county's art and creative identity, such as "the Arts Coast," as well as to educate the community about the value of the arts

Priority: *Very high*

1.2 Solve Community Challenges. Engage artists, makers *and* critical problem solvers to use their creativity and tools to answer local challenges in a repeatable process.

Priority: High

Pillar Two Make Arts and Creativity Accessible to All

2.1 Establish a Navigator Hub. To build connections and liaisons to the arts with a focus on the needs of multiple users, including arts and social service organizations as well as visitors and residents.

Priority: *Very high*

2.2 Reach New Audiences. Benefit more people by enhancing existing venues, establishing new sites, bringing art to the people and bringing people to the art.

Priority: Moderate

Pillar Three Create Vibrant Communities

3.1 Networks. Foster and enhance connections, knowledge and collaboration between existing arts and cultural groups and the Pinellas County community.

Priority: High

3.2 More Art. Expand the creation of art into the public/community arena. Stimulate the development of "underrepresented" art/culture (e.g., film) opportunities, and cross-discipline and collaborative opportunities.

Priority: High

3.3 Smart Resources. Increase access to the arts and cultural community resources for residents and visitors with a solution that provides pertinent, timely, and customized information to meet user needs.

Priority: High

Section II: The Practicalities and Economics of Art

Pillar Four Build Capacity - Support the Arts & Creative Community

4.1 Funding and Public Support. Seek and establish a dedicated ongoing public-sector funding mechanism to support Pinellas County's arts and culture built on peer/excellence and lead by Creative Pinellas.

Priority: *Very high*

4.2 Audience, Patron, and Donor Support. Help artists and organizations to earn revenue and gain resources from fees, donor value, volunteers and in-kind gifts.

Priority: *High*

4.3 Lead to Next Leap. Create a Countywide leadership and art advocacy cabinet of CEO's from the cultural community and elsewhere for advocacy and insight to advise Creative Pinellas.

Priority: *High*

4.4 Data Delivers. Develop a fact database to highlight economic truths that demonstrate the economic value of the arts to the County. Collect new data and maintain currency.

Priority: *Moderate*

Pillar Five Make Arts and Creativity Accessible to All

5.1 Facilities. Continue the effort/activities at the Pinewood Cultural Center and create a task force to generate more/future multi-use arts and cultural sites and to explore opportunities for elevating quality of life through placemaking, public art, design, etc.

Priority: *Very high*

5.2 Business Partnerships. Create partnerships between businesses, artists and arts organizations to enhance resources and elevate both commerce and public engagement.

Priority: *Moderate*

Pillar Six Showcase Pinellas County as a Cultural Destination

6.1 Enhance and Broaden Tourist Marketing. To reflect the full array of Pinellas County's cultural treasures.

Priority: *Very high*

6.2 Enhance tourist experiences. Work with the industry to leverage tourist experiences. Increase the opportunity window for visitors who "passively" experience art and create reasons for visitors to actively choose to come to Pinellas County for arts tourism.

Priority: *Moderate*

Details of the Community Plan

Karen Eber Davis

The next sections of the community plan focus on a detailed investigation of the strategies summarized above and explores the ways in which they can effectively enhance the quality of life in Pinellas County—*doing things to serve the public.*

Section I: Experiencing Art and Culture

Here we explore the ways in which the community experiences art. In gathering this information, conversations centered around how our arts, culture, and humanities enhance Pinellas County’s cultural life and how resources can be built upon to reach the next level of excellence. Pillars addressed in this section are:

1. Creating Vibrant Communities
2. Making Arts and Creativity Available to All
3. Encouraging Creativity and Innovation

Each strategy includes a description with relevant models and potential outcomes, key actions, priorities and likely partners. Please note that to date no commitments or requests for funding or other resources have been issued to create these partnerships.

“The arts matter because they are the one thing on this planet with the power to change a person’s perspective, mood, assumptions, beliefs, and ideas; they can transform a place, represent a community, take you back in time, or move you forward into the future; help a person understand from where they came and where they are headed...nothing else in the world has that kind of power and responsibility.”

– Meg Brennan
National Endowment for the Arts

Pillar One: Encourage Creativity and Innovation

This pillar develops and offers innovative ideas to encourage the exploration and creation of new ways of doing things. Strategies in this arena uncover fresh ways to solve problems, both in traditional art and culture arenas *and* in all aspects of Pinellas County’s life.

This Pillars is about the work of being a creative community. It leverages what is happening now to create an even more dynamic future.

For example, participants in the Regional Arts Dialogue (RAD) discussions identified the following in-place building blocks available to be leveraged for change. Each block sets the stage for our future creativity and innovation:

“Pinellas County is an asset-rich community with established cultural institutions.”

“Pinellas has distinct artistic expressions that fit with and define different communities in the county, such as Dunedin, Central Avenue and Bayshore, both in St. Petersburg.”

“My favorite thing about our cultural life is the rich cluster of artists in our footprint.”

“Evidence of sprouting creativity, including the City of Clearwater’s new co-op gallery space and the new Arts Business Incubator recently opened by Creative Pinellas.”

The two strategies recommended for this Pillar help Pinellas County embrace its cultural richness and heritage and proclaim it with one celebratory voice. It also taps the creative capital of artists to find inspired solutions to solve community problems and meet community needs.

Some of these efforts will be game-changing.

1.1 One Message. Develop a county-wide and regional/national marketing campaign to inform, educate and support Pinellas County's cultural identity. The One Message campaign refines and expands the county's brand equity to reflect its arts and cultural leadership. Pinellas *is* the Arts Coast (and we want to own and share that designation.)

Model: Arts Memphis has taken the lead in a marketing communications initiative to increase its brand equity as an agency and funder, and has folded in brand initiatives for local arts organizations that created a platform for partnership, "ownership" and success. As a result, the arts community has taken its place as "members of the community...alongside our colleagues in healthcare and human services in improving the quality of life." – Arts Memphis³

What might this look like here? In addition to familiar collateral materials, billboards, airport signage, this example: A Pinellas County resident visiting another city mentions, "I'm from Pinellas County, we're known as..." She is interrupted by the listener, who completes the sentence, "the Arts Coast."

Expected results: Include better-informed citizens who recognize the value of the arts, and visitors who select Pinellas County for

sun, sand *and art* or even better, *art, sun and sand.*

Here in Pinellas County our approach would be to:

- Initiate an ongoing marketing campaign county-wide and in Visit St. Pete/Clearwater regional/national markets to uplift and brand the county's art and creative identity as well as educate the community about the value of the arts.
- Establish public education to teach the importance of the arts and how artists and arts and cultural organizations earn and use revenue, especially the use of public dollars, fees, and donations.
- Highlight the range of cultural opportunities available to Pinellas residents and visitors.
- Invite citizens to explore the impact of creativity in their lives and the lives of their neighbors.

Potential partners: Cultural organizations and their marketing staff, marketing associations and experts, Chambers of Commerce, Pinellas County Marketing & Communications Department, local college and university students, the Tourist Development Council and Visit St. Petersburg/Clearwater.

Priority: **Very High** (Year 1-3, impact anticipated year three)

1.2 Solve Community Challenges. This strategy engages artists, art makers and critical problem solvers and brings fresh life and relevance to the traditional public art process. Rather than start with the commissioning of an artist to build a sculpture on a public or private site, this process begins by reaching out to our communities and asks them what problem they need to solve. The community/problem

³ Wallace Foundation Knowledge Center Building Arts Audiences, Dec.2011-Aug.2015

is chosen, and then a call goes out to artists to return with a creative solution.

This approach envisions a repeatable process that employs those in the field to solve community issues.

Models: In Pittsburgh, PA artists created a serpentine/wayfaring trail that “begged to be walked on” and that increased traffic at an underused riverfront park that had been isolated from the community by a freeway underpass. As a result, interaction between the community and the riverfront park increased tenfold⁴. In the Twin Cities, 180 collaborative projects between artists and businesses kept businesses healthy while a \$957 million lite rail building project was underway, keeping small businesses whole, and the community hopeful.⁵

What might this look like here? A team of youth, led by one of the county’s mural artists, meets at the corner of a busy county intersection, paintbrushes in hand, to join with members of the nearby HOA. Together, they spend two weekends painting. The wall is transformed from eyesore to asset, graffiti is reduced, and the greater good is served. Because the community raised a problem they wanted solved and was engaged, there is acceptance of the artwork, and because area youth were involved, there is pride of ownership and future artists in the making.

Expected results: Include innovative and measurable solutions to real problems facing Pinellas County today and in the future, integration between artists and community members and a focus on mutual

⁴ Pittsburgh Office of Public Art and Neighborhood Allies, March 2016

⁵ Transportation for America: “Turning a Huge Twin Cities Construction Project into an Opportunity,” September, 2017

problem solving that is life-changing for all involved.

Here in Pinellas County our approach would be to:

- Ask communities to identify specific needs, such as vacant storefronts, underutilized parks, businesses struggling during construction, graffiti, etc.
- Reach out to artists to offer “outside the box” solutions.
- Connect the artist and the community together to execute on the idea.
- Pursue partners to fund and/or support the solutions if necessary.
- Publicize the results.
- Repeat.

Potential partners: Cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, Chambers of Commerce, economic development entities, business and civic groups, planning departments/regional planning entities, elected officials, neighborhood groups and community centers, school boards, colleges and universities, local and regional foundations, art supporters and donors.

Priority: High (Year 1-3)

Pillar Two: Making Arts and Creativity Available to All

In this pillar we look at opportunities to reach new people with the arts. It includes arts in education plus arts experiences and programs for Pinellas County residents who may not view themselves as consumers of art, as well as those who face access barriers. This especially includes people who, data tells us, benefit from engagement with the arts, including residents such as veterans, those involved in the criminal justice system or those with physical and mental health challenges, young people

aging out of foster care and more. Results of these efforts promote growth and vitality.

The good news is that this effort does not begin at zero. Organic programs already exist to reach new audiences, whether it is the NOMAD Art Bus (a Creative Pinellas Arts Incubator participant) or the Arts Conservatory for Teens (a Creative Pinellas grantee) and plans are in place to expand to other cohorts and communities.

Additionally, there is support among leadership throughout the county for partnership efforts.

“Art allows us to express things even when we can’t find the words, and gives us a way to discuss divisive issues in an accessible and inclusive manner. The arts are more important than ever, they keep us connected to our humanity.”

*–Carrie Boucher, Executive Director
Neighborhood Oriented Mobile Art + Design
(NOMAD)*

2.1

Make Connections. This strategy establishes a Navigator Hub that builds connections and solves problems within, and between, the arts community and all of its audiences. It is a multifaceted service with multiple roles where Creative Pinellas functions as the connector providing services that address unmet or partially-met needs.

This approach links people-to-people and people-to-resources. It leverages assets. For social service organizations working with underserved communities, it finds and places artists-in-residence in community centers. For arts organizations, it organizes, deploys and rewards volunteers in a volunteer bank, or provides shared marketing services.

Building relationships and connecting resources, the Navigator Hub reaches

artists, arts organizations, businesses, and tourists. It generates new opportunities, expanding the reach of artists into communities and making arts available to all.

Models: The Indian River Cultural Council has established a Cultural Concierge Service to assist tourists, visitors and local residents with the best of arts and cultural event information in Indian River County.⁶ Alternatively, the Coleman Center for the Arts and the Pittsburgh Office of Public Art place artists in communities as artists-in-residence to help communities and community leaders respond to and meet specific needs.⁷

What might this look like? The head of a community center seeks to include art in the center’s afterschool program and summer camp. The staff uses the service of the Navigator Hub, exploring ideas and resources the Hub makes available. They also use the Navigator Hub to connect with the artists they need; the artists have income opportunities and the children have a great experience filled with enriching cultural activities.

Expected results: Enriched, better quality and more cultural experiences for residents and visitors, especially those who often miss out on cultural opportunities, and increased economic opportunity for artists.

Here in Pinellas County our approach would be to:

- Reach out to arts, social service and community organizations to establish connections and determine needs
- Generate answers to needs by connecting with artists, cultural organizations, and municipalities

⁶ Cultural Council of Indian River County, Vero Beach Florida

⁷ Coleman Art Center: Mathew Mazzola Open House, Pittsburgh Office of Public Art

- Market the service to our audiences inside and outside the county. Provide data upon request and information about the kinds of information available via text, blogs, and a newsletter
- Collect data on challenges. Incorporate solutions and opportunities into future plans

Potential partners: Social service organizations, hospitals, assisted living facilities, nursing homes, neighborhood groups, community centers, arts and cultural organizations, veterans organizations and the VA, arts alliances, artists and creative entrepreneurs, municipalities, local and regional foundations, local universities and colleges, residents, community leaders, the tourist industry, Chambers of Commerce and area businesses.

Priority: **Very high** (Year 1-3)

2.2 Reach New Audiences. The purpose of this strategy is to benefit more people by enhancing existing venues and bringing art to new sites. By engaging more people in arts and cultural opportunities, their quality of life improves.

Part of executing this strategy involves helping people participate in the arts, both in terms of what they would consider “art” (that is, traditional venues such as ballet, orchestras and museums) and also by repackaging communal or fundamental human experiences to redefine them in categories that are familiar and welcome: movement, listening, creating sound, and examining objects to discover what they have to offer.

This strategy reduces the “lofty art mystique” i.e. that experiencing art is something other people do. If you believe the arts improve lives, the logic and benefits of reaching new audiences are manifold.

Models: In Seattle, WA, the Pacific Northwest Dance Company created teen-only performances to expand their audience among millennials. In Minneapolis, MN the Opera Company partnered with a talk radio host who was popular among women to host and promote its Tuesday night performances, increasing attendance by thirty percent. In Philadelphia, PA a local gallery initiated *Friday Night Date Night* to attract new participants.⁸

What might this look like here? We don’t have to travel far to answer this question. In fall, 2017 the *Our Trail* initiative (a Creative Pinellas grantee) brought dance and music directly to the people at venues on or near the Pinellas Trail, including the Botanical Gardens and the Dunedin Historical Society. *Our Trail* introduced and brought the joy of dance in an unexpected and accessible manner to hundreds of people who might have never walked into a performing arts center and now yet may.

Expected results: Cultural experiences that delight, surprise and reach new audiences, that enrich lives and become part of a regular everyday experience. This in turn creates interest and a desire to explore and have more engagement. It gives ownership of the arts and cultural experience to residents and visitors in a new and innovative way.

Here in Pinellas County our approach to reach new audiences would be to:

- Explore Existing Venues. Convene cultural leaders and staff to explore opportunities to strengthen existing cultural assets by helping artist and art nonprofits to reach new audiences and bring them to existing sites. Ideas include activities such as open rehearsals, kids’ days, free art sessions and art talks.

⁸ Wallace Foundation Knowledge Center Building Arts Audiences, Dec.2011-Aug.2015

- Add new venues. Gather artists, nonprofits, and business leaders to reach new audiences by bringing art to new places, such as dance rehearsals in lobbies, art in new public areas and meetups with artists and non-artists.
- Create itineraries/curated tours similar to cruise ship excursions for residents and visitors to the county’s cultural centers. Partner with hotels, the Port of Tampa and the airports and engage with the Tourist Development Council and Visit St. Pete/Clearwater to expand to tourists as well.

Potential partners: Cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, Chambers of Commerce, planning department of local and county government, real estate developers, other business leaders, Visit St. Pete/Clearwater and municipal tourism entities, transit hubs, the Port of Tampa, PSTA, HART, Jolley Trolley, local universities and colleges, social service organizations, local and regional foundations, art supporters, existing funders of local arts organizations.

Priority: Moderate (Year 2-3)

Pillar Three: Creating Vibrant Communities

The **Creating Vibrant Communities** pillar builds new bridges between individual artists, arts organizations, the community, and available resources. Vibrant communities reduce silos, generate collaborative opportunities and create surprise partnerships with unique value. They foster education about arts and creativity, introduce new options to create art together, and create opportunities to share information that helps artists, organizations, and residents to find the resources to succeed and use funds wisely.

Pinellas County already enjoys vibrant communities. For example, we heard about:

- The St. Petersburg Saturday Morning Market. It turns down 1,200 craft vendors a year. The waiting list is that long. The quality is that good.
- Successful, synergetic, and profitable relationships that exist, such as St. Petersburg College and the Palladium Theatre merger that moved the Palladium from deficit spending to a program that is now entirely in the black financially and provides the College, local performing artists and the community numerous benefits.
- Our existing global ethnic diversity. You can raise a toast at Oldsmar’s famous Oktoberfest, stroll Dodecanese Boulevard in Greek-influenced Tarpon Springs, and make a wish at St. Petersburg’s Asian Lantern Festival, all within an hour’s drive.
- Opportunities to try many different arts disciplines and media every night of the week, very different from 35 years ago.

“The arts community is unbelievable in how it supports us. Artists here are super open and welcoming.”

–Jake Troyli

2017 Creative Pinellas Emerging Artist

“What do I like best about Pinellas County’s Cultural Life? Strong community ownership and support for the arts from nonprofits as well as individual artists and for profit cultural entities.”

–Michael Killoren, CEO

Morean Arts Center

3.1

Networks. Establish and enhance connections, knowledge, and collaboration between existing cultural groups and the community. The Regional Arts Summit and Regional Arts Dialogue, by

design, demonstrated that by bringing people together, communities get stronger, artists get inspired and new relationships begin. This strategy builds relationships starting with “speed dating” type encounters and moving toward team building with creative problem solving.

Model: United Arts of Central Florida describes itself as a “one-stop shop” to support arts, sciences and history in Lake, Orange, Osceola and Seminole counties. With over 50 arts and cultural organizations working together with businesses, local governments and foundations, they have invested more than \$141 million in support of local arts and cultural organizations and education over 28 years and are able to make a strong case that art, music, science, dance and history matter for children, for the economy and for the community, because everyone sings from the same hymn book.⁹

What might this look like here? We invite interns or junior staffers at art organizations, customer-facing businesses and local government agencies to attend an event that answers RAD’s three questions: What do you like about Pinellas County’s cultural life? What would make it even better, that is, what might bring us to the next level? How do we get there? The participants benefit from meeting each other and Creative Pinellas provides a list of ideas back to their sponsors on how to enhance future intern and staff experiences. Repeat with other audiences.

Expected results: In Pinellas County we would expect to build on the collaboration we have already started with the RAS and the RAD, the already active bi-monthly meeting of the arts alliances, meet-ups, and other engaging activities we have initiated to bring the arts and cultural community together. As a result, we would expect more collaborations, improved relationships for

sharing, and less waste from duplication of efforts and “reinventing the wheel.”

Here in Pinellas County our approach would be to:

- Revive or fulfill and expand the role of the Education Consortium Group to strengthen the links between art, educational institutions, and lifelong-learning opportunities. Challenge the group to impact one percent more learners in the coming year. Consider offering an annual sample of programs for schools, for after-school programs, for social service organizations and others seeking cultural and creative programming. Take this program on the road to underserved sites as a prelude to the next bullet.
- Establish networks to enhance collaboration among the staff of cultural organizations around specific challenges. Start with functions that gather staff such as executive directors, marketing, development, and IT professionals. Bring in skilled facilitators and consultants who can provide concrete value.
- Survey artists and arts organizations for additional opportunities to enhance Pinellas County’s cultural life. Determine a yearly roll-out plan.

Potential partners: Cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, local universities and colleges, social service organizations, school district personnel and school board members, private sector school administrators, teachers, interns and staff of potential funding agencies/sources.

Priority: High (Year 1-3)

⁹ Unitedarts.cc “About Us”

3.2

More Art. Stimulate the development of art by identifying cross-disciplinary, collaborative and “underrepresented” genres. Creative Pinellas, with community input, is uniquely positioned to look with a “bird’s-eye perspective” at the county’s cultural landscape. From there, it can see opportunities for collaborative projects and identify missing experiences. While the RAD told us most art forms are here, gaps still exist. Some that were identified include public art, a college-level design school, emerging art forms and brand-name events. Other gaps involve timing and distribution of events. This strategy identifies gaps, brings them to light, plans intentional responses and, where beneficial, creates more art.

Models: Once a year, artists and tourists are drawn to Grand Rapids, MI for Art Prize, an international Arts competition that lasts for 19 days and draws 500,000 visitors. Started by a Grand Rapids entrepreneur, art is exhibited throughout downtown at museums, bars, public parks, restaurants, theaters, hotels, bridges, laundromats, auto body shops, vacant storefronts and office spaces. In 2016, 1,453 works created by artists from 40 states and 44 countries were exhibited in 170 venues.¹⁰ Similarly, Spoleto USA is a 17-day festival in Charleston, SC that turns that city into an international center for theatre, dance and music and draws visitors from near and far.¹¹

What might this look like? Today, opportunities for participation and engagement abound in one locale but are limited elsewhere. Meanwhile, artists and performers are pining for new audiences. Creative Pinellas pulls stakeholders together to share the challenge and/or creates a funding or grant program to incentivize cross-pollination and discover providers seeking new venues. Other grants

provide mini-events in the gap. Additionally, Creative Pinellas “lights-up” the gallery space at the Pinewood Cultural Center, and works with partners including the Botanical Gardens and Heritage Village to create destination activities that can organically grow into regional/national events.

Expected results: By identifying strengths and existing opportunities and viewing the county’s cultural life as a whole, we can respond with intentional actions. We can create, and the community can respond to opportunities to experience new art, to create opportunities for engagement for residents and for tourists, that put a pin in a date, time, and place, to further put Pinellas County on the map.

Here in Pinellas County our approach would be to:

- Use the public art project funded with British Petroleum, the existing county percent for public art ordinance, the Arts Business Incubator and gallery at the Pinewood Cultural Center (in partnership with the Botanical Gardens and Heritage Village, as well as local businesses), the Shine Mural Festival, etc., as starting points to begin a lively community-oriented public art program for the county. The approach encourages municipalities and businesses to invest in art and uses a peer review process to up the game.
- Identify gaps. Annually brainstorm these with the leadership and Art Advocacy Think Tank (Strategy 4.3) or other networks (Strategy 3.1) to plan an intentional response, and determine an action plan.
- Explore if, and when, a big branding event, such as Spoleto or Art Prize, would enhance Pinellas County’s cultural life, benefit tourism, enhance community branding or otherwise add value. Establish a pilot timeline and planning team, if appropriate.

¹⁰ Artprize.org “About Us”

¹¹ Spoletousa.org “About Us”

Potential partners: National cultural platforms, cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, performing and visual arts organizations, concert and event promoters, Chambers of Commerce, economic development and regional planning entities, elected officials, universities and colleges, social service organizations, residents, foundations, art supporters, local businesses and donors, Pinellas County/the Board of County Commissioners, Tourist Development Council and Visit St. Petersburg/Clearwater.

Priority: High (Year 2-3)

3.3

Smart Resources. Provide the arts and cultural community, residents, and visitors with information that enables users to make informed decisions about how to plan and how to invest their time. This strategy helps people seeking information to gain the knowledge that they want easily and effectively (with less wasted effort and time). It also helps organizations planning events to identify conflicts.

Models: Turn on Netflix and you see a screen that suggests a choice of TV shows or movies you might want to watch based on what you viewed in the days/weeks prior. The suggestions are made based on who you are and what you are interested in. Or, go to NPR's Book Concierge. Decide if you want to read fiction or non-fiction, something long or something short, historical, or funny. Plug in your information and voila—suggestions are made for you. Sure, you can browse through everything—but isn't it more helpful when suggestions are made that are relevant to you?

What might this look like? Users access a list of vetted events that make relevant recommendations and that enable them to find and identify the right activity or program to meet their expectations (and to have a high level of confidence in the

recommendation). Additionally—and behind the scenes—organizations can use the tool to plan their events, to leverage potential synergies and to avoid scheduling conflicts.

Expected results: Improved communications to audiences and potential audiences about art experiences that already exist. People learn how to get the answers they need so they find a place to jump into the cultural stew where it will benefit them the most.

Here in Pinellas County our approach would be to:

- Conduct an inventory of venues, cultural opportunities, include nontraditional experiences.
- As a starting point, establish a clearinghouse, develop directories and vetted lists.
- Research best vehicles to provide information to residents, artists, and organizations.
- Work with a software development firm.
- Build and maintain an intelligent database that serves the Pinellas County community and becomes a model for communities nationwide.

Potential partners: Tech experts and tech/app development companies, communities with successful directories and event calendars, cultural organizations staff, artists, creative entrepreneurs, business and civic groups, planning department of local and county government, Visit St. Pete/Clearwater and municipal tourism entities, local universities and colleges, social service organizations, school district personnel, and local and regional foundations.

Priority: High (Year 1-3)

Section II: The Practicalities and Economics of Art

This section gets practical and addresses the mechanics necessary to support artists and arts and cultural organizations on the local level. Here we will look at what happens “behind the curtain,” so that the show both *goes on* and *improves in quality* year to year. Success is demonstrated via enhanced economic opportunities, more art and art experiences and a robust infrastructure that supports a growing, dynamic cultural community.

As in the previous section, strategies coalesce around three Pillars:

4. Supporting Artists, Arts Organizations, and the Creative Community
5. Promoting Economic Development
6. Showcasing the County as a Cultural Destination

Each strategy includes a description with relevant models and potential outcomes, key actions, priorities and likely partners. Please note that to date, no commitments or requests for funding or other resources have been issued to create these partnerships.

Pillar Four: Capacity Building: Supporting Artists, Arts Organizations, and the Creative Community

4.1

Capacity Building helps artists and arts and cultural organizations to cultivate their artistic excellence and economic sustainability. It identifies resources, such as funds, marketing, organizational structure and mental maps that participants need to generate and sustain art and culture. Here, we put forth solutions tailored explicitly for artists, art organizations, and the creative community.

In our online survey, respondents ranked this Pillars as the top priority in terms of making Pinellas County’s cultural life even better.

The Dialogue identified the following capacity-building needs:

- Government funding. While many people mentioned this need, it was important to note that two new-to-the-area CEOs expressed concern at the small amount of government funding for the arts. They cited data from other regions of similar size around the country that reflect more generous support.
- Support for volunteers, boards, and other leaders. The AFTA *Arts & Economic Prosperity V* found that in Pinellas County, a total of 5,097 volunteers donated a total of 238,389 hours to 47 arts and cultural groups in 2015.
- Opportunities to grow donations and in-kind gifts. The study also found that In-kind gifts alone totaled \$4.5 million.
- Finally, RAD participants repeatedly recognized the need for data to demonstrate the value of the arts economically and socially.

“We value the arts, but we don’t put our money with our values.”

- Public meeting participant

“The county needs a champion, like Creative Pinellas, for supporting the arts inside and promoting the arts outside the county.

*–John Collins, Executive Director
St. Petersburg Art Alliance*

Funding and Public Support. This strategy addresses the establishment of a dedicated public-sector funding mechanism

to support Pinellas County's cultural life and evolution. This process is on-going, supported and transparent to allow for long-term planning and organizational progress. Additionally, it incorporates allocation of public funds for arts and cultural projects and organizations into a peer review process lead by Creative Pinellas.

Peer review represents the best practice to distribute public dollars to arts and cultural organizations and to support individual artistic endeavors. The State of Florida Division of Cultural Affairs and Division of Historical Resources and numerous government entities across the country embrace qualitative peer review. The rigor embedded in the peer review process ensures that fundamental/shared standards are met, that quality is raised over time, and that a basic level of fairness underlies the decision-making process.

–Karen Eber Davis

Models: In states, regions and cities throughout the United States, arts and arts agencies are publicly funded in a number of ways, but more importantly, in an ongoing and consistent manner. These often include hotel and motel taxes, most often with a preset percentage earmarked for the arts. Other public funding options include the Scientific & Cultural Facilities District in Denver, CO which generates 1/10 of 1 percent (“one penny on every ten dollars”) for arts and culture, and in 2013 awarded \$47.4 million to 280 arts and cultural organizations. Seattle, WA uses admissions taxes on tickets and in parts of North Carolina and Louisiana taxes on rental cars support the arts. Liquor taxes are earmarked for the arts in Cuyahoga County, OH, and in Deadwood, SD gambling taxes fund the arts.¹²

The idea isn't that there is a right or wrong way to fund the arts, but rather that in these (and other) communities there is a defined and on-going public revenue source that, while subject to the ebb and flow of local economic trends and activities, is—on a percentage basis—“guaranteed.” This allows the recipient organizations and the arts and cultural organizations, artists and communities they support to effectively plan for the future and to develop long-term strategies. Additionally, the approach establishes credibility for the county-wide or regional arts agencies in partnership with local government, to establish a fair and reasonable process to use tax-payer dollars to support the arts.

What might this look like here?

Municipalities and others contract with Creative Pinellas for assistance in distributing arts grants for organizations within their boundaries. In cooperation with arts alliances and other partners, Creative Pinellas issues application guidelines, oversees the request process, and gathers together peers from nearby town to judge the requests. Stakeholders, such as organizations and municipalities, become confident in the peer review process and the professionalism and transparency it brings to the table. The municipalities, pleased with the results, annualize the program.

Expected results: Normalization of the arts funding process. The ability for the arts and cultural organization and the arts and service communities to plan long-term and to more effectively serve residents of the entire county and business and tourism partners. Indirectly, opportunities to develop funding sources for earned income, grants and endowments grow, as public funding supports longevity and higher quality art and supports the growth of increased professionalism.

¹² Americans for the Arts: Various sources

Here in Pinellas County our approach would be to:

- Work with the Leadership Think Tank (Strategy 4.3) for continued funding mechanisms to ensure Creative Pinellas can effectively meet the needs of the county, its residents and visitors now and in the future.
- Identify and act on opportunities to increase earned revenue through partnerships, contracts for services, educational and other programs
- Continue and adapt funding for professional artist, emerging artist, organization, and Stretch Grant opportunities based on the success of these programs, as well as explore and develop other grant programs that meet community needs.
- Expand directed funding activities to offer tiered support for groups and artists at different levels to embrace the fact that entities at different size and experience levels are motivated and succeed with various financial incentives.
- Explore funding mechanisms to reward innovative programs designed to expand audience diversity and efforts to reach new audiences.
- Become the Peer Review Partner for the Board of County Commissioners for funds for arts and cultural organizations that receive General Fund and Tourist Development Council monies, with the exception of capital or elite event grants.
- Share the highly efficient grant application software Creative Pinellas developed for their own grants, with organizations, municipalities, etc. to minimize the administrative, applicant, and reviewer burden while obtaining necessary information, managing communications and maintaining documentation.

Potential partners: Elected officials, arts and cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, regional, county, and municipal staff members, Pinellas County/the Board of County Commissioners. Tourist Development Council, Visit St. Petersburg/Clearwater.

Priority: **Very high** (Year 1-3)

4.2

Audience, Patron, and Donor Support.

Across the country, government funding provides essential support for art and cultural institutions. However, aside from local arts agencies and other special cases, most nonprofit arts and cultural organizations derive significant income from earnings and donations from individuals and corporations.

This strategy focuses on helping members of the community tap these types of revenue streams. In addition to addressing access to funds, this strategy helps to maximize volunteers and in-kind gifts. The results of successful implementation of this strategy enhance the sustainability and vitality of the sector.

Model: The Arts Council of Winston-Salem (the oldest in the nation) has an annual operating budget of \$4.3 million. In 2016 they distributed over \$2 million in grants including organizational support grants, community enrichment, educational, event and artists grants. Currently the organization holds cash assets of nearly \$2 million with an additional \$4.2 million in pledges receivable through grants and planned gifts. They have nine special and named funds and provide multiple opportunities for giving including a Charitable Remainder Trust, Charitable Lead Trust and Arts Endowment Fund.¹³

¹³ The Arts Council of Winston Salem/Forsyth County, 2016 Annual Report

What might this look like here? Larger donors look to Creative Pinellas to help them recognize, address and funnel monies into the community, similar to the Wells Fargo Community Grants and the Duke Energy Regional Artists Project Grants run by the Arts Council of Winston-Salem. Smaller donors use the Navigator Hub (Strategy 2.1) to identify organizations or projects they want to support, and contributors with ideas and skills.

Expected results: As described in the other strategies in this section, significant growth and stability in the sector, a broader more balanced (typical) quarterly growth curve, and the potential doubling or tripling of revenue in the sector over the next decade as a result of increased earnings and donated income.

Here in Pinellas County our approach would be to:

- Survey arts organizations to identify top needs in resource development.
- Create a responsive curriculum.
- Invite speakers and workshop leaders to augment local knowledge with best practice information and skills training on income and resource development, for a fee or as a membership benefit.
- Establish formal giving protocols modeled on successful arts and cultural (and other) organizations.
- Recruit institutions with a history of giving to help guide us in developing the structures and methodologies to normalize the funding environment.

Potential partners: Cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, local branches of national organizations such as the Association of Fundraisers, the Nonprofit Leadership Center, Chambers of Commerce, corporations, business and civic groups, local universities and colleges, local

and regional foundations, art supporters, existing funders of local arts organizations.

Priority: High (Year 1-3)

4.3

Lead to Next Leap. The role of Creative Pinellas' board of directors is to lead Creative Pinellas. In contrast, this strategy creates a countywide leadership and Arts Advocacy Think Tank that involves leaders from Pinellas and resident experts to oversee the ambitious strategies outlined in this community plan. It also includes a rich resource base for cultural leaders and community stakeholders by providing experts who challenge the status quo and inspire action.

Model: Realizing it needed to expand its reach, deepen its expertise and establish stronger ties to the business, education and advocacy sectors, Americans for the Arts (AFTA) established member elected advisory councils. Made up of national leaders in multiple industries, the purpose of the councils was to advise staff on programs and services, build capacity and forge deeper connections in the arts field. As a result, AFTA expanded its capacity, increased the relevancy of its offerings, and created new opportunities.¹⁴

What might this look like here? The executive director of Creative Pinellas calls upon a Think Tank/Advisory Board member who also happens to be a film maker and a board member of the Sundance Film Festival for help in creating a movie-centric event at the Pinewood Cultural Center. That call results not only in advice on building a name-brand event, but also the support of name-brand filmmakers, and an exclusive visit by an independent director with national/international draw.

¹⁴ Americans for the Arts: Networks and Councils.

Expected results: With continued interest and success of arts and cultural activities, and commitment to the activities described in this community plan, the economic impact of spending in Pinellas County by nonprofit arts and cultural organizations and their audiences can be expected to increase from \$257 per person to closer to the Florida average of \$518 per person (per AFTA). This would result in an increase from \$241 million in direct expenditures (in 2015) to \$486 million over time. Additionally, the Pinellas County Economic Development 2017 Cluster Analysis Report identifies arts entertainment and recreation as transforming vis a vis Location Quotation analysis,¹⁵ further suggesting this is a growth area.

Here in Pinellas County our approach would be to:

- Convene a cabinet of key civic and cultural leaders to meet in person, at least annually, to prioritize the most efficient use of cultural sectors' resources, to advise Creative Pinellas, and guide Pinellas County's cultural growth. This reaches beyond local talent and embraces national leaders to bring a fresh viewpoint.
- Connect with individual or sub-groups of think tank members as trusted advisors to Creative Pinellas on topics such as stimulating peer review to raise the creative quality, creating a county-wide art funding challenge and establishing a name-brand event.
- Deliver stimulating education sessions with experts that challenge the status quo and stir creative possibilities in individuals and collectively for leaders of arts institutions, artists and patrons.

¹⁵ Pinellas County Economic Development 2017, Cluster Analysis Report December 1, 2017

Potential partners: Experts, cultural organization staff, board members, winter visitors, business leaders, Chambers of Commerce, economic development entities, elected officials, university and college professionals, local and regional foundations, art supporters, and donors.

Priority: High (Year 1-3)

4.4

Data Delivers. Develop a database to highlight financial facts and research that demonstrates the value of the arts to the county. Collect, curate and disseminate new facts as they become available. This strategy works to develop data that provides additional proof of the economic and social impact of supporting cultural activities.

Model: The National Endowment for the Arts and the U.S. Bureau of Economic Analysis research and publish data on the impact of arts and culture on the US economy. Their 2016 report demonstrates that the arts contributed 4.2 percent of the GDP annually and was responsible for \$704.2 billion in income. Growth in arts and culture outpaced many sectors in revenue generation (1.8 percent) and job growth (employing 4.7 million wage and salary workers).¹⁶ Data is crucial to telling the story of the impact of the arts—especially on the local level—and earning the support of government and business leaders. Creating a data warehouse that makes this and other key information instantly accessible is part of the professionalism and forward-looking approach necessary to position arts and culture for the future.

What might this look like here? The grant writer from a major cultural institution is applying to the Ford Foundation. What facts

¹⁶ National Endowment for the Arts, Arts and Economic Growth. February, 2016.

can she use to support her request for a five-million-dollar request? She consults the database for the information she needs. And a reporter writing an article for the *Tampa Bay Times* seeks facts to back up her point. She consults the database. Over and over again, the role of the arts in a healthy local economy is supported and confirmed until it becomes “common knowledge.”

Expected results: Over time, the role of arts and culture in the economy becomes accepted and expected. People seeking data to present information and provide narratives about the role of arts and culture in community wellbeing find it easy to get the information they need and become supporters. The decision by public officials to fund and/or support arts and culture becomes easier because the facts are there to justify their decisions.

Here in Pinellas County our approach would be to:

- Establish the economic imperative for art and culture and its desirability as a stable tax revenue base. Collect facts that prove art’s economic and social returns. Collect data from local and national sources that demonstrates return on investment from the arts and the timeline.
- Generate Pinellas County-specific data.
- Provide data to elected officials, the media, artists and arts organizations to use when compiling reports and submitting funding requests. Publicize the facts to gain public support.

Potential partners: National and statewide arts organizations, local cultural organization staff, Chambers of Commerce, economic development entities, research and database management firms, local universities and colleges, foundations, news/media outlets, database management companies, etc.

Priority: Moderate (Year 1, with ongoing data collection)

Pillar Five: Promote Economic Development

The **Economic Development** Pillar supports and stimulates economic viability and stability for working artists, arts organizations and art-related businesses such as galleries and performing arts venues. It also focuses on increasing the access to fee-based facilities that allow artists to create.

Economic Development focuses on both:

1. The arts as a business; and
2. The arts as a business generator

Results include selling more tickets, more original art and more creative experiences. This Pillar works with existing companies, both directly and indirectly, to support employee retention, quality of life, and workplace innovation. Finally, it works with communities and economic development efforts to attract businesses to Pinellas County because of its rich cultural landscape.

The work that underscores this Pillar also enhances the multi-million-dollar investments the county and business owners have already made in Pinellas County economic development to attract desirable business to the area. In support of that concept, a 2016 survey by *Area Development Magazine*, the leading executive magazine covering corporate site selection and relocation, found that the third most important factor in business relocation, after finding talent and highway accessibility is quality of life.

This is not unknown to thought-leaders in Pinellas County.

“The Chamber already recognizes arts as one of its key activities.”

–Christopher Steinocher, President, CEO, St. Petersburg Area Chamber of Commerce

“75% of non-local audiences (to arts and cultural events in Pinellas County say) the art event is the primary reason for my trip.”

–AFTA Arts and Prosperity V

5.1

Facilities. This strategy looks at space needs of artists and how they can enhance Pinellas County. These include facilities in which to live, work, and share art. They include efforts such as working with government agencies to create more artist enclaves (where artists can sell their work out of their home) to supporting “artists villages” in redevelopment areas, to working with private developers and non-profits to answer artist housing and small-business needs. It also builds on the Arts Business Incubator model now established at the former Gulf Coast Museum of Art at the Pinewood Cultural Center, and potentially expands it into additional locations (with solutions for individual artists and creative-makers as well as non-profits).

Models: In Minneapolis, MN, Springboard for the Arts, an economic and community development organization for artists, supports and creates an online directory of live-work and co-working spaces throughout the region. Spaceworks in Brooklyn NY, Flying Monkey in Huntsville, AL, and Floriopolis in Panama City, FL work with artists and arts organizations to provide creative work space, and some let people sign up for space at local libraries. In Covington, KY, the arts commission worked with artists and the city to support rezoning for live/work galleries and studios and to

resource financing options and tax incentives for artists.¹⁷

What might this look like here? Around the county, strip malls with vacant stores, government buildings that are going unused and private buildings in redevelopment areas are made available to artists and creatives. Each success brings revitalized energy to their location and provides public events to watch arts in progress. The increased traffic helps current renters and increases the desirability of the remaining vacant units. At the Pinewood Cultural Center, arts and cultural activities generate use-value and revenue. A new Food + Arts festival adds oomph to putting Heritage Village on cultural tourism maps.

Expected results: Heretofore unexplored space uses will be explored; some will prove winners. Others will uncover means to use existing assets in new ways that enhance value for arts, property owners, and businesses. The community will sustain and retain artists, and the reputation of Pinellas County as an arts destination will grow.

Here in Pinellas County our approach would be to:

- Create a task force whose goal is to generate more sites.
- Work with municipal planning and zoning departments to devise and execute a supportive arts ecology ecosystem.
- Work with landowners and artists to explore opportunities for creating/establishing safe neighborhoods through design and participation.
- Continue with the development and execution of the Arts Business Incubator and use of the gallery space at the Pinewood Cultural Center. Identify

¹⁷ Karen Eber Consulting

opportunities for expansion to additional sites around the county, with site-specific variations.

Potential partners: Real estate developers and business leaders, cultural organizations' staff and volunteers, artists and creative entrepreneurs, planning department of local governments, local universities and colleges, Pinellas County/the Board of County Commissioners, social service organizations, local and regional foundations, and donors.

Priority: **Very High** (Year 1-3)

5.2

Business Partnerships. Help businesses, artists, and organizations to generate partnerships that support commercial and social capital in Pinellas County.

Model: In Pittsburgh, the Office of Public Art partners with the Pittsburgh Downtown Partnership for public art projects that bring shoppers to the outdoor shopping district in the dead of winter. The project, managed by the Pittsburgh Downtown Partnership, “showcases the best in public art” and “establishes Market Square as a local, regional and national arts destination.” It also creates traffic for the stores around the square, increasing sales and revenue during a slow season.¹⁸

What this might look like here? Tampa International Airport and St. Petersburg Clearwater Airport invite artists to welcome guests and entertain travelers arriving during high season. Theatre artists get shoppers to join the *Improv Everywhere* troupe in some spontaneous play (and invite the press for some great shots) as they wait in line for a Black Friday store-opening. This

¹⁸ Market Square Public Art: Pittsburgh Downtown Partnership, March 2016.

helps the store and develops audiences for the improv company's programmed events.

Expected results: Businesses, artists and arts and cultural organizations engage in partnerships to improve business and support arts and cultural activities. Interesting new ideas pop up that intrigue customers and create buzz. Traffic grows, sales grow, neighborhoods get activity and interest they would not otherwise have.

Here in Pinellas County our approach would be to:

- Partner with economic development agencies to introduce prospects to the area's rich cultural infrastructure.
- Invite businesses and artists to joint events to explore partnerships and solve challenges in fresh ways.
- Provide Navigator Hub services, for a fee or an in-kind sponsorship, to a trial group of businesses with an interest in art and cultural partnerships.

Potential partners: Economic development entities, cultural organizations, staff, board members, volunteers, artists and creative entrepreneurs, Chambers of Commerce, business and civic groups and retail associations, municipal planning and zoning departments, real estate developers, and other business leaders.

Priority: Moderate (Year 2-3)

Pillar Six: Showcase Pinellas County as a Cultural Destination

This strategy results in ongoing economic activity that brings new dollars to the county. Efforts to reach out to tourists and visitors around arts and culture create expanded interest and excitement about Pinellas County as a destination to visit and return to frequently. This Pillars “puts Pinellas County

on the map as an arts destination.” It creates new connections outside of the local region. It draws people here and enhances the arts and cultural community’s marketing expertise and visitor experience. Some of the viewpoints and material participants shared about showcasing Pinellas County as a cultural destination:

“Pinellas is already a cultural destination, so let’s go ahead and promote it that way.”

“Visitors can find lots of arts opportunities every day and night of the week.”

“Many visitors drive from other counties to Pinellas to participate in arts and cultural events.”

Much of the current readership of Creative Pinellas’ online journal originates from outside the region.

6.1

Enhance and broaden tourist marketing. Do this to

reflect the full array of Pinellas County’s cultural treasures. This double-pronged strategy works with:

1. Current tourism entities to build their awareness of the breadth and depth of local arts and cultural opportunities.
2. Artists and organizations to help them improve their marketing tools and build awareness in the tourism market.

Model: Napa Valley takes a breather from promoting wineries and wine tours every April. Instead, it partners with the Arts Council of Napa Valley to showcase the destination’s rich cultural assets, artists and arts venues. Their effort results in an increase in 24.5 percent in lodging revenue during the slow season. In Portage County, WI the Arts Alliance works with the convention and visitor bureau to create a

marketing package designed for travelers who were likely to be interested in arts, culture and food. By targeting key geographic areas with this precise message during the slow season, area hotels saw a 5 percent increase in heads-in-beds and a 13 percent increase in revenue.¹⁹

What might this look like here? It begins simply. Creative Pinellas invites staff from all organizations interested in reaching tourists to a brown bag lunch. Invitees bring a piece of marketing collateral they’d like reviewed. Participants learn what others like about the piece and what doesn’t work. Attendees return to their offices with vital information they can apply immediately to attract new guests. In the meantime, Creative Pinellas takes this info and works with Visit St. Petersburg/Clearwater to develop marketing communications materials specifically designed to focus on arts and cultural tourism.

Expected results: Sharpened and refined marketing efforts and skill-growth in staff that capture more visitors and more tourist dollars. New ideas and outreach brand and continue to sell Pinellas County as an arts destination with unique experiences in the different communities that make up the complex and wonderful county.

Here in Pinellas County our approach would be to:

- Work with the Tourist Development Council and Visit St. Petersburg /Clearwater to provide information and resources to highlight the wide variety of cultural opportunities available.
- Create ongoing opportunities to help artists and organizations to market to tourists. Begin by creating peer critique sessions of materials. Move toward helping participants improve their results via individual and collaborative campaigns.

¹⁹ Americans for the Arts: Destination Marketing Awards.

- Continue the Creative Pinellas online journal to highlight the best in Pinellas County’s arts and culture with multimedia coverage.
- Align with Visit St. Petersburg/Clearwater marketing plans to add a one-two punch by overlaying arts and cultural messaging with their general destination marketing.

Potential partners: Marketing experts, PR firms and advertising agencies, cultural organizations staff, volunteers, artists and creative entrepreneurs, Chambers of Commerce, municipal tourism entities, regional universities and colleges, Visit St. Pete/Clearwater.

Priority: *Very high* (Year 1-3)

“What attracts tourists? Number one is the beaches. Number two? Arts and Culture.”

–Tim Bogott, CEO
Trade Winds Island Resort

6.2 Enhance tourist experiences. Increase the availability of arts at venues they frequent. This work leverages tourist visits by connecting artists and tourism industry staff. The final RAD public meeting involved artists at an event sponsored by a hotel. Attendees generated dozens of ideas about how to boost visits and retention, such as onsite art classes and shuttle services to off-site events. This strategy provides added value for visitors and economic rewards for artists, cultural organizations, and local businesses.

Model: Realizing that geography made it hard for visitors to enjoy all the metropolitan area had to offer, Memphis TN created the Memphis Hop. Working with the Convention and Visitor’s Bureau, the cultural community gave visitors an easy tool with the hopper bus, to connect from their hotel to destinations as distant from each other as Graceland and the Memphis Zoo.²⁰

²⁰ Americans for the Arts: Destination Marketing Awards.

What might this look like here? A hotel purchases a block of tickets for its guests for a popular show on an off-night. The venue provides a special back-stage tour for these guests. That evening, hotel staff provides transportation to the theatre and takes pictures for the hotel publicity. Or, the Beaches Chamber coordinates with the Botanical Gardens during the holidays to bring people to the garden to see the holiday lights. Or, Creative Pinellas schedules an arts glass workshop on two consecutive weekends to bring people in from throughout the Southeast for a world-class arts glass experience.

Expected results: Like a snowball, at first, a few guests have extraordinary experiences. Over time as the concept gains momentum and size, more and more tourists partake in more cultural opportunities creating better branding for participating venues.

Here in Pinellas County our approach would be to:

- Identify marketing personnel at tourist businesses to learn about needs, goals, and interests in attracting and engaging tourists interested in cultural activities.
- Provide networking opportunities that mix these key personnel with cultural resources to identify half a dozen pilot activities. Identify funding, if needed. Support the pilots and report results back to investors.
- Provide Navigator Hub services, for a fee, to a pilot group of tourist venues who see opportunities to distinguish themselves with art and cultural partnerships.

Potential partners: Tourist Development Council, Visit St. Petersburg/Clearwater and municipal tourism entities, cultural organization staff, artists and creatives, marketing personnel and owners/managers of tourist-focused businesses, Chambers of Commerce, and business and civic groups.

Priority: High (Year 1-3)

In Closing...

Barbara St. Clair

This project began with a recognition that we needed to know more, so we started with three questions:

- 1. What do you like about Pinellas County's cultural life?**
- 2. What could be better?**
- 3. How do we get there?**

We received a remarkable array of exciting and creative answers which we have done our best to capture in this report. (To see all 190, click [here](#).)

The benefit of a project such as this is that it sets the stage for the future. It lets us know more about ourselves than we might have known, and to see ourselves more clearly than we would have, had we not engaged in this work.

It gives us bench marks: "This is where we are/were today." "This is what we thought." "This is what we had going for us." "This is what we hoped to achieve."

The Regional Arts Dialogue Report (RADR) is a starting point—and a continuation. It connects the past with a vision for the future. It does its work right here in the present moment—when so much has already been accomplished and so much is possible.

For that and more, we are grateful to everyone who worked so hard on this project and for everyone who has participated in creating the arts and cultural community that makes Pinellas County such a wonderful place to live, work and play.

What's next?

That's up to all of us. Together.

Let us know how you would like to help.

Visit creativepinellas.org to sign up for our newsletter and to follow the process. Read our online Arts Journal for timely and powerful writing on arts and culture in our community

Also, follow us on:

Facebook: /CreativePinellas

Twitter: @PinellasArts

Instagram: @CreativePinellas

Appendix A: Thank You to People Who Made This Possible

Regional Arts Summit Dialogue, Part II Leadership Group

At the Regional Art Summit, attendees were asked to indicate an interest in helping Creative Pinellas with its planning. Attendees that volunteered joined Creative Pinellas for two working sessions in September and December.

Don Gillespie, Artist, Board Member Clearwater Arts Alliance
Bonnie Quick, Owner/Founder, Quick Professional Writing Service and Lutheran Writers Group
Connor Davis, Development Officer, St Petersburg College
Debra Rose, Library and Cultural Affairs Administrator, City of Pinellas Park
Paula Parrish, Director of Administration/HR, Morean Arts Center
Valerie Brookens, Program Planner, City of Largo
Helen French, Dancer, Faculty, St Petersburg College
Catherine Woods, Artist, Owner, C Glass Studio

Thank you to everyone who helped make this Community Plan possible. Listed below are the names of participants we captured, but we know there are even more to thank. *Don't see your name here? Please let us know who you are! Email info@creativepinella.org.*

Audra Aja, Program Coordinator, Clearwater Business Spark
Chris Alahouzos, Mayor, City of Tarpon Springs
Susan Antoinette, Abstract Acrylic and Mixed Media Artist, ArtsXchange
Jameela Bailey, Pratt Institute
Elizabeth Baker, Founder and Executive Director, New Music Conflagration
Jordan Behar, President, Behar + Peteranecz Architecture
Kara Behar, Executive Director, Behar + Peteranecz Architecture
George Ann Bissett, Executive Director, Dunedin Fine Art Center
Luke Blankenship, Interim Executive Director, St. Pete Pride
Tim Boggot, CEO, Tradewinds Island Resorts
Angela Bond, Actor
Carrie Boucher, Founding Artist/Executive Director, NOMAD Art Bus
Koreen Brennan, Owner, Grow Permaculture
Valerie Brookens, Program Planner, City of Largo
Stephen P Brown, General Director, Dunedin Music Society, Inc.
Melissa Brown, Owner, Calligraphia by Melissa
Tina Bucuvalas, Curator of Arts & Historical Resources, City of Tarpon Springs
Greg Byrd, Professor, St. Petersburg College
Maria, Cantonis, Independent Arts for Complete Education
Glen Carlin, Artist, Glen Carlin Art
Deb Carson, Palladium Theater
Debby Carter, Artist and Jewelry Designer
Sue Castleman, Visual Arts Specialist, Pinellas County School Board
Carolyn Chance, Director, Lealman and Asian Neighborhood Family Center
Frank Chivas, Owner, Bay Star Restaurant Group
Eleanor Cicerchi
Marcia Cohen
John Collins, Executive Director, St. Petersburg Arts Alliance
Nan Colton, Solo Productions

Sheila Cowley, Playwright
Rick Crandall, 96.7 FM Music Tampa Bay
Karen Cunningham, Artist
Michelle Cyr, Tampa Bay Field Coordinator, AARP
Beth Daniels, Executive Director, Clearwater Arts Alliance
Sierra Dante, Artist
Sherri Danyali, Shorecrest Preparatory School
Connor Davis, Development Officer, St Petersburg College
Joseph Dazzio, Dazzio Art Society
Katie Deits, Executive Director, Florida Craft Art
Samantha Demmi, Cultural Arts Coordinator, City of Oldsmar
Dennis Dezmain, Artist
Jeff Donald, Director, Florida Center for Creative Photography
Javier Dones, Copper Artist, Dones & Lebowitz Copper Art, LLC
Susan Duda, Artist
Wendy Durand, Ceramic Artist, Wendy Durand Pottery
Roxanne Fay, Actor, Writer and Producing Artistic Director, Circle in the Water, LLC
Blue Feliu, Teacher and Dancer, Believer Salsa International II
Brynn Frazier, Recreation Supervisor, City of Oldsmar
Lucy Freeman
Helen French, Dancer, Faculty, St Petersburg College
Raquel Garabeli, Artist and Teacher
Julie Garisto, Blogger and Editor
Janice Garrin
John Gascot, Artist, Pinellas Arts Village
Mason Gehring, Artist
Don Gillespe, Artist
Marlene Glickman, Artist, Tampa Bay Surface Design Guild
Gay Lora Grooms, Retired, Founding Artistic Director, Towne Lake Arts Center
Carol Hague, President, Clearwater Chamber of Commerce
Maryann Hamilton, Art Therapist, Creative Pausing
Ken Hannon, Vice-President, Dunedin Fine Art Center
Linda Hansen
Alex Harris, CEO, ACT
Amanda Hebden, Artist
Jay Herres, Artist
Susan Hess, Artist
Randi Hillesø, Program Manager, St. Petersburg Arts Alliance
Frank Hipp, Co-Founder, Tarpon Art Guild
Eldon Hollomon, Finance Assistant, Boys and Girls Club of the Suncoast
Merritt Horan, Owner, Creative Earth, LLC
Beth Hovind, Artist
Mark Johnson, Director, St. Pete Saturday Morning Market
Graham Jones
Maxine Kaufman, Director of Arts, Culture and Education, The Jewish Federation of Pinellas and Pasco Counties
Jackie Kaufman
Steven Kenny, Artist
Cyndi Kibby, Librarian, Library & Information Resources Network
Michael Killoran, Executive Director, Morean Arts Center

Darleene Kole, CEO, Clearwater Beach Chamber of Commerce
Akiko Kotani, Artist
Monica Lara, Associate Professor, St Petersburg College
Ann Larsen, Director, Leepa-Rattner Museum of Art
David Lawrence, Photographer, Co-President, Professional Association of Visual Artists
Lauren Leavine, Director of Education, Great Explorations Children's Museum
Daniel Lehan, Owner, Village Inn
Melanie Lenz, Senior VP of Strategy and Development, Tampa Bay Rays
Terri Lipsey Scott, Executive Director, Dr. Carter G. Woodson African American Museum
Allen Lloyd, Executive Director, First Night St. Petersburg
Commissioner Janet Long, Pinellas County Board of County Commission
Ruth Magee Rouleau, Artist
David Manson, Director, EMIT
Jamie Marcario, Attorney, Uncommon Legal
Duncan McClellan, Owner, Duncan McClellan Gallery
Maureen McDole, Executive Director, Keep St. Pete Lit
Pamela McFarland, Artist and Jewelry Designer
Brian J McNeela
Rod Merten, Owner, rodmerten.com
Mary Williams Messenkopf
Carol Mickett, Co-owner Micket/Stackhouse Studios
Melissa Miller Nece, Artist
Mattie Mingst, Arts Administrator, PARC
Tarin Mohajeri, Fine Art Representative, Tarin Mohajeri Fine Art
Tom Morrissette, President, Central Pinellas Chamber of Commerce
Saori Murphy, Fine Artist, Art Instructor, Director, Veterans Creating for Community
Lenore Myka, Writer, Editor and Manuscript Consultant
Tim Nelsen, Artist and Educator, timbodhiart.com
Jan Neuberger, Actor
Susanne Odelskog, Artist and Owner, Odelskog Fine Art Gallery
Bernadette Ohran
Lance Olson
Kerry O'Reilly, Marketing Director, Tampa Bay Times
Peggy O'Shea, Chair, Pinellas County School Board
Samantha Parisi, Director of Development, TheatreOne
Paula Parrish, Director of Administration/HR, Morean Arts Center
Polly Perkins
Lynn Pierson
Suzanne Pomerantzeff, Artistic Director, Academy of Ballet Arts Inc.
Lorraine Potocki, Florida Pastels LLC
William Puckett
Bonnie Quick, Owner, Founder and Facilitator, Quick Professional Writing Service and Lutheran Writers Group
Todd Ramquist, Director, Safety Harbor Art & Music Center
Sharon Reed Kane, VP of Education, Ruth Eckerd Hall
Jeanne W. Reynolds, Performing Arts Specialist, Pinellas County School Board
Jan Richardson, Owner, Windy Meadows Pottery
Jamie Robinson
Debra Rose, Library and Cultural Affairs Administrator, City of Pinellas Park
Martha Joy Rose, Founding Director, Museum of Motherhood

Roger Ross, CFO, Morean Arts Center
Blanka Roundtree, Artist and Professor, University of Tampa
Wayne S. Williams, Poet, Poets Live!
Howard Sachs, Senior VP, Raymond James
Cathy Salustri, Gulfport Historical Society
Rhonda Sanborn, Community and Business Engagement, Florida Craft Art
Anthony Satterfield, VP of Operations, Alden Suites
Ric Savid, Artist
Jeff Schorr, Owner, Craftsman House Gallery
Andee Sun Scott, Associate Professor of Dance, University of South Florida
Donna Seaman, Operations Manager, Largo Cultural Center
Steve Seibert, Executive Director, Florida Humanities Council
Richard Seidel, Artist, Seidel Gallery
Diane Shelly, Adult Education Director, Dunedin Fine Art Center
Judith Shelton
Kristen Shepherd, Executive Director, Museum of Fine Arts
Rebecca Skelton, Artist and Teacher
Robin Sollie, President, Tampa Bay Beaches Chamber of Commerce
Lisa Spencer
Mary Spires, Art teacher
Jackie Spirk
Brandy Stark, Professor and Solo Artist, St. Petersburg College
Jonathan Steele, Dean, Humanities & Fine Arts, St. Petersburg College
Chris Steinocher, President, St. Petersburg Chamber of Commerce
Todd Still, Director of Youth Education, Dunedin Fine Art Center
Rosie Stovall, Marketing Outreach Specialist, City of St. Petersburg
Robert Sutherland, Artist and Musician
Theodosia Tamborlane, Owner, Bristles and Threads
Lina Teixeira, Artist and Fashion Designer, Studio Six One Seven
Kathy Thomas
John Timberlake, Managing Director, Clearwater Threshers
Aimee Trachtenberg, Artist/Musician
Pamela Joy Trow, Artist
Jake Troyli, Artist
Joyce Van Horn, President, Suntan Art Center
Donna Vislocky, President, DV Media Inc.
Sarah Volkel, Sales Manager, Pinnacle Hotel Management
Michelle Wagner
Joe Weinzettle, Artist and Art Instructor
Commissioner Kenneth Welch, Pinellas County Board of County Commission
Dianne Wheatley-Giliotti, Community Activist
Robert Lynn Whitelaw, Curator (Retired), Leepa-Rattner Museum of Art
Joseph Weinzettle, Artist and Art Instructor
Paul Wilborn, Executive Director, Palladium Theater
Wayne S. Williams, Poet Laureate of Largo
Catherine Woods, Artist, Owner, C Glass Studio

Thank you to our gracious partners who hosted our public meetings:

Central Park Performing Arts Center

105 Central Park Dr., Largo, FL 33771
(727) 587-6751
www.largoarts.com

Dunedin Fine Art Center

1143 Michigan Blvd, Dunedin, FL 34698
(727) 298-3322
www.dfac.org

Dr. Carter G. Woodson African American Museum

2240 9th Ave S, St. Petersburg, FL 33712
(727) 323-1104
www.woodsonmuseum.org

Madeira Beach Recreation Center, Boca View Hall

200 Rex Pl, Madeira Beach, FL 33708
(727) 392-0665
www.madbeachfun.com

Marriott Springhill Suites on Clearwater Beach

309 Coronado Dr, Clearwater Beach, FL 33767
Phone: (727) 218-1090

Tarpon Springs Heritage Museum

100 Library Ln, Tarpon Springs, FL 34689
(727) 937-0686
www.tarponarts.org

Appendix B: Strategies, Priorities, and Initial Cost Estimates

We've looked at each strategy, estimated start-up and ongoing costs, and prioritized actions. Estimates represent "ballpark" numbers to be refined by implementation efforts.

Pillar One: Encourage Creativity and Innovation				
Strategy		Priority	Estimated Start-up Cost	Estimated Annual Ongoing Cost
1.1	One Message	Very High	\$200,000 Cost to determine message, marketing plan	\$250,000/\$250,000 to implement plan. Second estimate to impact tourism market.
1.2	Solve Community Challenges	High	\$50,000 for staffing	\$50,000+ per challenge, includes convening, paying artists, and implementing solutions.

Pillar Two: Make Art and Creativity Available to All				
2.1	Establish Navigator	Very high	\$75,000	\$75,000 repeats yearly plus \$2,500 - \$20,000 per artist placement
2.2	Reach New Audiences	Moderate	\$25,000	\$50,000

Pillar Three: Create Vibrant Communities				
3.1	Networks	High	\$35,000	\$20,000
3.2	More Art	High	\$50,000	\$25,000
3.3	Smart Resources	High	\$125,000 for development, \$30,000 for staffing	\$30,000 repeats, \$50,000+ supports upkeep of basic directory and links

Pillar Four: Build Capacity				
4.1	Funding and Public Support	Very High	Admin funds tied to budget (about 20%- 30%) reflects our start-up activities	Admin funds and grant funds will reflect moving average depending on county's cultural investment. (If increased to 2008 levels for example, this would be \$2-3M
4.2	Lead to the Next Leap	High	\$25,000	\$15,000
4.3	Data Delivers	Moderate	\$30,000	\$10,000 for staffing/\$10,000 for research
4.4	Audience, Patron, and Donor Development	Moderate	\$50,000	\$30,000
Pillar Five: Promote Economic Development				
5.1	Facilities	Very High	\$60,000	\$25,000
5.2	Business Partnerships	Moderate	\$30,000	\$25,000
Pillar Six: Show Pinellas as a Cultural Destination				
6.1	Enhance Tourist Marketing	Very High	\$75,000 for pilot	\$75,000 per target program
6.2	Enhance Tourist Experiences	High	\$50,000	\$20,000
	Totals	Baseline	\$910,000	\$1,000,000

Baseline Totals represent estimated costs to launch and manage programs. As described in 1.2, 2.1, 4.1 and 6.1 actual costs to carry out these strategies will be determined by the specific activities, grant funds made available and number and size of the programs launched each year.