

FLORIDA

OVERVIEW

The primary state agency dealing with cultural issues in Florida is the Division of Cultural Affairs, an office that falls under the jurisdiction of the Florida Department of State. In this capacity, the Division seeks to guide and facilitate cultural development and services for Florida's citizens and visitors through a number of public and private partnerships.¹ More specifically, the Division is committed to bringing more art and culture to more people, in more places in Florida by providing grants in the categories of general program support, cultural projects and capital projects and by administering such programs as the Art in State Buildings Program, Capitol Complex Exhibition Program, Florida Artists Hall of Fame and the International Cultural Exchanges and Information Services.

As a result of these and related services, the Division serves all of Florida's 67 counties and supports more than 25,000 cultural events across the state. In one year alone, 27 million people participated in grant-supported programs, including nearly 8 million school-aged children. Furthermore, since 1976, over 18,000 state cultural affairs grants have been awarded to applicants and programs in every Florida county; cumulatively, this represents an investment of nearly \$500 million.² State-led cultural activities are governed by the Florida Arts Council, a 15-member advisory council appointed to guide the secretary of state regarding cultural grant funding and on all matters pertaining to culture in the state.

FUNDING FOR THE ARTS

A cursory glance at legislative appropriations for fiscal years 2001 through 2005 (see Table 8) suggests that the Florida Division of Cultural Affairs suffered severe reductions in funding. According to the information conveyed to the SLC in May 2005, the Division experienced a 12 percent reduction in overall funding between fiscal years 2001 and 2002, an 8 percent reduction between fiscal years 2002 and 2003, a sharp drop of 76 percent between fiscal years 2003 and 2004, and an increase of 112 percent between fiscal years 2004 and 2005. It should be noted that despite this 112 percent increase, the \$15.6 million overall funding level for the Division in fiscal year 2005 was less than half the \$37.4 million overall funding level secured in fiscal year 2001. In fact, between fiscal years 2001 and 2005, fund-

ing cumulatively dropped by almost 60 percent.

A closer look at funding trends for the period indicates that it was primarily the statewide arts grant line, cultural institutions program, cultural facilities program and the endowment program that experienced the most severe funding cutbacks. Beginning in fiscal year 2004, the Division was required to compete with the rest of state government for funds in the legislative appropriations process. The Division's survey response notes that its operational funding levels remained relatively stable, experiencing minor reductions, if at all, during this period. The response also indicated that Florida's legislative funding for the arts is very line item-oriented with specific direction and control over the use of funds; there are separate appropriations for various aspects of operations (salary, expenses, temporary staff etc.) and separate appropriations for most of the grants programs. In fact, there were no reductions in staffing appropriations at all during the review period.

As noted earlier, the greatest impact on the Division's overall funding during the review period affected the statewide arts grant line, cultural institutions program, cultural facilities program and the endowment program. The statewide arts grants program managed to stave off cutbacks until fiscal year 2004, when it was slashed back by 47 percent (from \$2.9 million in fiscal year 2003 to \$1.6 million in fiscal year 2004). Even though funding was restored to \$2 million in fiscal year 2005, the level still is lower than the allocations in each of the first three years of the review period. The survey response notes that the funding cuts resulted in primarily smaller, scaled-back grant programs as opposed to the elimination of entire programs.

Table 8

Legislative Support to the Florida Division of Cultural Affairs FY 2001-2005

	2001	2002	%	2003	%	2004	%	2005	%
I. Administration									
» Salaries/OPS	\$845,254	\$887,790	5%	\$904,475	2%	\$920,846	2%	\$940,878	2%
» Expenses	\$692,539	\$646,620	-7%	\$645,541	0	\$376,130	-42%	\$372,772	-1%
» OCO	0	0		\$18,725		\$3,000	-84%	\$3,000	0
» Special Categories	0	0		0		\$9,466		\$10,961	16%
II. Programs									
» Statewide Arts Grant	\$2,700,000	\$2,830,279	5%	\$2,900,279	2%	\$1,550,279	-47%	\$2,025,000	31%
» Mid-level Cultural Grants	0	0		\$2,000,000		0	-100%	\$0	
» Touring	\$200,000	\$200,000	0	\$200,000	0	\$100,000	-50%	\$150,000	50%
» Challenge	\$300,000	\$300,000	0	\$300,000	0	0	-100%	\$0	
» Endowment	\$1,920,000	\$1,440,000	-25%	0	-100%	0		\$480,000	
» ICE	\$250,000	\$250,000	0	\$250,000	0	\$125,000	-50%	\$187,500	50%
» Cultural Institutions Program	\$18,264,404	\$6,495,872	-64%	\$6,495,872	0	\$3,250,000	-50%	\$4,871,904	50%
» Cultural Facilities	\$500,000	\$16,069,740	3,114%	\$13,397,836	-17%	0	-100%	\$4,169,346	
» Regional Cultural Facilities	0	0		0		0		\$1,000,000	
» Science Museums	\$500,000	\$500,000	0	\$500,000	0	\$250,000	-50%	\$375,000	50%
» Arts in Education	\$500,000	\$500,000	0	\$500,000	0	\$250,000	-50%	\$375,000	50%
» Youth/Children's Museums	\$250,000	\$250,000	0	\$250,000	0	\$125,000	-50%	\$187,500	50%
» Local Arts Agency	\$400,000	\$400,000	0	\$400,000	0	\$200,000	-50%	\$300,000	50%
» Florida Arts License Plate	\$750,000	\$750,000	0	\$750,000	0	0	-100%	\$0	
» Florida Humanities Council	\$430,000	\$430,000	0	\$430,000	0	\$215,000		\$161,250	-25%
III. Special Projects	\$1,915,000	\$1,043,000	-46%	0	-100%	0		0	
IV. Other Projects									
» Coconut Grove Playhouse (a)	\$500,000								
» Coconut Grove Playhouse (b)	\$450,000								
Grand Total (I + II + III + IV)	\$37,393,069	\$32,993,301	-12%	\$30,442,728	-8%	\$7,374,721	-76%	\$15,610,111	112%

Source: Florida Division of Cultural Affairs, May 2005

In a limited number of programs, there were fewer awards made. However, there was one program that was eliminated in fiscal year 2004 due to the funding reduction; specifically, the Individual Artists Fellowship program did not accept applications for a year but has since been reinstated with procedural changes that reflect lower operational costs.

The Division's funding for the cultural institutions program also experienced a sharp decline from \$18.3 million in fiscal year 2001, to \$6.5 million in fiscal year 2002 (64 percent), remained unchanged at \$6.5 million in fiscal year 2003, and slumped to \$3.25 million (50 percent) in fiscal year 2004 before increasing to \$4.9 million (almost 50 percent) in fiscal year 2005. Similarly, the Division's cultural facilities program also experienced volatile funding flows during the review period; from \$500,000 in fiscal year 2001, to \$16.1 million in fiscal year 2002, to

\$13.4 million in fiscal year 2003, to zero funding in fiscal year 2004, and to \$4.2 million in fiscal year 2005. (The "brick and mortar" cultural facilities program was one of the Division's largest annual appropriation line-items.) Finally, another program that saw significant cutbacks in funding levels was the Division's endowment program. In this connection, funding levels declined abruptly from \$1.9 million in fiscal year 2001, to \$1.4 million in fiscal year 2002 (a 25 percent decline), to zero funding in both fiscal years 2003 and 2004 before securing \$480,000 in funding in fiscal year 2005.

While the Division did not secure any additional funding from other sources during the review period, mid-sized (or mid-level) cultural organizations received an additional \$2 million in general program funding in fiscal year 2003 as a result of special legislative funding. This additional funding was non-recurring and was limited

to that fiscal year. The Division also responded that during the review period it made a concerted effort to provide legislators with a substantial amount of information on the impact of reduced arts and cultural funding in their districts. The message of this information was to encourage legislators "to restore cultural funding when the funds were available."

ECONOMIC IMPACT

In 2004, the Florida Cultural Alliance released a report entitled the "Economic Impact of Florida's Arts and Cultural Industry," written by Professor William Stronge at Florida Atlantic University.³ According to this report, the most recent statewide study of this nature:

- » A total of \$1.2 billion was spent by non-profit organizations, universities, and colleges that make up the Florida arts and cultural industry in fiscal year 2001. (See Table 9 for a comparison be-

Table 9

Impact of Arts and Cultural Organizations on Florida Economy 1989 to 2001 (\$ Billions)

	1989	1993	1997	2001
» Direct Spending	\$0.4	\$0.5	\$0.7	\$1.2
» Total Spending	\$0.9	\$1.3	\$1.7	\$2.9
» Full-time Equivalent Jobs	14,832	17,922	22,237	28,302
» Gross Domestic Product	\$231.0	\$300.7	\$389.5	\$491.5

Source: Economic Impact of Florida's Arts and Cultural Industry, 2004

- tween 1989 and 2001.) When ripple or multiplier effects are included, the Florida arts and cultural industry created \$2.9 billion of gross state product, resulting in \$877.8 million in income (primarily payrolls) and 28,302 full-time equivalent jobs;
- » About 78 percent of expenditures (\$947.7 million) were made by not-for-profit arts and cultural organizations and 22 percent (\$266.1 million) were made by college and university fine arts departments or schools;
 - » Performing arts organizations have the largest budgets of the different types of not-for-profit organizations (\$360.6 million) followed by galleries and museums (\$203.3 million);
 - » Together, performing arts organizations, galleries and museums, and non-arts cultural organizations (such as zoological gardens and science museums) account for about 70 percent of the not-for-profit sector, with festivals, service and support organizations, sponsor-presenters and cultural councils accounting for the remaining 30 percent;
 - » Programming expenses accounted for almost 65 percent of the total expenditures of cultural organizations with about 35 percent going for supporting activities including administration, marketing and space rental;
 - » Earned income (including admissions, subscriptions, and

fees for contractual services) accounted for 49 percent of the budgets of arts and cultural organizations, with the balance made up of grants and contributions: corporate, individual, foundation contributions (23 percent); federal, state, local grants (18.9 percent); organizational cash/savings (2.1 percent); and in-kind contributions (7 percent);

- » Attendees at the programs and events of not-for-profit cultural organizations exceeded 400 million in fiscal year 2001; and
- » In 2001, an estimated 7 million out-of-state cultural tourists visited Florida's cultural facilities or attended cultural events as a primary activity they enjoyed. These tourists spent \$4.5 billion, adding \$9.3 billion to the state's gross regional product and created 103,713 full-time equivalent jobs with a payroll of \$2.6 billion.

Alongside the 2004 Stronge study, another outfit within the Florida Department of State, the Office of Cultural and Historical Programs, an agency charged with promoting the historical, archaeological, museum, arts, and folk culture resources in Florida, has assessed the economic impact of historic preservation in the state.⁴ Based on input from 60 local government officials and more than 30 Florida communities, this office released a report in 2002 that contained the following findings:

- » More than 123,000 jobs were generated in Florida from his-

toric preservation activities during 2000. The major areas of job creation included the manufacturing, retail trade, services, and construction sectors;

- » More than \$657 million in state and local taxes were generated from spending on historic preservation activities during 2000;
- » More than \$3.7 billion was spent in Florida by tourists who visited historic sites. The tourists are lured by Florida's historic sites, historic museums, state parks, and archeological sites. There are more than 1,400 Florida listings in the National Register of Historic Places and more than 135,000 historic structures and archeological sites in the Florida Master Site File of historic sites;
- » Since 1983, state historic preservation grants have been awarded to projects in every Florida county representing 2,751 projects and a state investment of \$212.1 million. The secretary of state's office estimates that this is more than doubled by leveraged public and private funds in these local communities;
- » Since the Main Street Program began in Florida in 1985, a program focused on improving the appearance and economic stability of historic downtown business districts, 80 Florida communities have leveraged a state investment of \$4 million into partnerships between private investors and local governments. This investment became a total public/private investment in these communities of \$486.5 million (by May 2002) designated to improve the downtowns of these communities; and
- » In an examination of the assessed values of mainly residential property in 18 historic districts and 25 comparable non-historic districts throughout Florida, there was no case where historic district designa-

tion depressed the property values. In fact, in at least 15, property in historic districts appreciated greater than comparable, targeted non-historic districts.

Finally, yet another agency within the Florida Department of State, the State Library and Archives of Florida, commissioned a statewide study in 2004 to measure the taxpayer return on investment in Florida's public libraries.⁵ Over 2,380 individuals and 169 organizations participated in this groundbreaking study which was the first of its kind completed in the state. The major findings of the study are listed and are another indication of the extensive economic impact surfacing from this sector of the economy:

- » Florida's public libraries return \$6.54 for every \$1.00 invested from all sources, including local, state and federal dollars. These economic benefits are most easily seen in jobs created, enhanced wages for Florida residents and the additions to the state's gross regional product;
- » Specifically, for every dollar of public support spent on public libraries in Florida, gross regional product increased by \$9.08 and income (wages) increased by \$12.66;
- » Every \$6,488 of public support (federal, state and local) allocated to public libraries created one job in the state. Estimates indicate that 68,700 jobs were created in 2004 generating wages of \$5.6 billion;
- » From a revenue investment of \$449 million, including federal (\$2.3 million), state (\$34 million), local (\$387 million), grants (\$20 million) and other (\$6 million) in Florida's public libraries, a total direct economic impact of \$6 billion per year flows to Florida's communities and population;
- » The direct economic contribution of Florida's public libraries to the state's education is an estimated \$2.1 billion annually;

» The economic ripple or multiplier effect of the public investment in the state's public libraries remains enormous; the gross regional product is estimated to increase by \$4 billion as a result of publicly funded library expenditures in the state. Some of these direct in-state expenditures by public libraries include books, periodicals, electronic equipment and resources, as well as significant capital projects such as library construction and renovation;

- » In fiscal year 2004, there were 68.3 million in-person visits to public libraries in Florida and at least 25.2 million remote Internet connections to public libraries; and
- » In terms of savings, both time and money, the benefits of Florida's libraries to users remained measurable and impressive: in 2004, users indicated a total of 57.6 million hours and \$2.4 billion in cost savings as a result of being able to access resources at their public libraries for personal, educational or work-related purposes.

While these studies present statewide economic impact information, individual counties in Florida conducted their own studies. For instance, the Tampa Bay Business Committee for the Arts released an economic impact study in January 2001 that reviewed the economic impact of the non-profit arts sector in Hillsborough and Pinellas Counties.⁶ According to the results of this study that surveyed 92 organizations including crafters' guilds, musical groups and historical societies, the non-profit arts organizations in the two counties poured several hundred million dollars into the area economy. As a group, these organizations directly supported a combined payroll of \$147 million, distributed among nearly 7,000 full-time and part-time jobs. They spent nearly \$208 million directly on service and supplies during the review period, and they generated \$408 million in total economic activity when direct and indirect spending were

factored into the equation. The report also noted that every day, an average of 15,000 people in the area attend an arts event, translating into about 5.5 million a year, an impressive number indeed. Interestingly, the report demonstrated that the 5.5 million annual visits to arts events in the review period exceeded the attendance that year at games involving the region's professional sports teams and the University of South Florida teams.

CULTURAL HERITAGE TOURISM

Like many other states seeking to capitalize on the economic and other benefits of cultural heritage tourism, Florida's Division of Cultural Affairs has promoted cultural tourism through a variety of measures. These efforts have included partnerships with corporations and non-profit organizations in both localized and statewide initiatives. In this regard, three specific initiatives spring to the forefront:

- » *Capitol Downtown Cultural District*: In March 2004, the Division entered into a partnership with the city of Tallahassee and local cultural leaders to develop a new cultural district for Florida's capitol city. The *Capitol Downtown Cultural District (CDCD)* designates 10 blocks in Tallahassee's downtown area that allow visitors to experience more than 25 historic and cultural sites including high quality museums of art, history, and science, watch an IMAX movie, and view public art sculptures and memorials. The goal of the project is to encourage attendance to Tallahassee's major cultural sites (four of which are owned by the Florida Department of State) and stimulate downtown economic development.
- » *Florida Heritage Month*: In 2004, the Department of State together with the governor's office celebrated an inaugural event, Florida Heritage Month. During this 30-day period (March

15 through April 15), the Division of Cultural Affairs, in collaboration with the Division of Historical Resources, promotes a series of special events in Florida encompassing historic preservation, archeology, culture, libraries and arts heritage. Now an annual event, Florida Heritage Month strives to raise awareness of the importance of culture and heritage to all Floridians.

- » *Culturally Florida*: In October 2001, the Division of Cultural Affairs launched a partnership with VISIT FLORIDA, the state's official tourism agency, to publicize cultural tourism in the state. The campaign, which promoted the state's many cultural destinations, was a comprehensive effort to reposition Florida as a unique destination offering tourists much more than beaches and theme parks. In order to initiate this campaign, representatives of arts agencies, museums, convention and visitors bureaus from around Florida were appointed to a steering committee to guide the overall process, including selecting the information to be included in the promotional literature.

The early results of this campaign were very successful: of the 135,000 American Express card members who received the campaign's literature soon after the events of September 11, 2001, 59 percent (almost 80,000) traveled to Florida in the five months following the campaign's launch. (A 40 percent rate, under normal circumstances, is considered good). Then, tracking reports from American Express indicate that the nearly 80,000 people who received the campaign material and visited Florida spent nearly \$47 million on their American Express cards alone. This amount does not include spending related to other credit cards, cash transactions or transportation purchased out-of-state.

In a move that is popular among so many different groups, VISIT

FLORIDA introduced a Website dedicated to this program, encouraging visitors to view information on Florida's myriad cultural destinations and activities. The Website is interactive and enables visitors to choose how they would like to search for information, either by geographical region or by themes, such as Florida Performs (links to performing arts), Science and Discovery (links to science museums, art museums, gardens) and Celebrating Diversity (links to information on the different ethnic groups that have made Florida home).

BLOCKBUSTER EXHIBITIONS

During the review period (fiscal years 2001 through 2005), there were a number of blockbuster exhibitions held in a variety of locations across Florida. While not a comprehensive list of all the major exhibitions held, it represents some of the more notable ones, as described by the Division of Cultural Affairs in the survey response.

Harn Museum of Art, Gainesville

- » *Ansel Adams: Visualizing the American Landscape* (May 2004 to August 2004). This exhibition resulted in nearly the doubling of attendance to the Museum during the summer of 2004 compared to other years. The leading newspaper in Jacksonville, *The Florida-Times Union*, featured an article about the exhibition on June 22, 2004, which drew additional visitors to the exhibition and several tour groups from Jacksonville. Attendance to the exhibition was estimated at 28,291.

- » *A Saint in the City: Sufi Arts of Urban Senegal* (January 2005 to March 2005). This exhibition was organized by the University of California at Los Angeles' (UCLA) Fowler Museum of Cultural History and debuted there. The Harn Museum was the only other venue for this exhibition and it received much national acclaim and attention.

A discussion on the Harn's installation was featured in *The New York Times* on February 16, 2005, with a report by Holland Cotter, art critic for the newspaper. This exhibition also is significant in that the Harn co-hosted a symposium with the University of Florida's Center for African Studies titled *Islam in Africa: Sufism and Modernity in a Globalized World*. This symposium attracted scholars from throughout the world and was also discussed in *The New York Times* article. Attendance to the exhibition was estimated to be 16,316.

Bass Museum, Miami Beach

- » *Paris Moderne: Art Deco Works from the Musée d'Art Moderne de la Ville de Paris* (October 2004 to January 2005). This blockbuster exhibition, loaned from one of the greatest Parisian public art collections, provided an evocative impression of interiors in Paris during the 1920s and 1930s. The exhibition included 40 works by Bonnard, Braque, Leger, Matisse, Modigliani, and Picasso, among others; 30 pieces of decorative art from the Art Deco period including furniture, carpets, lamps, and vases; and 10 sculptures from the Musée d'Art Moderne de la Ville de Paris. It was the first time that works from this significant collection traveled collectively to a destination outside France. The Paris Moderne exhibition immersed visitors in the lifestyle of affluent Parisians during this extraordinary period through five exquisitely decorated room environments.

While the exhibition was organized by International Arts and Artists of Washington, D.C., in collaboration with the Musée d'Art Moderne de la Ville de Paris, it was sponsored by Artcity and the Miller Family Foundation. This *Paris Moderne* exhibition attracted the most number of visitors to the Bass

Museum since its reopening in December 2003. Additional funding provided the opportunity to promote the exhibition in such national media outlets as *The New York Times*, stimulating greater interest and more out-of-town visitors. Surveys showed that 55 percent of those attending the exhibition (or 8,658 attendees) stayed in a Miami Beach hotel, and 79 percent of the attendees (or 12,436) dined in a Miami Beach restaurant on the day of their museum visit.

Salvador Dali Museum,

Fort Lauderdale

- » *J. Rosenquist Paintings / J. Rosenquist Selects Dali* (April 2000 to September 2000). This exhibition at the Salvador Dali Museum in Fort Lauderdale presented a survey of 19 major paintings by one of the central figures of Pop Art — Florida resident James Rosenquist. One of the most original figures of the Pop Art movement, Rosenquist developed his understanding of the language of advertising in ways often related to Surrealism. The exhibition was prepared in collaboration with the artist. The exhibit also featured *James Rosenquist Selects Dalí*, a presentation of 12 of Rosenquist's favorite Dalí oil paintings from the permanent collection. This exhibition attracted an attendance of 82,000.
- » *The Shape of Color: Joan Miró's Painted Sculpture* (February to June 2003). This exhibition, presented at the Dali Museum's Morse Galleries, was a survey of Miró's brightly painted bronze and polyester resin sculptures. The exhibition covered the period from the late 1960s until the artist's death in 1983. These playful sculptures took their point of departure in found objects, which were cast in bronze and later painted with bright colors. The exhibition also included preparatory drawings, sketchbooks, photographs by the renowned photographers Joaquim Gomis and Francesc Català-Roca, and other documentary materials related to process. Organized jointly by the Corcoran Gallery in Washington, D.C. and the Salvador Dalí Museum, it attracted 66,000 visitors.
- » *Dalí and Mass Culture* (October 2004 to January 2005). Displayed in the Dalí Museum's Morse Galleries & Raymond James Community Room, this monumental exhibition explored how Dalí's work maintained a constant dialogue between high and low culture in the 20th century. It presents this theme in seven stages: industrial world, photography, furniture, fashion, advertising, society portraits, and the press. The exhibition was organized jointly by the La Caixa de Catalonia, Spain, with the Dalí Museum and had about 65,000 visitors. In addition to the major exhibitions that already have taken place at the Dalí Museum, two other prominent exhibitions are scheduled for 2006. Both these exhibitions are expected to draw tens of thousands of visitors from both within and outside the state to the Fort Lauderdale area.
- » *Dalí's Brush with America: The Explosion of American Art from Pollock to Warhol* (December 2005 to April 2006). This exhibition focuses on analyzing the relationship between Dalí's artistic development after 1940 and the visual context of American post war art. It includes works by Pollock, de Kooning, Lichtenstein, Rothko, Twombly, Close, Christo, and Warhol and is organized jointly by the Albuquerque Museum of Art & History and the Dalí Museum.
- » *Spanish Art in the Twentieth Century: From Picasso to Plensa* (May to July 2006). This 2006 exhibition will feature a major survey

of the primary movements and developments of Spanish art throughout the 20th century, from Picasso and Miró through Tapies to Plensa, presented in relation to Dalí's development throughout the century.

Several other Florida locations will feature impressive exhibitions in 2006. Once again, a significant number of visitors from around the country are expected to flock to experience these two exhibitions, especially the very popular King Tut exhibition in Fort Lauderdale.

Museum of Florida History,

Tallahassee

- » *Napoléon: An Intimate Portrait* (February to April 2006). This is an extraordinary exhibition featuring approximately 290 artifacts, many of them rare and personal items belonging to Napoléon I, Emperor of France. Items include framed paintings, prints and documents, as well as furniture from the imperial palaces. The exhibit was created from the collection of Pierre-Jean Chalençon, a noted 1st Empire authority and author in conjunction with the Russell Etling Company of Coral Gables, which was responsible for creating and traveling with the exhibition. Elegantly presented with user-friendly interpretative text, the 4,500-square-foot exhibit provides context and depth for each object, thereby affording an enhanced understanding of this complex figure.

Museum of Art, Fort Lauderdale

- » *Tutankhamun and the Golden Age of the Pharaohs* (December 15, 2005—April 23, 2006).⁷ For the first time since *The Treasures of Tutankhamun* toured the United States between 1976 and 1979, an extensive selection of items associated with the Egyptian "boy king" is in America for another extended visit. The new exhibition began its American journey with a five-month stay at the Los Angeles County Mu-

seum of Art, followed by the Fort Lauderdale stop (the exhibit's first showing in Florida), Chicago's Field Museum and, finally, Philadelphia's Franklin Institute. The exhibition features more than 130 artifacts associated with the legendary pharaoh, who ascended to the throne of Egypt's 18th Dynasty in 1333 B.C. at the age of 9 or 10 and died almost a decade later under questionable circumstances. Some items were among the 55 included in *The Treasures of Tutankhamun* more than 25 years ago; others will be making their first appearance in a touring exhibition. The exhibition also showcases more than 70 objects from other graves of members of the 18th Dynasty, including Tut's great-grandparents.

BUILDING BOOM

According to the Division of Cultural Affairs, state funding for the Cultural Facilities program varies from year to year based on the approved project list and amounts requested for each project. During the five years covering the review period, the Division received between 40 and 50 applications for funding under the Cultural Facilities line item. As demonstrated in Table 10, the state fully funded the amounts requested for cultural facilities in fiscal years 2001 through 2003;

in fiscal year 2004, when the state fiscal downturn was most acute, Florida did not fund any cultural facility requests at all. Even though some applications were funded in fiscal year 2005, it was still considerably less than what was sought. Specifically, only 26 percent of the requested applications were funded in this year. It should be noted that all the amounts listed in Table 10 are state of Florida appropriations; they do not include any federal, local or private funds.

In 2003, South Beach's New World Symphony announced that it would be constructing a state-of-the-art rehearsal and performance venue designed by the famed architect Frank Gehry. While this new facility will be a welcome addition to Miami's cultural landscape, observers of the cultural scene in South Florida contend that it will be yet another jewel in the crown that is the area's cultural landscape.

In 2004, the people of Miami-Dade County, in a strong signal of recognition of the benefits of art and arts-related events to the community, approved a bond issue designating \$100 million in city funds to build a new waterfront facility for the Miami Art Museum.⁸ As in many other cities across the country, the bond issue had been the focus of intense debate, with opponents stressing that corporate and private funds should be raised to finance the new museum. Their point was that existing scant taxpayer funds should be allocated toward other

expenditure categories. As evidenced by the response of voters, proponents of the measure, including many government officials, were successful in pitching the idea that the new museum would revitalize a dilapidated neighborhood, generate substantial economic flows and burnish the global profile of the city.

MIAMI AND THE ART BASEL EFFECT

The world's leading contemporary art fair has been held every year for the past 36 years in Basel, Switzerland.⁹ In the past four years, the American version of this acclaimed international art show, the Art Basel Miami Beach, has been held to rave reviews, attracting tens of thousands of international and American visitors and significantly boosting the economy of Miami and the entire South Florida region. In fact, the 2005 international art show attracted a record 36,000 visitors from every continent alongside 1,100 journalists. More than 90 American museums sent delegations from their boards of trustees, while 195 galleries from 28 countries exhibited works by more than 1,500 artists

The fair's main venue is the Miami Beach Convention Center, which featured world class paintings, sculptures, photographs, video works and room scale installations, the majority of which date within the past five years. In keeping with the Swiss model, the fair presents a number of "crossover" events involving fashion, books, music, film, architecture and design. According to officials at the Miami-Dade Cultural Affairs Council, the Art Basel Miami Beach art fair was a crucial factor in "supercharging the growth of the arts in Miami." In fact, these officials stress that the exhibition was responsible for significant levels of economic development and, consequently, local governments have allocated increasing amounts of funding for the fair and other arts groups. Specifically, the Miami-Dade Cultural Affairs Council's annual budget has tripled over the course of the past seven years to \$14.4 million.

Table 10

Division of Cultural Affairs Funding Toward Cultural Facilities

Year	Amount Requested	Amount Funded	Number of Requests	Number of Grants
FY 2001	\$18,264,404	\$18,264,404	49	49
FY 2002	\$16,069,740	\$16,069,740	45	45
FY 2003	\$13,397,836	\$13,397,836	36	36
FY 2004	\$17,610,769	0	48	0
FY 2005	\$15,840,093	\$4,169,346	42	8
FY 2006	\$11,738,950	Pending	40	Pending

Source: Division of Cultural Affairs, May 3, 2005



Visitors at the Galerie Jamileh Weber exhibition during the 2005 Art Basel in Miami. Photo courtesy Art Basel Miami Beach.

Coinciding with the introduction of the Art Basel Miami Beach art fair to South Florida in 2001 is the biggest news in the local art world: the development during the past three to four years of the once derelict warehouse neighborhood of Wynwood. Wynwood is now a major contemporary art center with private collections open to the public, approximately 40 galleries and a plethora of artists' studios. A number of prominent art dealers and gallery owners have established operations in the burgeoning Wynwood art

district. In addition, four high-rise residential buildings remain under construction there along with Midtown Miami, a 56-acre shopping area and residential complex.

Experts in the contemporary arts scene and public officials are convinced that the catalyst for this expanding economic scenario originated with the introduction of the Art Basel art fair. In fact, officials responsible for cultural tourism for Greater Miami credit the Art Basel Miami Beach art fair for the fact that 90 high-rise resi-

dential towers are under construction in the area; these officials contend that the positive publicity generated by Art Basel Miami Beach have cultivated a sense that Miami is a desirable place to live combining a tropical lifestyle and sophisticated culture. Miami is now ranked among the top five American cities for contemporary art—a distinction that was not even remotely predicted half a decade ago—a development that was undoubtedly propelled by the enormous success of the Art Basel Miami Beach art fair.