

**CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE  
AGENDA**

Mission Valley Library Community Room | 2123 Fenton Pkwy, San Diego, CA 92108

**Wednesday, December 18, 2024**

**12:30 p.m. – 3:30 p.m.**

12:30 p.m.	I.	Call to Order & Statement of Purpose+Vision	Ann Bossler, Chair
12:32 p.m.	II.	<b>ACTION</b> – Suspend the Rule Whereby the Executive Committee Sets the Agenda for the December 18, 2024 Commission Meeting	
12:35 p.m.	III.	Non-agenda Public Comment	Ann Bossler, Chair
12:40 p.m.	IV.	Chair’s Reports	Ann Bossler, Chair
		a. <b>ACTION</b> – Intersection Mural Proposal from Downtown San Diego Partnership: Abalone Journey by Janelle Louis and Thao Huynh French	
		b. Other Reports	
1:00 p.m.	V.	Director’s Reports	Jonathon Glus, Director
1:20 p.m.	VI.	Creative City Cultural Plan	Jonathon Glus, Director
		a. Overview of Fiscal Year 2026 Proposed Workplan	
		b. Actionable Steps for Each Goal	
		c. Next Steps	
3:20 p.m.	VII.	New Business for Future Agendas	Jonathon Glus, Director
3:30 p.m.	VIII.	Adjourn	Ann Bossler, Chair

*VISION: Expanding our world by celebrating creativity in San Diego*

*PURPOSE: The City of San Diego Commission for Arts and Culture serves in an advisory capacity to the Mayor and City Council on promoting, encouraging and increasing support for the region’s artistic and cultural assets, integrating arts and culture into community life and showcasing San Diego as an international tourist destination.*

Meetings will be recorded. PUBLIC COMMENT: Any member of the public may address the Committee on any agenda item during agenda item public comment, or on any matter not presently pending or previously discussed at the Committee that is within the Committee’s area of responsibility during non-agenda public comment. Each public comment speaker is limited to three (3) minutes. In addition to in-person attendance, members of the public may submit their comments via a public comment [webform](#), or they may join the meeting as a “webinar attendee” at the link provided in the [Commission or Committee meeting website](#). For members of the public wishing to address the Committee under Public Comment via the [webform](#) prior to the meeting, instructions for word limitations and deadlines will be noted on the [webform](#). As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the City Clerk at (619) 533-4000 or <mailto:cityclerk@sandiego.gov>. The City is committed to resolving accessibility requests swiftly in order to maximize accessibility.



# Commission for Arts and Culture

## COMMITTEE REPORT

DATE ISSUED: December 17, 2024

ATTENTION: Commission for Arts and Culture

SUBJECT: Intersection Mural Proposal from Downtown San Diego Partnership:  
*Abalone Journey* by Janelle Louie and Thao Huynh French

REFERENCES: 1) Mural Application from Downtown San Diego Partnership  
2) [San Diego Municipal Code Section 26.0722 – Control of Artworks](#)  
3) [Administrative Regulation 95.00 – Management of the Civic Art Collection](#)  
4) [Commission for Arts and Culture Department Instruction 1.00 – Collection Management Policy for the Civic Art Collection](#)

STAFF CONTACT: Charles G. Miller, Senior Public Art Manager

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### PUBLIC ART COMMITTEE RECOMMENDATION:

Recommend that the Director of the Department of Cultural Affairs approve the intersection mural titled *Abalone Journey* consisting of a mural by artists Janelle Louie and Thao Huynh French for temporary exhibition within the traffic intersection of Third Avenue and J Street, Downtown San Diego, for up to a five-year period.

### SUMMARY:

Department of Cultural Affairs (DCA) staff has received a mural application for an intersection mural from the Downtown San Diego Partnership (Applicant). The Applicant is proposing an intersection mural by San Diego-based artists Janelle Louie and Thao Huynh French. The mural is proposed for installation within the intersection of Third Avenue and J Street in Downtown San Diego, adjacent to the San Diego Chinese Historical Museum, and would be 48' x 40'. DCA staff evaluated the application utilizing criteria contained in the *City of San Diego Commission for Arts and Culture Department Instruction – Collection Management Policy for the Civic Art Collection*. The results of DCA staff's analysis include:

#### RE: ARTWORK CRITERIA

Public Safety: If the mural is painted and installed properly within the proposed location of the traffic intersection (i.e. City approved methods and materials safe for the public) it is unlikely to pose hazards or threats to public safety or public health and/or are unlikely to pose a potential liability for the City in any other way.

Cost: The Applicant would be solely responsible for funding the intersection mural. This includes, but is not limited to, insurance, permitting, site preparation, transportation, installation, maintenance, repair, restoration, conservation, deinstallation, removal, site restoration and clean-up.

Availability of Resources: City staff is available to provide administrative services to the Applicant to process the application and execute a temporary artwork maintenance and removal agreement.

Relevance: The mural would provide an aesthetic and cultural experience for residents and visitors to Downtown, near the San Diego Chinese Historical Museum and Convention Center, and activate and enhance the area surrounding the intersection of Third Avenue and J Street. Due to the placement of the mural at a busy intersection that is active with vehicles and pedestrians, the mural will serve to balance urbanization and development with humanizing elements. The mural may stimulate discussion and the exchange of ideas about art and the neighborhood due to the highly visible location.

Excellence: The proposed mural exemplifies an acceptable level of artistic merit and quality of workmanship.

Significance: Not applicable.

Condition: Not applicable.

Maintenance: The Applicant will be responsible for maintenance, conservation, restoration, and repair of the mural for the duration of the exhibit period.

Security: Not applicable.

Relationship to Site: The mural is to be sited on the pavement within the intersection of Third Avenue and J Street. The site is adjacent to the San Diego Chinese Historical Museum, and the mural design was developed with the Chinese Consolidated Benevolent Association. The mural would serve to activate this busy intersection.

Legal and Ethical Considerations: If the mural is authorized, it will be formalized in a temporary artwork maintenance and removal agreement between the Applicant and the City. The artists have provided a royalty-free license to reproduce images of the artwork for non-commercial purposes and waiver of rights conferred under the Visual Artists Rights Act and California Art Preservation Act.

Timing: If the mural is authorized, the Applicant will be responsible for proposing a date for mural installation and commencing work in compliance with the agreement between the Applicant and the City.

Selection Process for the Artist: The artists were chosen for the project by the Applicant. The artists are being compensated by the Applicant for their participation in the project.

Community Feedback: The Applicant collected letters of support for the project from the San Diego Chinese Historical Museum and the Chinese Consolidated Benevolent Association.

Restrictions: Not applicable.

Commemorative Significance: Not applicable.

Fair Exchange: Not applicable.

Fair Purchase Price: Not applicable.

RE: SITE SELECTION CRITERIA

Ownership: The proposed site of the mural is in the City's public right-of-way. The Applicant provided signed consent forms from all adjacent property owners.

Public Safety: If the mural is painted and installed properly within the proposed location of the traffic intersection (i.e., City approved methods and materials safe for the public) it is unlikely to pose hazards or threats to public safety or public health and/or are unlikely to pose a potential liability for the City in any other way. The Applicant would be required to submit plans to the City's Development Services Department for review and approval and obtain all permits to close the intersection and install and maintain the private encroachment in the public-right-of-way.

Security: Not applicable.

Maintenance: Traffic intersections are managed by the Street Division of the City's Transportation Department. However, the Street Division only maintains standard public right-of-way elements.

Accessibility: Not Applicable.

Context: The mural is to be sited on the intersection of Third Avenue and J Street. The mural will serve to further activate this busy intersection and the surrounding neighborhood.

Support of City Departments: DCA staff consulted with relevant City departments to confirm eligibility for the proposed site and will route the mural proposal with the analysis and recommendation from the Commission to relevant City departments for any additional feedback and recommendations about the proposal.

Community Support: The Applicant collected letters of support for the project from the San Diego Chinese Historical Museum and the Chinese Consolidated Benevolent Association.

Adherence to Relevant Plans: The City adheres to existing community plans and land use plans, such as the City's General Plan.

On December 13, 2024, the Public Art Committee evaluated the application utilizing the artwork and site selection criteria contained in the *City of San Diego Commission for Arts and Culture Department Instruction - Collection Management Policy for the Civic Art Collection* and voted (6-1-1) to recommend to the City of San Diego Commission for Arts and Culture (Commission) that the Director of the Department of Cultural Affairs approve the intersection mural titled *Abalone Journey* consisting of a mural by artists Janelle Louie and Thao Huynh French for temporary exhibition within the traffic intersection of Third Avenue and J Street in Downtown San Diego for up to a five-year period.

The Director of the DCA will consider the recommendation from DCA staff, other relevant City staff, the Public Art Committee, the Commission, and any other pertinent stakeholders before making the final decision on whether to authorize the proposed mural.

FISCAL CONSIDERATIONS:

Should this mural be authorized for temporary installation, the Applicant will be responsible for all costs.

# APPLICANT

## MURAL APPLICATION

### ORGANIZATION CONTACT INFORMATION

Name :	Downtown San Diego Partnership			
Address :	STREET	[REDACTED]	[REDACTED]	UNIT
	CITY	[REDACTED]	STATE	ZIP
Website :	downtownsandiego.org			
PRIMARY CONTACT				
Name :	Ernesto Romo		TITLE	Director of Maintenance Services Clean and Safe
Contact Info :	PHONE	[REDACTED]	EMAIL	[REDACTED]
SECONDARY CONTACT (For approval process only)				
Name :	Kristin Cervantes		TITLE	Owner, Elevated Paintworks
Contact Info :	PHONE	[REDACTED]	EMAIL	[REDACTED]

### ARTIST

Name :	Janelle Louie			
Contact Info :	PHONE	[REDACTED]	EMAIL	[REDACTED]
Address :	STREET	[REDACTED]	[REDACTED]	UNIT
	CITY	[REDACTED]	STATE	ZIP
Website :	departmentofcoastcreepng.com			

### PROPERTY OWNER

Name :	City of San Diego, It is Public Right of Way			
Contact Info :	PHONE	Ernesto Romo, see above	EMAIL	[REDACTED]
Address :	STREET	[REDACTED]	[REDACTED]	UNIT
	CITY	[REDACTED]	STATE	ZIP

### PROPERTY OWNER (if applicable)

Name :				
Contact Info :	PHONE	[REDACTED]	EMAIL	[REDACTED]
Address :	STREET	[REDACTED]	[REDACTED]	UNIT
	CITY	[REDACTED]	STATE	ZIP

# APPLICANT

## MURAL APPLICATION

### PROPERTY OWNER (if applicable)

Name :			
Contact Info :	PHONE	EMAIL	
Address :	STREET	UNIT	
	CITY	STATE	ZIP

### PROPERTY OWNER (if applicable)

Name :			
Contact Info :	PHONE	EMAIL	
Address :	STREET	UNIT	
	CITY	STATE	ZIP

### OTHER PARTNERS / COLLABORATORS

Name : <b>Thao Huynh French</b>			
Contact Info :	PHONE	EMAIL	
Address :	STREET	UNIT	
	CITY	STATE	ZIP
Title : <b>Artist</b> website: <b>mindfulmurals.com</b>			
Relationship to proposed project : <b>Collaborated with Janelle Louie, who is the lead artist</b>			

### OTHER PARTNERS / COLLABORATORS (if applicable)

Name : <b>Kathleen Dang</b>			
Contact Info :	PHONE	EMAIL	
Address :	STREET	UNIT	
	CITY	STATE	ZIP
Title : <b>Leader for Chinese Consolidated Benevolent Association</b>			
Relationship to proposed project : <b>Community Member Collaboration/community impact</b>			

# MURAL DETAILS

## MURAL APPLICATION


### MURAL LOCATION

Location:	Intersection of 3rd Avenue and J Street		
Proposed Mural Address:	STREET		
CROSS STREET			CITY San Diego
STATE CA	ZIP	92101	
Council District:	3		
Community Planning Area:	Downtown		
Neighborhood:	Marina District		
Zoning:	CCPD-RE		

### BUDGET

Funding for Project:	SOURCE	Downtown San Diego Partnership	AMOUNT	\$ 110,000	
	SOURCE		AMOUNT	\$	
	SOURCE		AMOUNT	\$	
	SOURCE		AMOUNT	\$	
Total Budget:	\$ 110,000				
Breakdown of Cost:	MATERIAL COST	\$ 70,000	EQUIPMENT COST	\$ 40,000	DESIGN, LABOR, PERMITS, TRAFFIC CONTROL
	OTHER COST	\$	Specify:		

### MURAL PROPOSAL

Mural Title:	Abalone Journey	
Mural Description:		<p>This mural highlights a piece of San Diego history and contributions of early Asian immigrants to the city that may not be well known.</p>



# MURAL DETAILS

## MURAL APPLICATION

### MURAL PROPOSAL (continued)

Mural Dimensions :

40' Wide x 33'-6" High

Medium : **Thermoplastic**

Summary of Project :

Early Chinese immigrants in the 1800s included fishermen who worked out of San Diego Bay, built sailing ships (junks), and had fishing villages along the bay (there were two by 1869, one of which was located where the convention center is today). An anchorage for the junks was just south of 3rd and J, which was part of San Diego's Chinatown. The Chinese developed the commercial abalone fishery in San Diego at a time when Americans had not yet acquired a taste for abalone, but they also fished for other species like rock cod. At its peak, 18 junks sailed out of San Diego Bay. By 1893, only one junk sailing out of San Diego remained in Chinese hands.

Project goals / visions :

What happened to these Chinese fishermen? How have others from across the Pacific Ocean contributed to fishing, fisheries and related cuisine in San Diego? Their story we hope to preserve and tell is about dangerous journey across the Pacific Ocean to escape poverty and war, as an act of defiance to find prosperity and to persevere through many hardships including legal discrimination from The Chinese Exclusion Act Laws that ultimately led to their diminishing industry. We hope this art pays homage to some of the many past Chinese fishermen, San Diego's history as a fishing town, and inspires curiosity and connectivity across communities.

Audience : **Neighbors, people who work downtown, visitors, tourists, local schoolchildren**

Discuss the project outreach efforts and anyone else involved in the project :

The artists worked closely with Kathleen Dang of the Chinese Consolidated Benevolent Association and other community members.

**D O W N T O W N**  
**SAN DIEGO**  
**PARTNERSHIP**

**NEIGHBORHOOD IMPROVEMENT PROJECTS**

**INTERSECTION MURAL**

**MARINA – 3<sup>rd</sup> Ave. and J St. (Page 2)**

**CREATIVE CROSSWALKS**

**CORTEZ – Beech St. and 2<sup>nd</sup> Ave. (Page 5)**

**CORTEZ – Beech St. and 3<sup>rd</sup> Ave. (Page 5)**

**COLUMBIA – Columbia St. and B St. (Page 8)**

Downtown Community Planning Council Review  
April 17, 2024

# MARINA DISTRICT Intersection Mural

Location: 3<sup>rd</sup> Avenue and J Street  
DSD PRJ-1114045

Contact: Ernesto Romo, Director of Maintenance Services Clean & Safe, DSDP  
619-855-3870, [eromo@improvedtsd.org](mailto:eromo@improvedtsd.org)



Current View – Northbound on 3rd

### Close to:

San Diego Chinese Historical Museum  
Convention Center

### Existing Traffic Markings and Conditions:

12' Wide Continental Crosswalks  
Bike Lane  
4 way stop, 2 lane collector streets  
25 mph speed limit



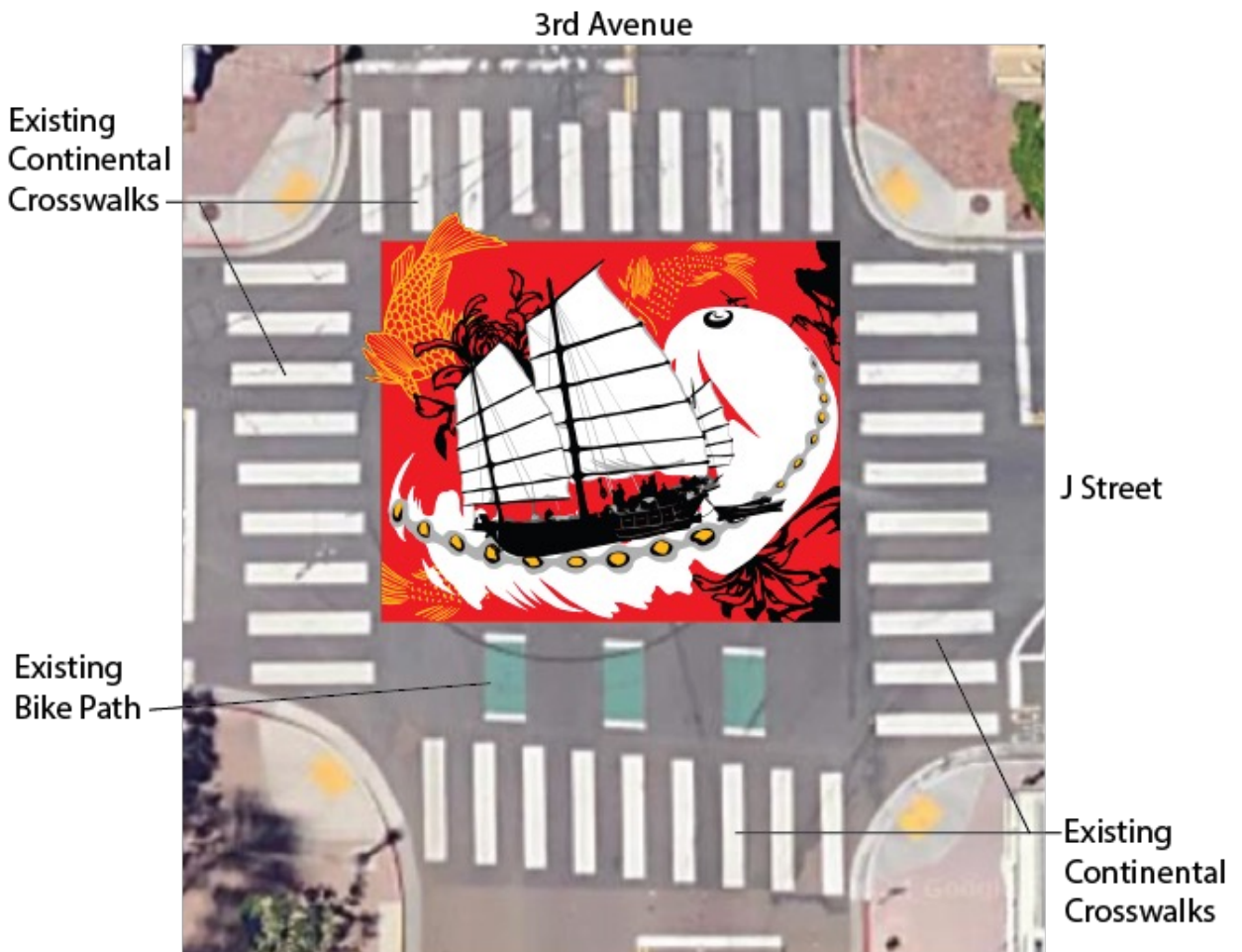
## PROPOSED ARTWORK "ABALONE JOURNEY"

Artists: Janelle Louie (Lead) & Thao Huynh French

In Collaboration: Kathleen Dang, Chinese Consolidated Benevolent Association (CCBA)

# Mockup

## Marina District Intersection Mural at 3rd Avenue and J Street



Project is currently in review at DSD with the following required design changes:

- Change white color.
- Ensure mural does not come within 3 feet of existing crosswalk markings.

Status: Artists and Installer are working on updates.

### **Proposed Improvement:**

The project would add artwork to the middle of the intersection.

### **Background:**

Artwork reflects the history of the neighborhood. Colorful crosswalk would enhance pedestrian mobility and safety, and add beauty to the neighborhood.

### **Material:**

Ennis-Flint Decomark preformed thermoplastic is engineered for heavy vehicular traffic.

### **Maintenance:**

Responsibility of Downtown San Diego Partnership Clean & Safe Team.

# Artist Statement

## About the Artwork - "Abalone Journey"

This mural highlights a piece of San Diego history and contributions of early Asian immigrants to the city that may not be well known. Early Chinese immigrants in the 1800s included fishermen who worked out of San Diego Bay, built sailing ships (junks), and had fishing villages along the bay (there were two by 1869, one of which was located where the convention center is today). An anchorage for the junks was just south of 3rd and J, which was part of San Diego's Chinatown. The Chinese developed the commercial abalone fishery in San Diego at a time when Americans had not yet acquired a taste for abalone, but they also fished for other species like rock cod. At its peak, 18 junks sailed out of San Diego Bay. By 1893, only one junk sailing out of San Diego remained in Chinese hands.

What happened to these Chinese fishermen? How have others from across the Pacific Ocean contributed to fishing, fisheries and related cuisine in San Diego? Their story we hope to preserve and tell is about dangerous journey across the Pacific Ocean to escape poverty and war, as an act of defiance to find prosperity and to persevere through many hardships including legal discrimination from The Chinese Exclusion Act Laws that ultimately led to their diminishing industry. We hope this art pays homage to some of the many past Chinese fishermen, San Diego's history as a fishing town, and inspires curiosity and connectivity across communities.

Reference: "In Search of Gold Mountain: A History of the Chinese in San Diego, California" by Murray Lee.

More about the piece:

This artwork features the Sun Yun Lee, a 52' sea-going fishing junk built in 1884 at Roseville, San Diego, near the present day San Diego Yacht Club. The Chinese would fish abalone as far north as Santa Barbara and also hundreds of miles down the Baja coast. The Chinese primarily harvested black abalone, the shallowest dwelling species, and the only species to have up to nine open respiratory holes, a symbolically lucky number.

Fish: The piece also depicts fish - some of our local rock cod.

Details of the chrysanthemums: Chrysanthemums used here to show harvest in the journey to find opportunities and gold. Gold Chrysanthemums also used times of celebrations like the Chinese New Year, Tet (Vietnamese New Year), and the commonly celebrated, Lunar New Year. Flowers here represent abundance and harvest as the journey of the ship unfolds.

Details of Chinese Ink: To highlight the art of Chinese Ink dated back to 3000 years. The paint markings are supposed to be ambiguous but still capture the essence of the ink brush strokes often used in beautiful paintings and letters written to loved ones back home.

# Creative City

## Implementation Grid – Year 1 Work Plan Priorities

The goals and strategies of Creative City are supported by more than 150 actions that provide details on implementation. Through the Department of Cultural Affairs, the City of San Diego (City) will lead implementation through its annual work plans and budgets and collaborate with other City departments related to their roles and responsibilities in plan implementation. While the goals and strategies are not likely to change, it is anticipated and expected that progress will evolve in a long-term plan as circumstances change and new opportunities arise. The City and its partners will and should adapt implementation actions to future change.

### GOAL 1 | CENTERING ARTISTS, CREATIVES AND SPACES

Strategy/Action		FY2026 - Activity
<b>1.1</b>	<b>Address the critical need for affordable creative spaces.</b> <i>a) Initiatives and Projects – City-Owned Facilities</i>	
1.1.1	Recognize the City's collection of cultural facilities as one of the largest in the country, organize to better support as a key asset for community use and tourism, and create policy and practice to increase use and ensure equitable access.	
1.1.2	Create a directory of City-owned spaces for artists, organizations, and creative endeavors. Alternatively, provide seed funding for this resource or expansion to non-City owned spaces.	
1.1.3	Consolidate management of leases for all City-owned cultural facilities in one department.	
1.1.4	Create a cohort of leaseholders and joint use sites in City-owned cultural facilities.	
1.1.5	Establish equity goals and strategies for inclusion in leases of City-owned cultural facilities.	

1.1.6	Develop method of tracking aggregate of City support to and investment in leaseholders in City-owned cultural facilities, including annual grants, value of lease, utilities, etc.	
1.1.7	Develop or expand support services for leaseholders in City-owned cultural facilities, such as professional development, cooperative marketing, and joint services/purchasing.	
1.1.8	Facilitate peer sharing and support among leaseholders in City-owned cultural facilities.	
1.1.9	Establish rental and use fees for non-lessee use of City-owned cultural facilities that scale with organizational budgets. Establish a creative community equity fund for City-owned cultural facilities to augment rental and use fees for small and historically less-resourced organizations.	
1.1.10	Partner with Parks and Recreation and Library Departments to provide outreach programming produced by Operational Support Program funding recipients at library, recreation, and parks sites to augment arts and culture activities provided by those departments.	Launch pilot arts and culture outreach activity in San Diego Library requirement for FY26 Organizational Support Program.
1.1.11	To ensure greater citywide access to quality, affordable arts and culture, consider inclusion of affordable lease space for arts and culture organizations in new construction and renovations of City parks, recreation and library facilities. Consider expansion to other City types of facilities.	
1.1.12	Ensure that the Department of Cultural Affairs is a party to internal decisions on changes in use of City-owned properties, to better consider creative uses of these properties.	Engage cross-departmentally.
1.1.13	Repurpose City-owned properties for cultural and creative purposes.	
<b>b) Initiatives and Projects – All Creative Spaces</b>		
1.1.14	Facilitate the success of privately initiated creative space projects through permitting, other regulatory assistance, and incentive programs.	
1.1.15	Actively promote and facilitate the inclusion of creative spaces and uses within private development projects.	Actively work cross-departmentally.

1.1.16	Develop a toolkit to assist and encourage developers to embed creative space in their development projects.	
1.1.17	Prioritize creative space projects in communities of concern and areas of the city with fewer cultural resources.	
1.1.18	Partner with the San Diego Housing Commission to develop or support affordable artists live/workspaces.	
1.1.19	Establish a creative use space program with BIDS/PBIDS and other management districts to streamline placement of arts and cultural organizations as well as artists in vacant or underutilized spaces. Explore incentives for BIDS/PBIDS to prioritize creative space use.	Research and consider partnership with BIDS/PBIDS to establish a creative space program to streamline placement of arts organizations and individual creatives in vacant and underutilized storefronts and other commercial spaces.
1.1.20	Identify and facilitate opportunities to use empty commercial spaces outside of BIDS/PBIDS for creative space.	
1.1.21	Develop Creative Enterprise Zones to support creative practice and space development (CR 2.5).	
<b>c) Investments</b>		
1.1.22	Establish a creative space program within the Department of Cultural Affairs to focus on and improve equitable access to space for the creative industries to accomplish actions 1-21.	
1.1.23	Replicate the Performance Assistance Fund model at the Lyceum Theatre to create a fund and provide rent subsidies for targeted cultural facilities/creative spaces throughout the city starting with City-owned facilities.	Build on model at Lyceum that provides financial support and technical assistance. Continue to build-out program at Lyceum during renovations through partnerships.
1.1.24	Provide access to technical assistance for development of creative space projects.	
1.1.25	Explore development of artists' live/work projects with nonprofit developers, such as ArtSpace.	
1.1.26	Consider a public/private partnership to expand and leverage public funds for creative space projects.	



1.1.27	Support bond initiatives and other financing initiatives to address the capital needs of City-owned cultural facilities.	
1.1.28	Explore development of a California Community Land Trust to preserve or develop new creative spaces. Will require significant public and/or private funding to purchase land or property rights.	
1.1.29	Support climate-adaptive, environmental sustainability in all City-owned cultural facilities. Similarly, support universal accessibility in all cultural facilities. Establish guidelines and standards for this work. Seek resources to support and incentivize implementation.	
1.1.30	Consider establishment of a nonprofit developer of affordable creative space, a 'cultural trust' that can provide leadership, facilitation, technical assistance, financing, and other services needed to plan and complete affordable real estate projects serving the creative sectors. Explore the possibility of a public/private partnership for this purpose.	
1.1.31	Support plans to replace or renovate the San Diego Civic Theatre to realize multiple space strategy/actions as outlined in Creative City cultural plan.	
1.1.32	Consider the proposed San Diego Downtown Arts District as the platform for a potential new civic center, encompassing civic uses, affordable housing, workforce training opportunities in the arts, etc., in addition to and building on the existing arts facilities.	
1.1.33	Research and assess needs to create one or more large outdoor performance venues for music and entertainment.	
1.1.34	Develop a creative space strategy to address affordable creative space needs throughout the city, including nonprofits and for-profits in the creative sector.	Explore joint-use creative space agreement with the San Diego Unified School District.
<b>1.2 Continue to evolve grantmaking strategies to advance equity, building on current efforts.</b>		
1.2.1	Increase total funding available for current funding categories.	
1.2.2	Regularly monitor funding programs and identify ways to increase funding investments in individual artists, creatives, collaboratives,	

	cooperatives, and community groups providing desired arts and culture activities.	
1.2.3	Implement the Department of Cultural Affairs plans for new funding category, such as City Artist and new iterations of the Impact category.	Develop new iteration of Impact category for FY26-27. focusing on arts and cultural districts.
1.2.4	Create a micro-grants category to respond on a timely basis to more immediate needs of artists and organizations.	
1.2.5	Continue to simplify application processes and reporting to lower barriers to access.	
1.2.6	Expand outreach and address barriers of language and culture.	
1.2.7	Examine Organizational Support Program guidelines, requirements, and funding formula to enhance equity in this category, including considering a multi-year funding cycle.	Conduct research across peer cities.
<b>1.3 Expand funding available for individual artists</b>		
1.3.1	Encourage citywide systems of support dedicated for individual artists, such as fellowships, grants, professional development, and other uses and partner with private philanthropy and funders to invest in artists.	Build relationships with funders and promote the importance of funding individual artists.
1.3.2	Identify external partners to encourage funding available for individual artists.	Identify potential external partners.
<b>1.4 Strengthen and create and strengthen service organizations to support artists, nonprofit arts and culture organizations, creative industries such as music and film, arts education, and creative youth development.</b>		
1.4.1	Support field research to identify fieldwide needs and develop ways to meet those needs.	
1.4.2	Develop a list of service and field needs that can be addressed by working with recognized service organizations.	
1.4.3	Create relationships with recognized service organizations to meet identified needs in the field.	

1.4.4	Allocate financial resources to procure and contract with service organizations to provide services and programs that meet identified needs in their industry and/or disciplines.	Procure services for artists capacity building.
1.4.5	Develop a network of service organizations to share information and resources in fulfilling their missions.	
<b>1.5 Establish an equity fund that creates pathways to organizational growth and sustainability for arts and cultural organizations led by and serving historically less-resourced communities.</b>		
1.5.1	In partnership with private philanthropy and funders, support organizations serving BIPOC communities through arts and culture.	
1.5.2	To advance arts and culture as a tool for health and wellbeing, support cross-sector work serving specific populations, such as houseless, youth, veterans, people with disabilities, etc.	
1.5.3	Citing successful national collective impact models. Consider establishing a collaborative public/private fund(s).	Collaborate with philanthropy to lead the creation of equity fund.
<b>1.6 Facilitate building the capacity of the creative industries through targeted convenings, thought-leadership programs, and support for incorporating best practices.</b>		
1.6.1	Hold fieldwide convenings through service organizations/professional associations to take stock of field issues and identify solutions.	
1.6.2	Develop programs to provide training and career development for artists and creative workers. See also Creative Entrepreneurship, strategy 3, Creative Workforce Development.	Implement artist capacity building series.
1.6.3	Support service organizations/professional associations to develop centralized resources for artists, creatives, arts and cultural organizations, and creative businesses to enable better connections within the sector.	
<b>1.7 Partner large cultural institutions with smaller organizations to encourage mutual learning and to build capacity by providing mentorship and access to greater organizational infrastructure.</b>		
1.7.1	Build on and expand the success of existing models designed to incubate artistic talent provide administrative support and training.	

1.7.2	Expand or replicate existing models to include mentoring, technical and administrative training, space use, joint programming, etc.	
1.7.3	Ensure adequate financial compensation is provided to all participants.	
1.7.4	Seek private funding and leadership for this initiative.	
<b>1.8 Create artist and designer fellowships or residencies within City government, building on the current Exposure Photo Fellowship program.</b>		
1.8.1	Expand and develop an artist fellowship or residency program placing artists in City departments, offices, or initiatives to enhance the work of that department, aligned with City priorities.	
1.8.2	Create guidelines for artists and designers to design their residencies in collaboration with the department hosting the residency and consider multi-year fellowships or residencies.	
1.8.3	Leverage the WDC2024 Legacy Program to place designers-in-residence in key departments across the city, including Sustainability and Mobility, Transportation and Planning.	
1.8.4	Create interdepartmental MOUs to outline shared costs and desired outcomes of each artist residency.	
1.8.5	Create a peer learning cohort of artists engaged in fellowships or residencies, including alumni of the program.	
1.8.6	Report program outcomes on a periodic basis, including sharing with the public, to increase awareness of the benefits of engaging artists to better society.	
<b>1.9 Develop an ongoing Kumeyaay Nation relationship to empower and celebrate Indigenous culture and creativity.</b>		
1.9.1	Consult with Kumeyaay communities on the development of a leadership group of Kumeyaay artists and cultural leaders to partner with the City, building on current collaborative efforts.	

1.9.2	Maintain a commitment to Kumeyaay Nation self-determination, cultural authority, and leadership in defining the focus of interactions with the City.	
1.9.3	Strengthen, identify and embed Kumeyaay Nation arts and culture, focusing on topics that might include support for Kumeyaay cultural production and entrepreneurship.	
1.9.4	Consider creating a permanent space for Kumeyaay artists, creatives, and organizations to create and present work; strengthen engagement, research, and advocacy relating to Kumeyaay Nation arts and culture bearers; and develop opportunities that bring new focus to understanding and support of their creative projects, collaborations, and presentations.	
1.9.5	Invite and include Kumeyaay leadership in transborder artists' activities and projects.	
1.9.6	Explore development of a formalized strategy or approach and establish ongoing consultative relationship with tribal leaders.	
<b>1.10 Continue to streamline procurement and contracting processes for arts and culture to advance equity, timeliness, and access.</b>		
1.10.1	Review and assess guidelines and requirements for arts and cultural funding.	
1.10.2	<a href="#">Continue implementation of recommendations from the 2019 Arts &amp; Culture Equity Assessment regarding procurement and contracting.</a>	Ongoing.
1.10.3	<a href="#">Explore alternative to the City's standard procurement portal for artist procurement.</a>	Research and consult with City departments.
1.10.4	Review and assess procurement and contracting processes and requirements with the goal of reducing insurance requirements for small businesses and sole proprietors contracted for services with the Department of Cultural Affairs.	

## GOAL 2 | ARTS IN COMMUNITY

<b>2.1 Expand access to arts and cultural activities available in the city through enhanced partnerships with libraries, parks, recreation and community centers, and other partners.</b>		
2.1.1	Provide greater opportunities for artists to work in community settings through grants and commissions building on the recent efforts such as Park Social and Far South/Border North programs.	Continuing state-level advocacy for continued funding and cultivate philanthropy to consider another Far South/Border North iteration.
2.1.2	Designate dedicated liaison staff positions in the departments of Race and Equity, Library, and Parks and Recreation, the Office of Child and Youth Success, and other City departments to coordinate with the Department of Cultural Affairs to facilitate expanded access to arts and culture programming.	Identify liaisons.
2.1.3	Review, streamline and make more transparent regulations, permitting, contracting and other requirements for arts events and activations, cultural activities, and nightlife with the goal of enlivening and activating public spaces for arts and cultural events, activities, filming, music, placemaking, etc.	
2.1.4	Raise funds for community programming and activations through a recommended new foundation to support arts and culture (See Funding and Staffing Resources). Provide City match for private contributions, as the Library currently does, targeting these funds to less-resourced communities.	
<b>2.2 Support development of arts and cultural elements as a part of community plans.</b>		
2.2.1	Require community and neighborhood plans to include an arts and cultural component. Department of Cultural Affairs can provide guidance and technical assistance for these plans, working in coordination with other City departments.	Coordinate with City departments.
2.2.2	Support implementation of the arts and cultural component of community plans in alignment with Creative City.	
2.2.3	Support and facilitate development of local arts and cultural venues and spaces through the Affordable Space recommendation #1, above.	
<b>2.3 Expand existing “culture pass” programs with the ultimate goal of universal free access to San Diego museums and cultural centers.</b>		

2.3.1	Convene existing culture pass programs to identify opportunities and barriers, articulate access objectives, and develop a plan for expanded access to include both local passes and visitor pass programs.	
2.3.2	Explore creation of a public/private fund to support free admission to City-owned museums and cultural facilities for city residents through an expanded cultural pass which can be an expanded to other non-City owned.	
<b>2.4 Create a formal designation and support program for arts and cultural districts and creative enterprise zones.</b>		
2.4.1	Recognize arts and cultural districts and creative enterprise zones as tools for economic development and community empowerment.	Create a formal cultural and creative enterprise zone program. Create designation criteria and support program to be shared across departments.
2.4.2	Support development of strategic plans for districts and zones.	Finalize the Downtown Arts District plan and Black Arts and Culture District plan.
2.4.3	Enact an ordinance authorizing and requiring all City departments and initiatives to support implementation of districts/zones' plans – a “whole of government” approach to success.	
2.4.4	Create a position to organize and coordinate efforts across all concerned departments including Department of Cultural Affairs, Planning, Parks and Recreation, Economic Development, and Sustainability and Mobility.	
2.4.5	Create an annual operating support program to fund basic operations of the districts/zones to establish a foundation of sustainable capacity.	
2.4.6	Explore development of a transborder cultural district in San Ysidro and Tijuana. See Global Creative City, #4, Transborder Artistry, below.	
<b>2.5 Target arts and culture investments in historically less-resourced communities.</b>		
2.5.1	Engage recognized arts and cultural districts representing racial/ethnic communities to identify specific needs and investment opportunities, including the Black Arts & Culture District, Barrio Logan Cultural District, and Convoy Pan-Asian Cultural and Innovation District. Investments may include capacity building, venues development, small business support, programming, branding, creative tourism product development, and other identified needs.	

2.5.2	Explore partnerships with business improvement districts, and Planning and Economic Development departments, to bring additional resources to arts and cultural district/creative enterprise zone development.	
2.5.3	Consider creation of new arts and cultural districts in communities that express interest such as San Ysidro and City Heights. See Arts in Community/#4 Cultural Districts, above, and Global Creative City, #4, Transborder Artistry, below.	
2.5.4	Partner with arts and cultural districts/zones to fund and implement arts, cultural, and creative sector investments.	
2.5.5	Pursue development of affordable housing and other spaces for the cultural and creative sector in alignment with the arts and cultural district and communities.	
<b>2.6 Evolve and expand the Public Art program.</b>		
2.6.1	Develop a five-year work plan for the public art program, building on engagement and research conducted for Creative City and in response to the existing Public Art Master Plan. Incorporate opportunities and priorities from Creative City and consider structural needs for the program. Consider establishing divisions to include Capital Improvements Program, Collections Management, galleries and exhibitions, temporary public space initiatives, Art in Private Development.	Develop five-year work plan.
2.6.2	Fund and implement plans for program expansion in alignment with Creative City.	
2.6.3	Increase staffing levels sufficient to manage current and future program workloads to reflect the needs of 2.6.1 and to support work of external agencies, such as Caltrans.	
2.6.4	Enhance public education and awareness of the public art program and Civic Art Collection.	



2.6.5	Develop guidelines to encourage real estate developers to embed creative spaces or cultural use within their projects. See Centering Artists, #1, Affordable Space, above.	Update guide.
2.6.6	Ensure the Department of Cultural Affairs is a party to developer negotiations to explore and identify the best fulfillment of public benefit and art in private development requirements in alignment with Creative City.	Ongoing.
2.6.7	Explore combining or pooling public art set-aside funds for capital improvements and civic enhancement fees for art in private development for the purpose of creating high impact public/private cultural infrastructure projects.	
2.6.8	Ensure the inclusion of gallery or exhibition space and auditorium/lecture space in anticipated future City Hall and explore the viability of creating a design center.	
<b>2.7 Support implementation of the Balboa Park Visitor Experience Plan.</b>		
2.7.1	Initiate temporary and permanent public art projects in collaboration with Balboa Park stakeholders in the park.	Launch "Big Park" commission.
2.7.2	Support implementation of the Visitor Experience Plan recommendations for wayfinding, placemaking and mobility.	
2.7.3	Support implementation of the Visitor Experience Plan recommendations to enhance inclusive welcoming and decolonization.	
2.7.4	Support activation in public spaces in the park with arts and culture programming.	

## GOAL 3 | CREATIVE ENTREPRENEURSHIP

<b>3.1 Research and develop a creative economy strategic growth plan.</b>
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3.1.1	Acknowledge and build upon the two San Diego creative economy reports and recent design industry research, defining and assessing the significant scale of the city's creative industries through the development of a creative economy strategic growth plan.	Develop creative economy strategic growth plan, building upon two creative economy reports to intersect with the city's economic development strategy as well as outside partners. Leverage the state's upcoming creative economy growth plan, slated for completion in 2025.
3.1.2	Articulate clear definitions of constituencies and growth goals for specific industries and occupations, including an expanded definition that embraces emerging technologies.	See above.
3.1.3	Align and intersect with other economic development agencies and plans, such as City of San Diego Economic Development, San Diego Regional Economic Development Corporation, Workforce Partnership, County of San Diego, and San Diego Chamber of Commerce.	See above.
3.1.4	Draw on the successes and lessons learned in developing the innovation economy and apply to expanding the creative economy.	See above.
3.1.5	Adopt a mechanism for expanding exports of the creative industries – knowledge, ideas, and products.	
3.1.6	Commission research to identify intersections between creative industries and designated growth sectors like tourism, medical, and innovation.	
3.1.7	Leverage existing research and data from Baja California to identify regional growth strategies for creative industries.	Continue to build network and relationships.
<b>3.2 Explore intersections and overlap with regional innovation economy, including start-up capital, shared infrastructure, and business recruitment strategies.</b>		
3.2.1	Partner with the San Diego Regional Economic Development Corporation to integrate the creative economy into the Inclusive Growth Initiative.	
3.2.2	Utilize existing networking and business development infrastructure to create stronger connections between the innovation economy and creative industries. Partners may include the San Diego Regional Chamber of Commerce and Downtown San Diego Partnership.	Build on WDC networks.

<b>3.3 Target small business support for existing and start-up creative businesses, including individual artist-run enterprises, arts-related for-profit businesses, and others.</b>		
3.3.1	Partner with City of San Diego Economic Development and outside partners to focus on the creative economy as a vital sector for growth and expansion, building markets for target creative industries.	Explore partnership with Economic Development Dept.
3.3.2	Establish a small creative business catalyst fund with internal and external partners.	
3.3.3	Advocate for integration of creative industries into business and economic development strategies among partner agencies such as the San Diego Regional Economic Development Corporation, Workforce Partnership, County of San Diego, and San Diego Chamber of Commerce.	Build relationships.
3.3.4	Develop and provide professional development for artists and other creative entrepreneurs. Explore partnerships with agencies to provide these services.	
3.3.5	Repackage existing business programs for creatives businesses.	Explore partnership with Economic Development Dept.
3.3.6	Support organization and coalition building for the creative economy similar to small business organization and tech sector organization, including ongoing convening and networking for creatives.	Explore partnership with WDC and others.
<b>3.4 Establish a broad-based coalition for inclusive workforce development of creative workers and creative entrepreneurs.</b>		
3.4.1	Identify target industries and occupations needing workforce assistance to support growth and sustainable jobs.	
3.4.2	Develop a creative apprenticeship program in collaboration with partners such as San Diego Unified School District (College and Career Technical Education Department, Visual and Performing Arts Department), San Diego Workforce Partnership, community colleges, San Diego nonprofit arts and cultural organizations, creative youth development organizations, and creative sector businesses.	Explore program potential with collaborators.

3.4.3	Explore partnerships with regional economic development agencies to integrate creative industries into talent pipeline growth efforts.	
3.4.4	Explore partnerships with K-12 schools, creative youth development organizations, and higher education institutions to reinforce pathways to employment and careers in the creative economy.	
<b>3.5 Develop partnerships with arts and cultural districts and creative enterprise zones to provide small business support to artists and arts-related businesses in the districts/zones.</b>		
3.5.1	Draw on districts' local knowledge and relationships to target small businesses and types of support.	
3.5.2	Support and incentivize programs for districts/zones to attract and incubate creative businesses, including artists-run enterprises.	
3.5.3	Create a capital investment fund to incentivize facility and space projects serving the arts and other creative uses in the districts/zones.	
<b>3.6 Identify and support growth and development in targeted creative industries.</b>		
3.6.1	Potential industries for growth and development include music, film, visual arts, and the nighttime economy.	Identify in the creative economy growth plan.
3.6.2	Commission studies and plans as needed to support growth in the targeted industries.	
3.6.3	Partner with regional business development agencies to recruit large companies within creative industries to relocate to San Diego for a sector growth and expansion.	
3.6.4	Consider incentives, regulatory relief, and other supports for the targeted industries.	
<b>3.7 Implement the creative economy strategies and recommendations of the Creative Economy Report in collaboration with economic development agencies.</b>		
3.7.1	Create a position in the Department of Cultural Affairs focused on investing in and expanding the creative economy.	

3.7.2	Serve as the liaison internally across departments and externally among partner agencies to implement the creative entrepreneurship strategies.	
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## GOAL 4 | GLOBAL CREATIVE CITY

<b>4.1 Expand San Diego’s destination marketing to further incorporate the arts, culture and creativity.</b>		
4.1.1	Partner with the San Diego Tourism Authority to evolve the city’s global identity to further incorporate arts and culture. Expand the focus to include creative industries such as music, visual arts, film, design, etc., as well as cultural experiences and creative spaces.	Ensure arts and culture are part of the San Diego Tourism Authority Stewardship Plan.
4.1.2	Utilize existing research to determine global and national brand awareness of San Diego as a creative city to determine gaps for further research.	Continue WDC/WDO designation to build partnerships, brand awareness.
4.1.3	Commission additional research based on identified gaps in knowledge to determine a unique selling proposition among peer and aspirational cities in California, the U.S., and abroad.	
4.1.4	Build on the success of World Design Capital 2024 in building global awareness of San Diego to attract additional global partners and designations, such as UNESCO Creative Cities, World Cultural Capitals, Global Cultural District Network, etc.	Research joining the Global Cultural District Network; consider applying to UNESCO for Creative Cities designation; participate in WDC network.
4.1.5	Create a plan focused on long-term strategies to redefine San Diego’s identity as global hub for arts, culture, and creativity.	
4.1.6	Partner with the Economic Development Corporation in promoting San Diego’s creative sector and its related industries for global trade.	
<b>4.2 Expand management and partnerships to support growth and development of San Diego’s cultural and creative tourism offerings.</b>		
4.2.1	Expand cultural tourism to include creative tourism.	Encourage awareness with local tourism industry.
4.2.2	Create a division or program of cultural and creative tourism potentially within the Department of Cultural Affairs.	

4.2.3	Enhance destination marketing to reflect San Diego as a global hub for arts, culture and creativity.	
4.2.4	Support implementation of the San Diego Tourism Authority's Stewardship Plan, including Department of Cultural Affairs' participation on the Destination Stewardship Council.	Collaborate with SDTA and participate on the Destination Stewardship Council.
4.2.5	Research and develop cultural and creative tourism experiences and products, such as self-guided tours focusing on arts and cultural experiences and events. Collaborate and coordinate with the San Diego Tourism Authority and other partners on development and promotion of cultural and creative tourism products.	
4.2.6	Identify and organize creative tourism 'products' into strategic focus areas, such as the live music industry, creative nightlife, or artists' studios, galleries, fairs and events.	
4.2.7	Identify and collaborate with artists, organizations, arts and cultural districts, creative enterprise zones, and event producers as partners in cultural and creative tourism.	
<b>4.3</b>	<b>Strengthen awareness and success of San Diego arts and creative economy in the global marketplace.</b>	
4.3.1	Integrate arts, culture and creative talent and product into regional and global economic development strategies to expand revenue and increase awareness of San Diego as a competitive creative hub.	
4.3.2	Partner with the San Diego Regional Economic Development Corporation to elevate arts and creative economy in their international business development programming.	
4.3.3	Create an investment fund for international promotional efforts to represent San Diego arts and creative economy (e.g., international booking conferences and trade fairs).	
4.3.4	Establish a fund for hosting international producers and presenters to attend and experience San Diego arts and culture programming and to support business networking for creative entrepreneurs.	

<b>4.4 Based on learning experiences from World Design Capital, produce or develop one or more signature events/destination events.</b>		
4.4.1	Invest in existing efforts such as museum month, theater week, and design week.	
4.4.2	Consider major new art and design signature/destination events such as a major contemporary art fair, biennial, Nuit blanche, global theatre festival.	
4.4.3	Partner with San Diego sister cities to explore and consider artist exchange programs with those cities.	
<b>4.5 Recognize and support expanded transborder artistry.</b>		
4.5.1	Elevate the visibility of transborder history and culture and the role artists and cultural practitioners play in the region.	
4.5.2	Explore ways to streamline and improve border crossings for artists and creatives, as well as movement of artistic materials across the border. Consider expanding Tijuana's "fast lane" program for medical tourists and business investors to include artists and creatives.	
4.5.3	Expand eligibility for project funding to accommodate artists from both sides of the border. Consider public/private funding collaborations as one means to accomplish this objective.	
4.5.4	Expand transborder artists' programming and exchange opportunities in all art forms.	
4.5.5	Encourage continued and expanded collaborations among major institutions and community-based organizations on both sides of the border.	
4.5.6	Explore development of a binational cultural council of transborder artists and arts leadership to support transborder artistry and programming, building on the current relationship of Instituto Municipal de Arte y Cultura and the Department of Cultural Affairs. Acknowledge the power differential in the relationship of the two cities and encourage mutuality.	

4.5.7	Create an exchange program of artists residencies in the City of San Diego and City of Tijuana.	Research for future implementation.
4.5.8	Explore development of a transborder arts and cultural district or creative enterprise zone in San Ysidro and Tijuana. See Arts in Community, #5, above.	
4.5.9	Leverage World Design Capital (WDC) as a platform for building greater international cultural and creative industry relationships and visibility. Continue to actively participate in the WDC global network post 2024 to expand design and innovation partnerships, continue to build awareness of San Diego-Tijuana as a center of creativity and innovation, and promote creative business development.	Participate in WDC global network.