



Commission for Arts and Culture

CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE

AGENDA

Online Meeting

Friday, October 23, 2020

8:30 a.m. – 10:30 a.m.

8:30 a.m.	I.	Call to Order & Statement of Purpose+Vision	Janet Poutré, Chair
8:32 a.m.	II.	Non-agenda Public Comment	
8:42 a.m.	III.	Chair's Reports	Janet Poutré, Chair
		A. ACTION – September 25, 2020 Commission Meeting Minutes	
9:00 a.m.	IV.	Committee Reports	
		A. Policy & Funding Committee	Ann Bossler, Committee Chair
		B. Public Art Committee	Ben Meza, Committee Chair
		1. ACTION – Acquisition of Artworks for Civic Art Collection through SD Practice Purchase	
		C. Advocacy & Outreach Committee	Tyler Hewes, Committee Chair
		D. Commissioner Engagement Ad Hoc Committee	Udoka Nwanna, Ad Hoc Committee Chair
9:30 a.m.	V.	Presentations	
		A. Presentation – Relocation of Presidio Park “Padre” and “Indian” Sculptures	Bill Lawrence, CEO, San Diego History Center
		B. Presentation – Creative Economy Study	Jonathon Glus

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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.

Meeting will be aired live and recorded. PUBLIC COMMENT: Any member of the public may address the Commission on any subject in its area of responsibility on any matter not presently pending or previously discussed at the Commission. Pursuant to the provisions California Executive Order 29-20, Commission meeting will be held via teleconference until further notice. In lieu of in-person attendance, members of the public may submit their comments via a public comment [webform](#). Members of the public wishing to address the Commission under Public Comment must submit a Public Comment [webform](#) prior to the meeting. Instructions for word limitations and deadlines will be noted on the [webform](#). Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Commission on any issue brought forth under non-agenda public comment. 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.

10:15 a.m.	VI.	Executive Director's Reports	Jonathon Glus, Executive Director
10:20 a.m.	VII.	New Business for Future Agendas	Janet Poutr�, Chair
10:25 a.m.	VIII.	Commissioner Speed-Round – What arts, culture and creative experiences have you had this month (who, what, when, where)? Adjourn	Janet Poutr�, Chair
10:30 a.m.	IX.	Adjourn	Janet Poutr�, Chair

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Commission for Arts and Culture

City of San Diego Commission for Arts and Culture | Microsoft Teams Online Meeting

MINUTES

Friday, September 25, 2020 | 8:30am – 10:30am

Hyperlink to view full meeting available [here](#)

closed caption (cc) available at bottom right of screen

Commissioners Present

Janet Poutré, Chair
Ann Bossler
Rebecca Smith
Jason Whooper
Tyler Hewes
Tracy Dezenzo
Michael Brown
Udoka Nwanna

Commissioners Absent

Vernon Franck, Vice Chair
Dajahn Blevins
Gina M. Jackson
Keith Opstad
Doreen Schonbrun
Ben Meza

Staff Present

Christine E. Jones
Karla Centeno
Jonathon Glus
Leticia Gomez
Charles Miller
Lara Bullock
Bell Reza

Rick Bollinger
Jon Dwyer

I. **Call to Order & Statement of Purpose Vision | [View Here](#)** –Chair Janet Poutré called the City of San Diego Commission for Arts and Culture online meeting to order at 8:31a.m. Chair Poutré introduced herself and took roll call to confirm Commissioner attendance. She called on Senior Arts and Culture Funding Manager Leticia Gomez Franco to review the guidelines for the meeting and Commissioner Jason Whooper to read the Commission’s statement of purpose and vision.

II. **Non-agenda Public Comment | [View Here](#)**
Chair Poutré requested that Christine Jones, Chief of Civic Art Strategies, read the non-agenda public comment that was submitted. Ms. Jones shared the non-agenda public comment that was submitted.

III. **Chair's Reports** | [View Here](#)

Chair Poutré expressed that she is looking forward to meeting in-person again and wished the Commissioners well during this difficult time.

A. Ron Salisbury, San Diego Poet Laureate | [View Here](#)

B. **ACTION** – July 24, 2020 Commission Meeting Minutes | [View Here](#)
Commissioner Tyler Hewes made a motion to approve. Commissioner Tracy Dezenzo seconded the motion. The vote was unanimous; the motion passed.

IV. **Committee Reports**

A. **Policy and Funding Committee** | [View Here](#)

Chair Ann Bossler

1. **ACTION** – Programmatic Refinements for Fiscal Year 2022 Organizational Support Program/Creative Communities San Diego Funding Cycle

Commissioner Rebecca Smith made a motion to approve. Commissioner Tyler Hewes seconded the motion. Commissioner Michael Brown recused; the motion passed.

B. **Public Art Committee** | [View Here](#)

Committee Vice Chair Jason Whooper

C. **Advocacy and Outreach Committee** | [View Here](#)

Committee Chair Tyler Hewes

D. **Commissioner Engagement Ad Hoc Committee** | [View Here](#)

Committee Chair Udoka Nwanna

V. **Executive Director's Report** | [View Here](#)

Executive Director Jonathon Glus

VI. **New Business for Future Agendas** | [View Here](#)

VIII. **Adjourn** – Commissioner Janet Poutré adjourned the meeting at 9:48a.m.

COMMITTEE REPORT

DATE ISSUED: October 20, 2020

ATTENTION: Commission for Arts and Culture

SUBJECT: Acquisition of Artworks for Civic Art Collection through SD Practice Purchase

REFERENCES: 1) [San Diego Municipal Code Section 26.0722 – Control of Artworks](#)
2) List of SD Practice Artworks for Proposed Purchase

STAFF CONTACT: Christine E. Jones, Chief of Civic Art Strategies

PUBLIC ART COMMITTEE RECOMMENDATION:

Recommend to the City of San Diego (City) the purchase of 105 artworks through *SD Practice* for inclusion in the Civic Art Collection, as submitted by the *SD Practice* artwork selection panel.

SUMMARY:

The City issued the Request for Proposals (RFP) for the first iteration of *SD Practice* on May 19, 2020. The initiative is designed to support local artists through the direct purchase of existing artworks while also taking steps to increase the holdings of the City's Civic Art Collection to reflect the rich diversity of artistic talent and expression in San Diego. The RFP process was open to practicing artists residing in San Diego County. 552 artists responded to the advertisement. In September 2020, City staff convened an artwork selection panel to review and evaluate eligible applications utilizing the criteria outlined in the RFP. 101 applications were shortlisted by the artwork selection panel for further review. Based on these evaluations, the panel recommended 105 artworks on the list included with this report for direct purchase by the City.

The artwork selection panel was comprised of members from the Commission's Public Art Committee (PAC) and visual art professionals and included: Public Art Committee members Anthony Graham, Associate Curator, Museum of Contemporary Art and Eun Jung Park, Professor of Art, Southwestern College, as well as visual art/design professionals Alessandra Moctezuma, Gallery Director/Professor, San Diego Mesa College, Derrick Cartwright, Director of University Galleries & Professor of Practice, Department of Art, Architecture, and Art History at the University of San Diego, and Gaidi Finnie, Executive Director, San Diego African American Museum of Fine Art.

The artworks purchased by the City through the process will become part of the Civic Art Collection and installed in public places where they can be viewed and enjoyed by San Diego residents and visitors as well as City employees. The public places for artwork display encompass a broad range of uses and may include, but are not limited: civic buildings, libraries, recreation centers, fire stations, etc.

The Executive Director of the Commission will consider the recommendation from the artwork selection panel, Public Art Committee and Commission before making the final decision on whether to pursue purchase the proposed artworks. The purchase of each proposed artwork is contingent on City's verification of the artwork's availability, purchase price, and condition.

On October 2, 2020, the Public Art Committee voted (9,0,0) to advise the Commission to recommend to the City the purchase of 105 artworks through *SD Practice* for inclusion in the Civic Art Collection, as submitted by the *SD Practice* artwork selection panel.

FISCAL CONSIDERATIONS:

A total of up to \$500,000 is available for this direct purchase of the 105 artworks. Acquisition of artworks for the Civic Art Collection through *SD Practice* is made possible by the monetary portion of a gift from Thomas O. Rasmussen, an avid contemporary art collection. Rasmussen, who died in 2014, wished to support the public display of artworks to the widest range of the public possible a sentiment shared by the City.

Alcasid, Andrew



Title: *7:17 Pink and Grey*

Year: 2020

Medium: Acrylic on unprimed canvas

Dimensions: 17" x 7"

Amery, Trevor



Title: *Looking Down*

Year: 2016-18

Medium: Stones, cypress log, oil paint, panel, steel

Dimensions: 36" x 50" x 16"

Arreguin Villegas, Alejandro



Title: *Sarten 2* and *Sarten 3*

Year: 2019

Medium: Waterslide decal image transfer on kitchen pan

Dimensions: 10 1/2" x 14" (each)

Bazmandegan, Farshid



Title: *Untitled (Mix it Up)*

Year: 2019

Medium: Customized concrete mixer

Dimensions: 52" x 43" x 25"

Belt, Adam



Title: *Nowhere Painting 15*

Year: 2019

Medium: Canvas, oil paint, acrylic resin, glass microbeads

Dimensions: 46" x 46"

Bittar, Doris



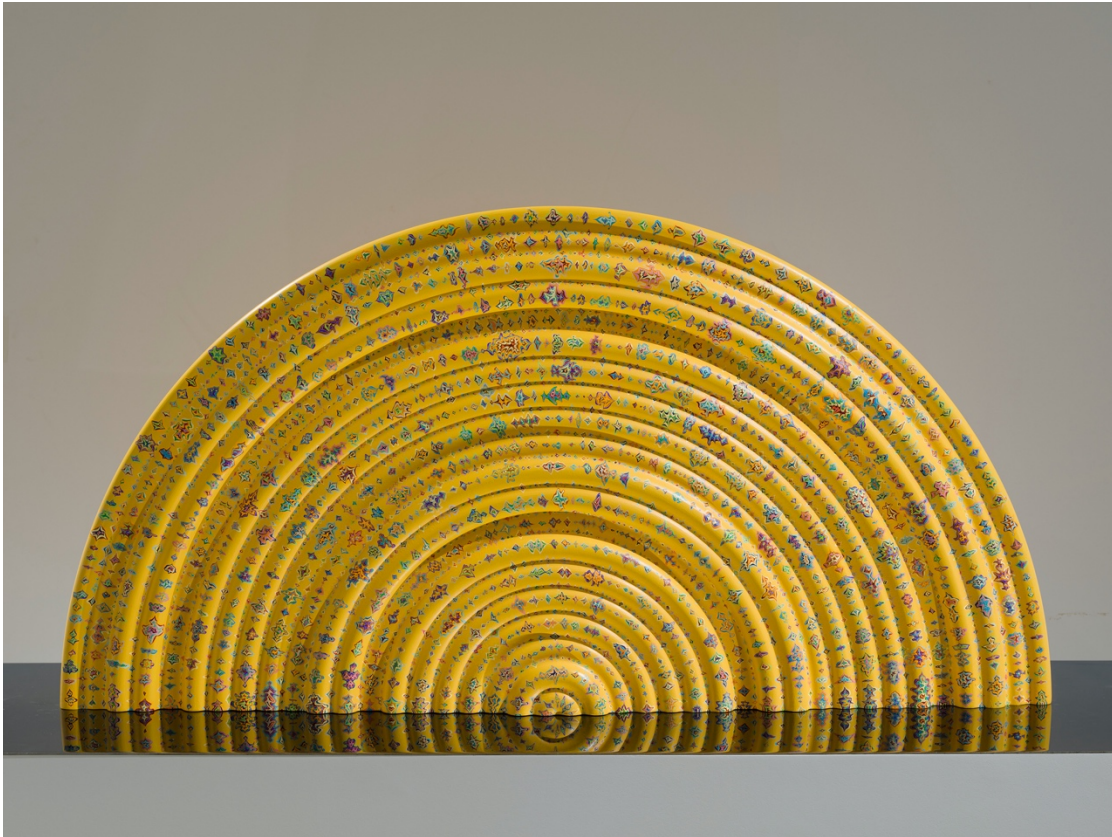
Title: *Excavated World 1*

Year: 2019

Medium: Hand-cut collage

Dimensions: 22" x 29" x 1/4"

Brookes, Kelsey



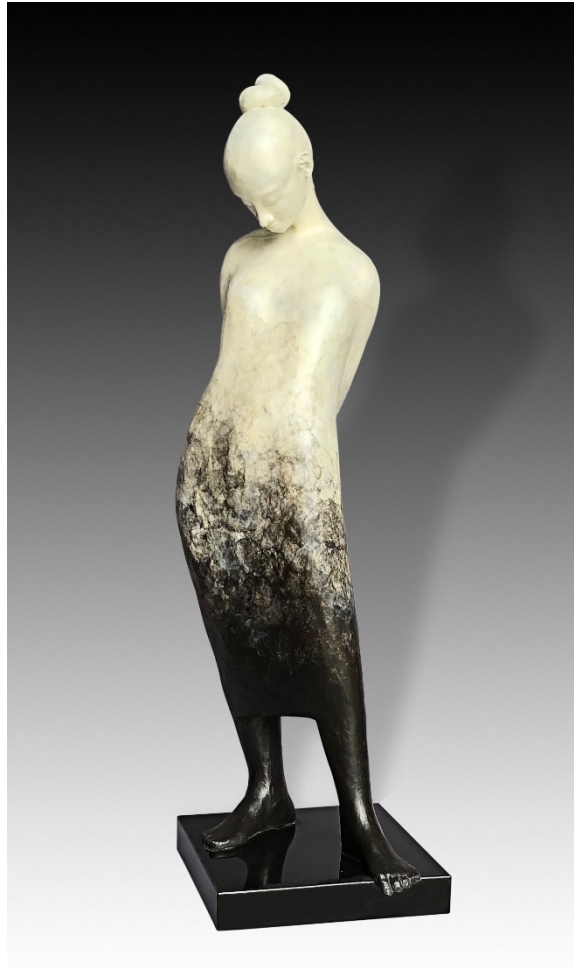
Title: *Primary Waveform (half circle)*

Year: 2018

Medium: Acrylic on wood

Dimensions: 20 1/4" x 40" x 2 1/4"

Brown, Manuelita



Title: *Missy*

Year: 2019

Medium: Bronze, granite

Dimensions: 40" x 12" x 12 1/2"

Cabrera, Juan



Title: *Exploration (5) and Exploration (7)*

Year: 2020

Medium: Watercolor and acrylic on paper

Dimensions: 23" x 22 1/4" and 19 1/4" x 22 1/4"

Cano, Claudia



Title: *Los cepillos de limpieza de Rosa #5*

Year: 2020

Medium: Silkscreen on paper

Dimensions: Unframed, 30" x 20"

Castro, Carlos



Title: *Public Trial - Testimonium*

Year: 2018

Medium: Oil on canvas

Dimensions: Unframed triptych, 71" x 47"(each)

Cervantes, Alida



Title: *Salta pa' lante (Jump Forward)*

Year: 2020

Medium: Acrylic spray paint and oil paint on aluminum sheet

Dimensions: Unframed diptych, 78" x 60" (each)

Chang, John



Title: *Language*

Year: 2017-19

Medium: Spray paint and carving letters on wood

Dimensions: 47" x 72"

Chung, Andrea



Title: *Endosymbiotic Theory*

Year: 2019

Medium: Brass, glass, sugar

Dimensions: 56" x 23"

Crosthwaite, Hugo



Title: *Vestido Blanco (White Dress)*

Year: 2018

Medium: Pencil and charcoal on paper

Dimensions: Unframed, 41" x 41"

Davis, Scott



Title: *Ironwood Tree Along Fault Line, Borrego Mountain, California*

Year: 2018

Medium: Platinum palladium prints

Dimensions: Framed, 10"x 16"

de la Hoz, Marianela



Title: *La presencia ausente de siempre (The Absent Presence of Always)*

Year:

Medium: Egg tempera on board

Dimensions: 8" x 8"

Dean, Danielle



Title: *She*

Year: 2017

Medium: Single-channel video, color, sound

Dimensions: 5 minutes, 9 seconds

Diaz, Misael



Title: *Transborder Trajectories*

Year: 2015

Medium: Archival giclee prints

Dimensions: 20" x 16" (each)

Driscoll, Thomas



Title: *Peanut*

Year: 2017

Medium: Mixed media on foam

Dimensions: 14" x 13" x 18"

Feeney, Bill



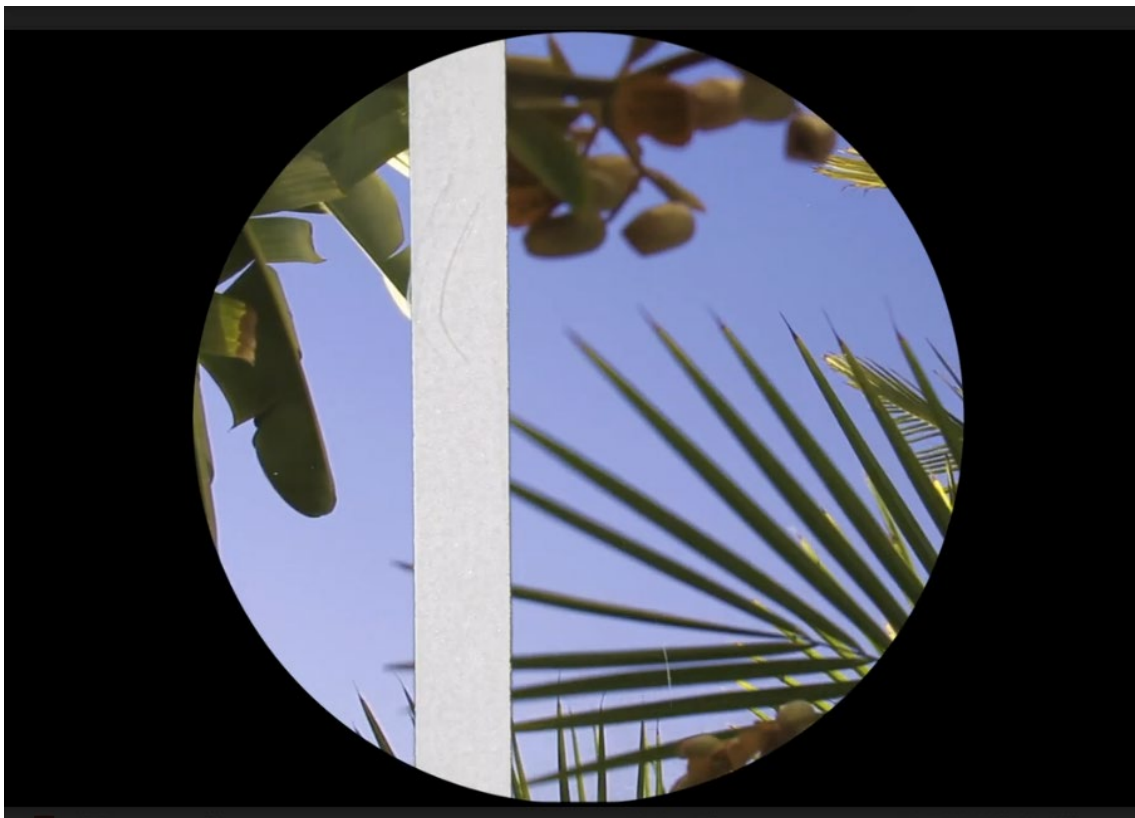
Title: *Exposing the Questions Which Have Been Hidden by the Answers*

Year: 2020

Medium: Foam, paper, wood, twine, paint

Dimensions: 88" x 24" x 30"

Fu, Victoria



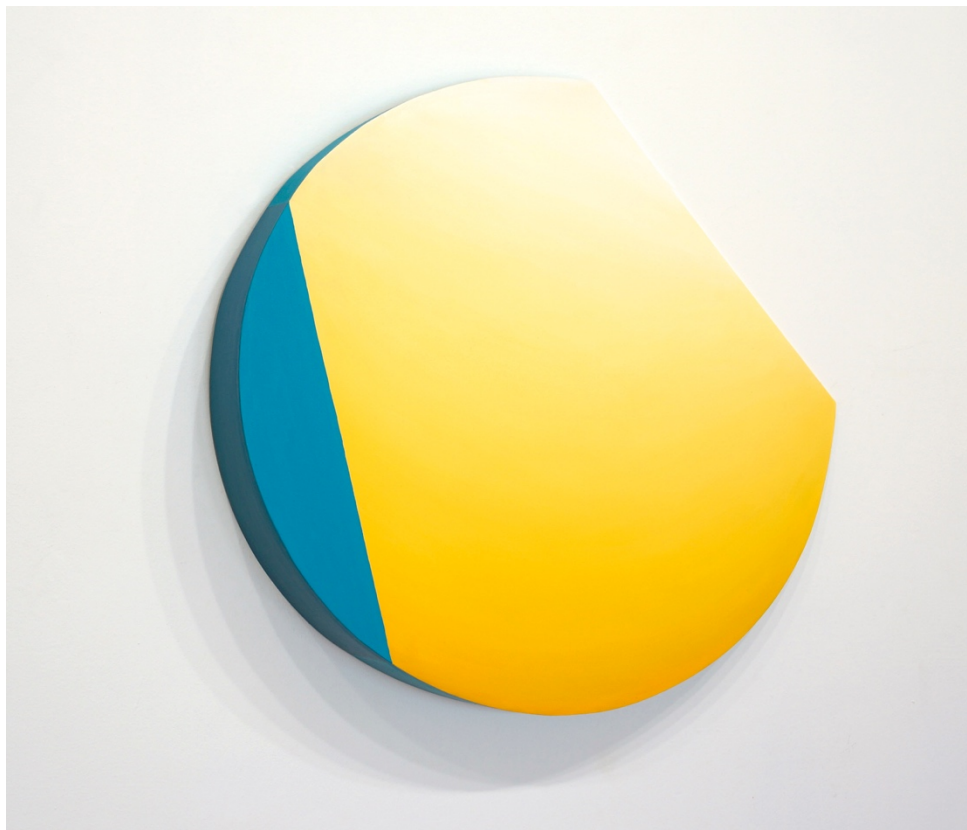
Title: *Télévoix 2*

Year: 2019

Medium: Video, color, sound

Dimensions: 10 minutes

Fukuyama, Kaori



Title: *Gibbous*

Year: 2020

Medium: Oil on panel

Dimensions: 24" x 25" x 4 1/2"

Garcia-Olivo, Christian



Title: *Verde, Blanco, y Colorado*

Year: 2020

Medium: Acrylic paint on wood panel

Dimensions: Unframed, 48" x 36" x 1.5"

Gomez Mostajo, Maria Lorena



Title: *Paper Flower #2 / Flor de papel #2*

Year: 2020

Medium: Digital photographic print

Dimensions: Unframed, 19" x 13"

Gonzalez, Sofia



Title: *Taking Root (Central Arkansas, Quilt 1)*

Year: 2015

Medium: Sumac, golden rod and eucalyptus natural dye with iron and alum on raw silk

Dimensions: 57" x 70"

Gopalakrishnan, Chitra



Title: *La Grande Odalisque*

Year: 2020

Medium: Oil and acrylic on canvas

Dimensions: 15" x 30"

Greer, Eleanor



Title: *Third Avenue Lot*

Year: 2016

Medium: Acrylic and oil on canvas

Dimensions: Unframed, 36" x 42"

Heard, Kimberly



Title: *As Symbol & Concept #1*

Year: 2019

Medium: Graphite, oil stick, and Conte crayon on canvas

Dimensions: Framed, 44" x 36"

Hebert, Matthew



Title: *Coronado Bowl*

Year: 2018

Medium: Wood, "flame-sprayed" steel, patina, paint, and glass beads

Dimensions: 24" x 24" x 2"

Hogan, John



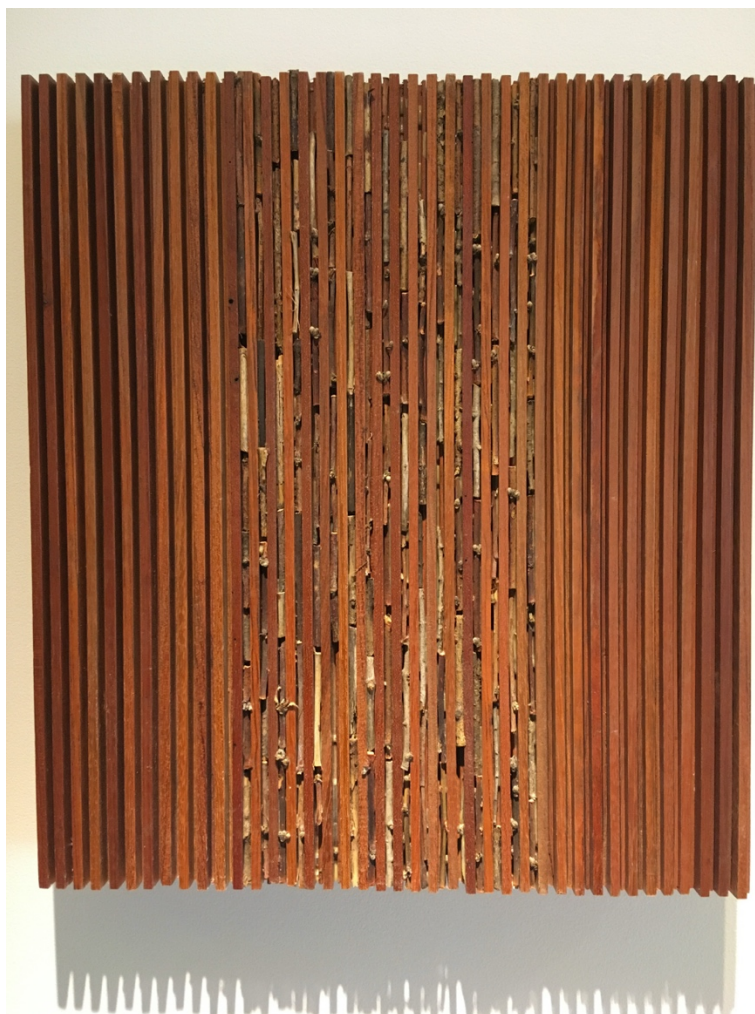
Title: *A Group of Artists and Academics at the OXCART Crash Site, Near Wendover, Utah, August 2012 (Raw Umber and Deep Grey-Blue with Orange Glow-in-the-Dark Glitter Blisters)*

Year: 2018

Medium: Mixed media on cotton paper

Dimensions: Framed, 25 1/2" x 45 1/2"

Hughes-Oelrich, Terri



Title: *Rainforest*

Year: 2019

Medium: High-end construction waste

Dimensions: 18" x 18" x 3"

Hutton, Lisa



Title: *Greenfield*

Year: 2015

Medium: Graphite on paper

Dimensions: 18" x 24"

Iglesias, Janelle



Title: *Snake Plant* (from *gestures of living series*)

Year: 2019

Medium: Faux plastic plant, bar code stickers and price tags, adhesive

Dimensions: 24" x 10" x 10"

Iristay, Beliz



Title: *?Where is he?*

Year: 2019

Medium: Porcelain, wood paneling, silicone, gold leaf, low-fired ceramic paint, acrylic paint

Dimensions: 31" x 132" x 4 3/8"

Jennings, Angie



Title: *Untitled Remnant*

Year: 2016

Medium: House paint, acrylic and Styrofoam on canvas

Dimensions: 24" x 20"

Kachadoorian, Amanda



Title: *Central San Diego*

Year: 2020

Medium: Oil on canvas

Dimensions: Unframed, 36" x 120"

Kasem, Yasmine



Title: *The Mosque of First Friends Church – Prayer*

Year: 2019

Medium: Fabric paper, dye, cotton remnants

Dimensions: 40 1/2" x 28 1/2"

Kline, Debby and Larry



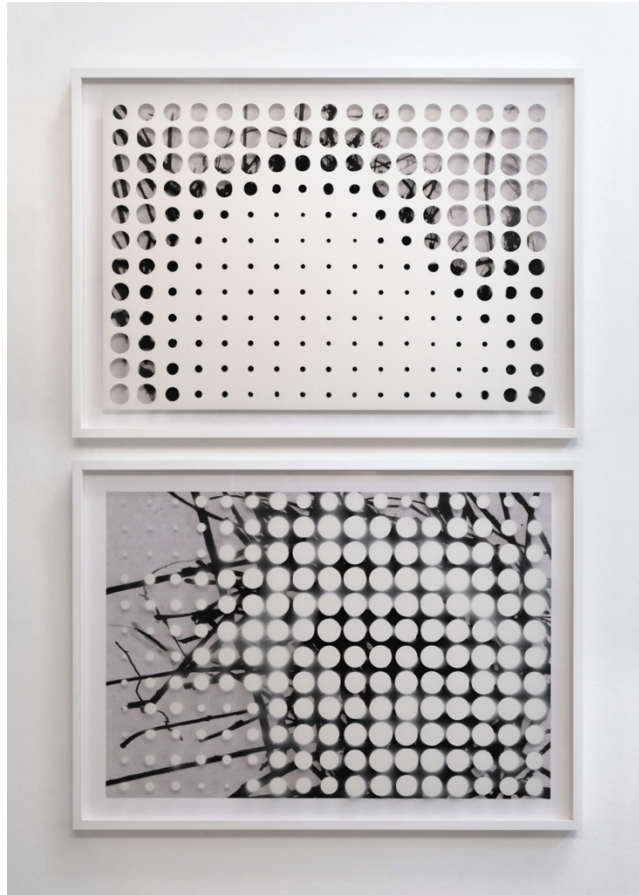
Title: *Tiny Revolutions*

Year: 2018–20

Medium: Graphite on paper (six)

Dimensions: Framed, 9 1/2" x 8" (each)

Kohnke, Alexander



Title: *Das Gemachte Nest*

Year: 2020

Medium: Archival prints and spray paint on acrylic

Dimensions: Diptych, 36" x 50.5" (each)

Lanteigne, Aleya



Title: *From: Chair #4*

Year: 2018

Medium: Wood, wire, upholstery fabric, horse hair

Dimensions: 36" x 24" x 2"

Lewis, John Oliver



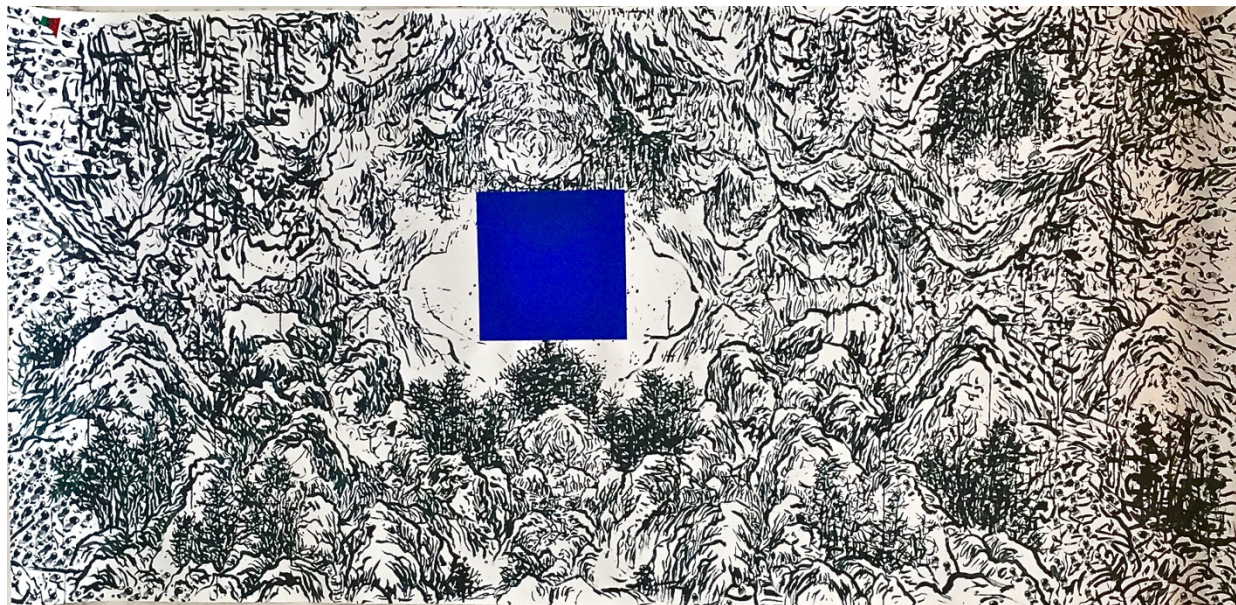
Title: *Tangy Tango*

Year: 2015

Medium: Ceramic, acrylic

Dimensions: 15" x 11" x 7"

Li, Huai



Title: *Deconstructing Landscape*

Year: 2017

Medium: Chinese ink and acrylic on paper

Dimensions: 48" x 110"

Lopex, Omar



Title: *RELÁMPAGO*

Year: 2015

Medium: Tintype photographs (set of 25)

Dimensions: 5" x 4" (each)

Lowe, Jean



Title: *Crumpled Carpet*

Year: 2018

Medium: Enamel on papier mache

Dimensions: 29" x 17" x 4.5"

MacConnel, Kim



Title: *Untitled*

Year: 2020

Medium: Enamel on wood panel

Dimensions: Unframed, 36" x 60"

Maruyama, Wendy



Title: *Cenotaph*

Year: 2016

Medium: Steel, wood, glass, video components

Dimensions: 69" x 47" x 12"

Maxey, Bradley



Title: *Underpass*

Year: 2016

Medium: Acrylic on canvas

Dimensions: Unframed, 36" x 48"

McCambly, Jessica



Title: *Self Soother 4*

Year: 2019

Medium: Acrylic, oil, ink, mica on canvas

Dimensions: 12" x 12" x 1 1/2"

Mehta, Bhavna



Title: *Mabel Bell La Jolla Pioneer Woman*

Year: 2018

Medium: Hand-cut archival paper and embroidery

Dimensions: Unframed, 30" x 26"

Milner, Stephen



Title: *So Pitted #1*

Year: 2018

Medium: Layered UV Die-bond metal print, wood, adhesive

Dimensions: 42" x 42" x 2"

Mireles, John



Title: *American Legion Hall – San Diego, California and Chicano Park – San Diego, California* (from the *Neighbors Project* series)

Year: 2015 / 2016 (printed 2020)

Medium: Pigment ink prints on cotton paper mounted on foam board

Dimensions: Unframed, 57" x 42" (each)

Montejano, Nina



Title: *A Certain Slant of Light*

Year: 2019

Medium: Graphite on paper

Dimensions: 24" x 18"

Moore, Michelle



Title: *Silence Is Also a Form of Violence*

Year: 2019

Medium: Acrylic, wood panel, canvas

Dimensions: Unframed, 36" x 84"

Morales, Francisco



Title: *La Línea Verbal*

Year: 2017

Medium: Digital prints on photographic paper, lightboxes

Dimensions: 45" x 30" (each)

Mosley, William



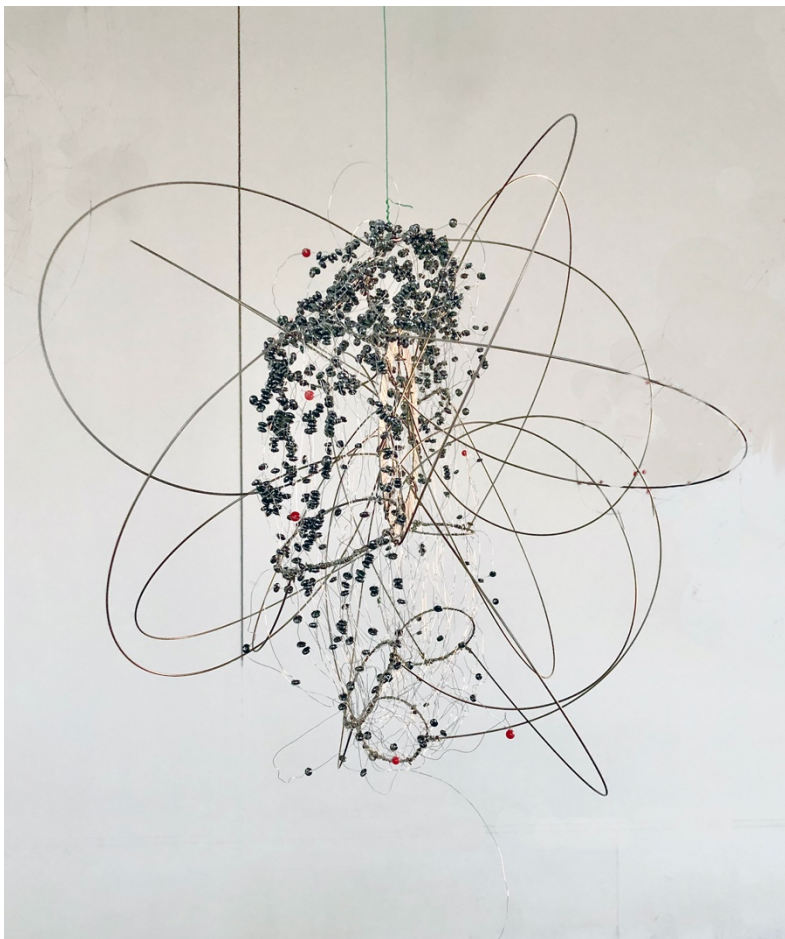
Title: *Interchange*

Year: 2018

Medium: Oil on canvas

Dimensions: Unframed triptych, 36" x 48" (each)

Mudge, Anne



Title: *Inverse Bowee*

Year: 2019

Medium: Stainless steel wire, metal, hematite and quartzite beads

Dimensions: 13" x 14" x 13"

Mueller, Nikko



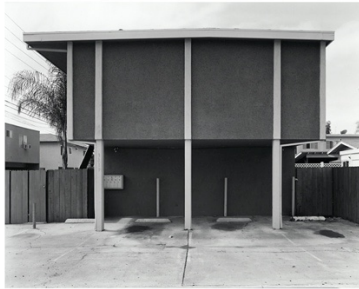
Title: *The Games We Play*

Year: 2020

Medium: Acrylic on canvas (5 panels)

Dimensions: 27" x 20" (each)

Mulno, Michael



Title: *Multi-Unit Residences*

Year: 2015-18

Medium: Gelatin silver contact prints (six)

Dimensions: 8" x 10" (each)

Murdoch, Timothy



Title: *Cedar Fire*

Year: 2019

Medium: Burnt wood, house paint

Dimensions: 54" x 48" x 40"

Nason, Kristin



Title: *Lemons Jewels Sugar*

Year: 2018

Medium: Inkjet print on archival paper

Dimensions: 20" x 16"

Navab-Gojrati, Nasseem



Title: *Zanan*

Year: 2017

Medium: 3D-printed figurine

Dimensions: 6" x 4" x 4"

Noble, Margaret



Title: *Cerebral Departures*

Year: 2017

Medium: Video, oval wood frames, hi-resolution video projector, mount, technology cabinet with hidden speakers

Dimensions: Variable, scalable to 20' x 20'

Ober, Ingram



Title: *Throne (His)*

Year: 2016

Medium: Bronze

Dimensions: 36" x 24" x 24"

Ortiz-Rubio, Tatiana



Title: *Origenes II*

Year: 2015

Medium: Charcoal on paper

Dimensions: Unframed, 30" x 40"

Phillips, Catherine



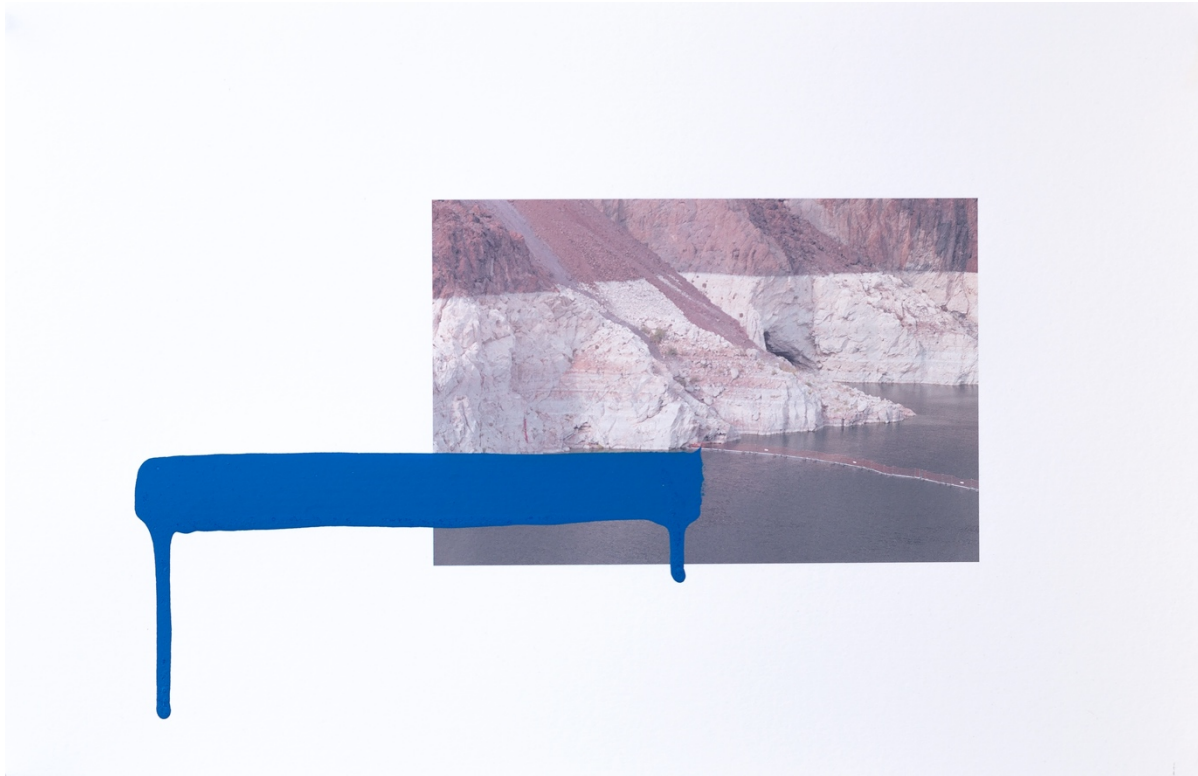
Title: *Waste Not*

Year: 2020

Medium: VHS and cassette tapes

Dimensions: 50" x 50"

Polach, Scott



Title: *Laying Claim #062318-11*

Year: 2018

Medium: Photograph and acrylic paint

Dimensions: 11" x 17"

Ree, Christina



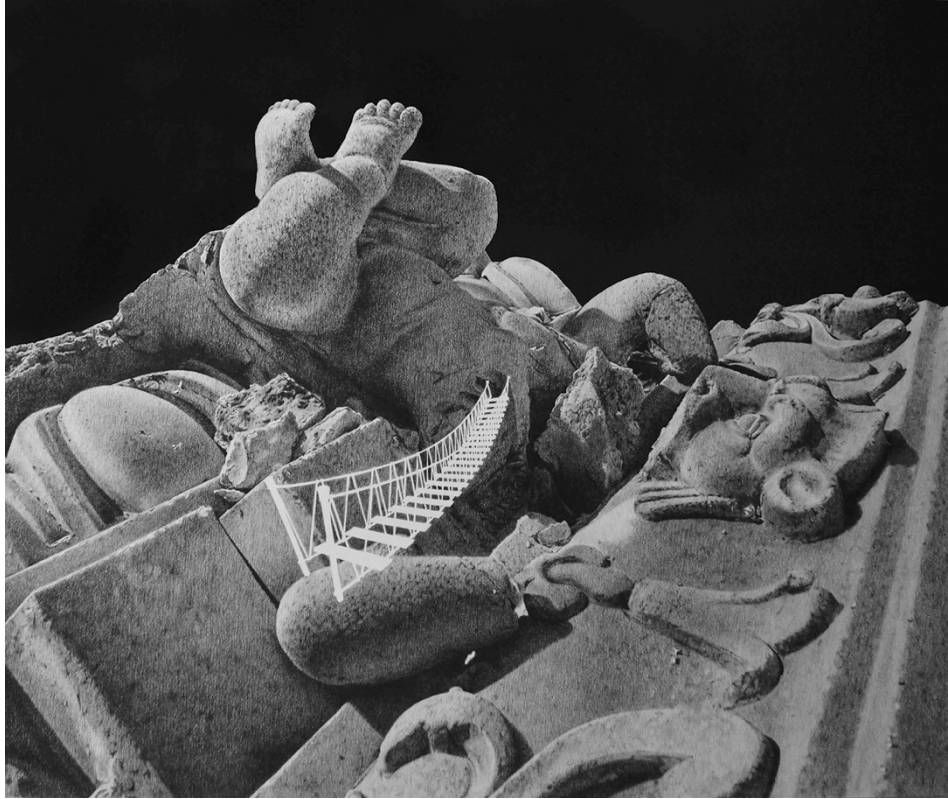
Title: *EVERLAND₁, Balboa Park, San Diego*

Year: 2017

Medium: Archival digital video

Dimensions: 11 minutes, 36 seconds

Rendon, Marisol



Title: *Internal Voids and External Bridges 2*

Year: 2015

Medium: Charcoal on paper

Dimensions: 60" x 72"

Rich, Matt



Title: *Ampersand*

Year: 2018

Medium: Acrylic on canvas

Dimensions: 93" x 56"

Rigg, Brianna



Title: *Mexico City*

Year: 2018

Medium: Archival ink on cotton paper

Dimensions: Unframed, 28" x 33"

Rosas, Griselda



Title: *Untitled*

Year: 2020

Medium: Embroidery, watercolor, and collage on paper

Dimensions: 15" x 22"

Ruiz, Kathleen



Title: *Home*

Year: c. 2019

Medium: Yarn and embroidery on frame loom

Dimensions: 30" x 24"

Scholz Rittermann, Philipp



Title: *Devil's Garden, Escalante, USA*

Year: 2019

Medium: Archival inkjet print mounted to Dibond

Dimensions: 34" x 44"

Schuette, Lynn



Title: *Finishing Turner*

Year: 2018

Medium: Acrylic on canvas

Dimensions: 48" x 36"

Selvik, Reinhart



Title: *Capacity*

Year: 2019

Medium: Mild steel, spray paint

Dimensions: 72" x 24" x 42"

Sherry, Jason



Title: *American Gothic II*

Year: 2016

Medium: Cast plastic from chemically melted VHS cassettes

Dimensions: Framed, 52" x 44"

Snowden, Charles



Title: *Old House Plants*

Year: 2017

Medium: Ceramic, glaze

Dimensions: 76" x 22" x 22" (each)

Struble, Eva



Title: *Se-Khi*

Year: 2019

Medium: Acrylic on canvas

Dimensions: Unframed, 60" x 48"

Swonger, Kline



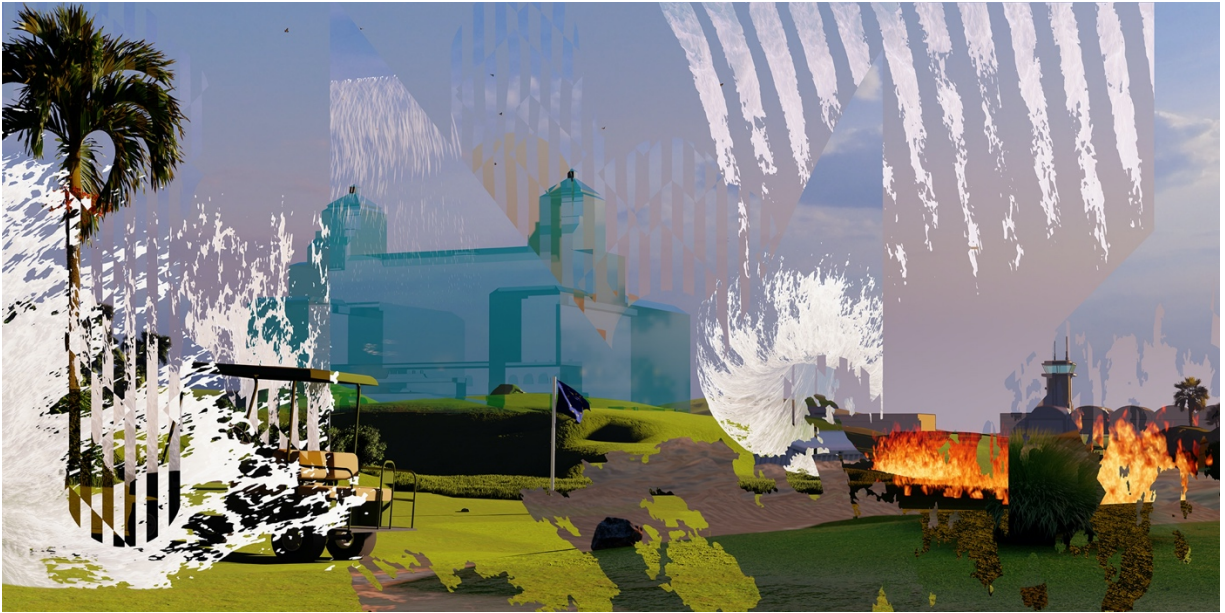
Title: *A Place Called Home*

Year: 2020

Medium: Soil cast into concrete doorknobs

Dimensions: 72" x 225" x 3"

Tonies, Joshua



Title: *Golden Palm. Dorral, 2020*

Year: 2020

Medium: Pigment print

Dimensions: Framed, 24" x 48"

Torero, Mario



Title: *BATMAN C/S UN CHOLO!*

Year: 2018

Medium: Acrylic on vinyl

Dimensions: 48" x 36"

VanderSchuit, Maya



Title: *Low Tide Blur*

Year: 2019

Medium: Digital video projection

Dimensions: variable

Vasquez, Perry



Title: *Sorrento Valley*

Year: 2019

Medium: Oil on canvas

Dimensions: Unframed, 72" x 22"

Wallen, Ruth



Title: *Tecate Cypress Near Mt. Cuchama*

Year: 2017

Medium: Permanent pigment inkjet print

Dimensions: Unframed, 40" x 60"

Walter, Melissa



Title: *This Could Not Be the End: Study 6*

Year: 2020

Medium: Charcoal on gouged paper

Dimensions: 31" x 25"

Webb, Rebecca



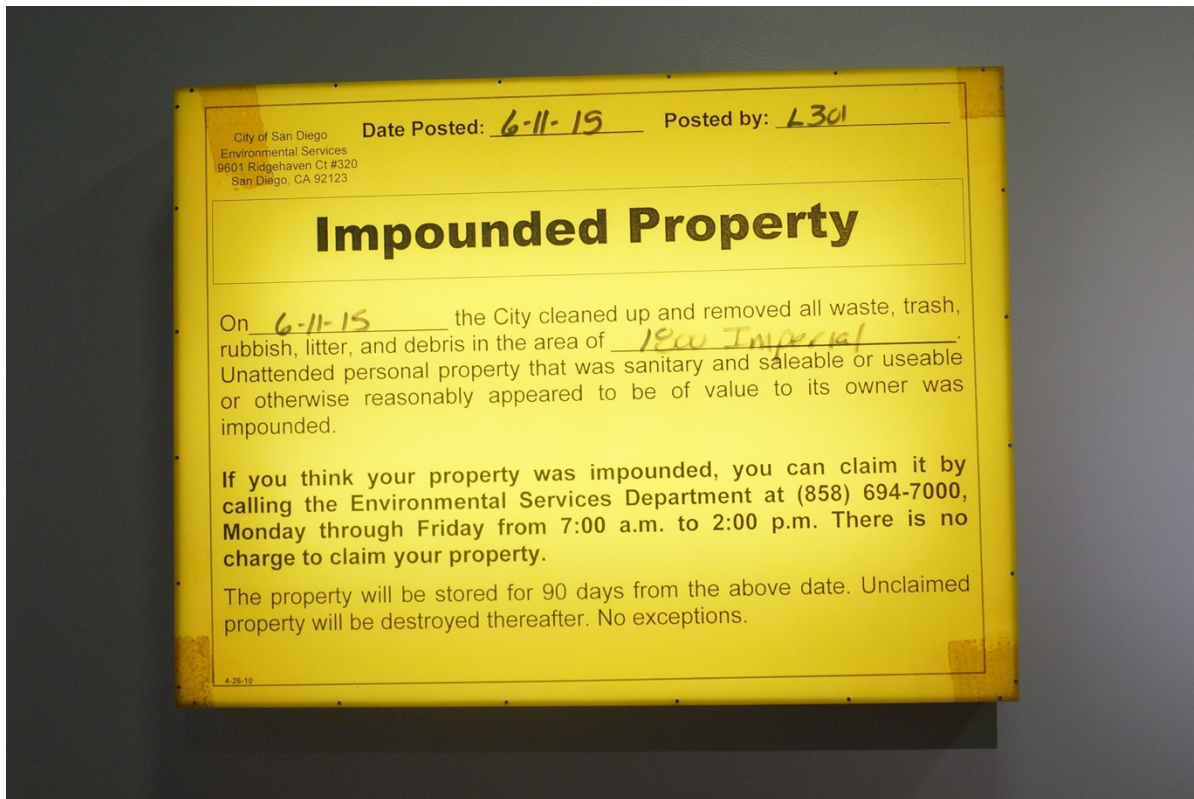
Title: *Untitled (Gold Shimmer, Badlands)*

Year: 2018

Medium: Digital photograph

Dimensions: Framed, 24" x 38"

White, David



Title: *TARP Reform: Impounded Property*

Year: 2015-16

Medium: Light box, scanned signage

Dimensions: 30" x 40" x 5 1/2"

Wiese, Allison



Title: *Plot Devices: Weather Saves the Day*

Year: 2020

Medium: Neon

Dimensions: 28" x 28" x 4 1/2"

Windsor, Duke



Title: *Golden Skies No. 34*

Year: 2019

Medium: Acrylic and gold leaf

Dimensions: Framed, 17 ³/₄" x 29 ³/₄"

Wnuk, Chantal



Title: *Riverside to San Diego (text me on the 15)*

Year: 2018

Medium: Oil on canvas

Dimensions: Unframed, 48" x 36"

Yorty, Joseph



Title: *Untitled collage (chair 2)*

Year: 2016

Medium: Vinyl and duct tape on aluminum

Dimensions: 34" x 47"



SAN DIEGO'S CREATIVE ECONOMY

Introduction

The Creative Economy plays a key role in creating vibrant communities and creating a thriving region. We define the Creative Economy as the non-profit and for-profit businesses and individuals involved in producing cultural, artistic and design goods or services, and intellectual property. The goal of this study is to define and quantify San Diego's Creative Economy. This includes employment, the number of firms, as well as the available talent pool of creative professionals. This report outlines the economic impact of creative industry and workers on the regional economy. Spanning 71 industries and 77 unique occupations, the Creative Economy's impact is far and deep in San Diego.



"We bought this old building, we fixed it up, and then we painted it with a mural. And the effect it had on the surroundings was pretty massive. Ever since we did this mural, there hasn't been any graffiti, because it creates a sense of place, community, and pride. And what that does is it has a positive effect on the entire neighborhood."

- Alexander "Sasha" Favelukis, CoPlace San Diego

Key Takeaways



Key Takeaways

Competing for talent

- + The overwhelming majority of creative firms value experience and technical training over traditional 4-year degrees.
- + The top degree program for creative workers is computer science.
- + Computer science degree-holders are in high demand across industries.
- + For-profit firms have a harder time finding the talent they need, as they compete with higher paying industries.



We also get lucky I think because we're San Diego. Every summer, a handful of people call me and say 'I'm tired of the snow; do you have an art teaching job?' We've picked up some great people just because of the location."

-Russ Sperling, San Diego Unified School District

Key Takeaways

Resource Assistance

- + While overall perceptions of doing business in San Diego are positive, there are areas where additional support could benefit both for-profit and non-profit creative firms.
- + Specifically, contracting assistance and additional physical space for theaters and art studios are all in demand by creative firms.
- + Additionally, there is demand for augmenting the awareness of local arts and culture and differentiating the region from Los Angeles by better promoting and marketing existing assets and through the establishment of a Film Commission.



I've seen firsthand how creative spaces can literally change entire communities. Thoughtfully planned creative collaborations, both public and private, have the ability to become epicenters for cultural and economic vibrance. Not only do these collaborations support local artists, they can also help sustain surrounding restaurants, shops, and other ancillary businesses."

– Susanna Peredo Swap, Vanguard Culture

Key Takeaways

Affordability

- + The most cited challenge to doing business in the region is the high cost of living.
- + Ensuring San Diego is an attractive and affordable place for talent and business is critical to maintaining its regional competitiveness.
- + This is particularly true for the nearly 13,000 self-employed creative workers which are growing in numbers but lagging in earnings.



The cost of living makes it difficult for creatives to thrive here. If San Diego truly values it's artists and cultural institutions, it should be investing in their success."

– Anonymized Survey Respondent

Industries & Occupations

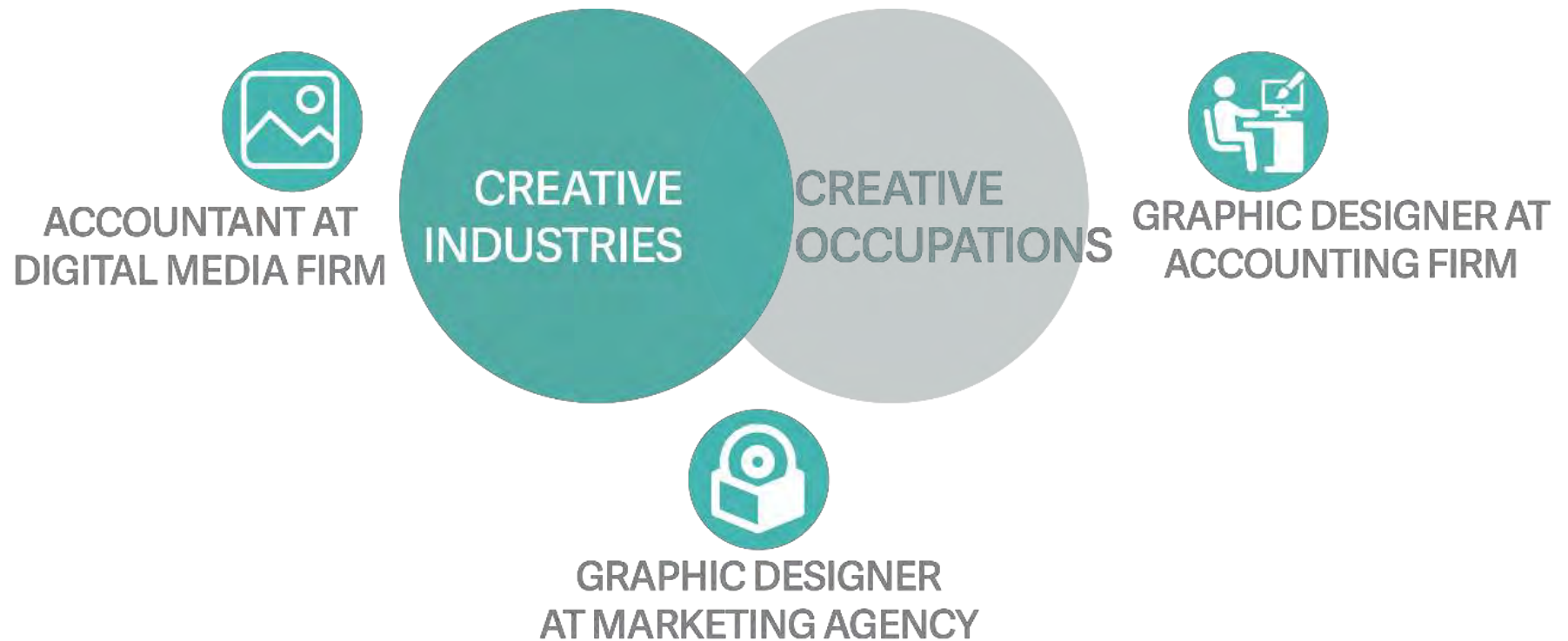
Industry classifications describe the activities of businesses while occupational classifications describe the activities of workers. Industries generally employ people in many different occupations. Similarly, many occupations are found in many different industries. The following graphic provides a framework for thinking about creative industries and occupations.



Industry Trends

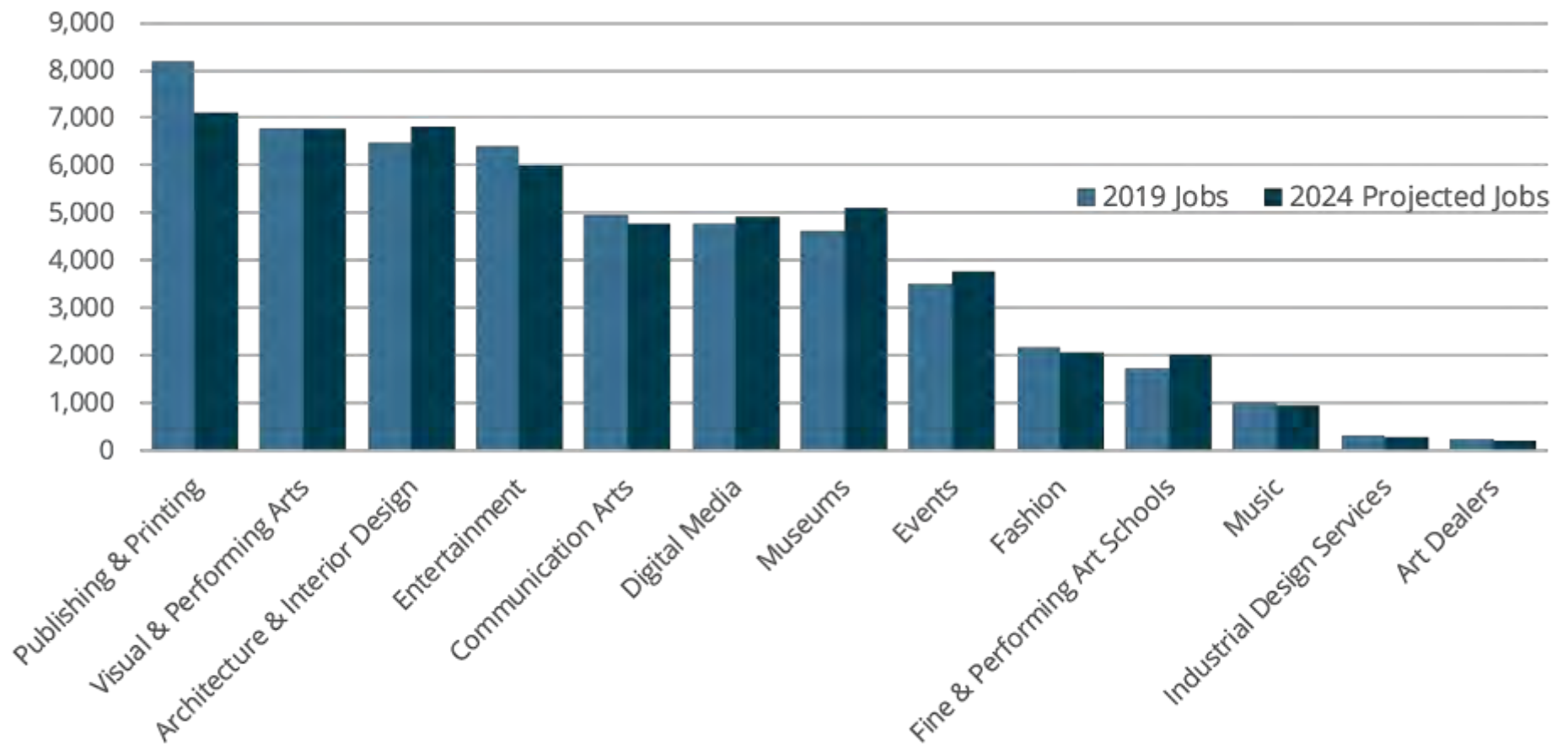


Creative Industry



Industry Employment

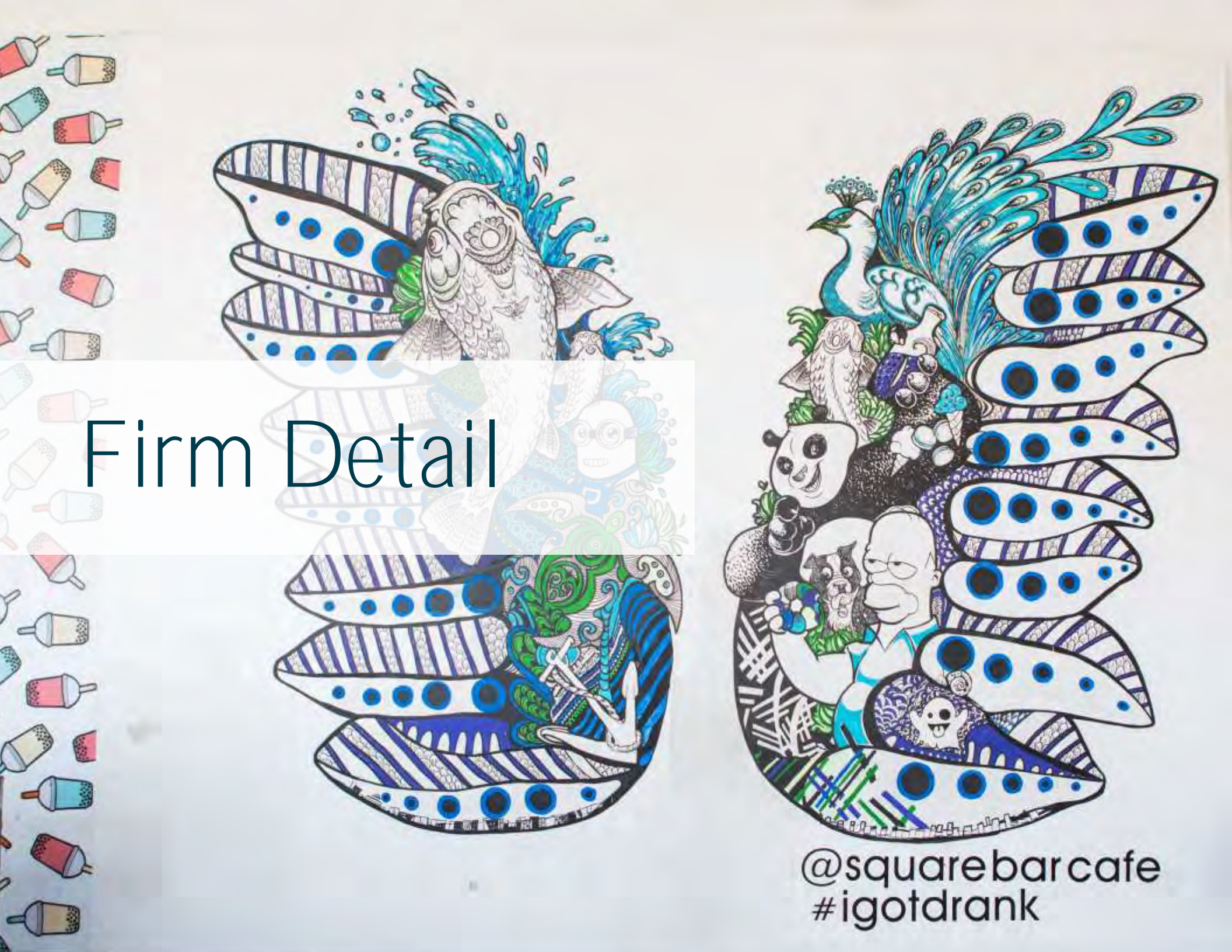
With more than 8,200 jobs, Publishing and Printing leads all industry groups, but it has shed 13 percent during that same period and is projected to lose another 13 percent of jobs over the next five years.



Industry Job Growth

Nine of the 13 groups have added jobs since 2014; only five of the groups are projected to add jobs over the next five years.

Industry Group	2014-2019 Percent Change	2019-2024 Projected Percent Change	2019 Jobs	2024 Projected Jobs
Architecture & Interior Design	13.93%	4.96%	6495	6817
Art Dealers	-15.49%	-24.63%	260	196
Communication Arts	0.63%	-3.85%	4953	4762
Digital Media	13.17%	2.95%	4783	4924
Entertainment	-0.94%	-6.26%	6389	5989
Events	20.74%	7.48%	3493	3754
Fashion	8.41%	-5.18%	2167	2055
Fine & Performing Art Schools	20.34%	17.39%	1729	2030
Industrial Design Services	-10.38%	-12.65%	313	273
Museums	20.61%	10.74%	4611	5106
Music	-0.73%	-7.64%	1020	942
Publishing & Printing	-13.41%	-13.41%	8204	7104
Visual & Performing Arts	2.67%	-0.15%	6776	6766

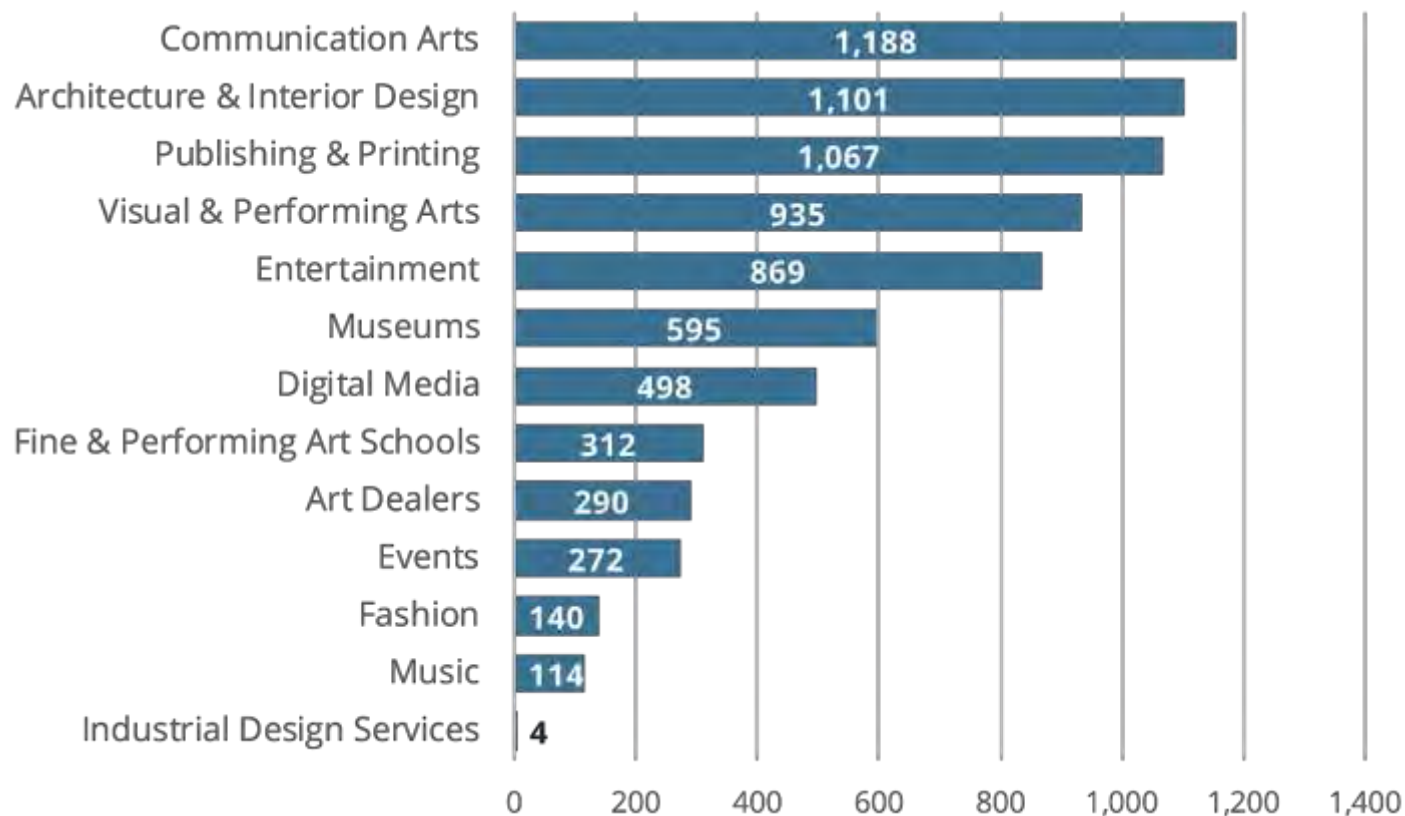


Firm Detail

@squarebarcafe
#igotdrank

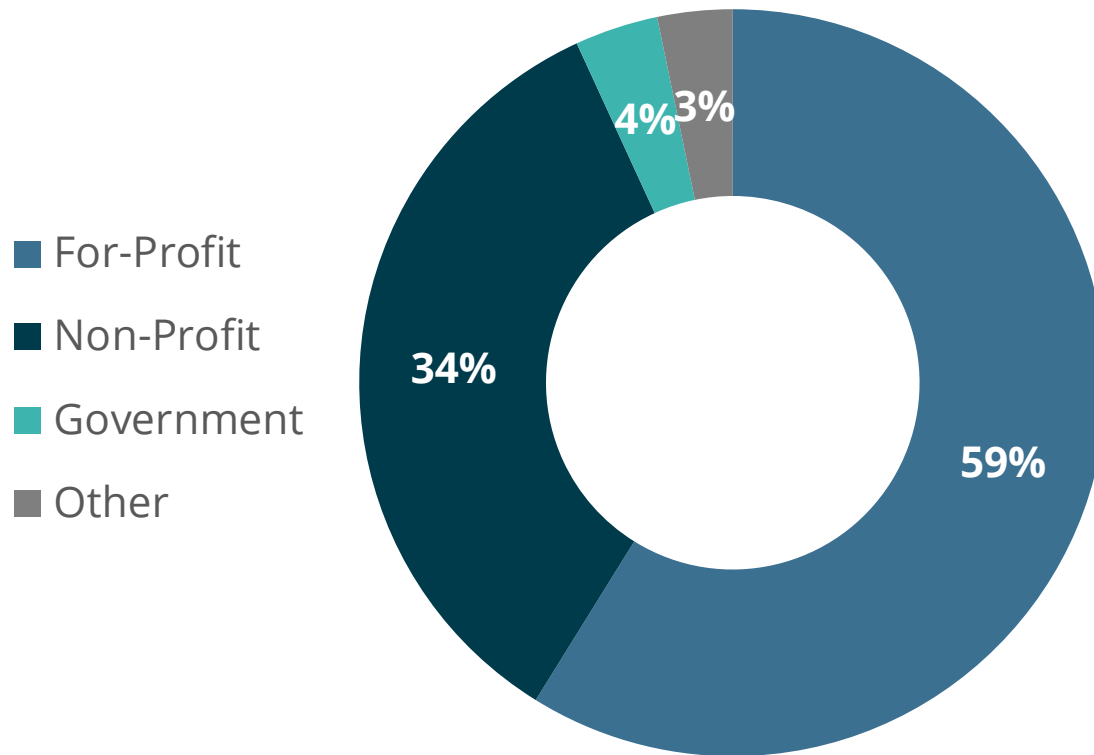
Firms by Industry

There are 7,386 non-profit and for-profit creative firms in the region. Again, business formation and growth dynamics differ across the thirteen industry groups. While not as large in terms of overall employment, communication arts leads in terms of number of firms with 1,188 across the county.



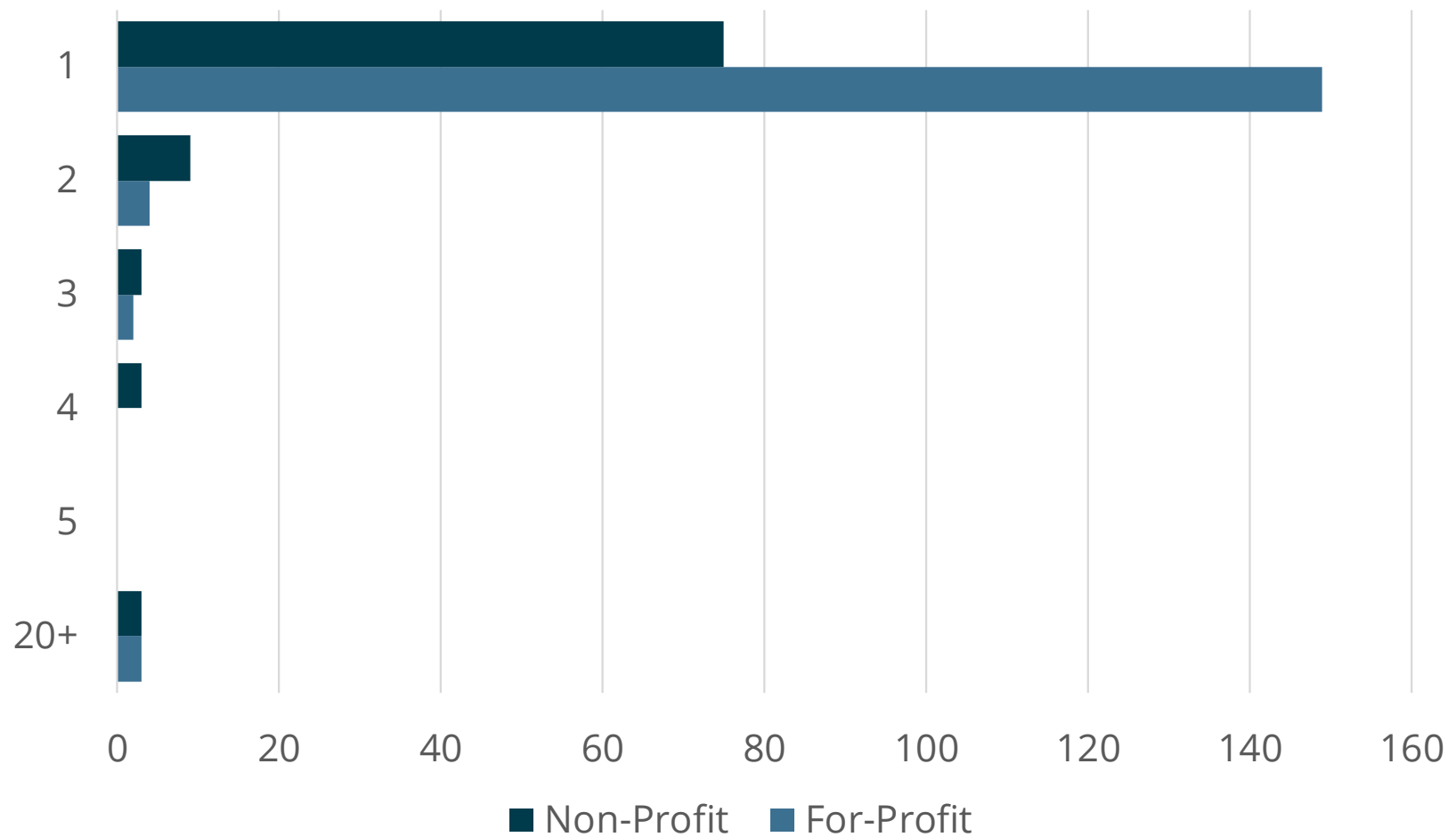
Firms by Sector

The majority of respondents of the Creative Economy survey consisted of for-profit (59% or 163 respondents) and non-profit (34% or 95 respondents) entities. There were other types of organizations, which included government employers, independent contractors (such as freelance writers and artists).



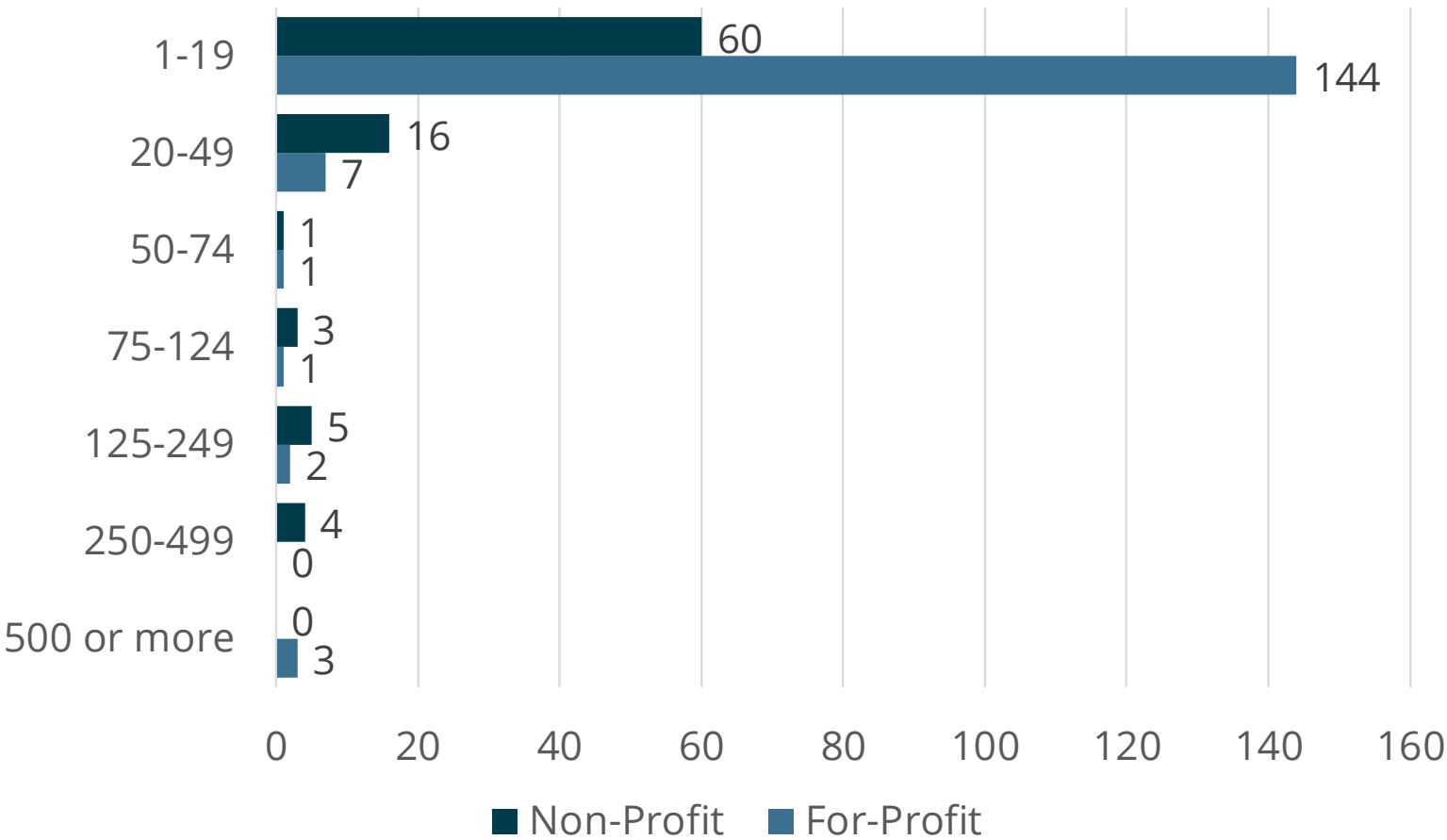
Number of Locations

The majority of respondents from all categories came from smaller entities with only one business location in San Diego County.



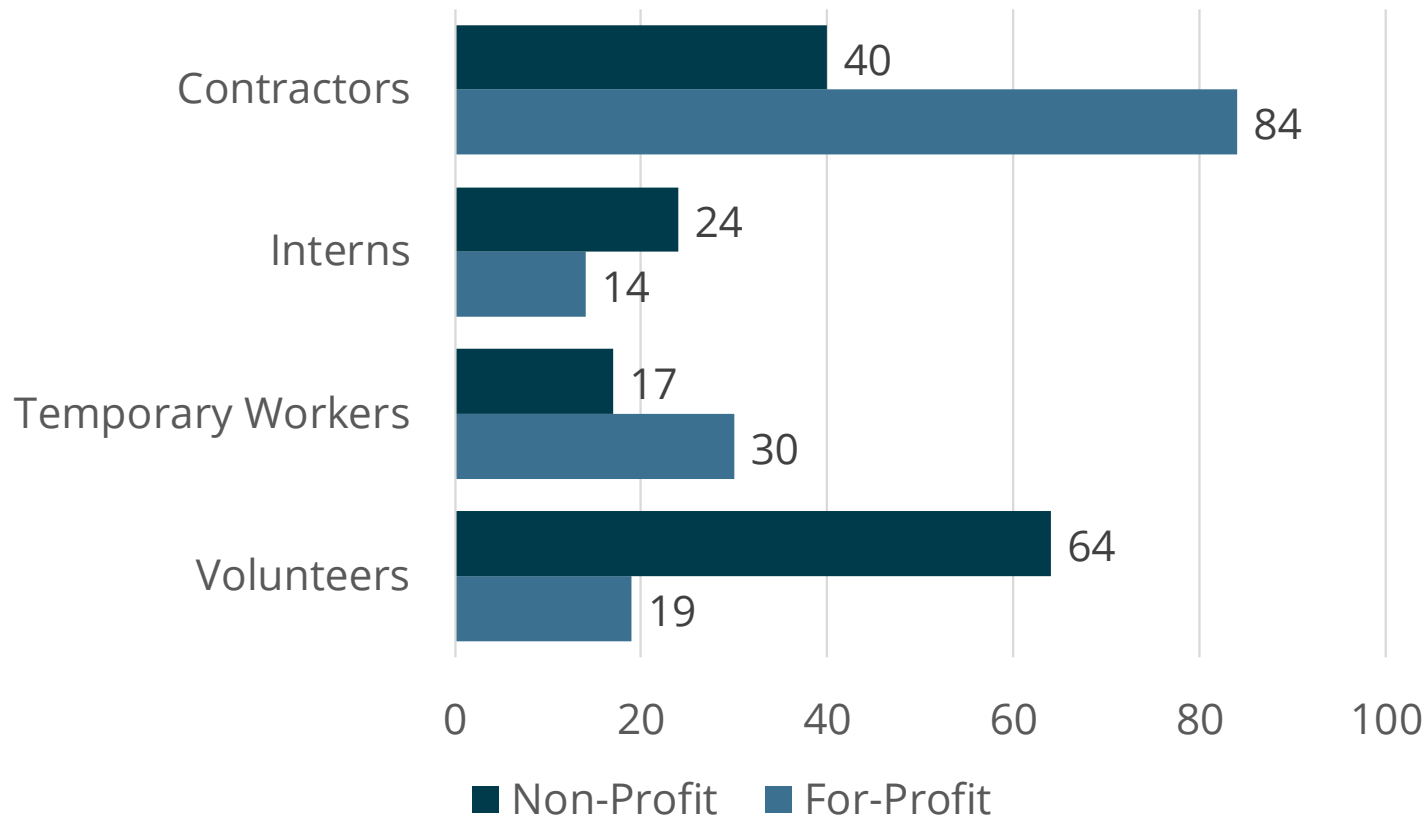
Firm Size by Employment

The majority of the entities are small in size, with 1 to 19 employees working at their location. Non-profit entities have a wider distribution of employees at their sites, with 18 percent reporting 20 to 49 employees and 10 percent reporting having more than 125 employees at their sites.



Flexible Employment

Overall, a significant number (41%) of the creative industry employers hire a large number of contractors. The practice of hiring contractors is more common in for-profit entities, with nearly 60% having contractors comprise a substantial component of their workforce.

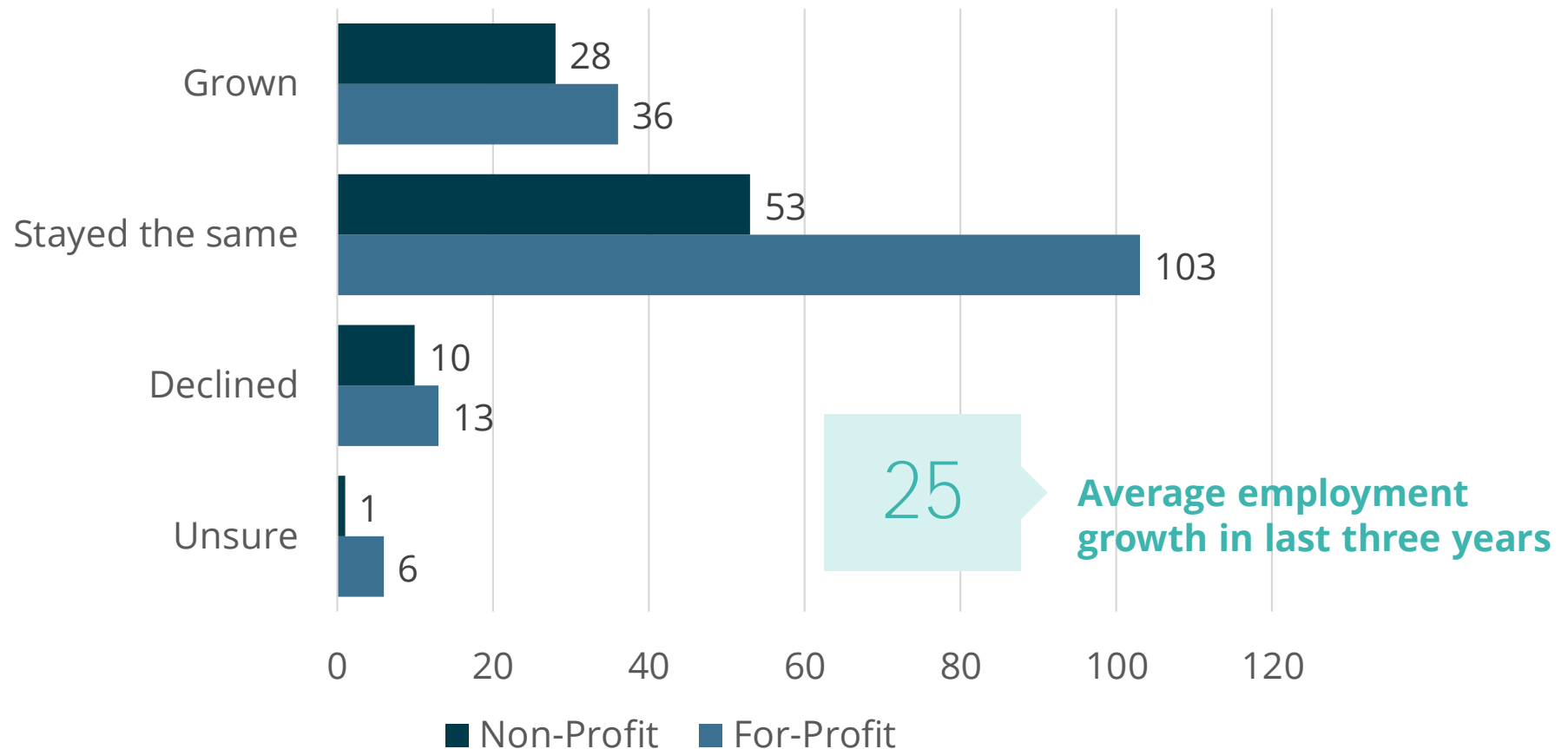


Employment Trends



Historical Growth

In the last three years, the majority of creative industry entities report their organization has stayed the same in terms of permanent employment at their locations. Non-profit entities (30%) have reported slightly more growth than for-profit (23%) companies. Interestingly, a higher percent of non-profit organizations (11%) also reported having a decline in permanent employment.



Historical Decline in Workforce

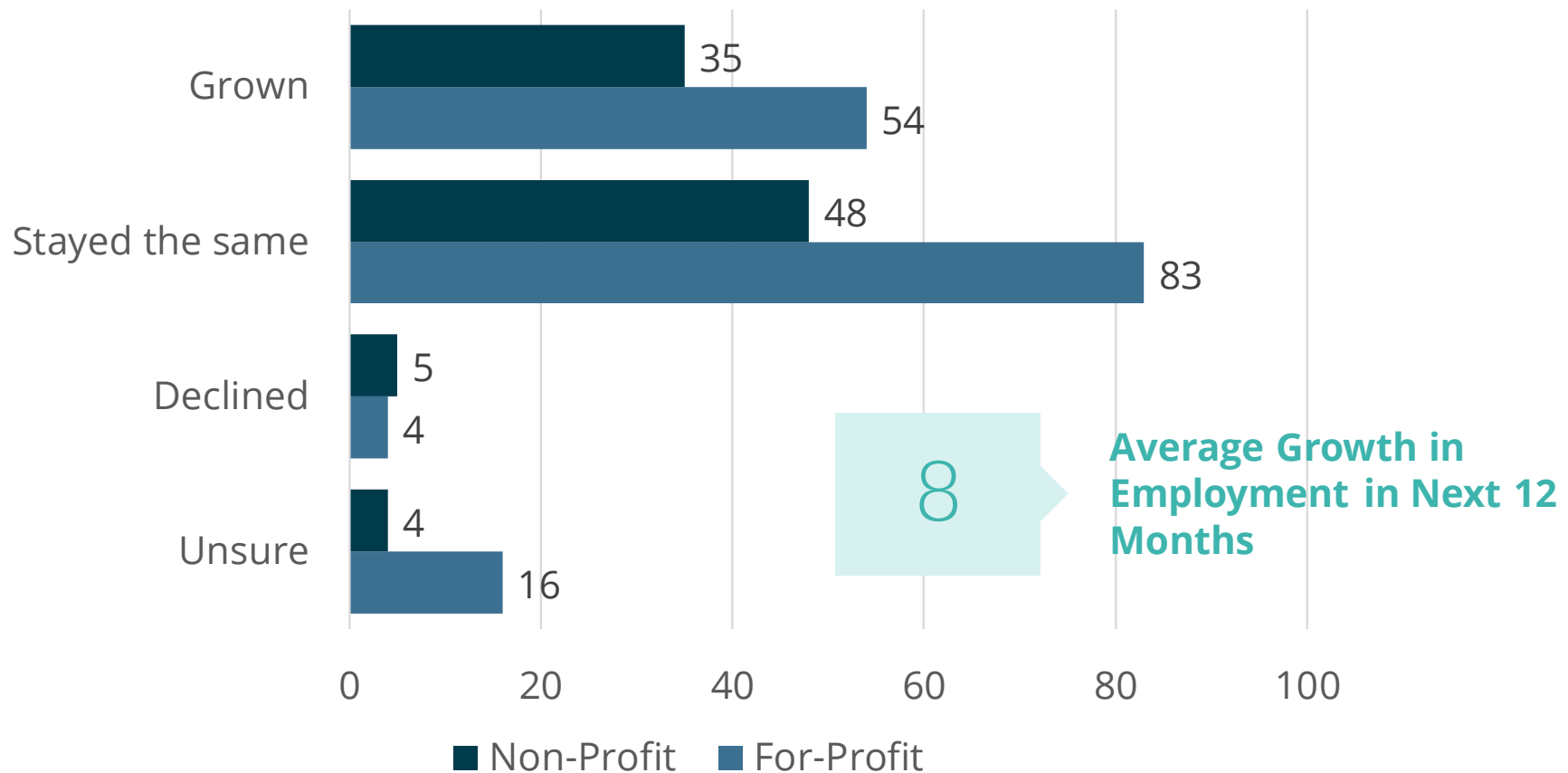
- For-profit agencies reported their primary reasons for a declining workforce as also being a decline in revenue (53%), followed by a significant increase in expenses (21%). Other reasons varied from retirements to change in market conditions
- Non-profits reported their primary reasons as also being a decline in revenue (46%), followed by a change in employment structure (38%)
- Overall, the most common reason reported for a decline in the workforce was a decline in revenue (50%), followed by a change in employment structure (19%)

24

Average employee decline
in the last three years

Projected Growth

Over the next 12 months, the majority of organizations (54%) reported expecting their workforce to stay the same. For-profit and non-profit agencies reported similarly, with a slightly higher percentage of non-profits expecting to grow (38%) or decline (5%). Ten percent of for-profit companies were unsure of their workforce outlook in the next 12 months.



Projected Decline in Workforce

- Overall, the primary reason for an expected decline in the workforce over the next 12 months was a change in employment structure (38%)
- For-profits and non-profits had slightly different primary reasons
- Both similarly reported a shift in their employment structure
- However, for-profits reasons primarily included an expected decline in revenue (60%)
- Two non-profits detailed in “other” that California’s Assembly Bill 5 (AB5) was going to be the reason they anticipated a decrease in their workforce
- 2 job average decline in employment in next 12 months

Economic Impact



Creative Industries' Ripple Effect

San Diego's creative industries have a ripple effect in the broader economy. Every job in creative industry supports another 1.1 jobs.



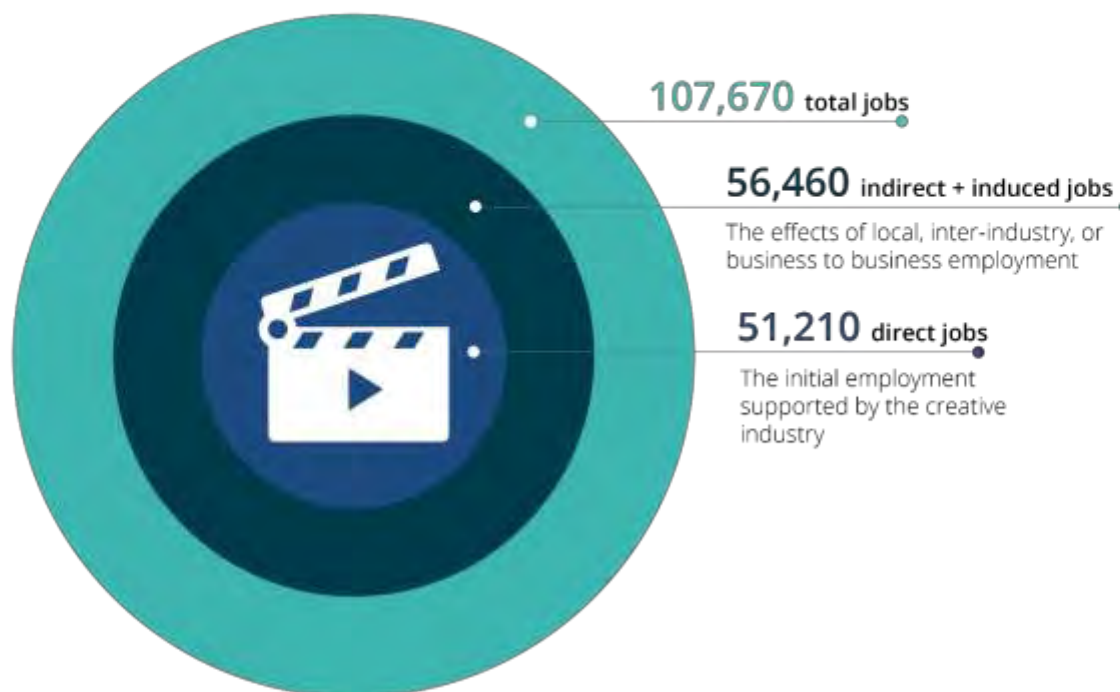
107,673
TOTAL
IMPACTED JOBS



7,386
TOTAL CREATIVE
FIRMS



\$11.1B
TOTAL ECONOMIC
IMPACT



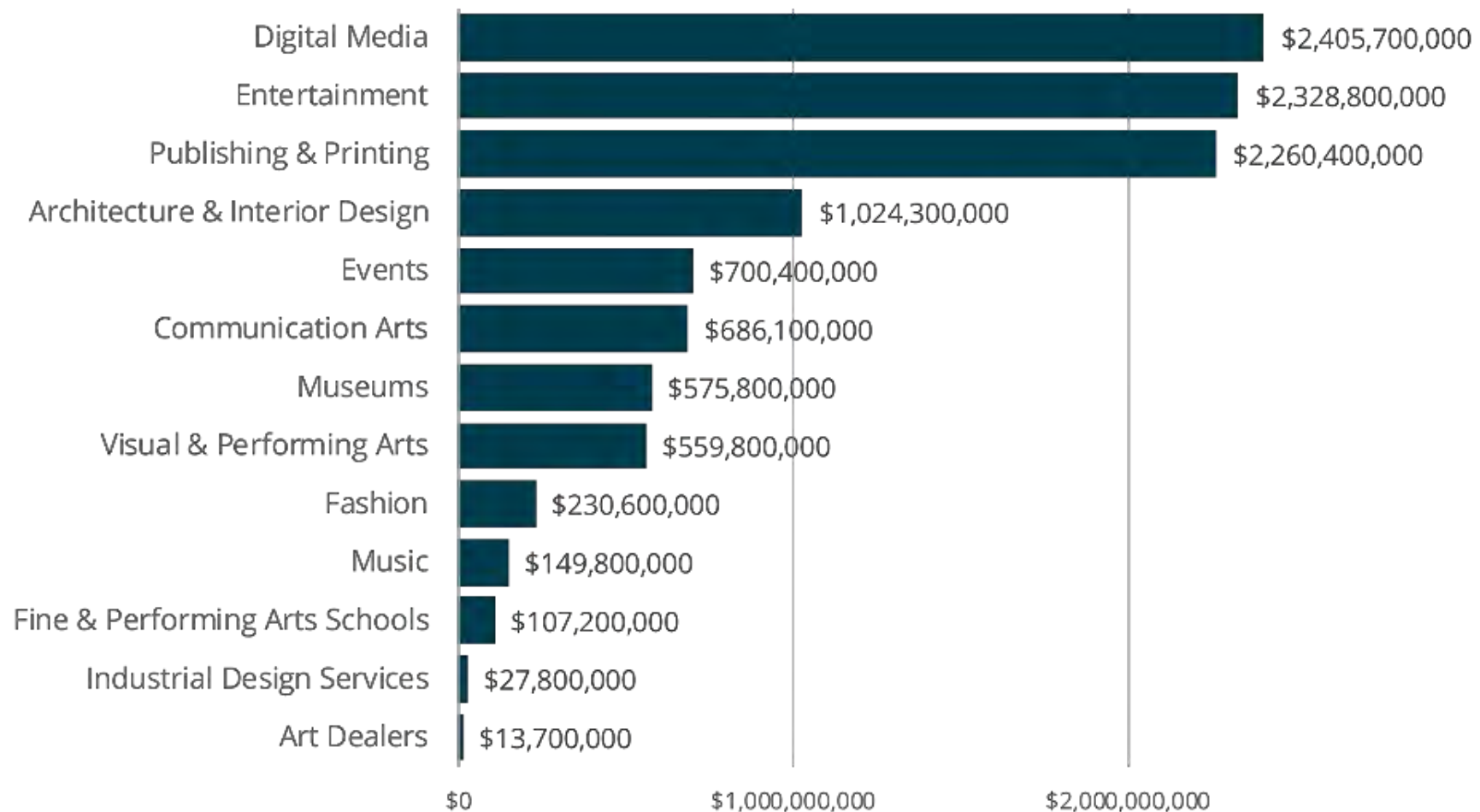
Economic Linkages

Creative industries serve a wide range of customers and depend on a diverse set of suppliers. All of this activity amounts to an \$11.1 billion regional economic impact, which represents 4.5 of the regional economy.

LOCAL SAN DIEGO PURCHASE/OUTSOURCE	FOR-PROFIT	NON-PROFIT
Catering, event space, and event planning	42%	67%
Financial/Accounting services	54%	48%
Marketing/Graphic design services/Communications/PR	45%	54%
Furniture, office supplies, and equipment	40%	44%
Audio, Video Production	42%	46%
Legal services	45%	38%
Facilities/Construction/Architecture & Engineering services	17%	30%
Human resource management services	9%	20%
Other	10%	20%

Total Value Added by Industry Group

Digital Media, Entertainment, and Publishing & Printing are responsible for nearly two-thirds of the total economic value added by creative industries.



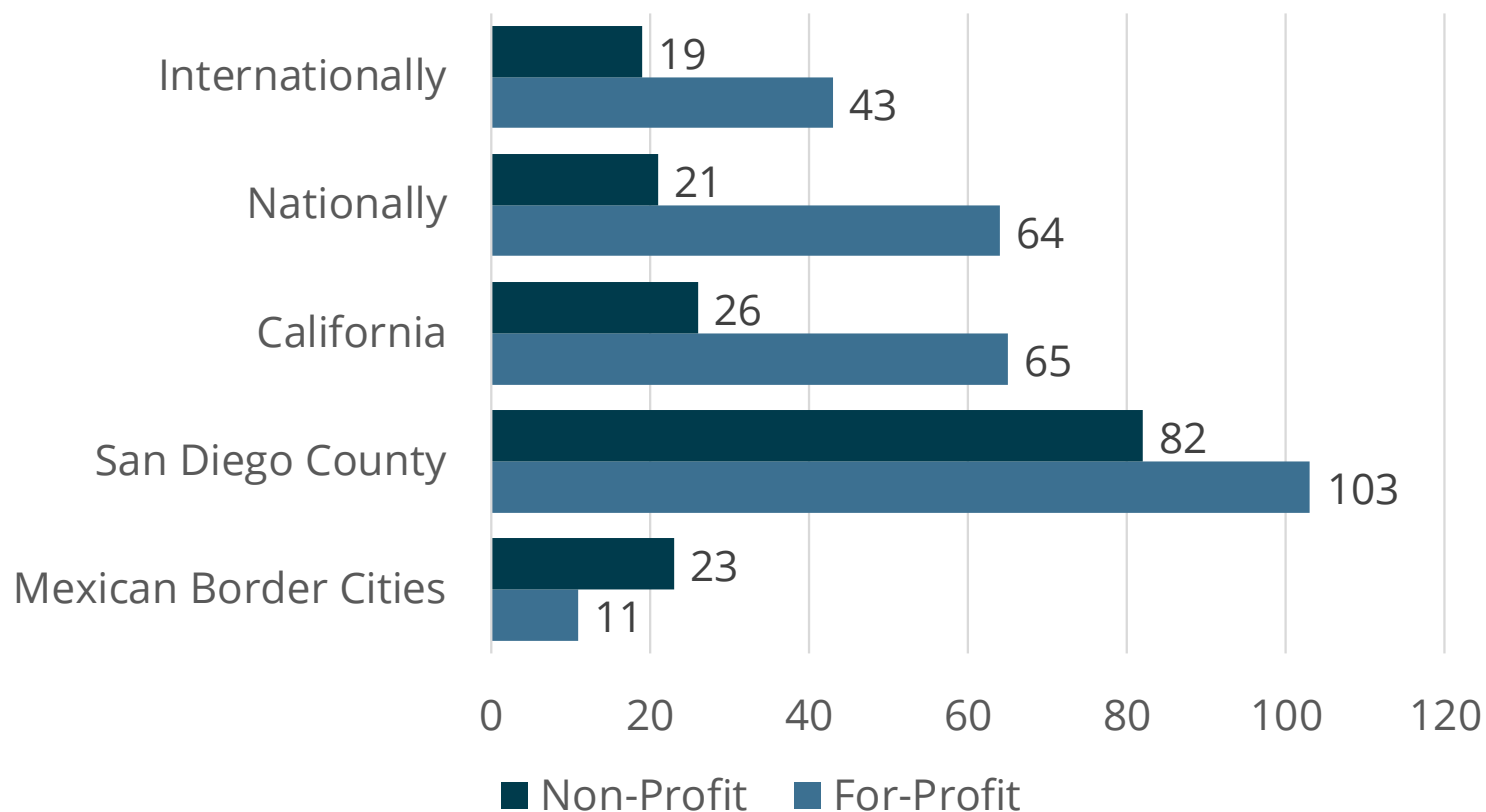
Contributions to the Local Economy

To get an understanding of the impact the creative economy businesses have on the local San Diego economy, respondents identified the services which their organizations purchased or outsourced locally. For-profit companies primarily outsourced financial, accounting, marketing, graphic design, communications, PR, and legal services to San Diego businesses. Non-profit businesses mainly outsourced their catering, event space, event planning, marketing, graphic design, communications, PR, financial, and accounting services locally.

Local San Diego Purchase/Outsource	For-Profit	Non-Profit
Catering, event space, and event planning	42%	67%
Financial/Accounting services	54%	48%
Marketing/Graphic design services/Communications/PR	45%	54%
Furniture, office supplies, and equipment	40%	44%
Audio/Video Production	42%	46%
Legal services	45%	38%
Facilities/Construction/Architecture & Engineering services	17%	30%
Human resource management services	9%	20%
Other	10%	9%

Customers, Patrons, or Attendees Located

Creative economy businesses' customers, patrons, or attendees are located mainly in San Diego County (40%). The majority of for-profits customers are in San Diego County, followed by within California and Nationwide (23% and 22%, respectively). Non-profit's top constituents are mostly in San Diego County (48%) and California, though they have some reliance on border cities as well (13%).



Customers, Patrons, or Attendees Located

Businesses identified the types of customers that utilize their services. Respondents could select more than one option. Overall, the majority of for-profit's customers were other for-profit businesses (80%), followed by direct to consumer (58%), and non-profit organizations (48%). Non-profit's customers primarily consist of direct to consumer (64%), community organizations (61%), and education entities.

54%

**Of For-Profit firms
are hired by Arts,
Entertainment,
Events and
Recreation firms**

40%

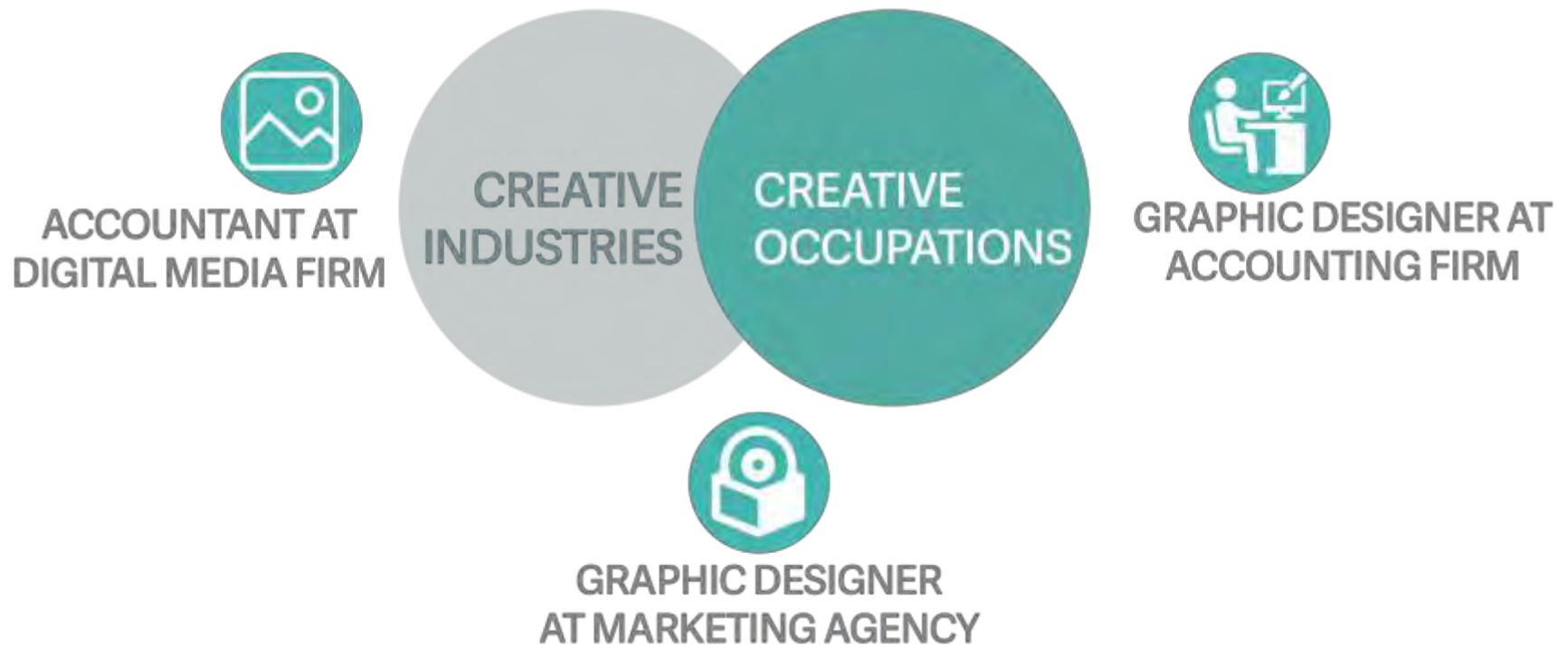
**Of Non-Profit firms
are hired by Arts,
Entertainment,
Events and
Recreation firms**

Customers, Patrons, or Attendees	For-Profit	Non-Profit
For-profit businesses	80%	37%
Direct to Consumer	58%	64%
Community organizations	41%	61%
Nonprofit businesses	48%	52%
Education	34%	55%
Government	32%	28%
Attendance-based services	3%	43%
Other	2%	7%

Occupational Trends



Occupations



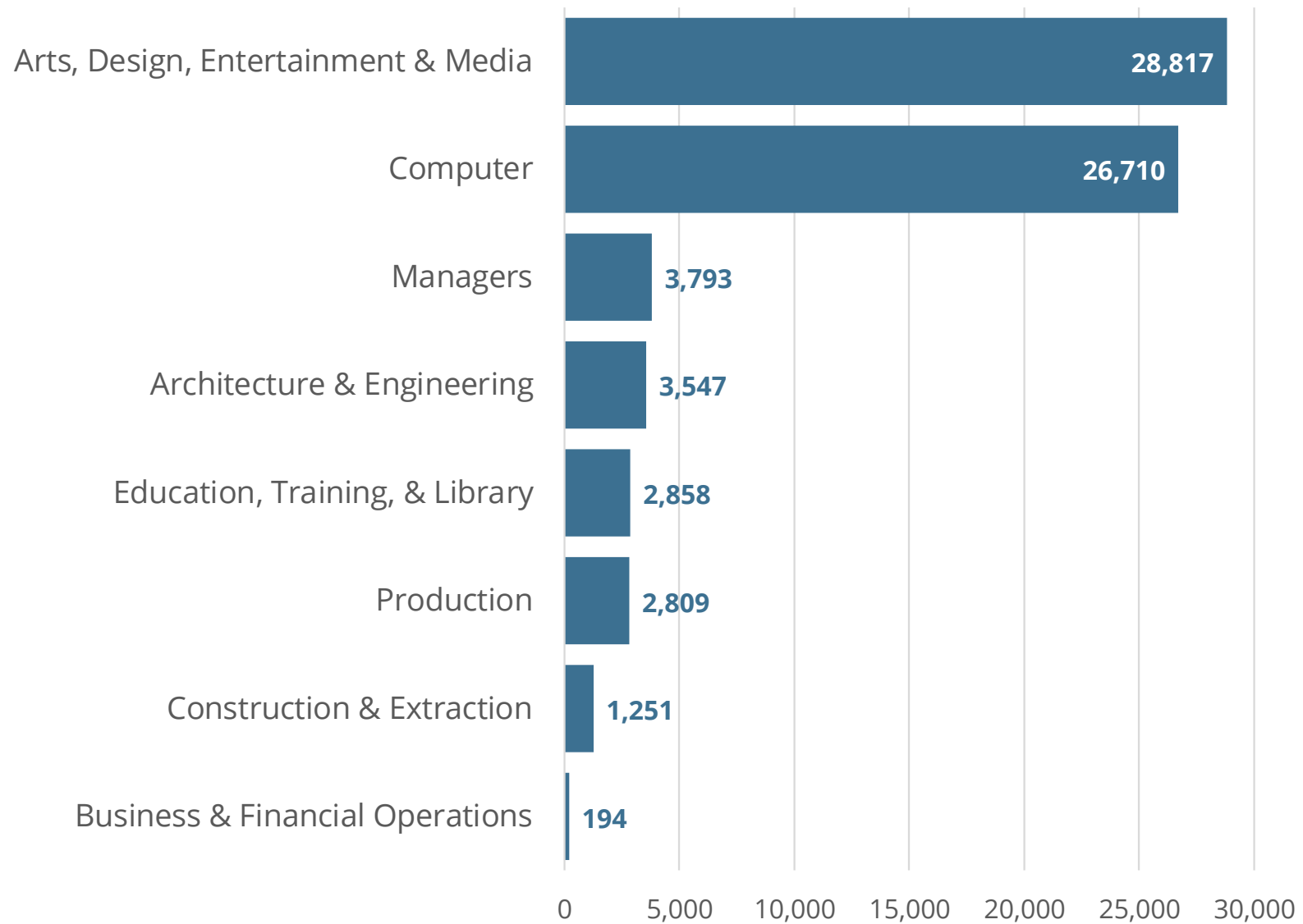
Creative Occupations

San Diego has 77 unique creative occupations that fit into eight occupational groups with similar skill, knowledge, and ability requirements. In 2019, most jobs were concentrated in either the Arts, Design, Entertainment, & Media or Computer professions. Together, these two occupational groups represent 79 percent of the nearly 70,000 creative jobs in the region.



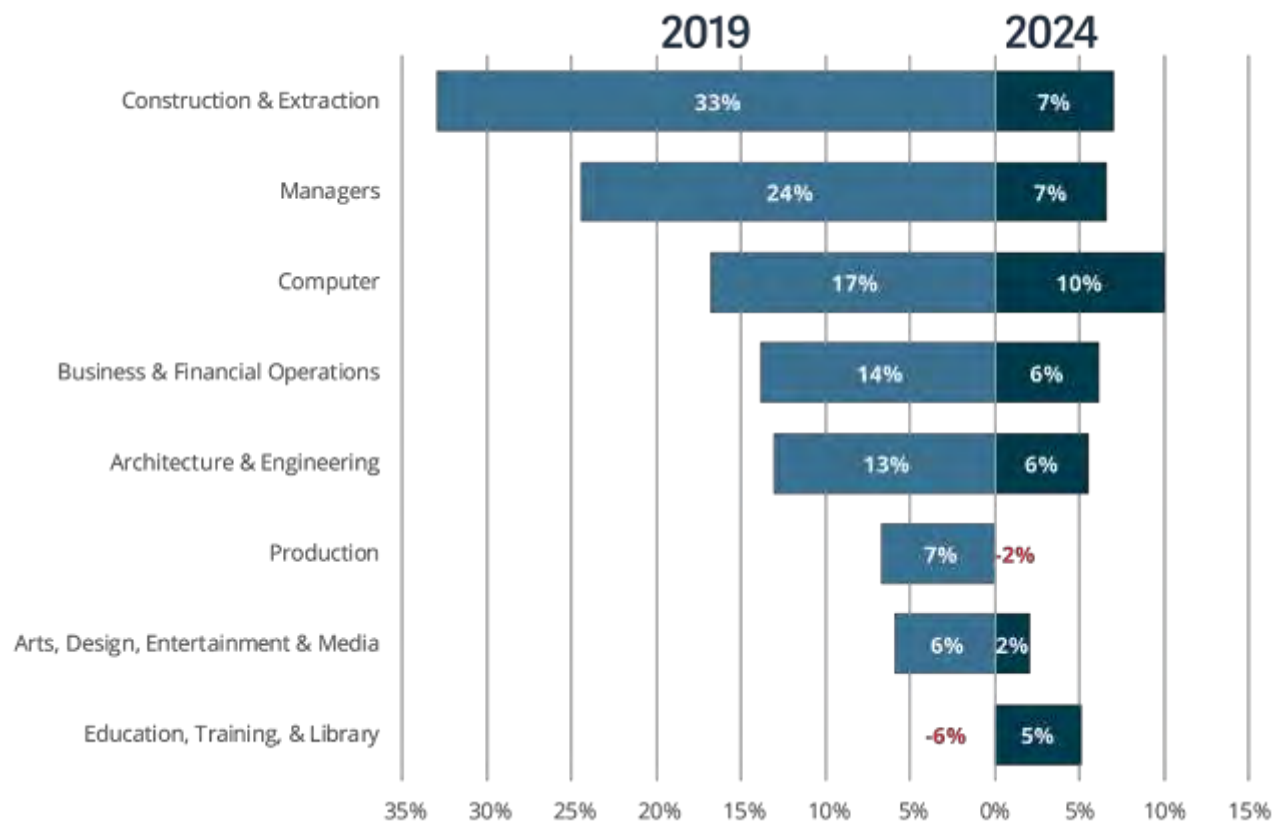
TODAY, THERE ARE **69,979**
CREATIVE JOBS
IN SAN DIEGO

Occupation Concentration



Past & Projected Growth

Since 2014, creative occupational employment increased by eleven percent, better than the regional growth rate of nine percent. Going forward, Computer-related occupations will lead job growth. Demand for software developers and computer programmers will continue to rise across the economy, which are the top three creative occupations in San Diego.



Median Annual Income

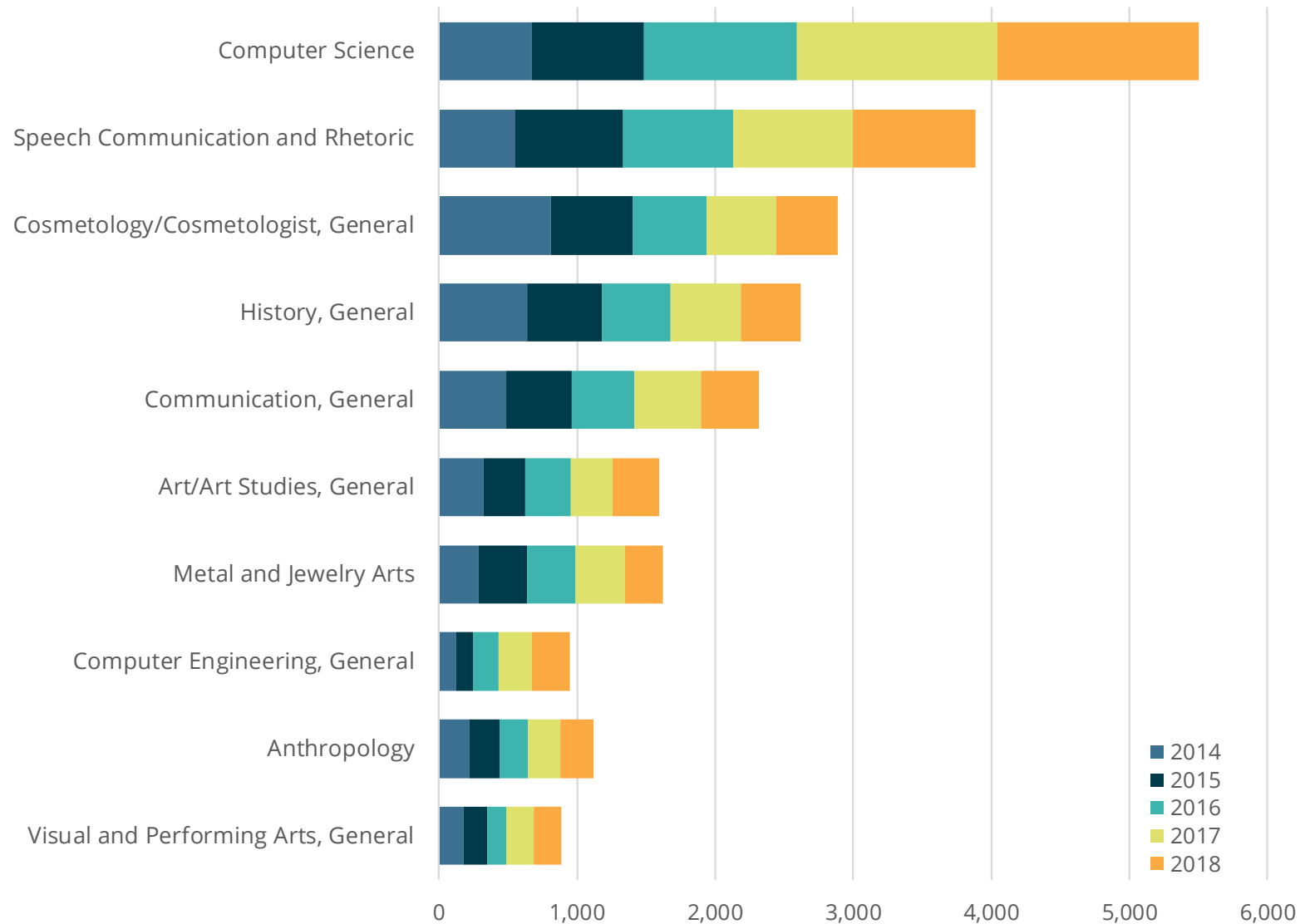
\$75K

**Median annual income for
all creative occupations**

OCCUPATION GROUP	MEDIAN ANNUAL INCOME
Architecture & Engineering	\$69,408
Arts, Design, Entertainment & Media	\$51,616
Business & Financial Operations	\$54,013
Computer	\$106,573
Construction & Extraction	\$52,996
Education, Training, & Library	\$49,416
Managers	\$124,412
Production	\$35,605

Educational Pipeline

The top academic program for producing creative professionals is Computer Science, with nearly 5,500 completions in the region since 2014.

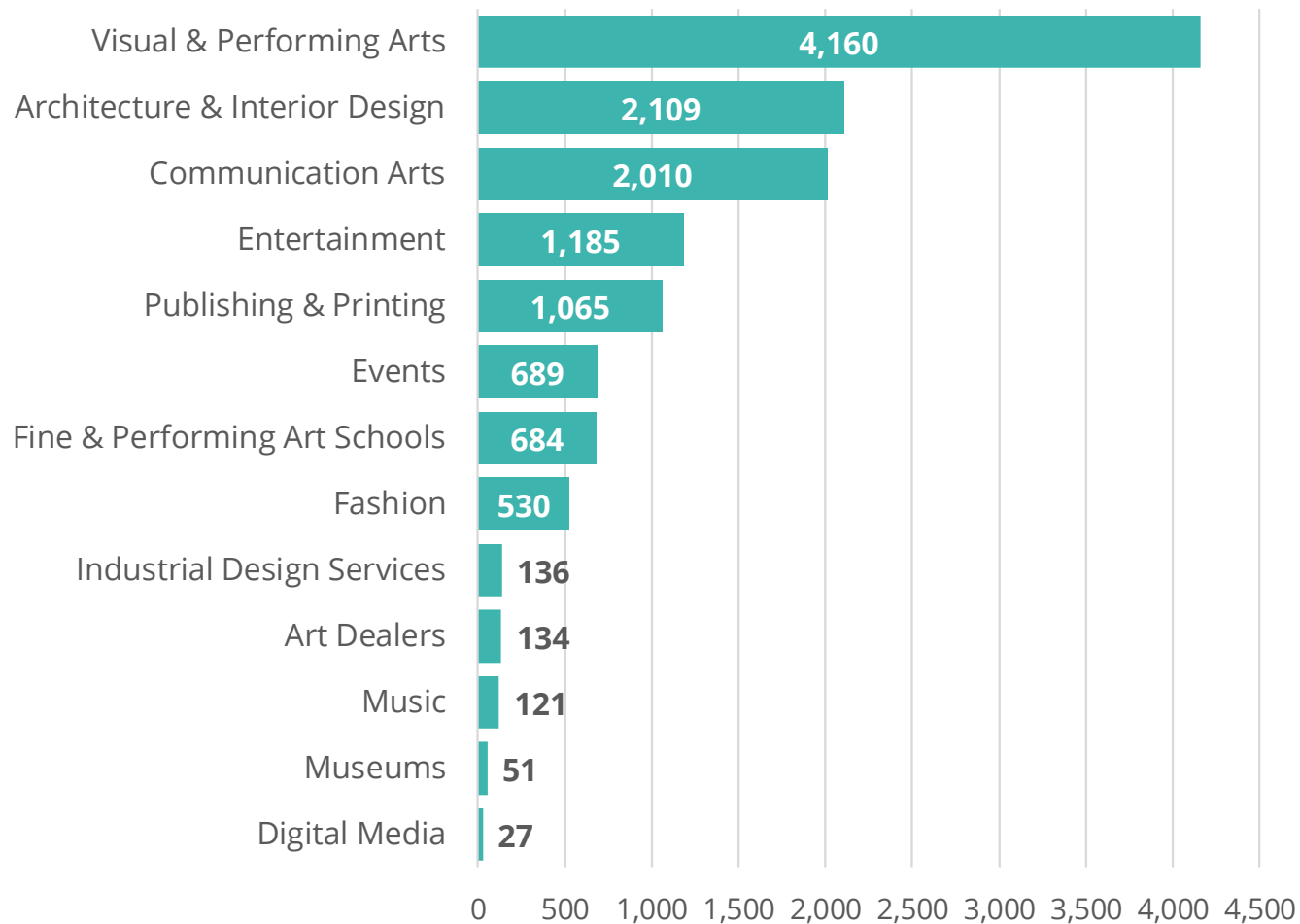


A photograph of an outdoor cafe or restaurant. In the foreground, there is a low wall covered in a vibrant, multi-colored mosaic of small, irregular tiles in shades of red, yellow, blue, and green. Above the mosaic wall is a decorative border with a repeating geometric pattern. In the background, several white patio umbrellas are open, and a tall, silver patio heater stands prominently. The sky is bright blue with scattered white clouds. The overall scene is bright and sunny.

Self-Employed

Self-Employed

Self-employed workers are crucial to the creative economy. There are nearly 13,000 self-employed creatives in the region, with a third in the Visual & Performing Arts industries.



Self-Employed



6.0%

SELF-EMPLOYED CREATIVE
JOB GROWTH IN LAST 5 YEARS



4.1%

TOTAL CREATIVE JOB GROWTH
IN LAST 5 YEARS



TOP 5 SELF-EMPLOYED CREATIVE INDUSTRY JOBS

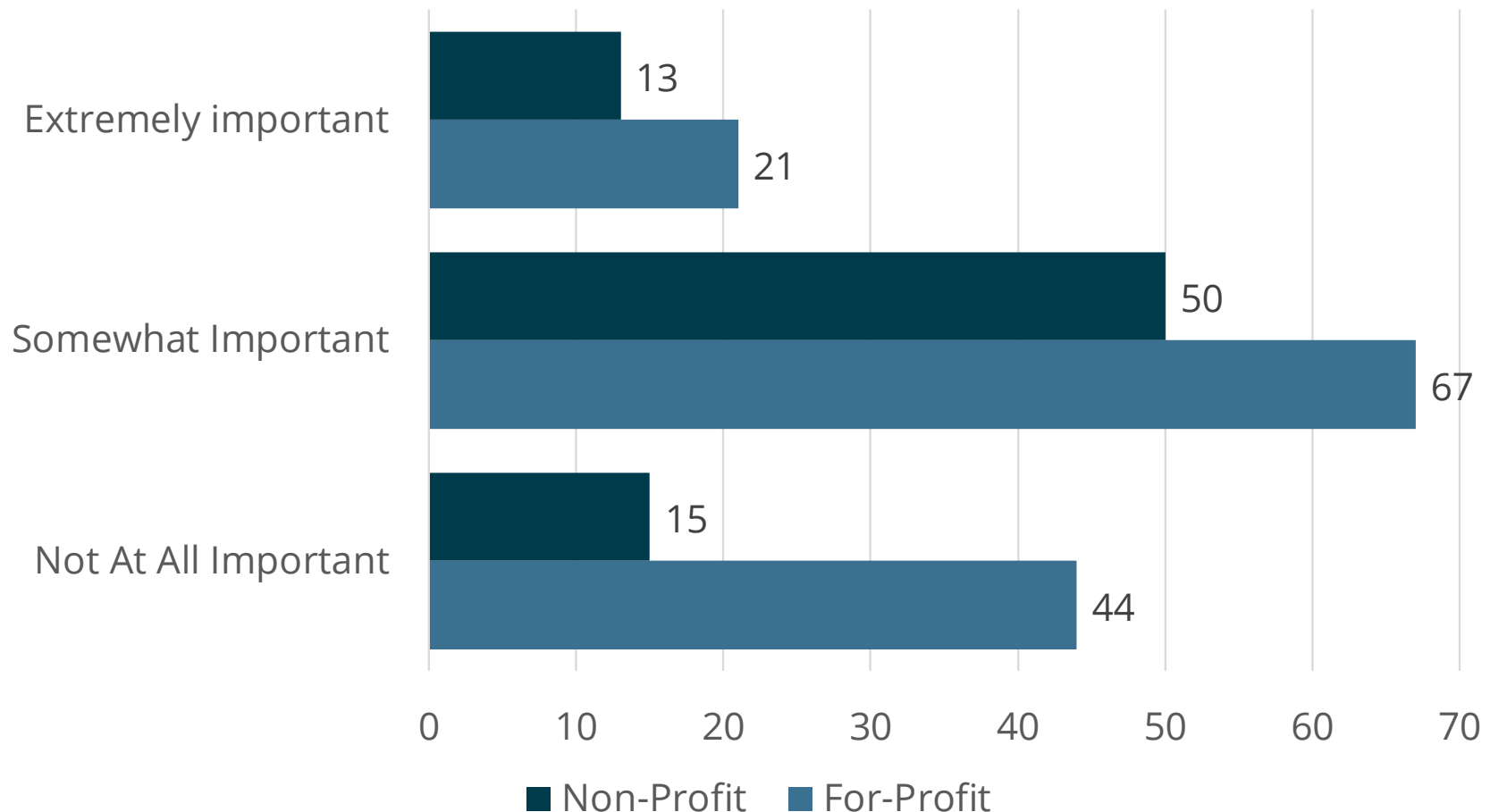
- 1 Independent Artists, Writers, & Performers
- 2 Graphic Design Services
- 3 Interior Design Services
- 4 Motion Picture and Video Production
- 5 Fine Arts Schools



Talent Needs

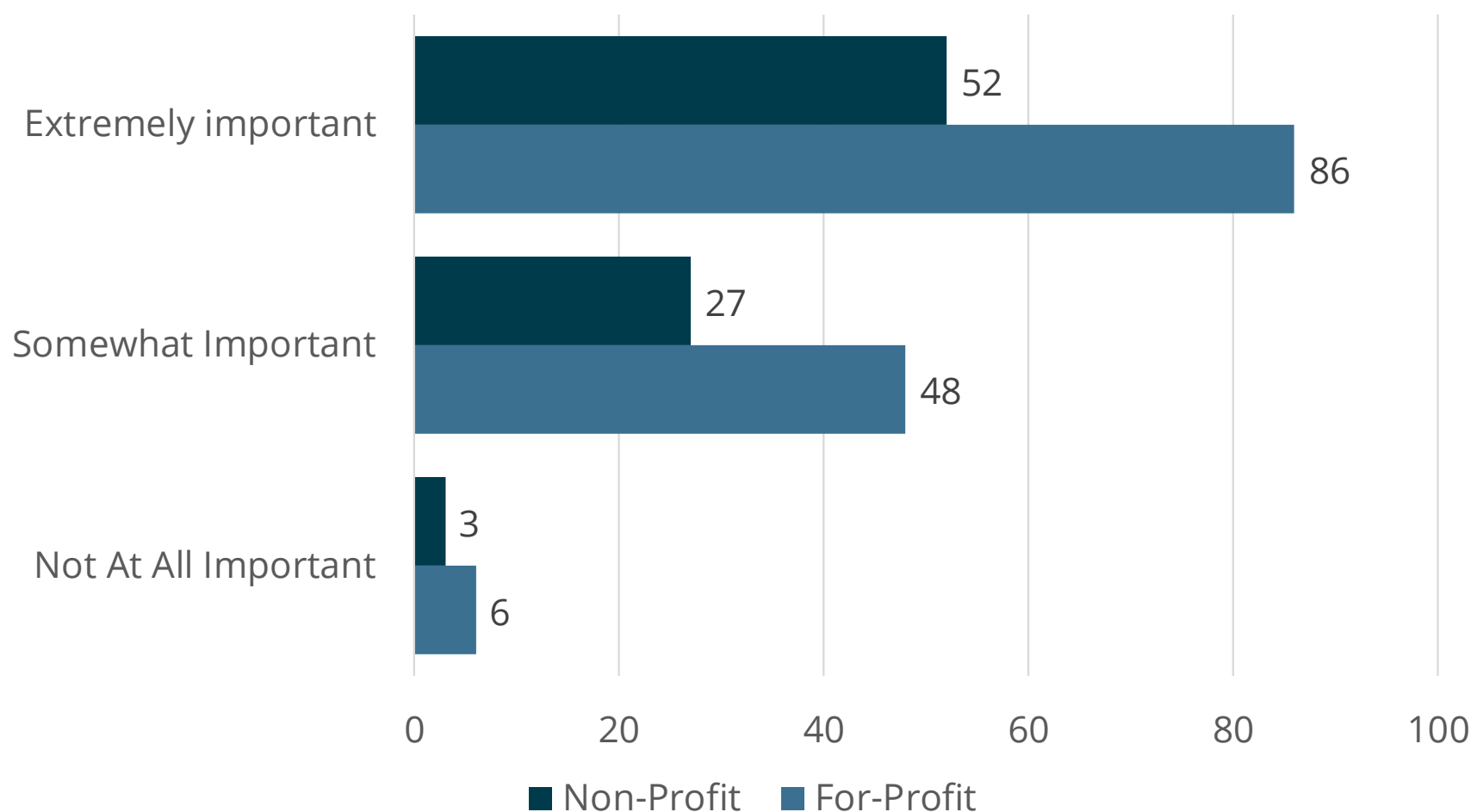
An Industry Recognized Credential

An industry-recognized credential is somewhat important for most employers. For-profit employers placed less emphasis on having a credential.



At Least One Year of Industry-Related Work Experience

A candidate's work experience is considered extremely important by both for-profit and non-profit employers, with both sets of employers answering almost identically.



Technical Training and Expertise

Similarly to work experience, respondents found it extremely important to have their workforce have the technical training and expertise specific to their jobs. With almost identical figures

67%

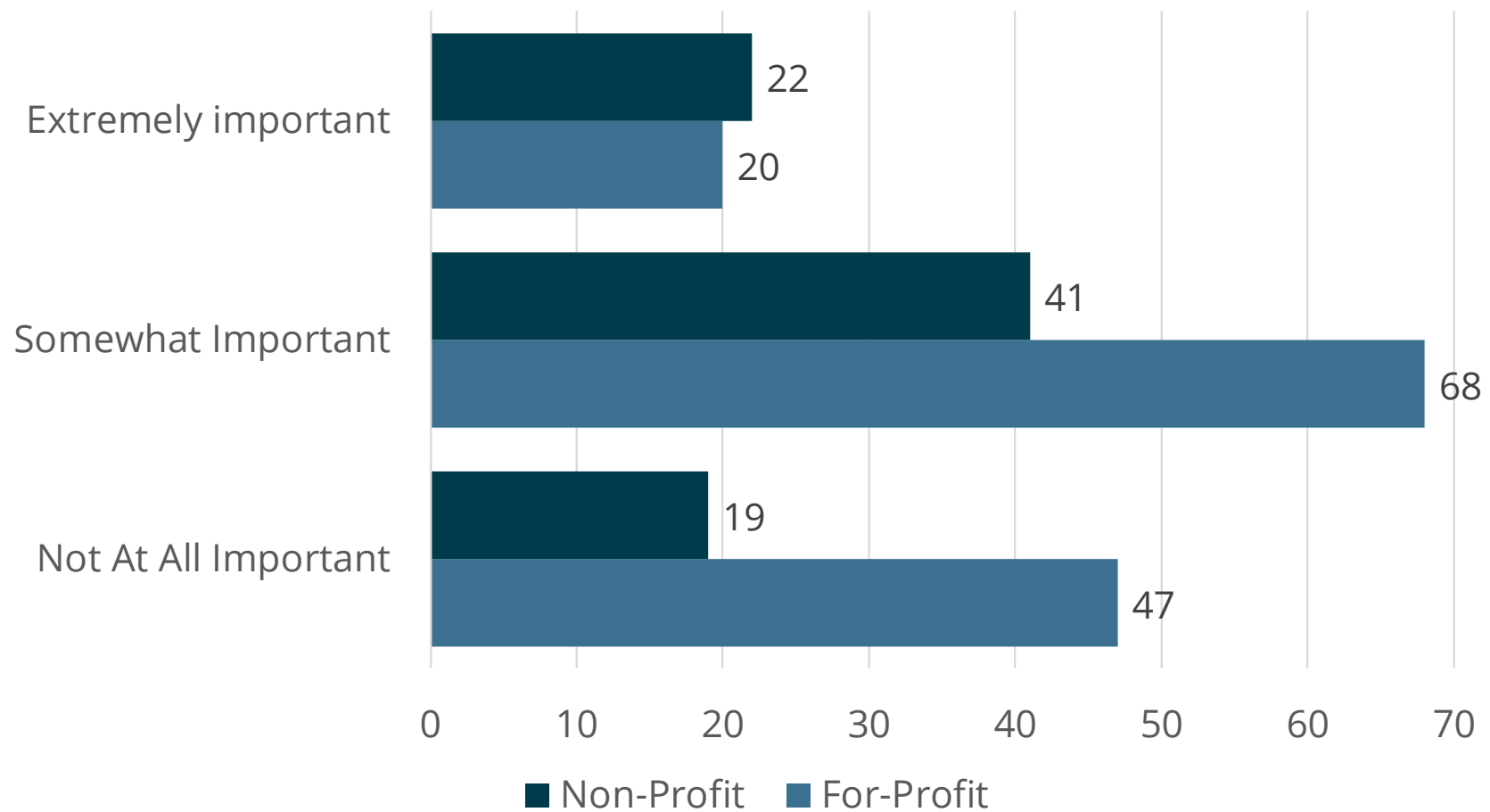
Of For-Profit firms see technical training and expertise as extremely important

60%

Of Non-Profit firms see technical training and expertise as extremely important

A Four-Year College Degree or Higher

A candidate's work experience is considered extremely important by both for-profit and non-profit employers, with both sets of employers answering almost identically.



Business Climate



Ease of Starting/Operating a Business

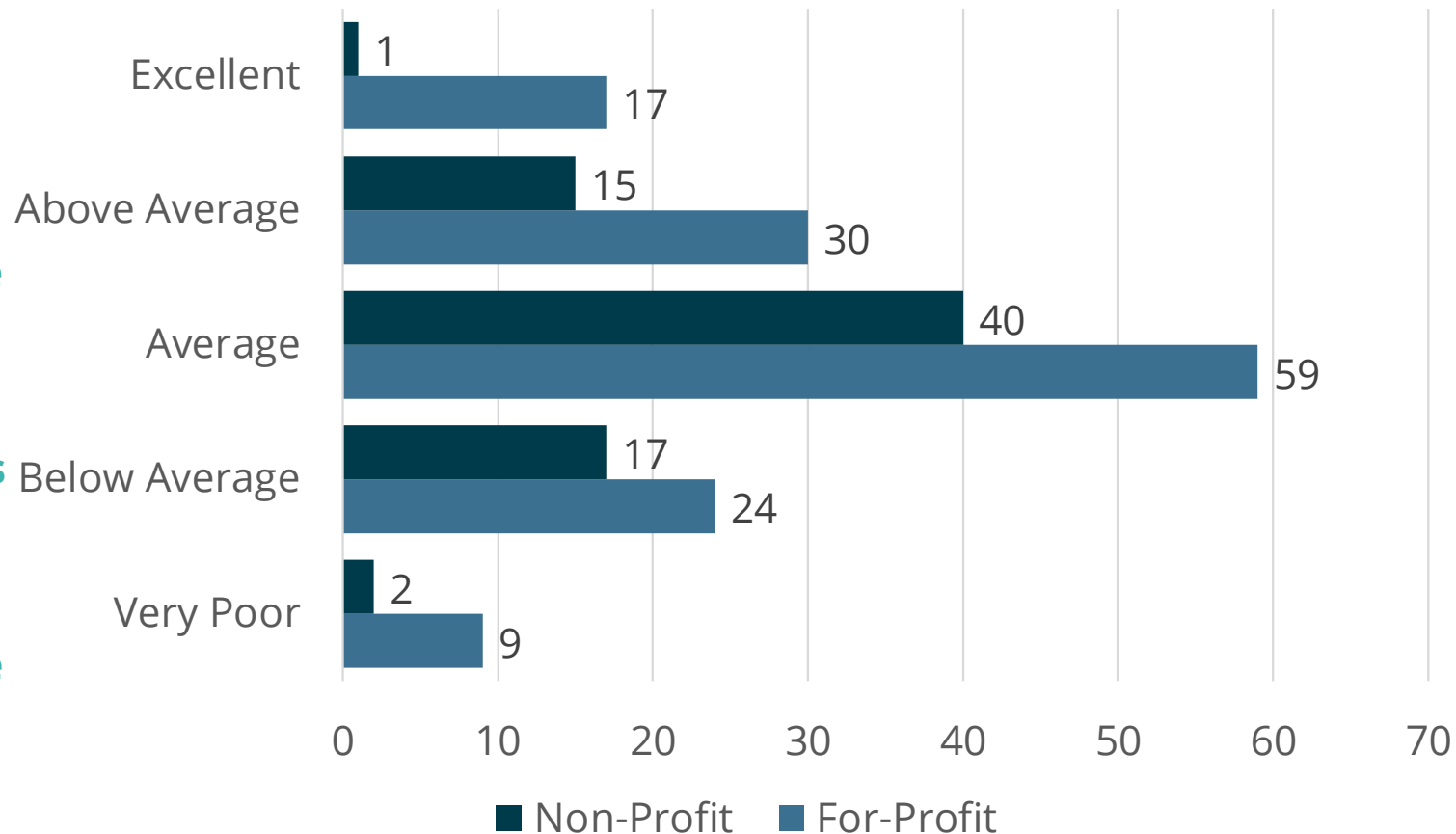
The majority of respondents rated San Diego very well as a place to do business. With for-profit (76%), non-profits (74%), and overall (75%) rating ease of starting or operating a creative industry organization as average, above average, or excellent. This equates to almost 3 in 4 businesses giving a positive rating.

35%

**Of For-Profits
site
"Regulations"
as the top
reason to rate
below
average**

50%

**Of Non-Profits
site
"Resources"
as the top
reason to rate
below
average**



Ease of Hiring

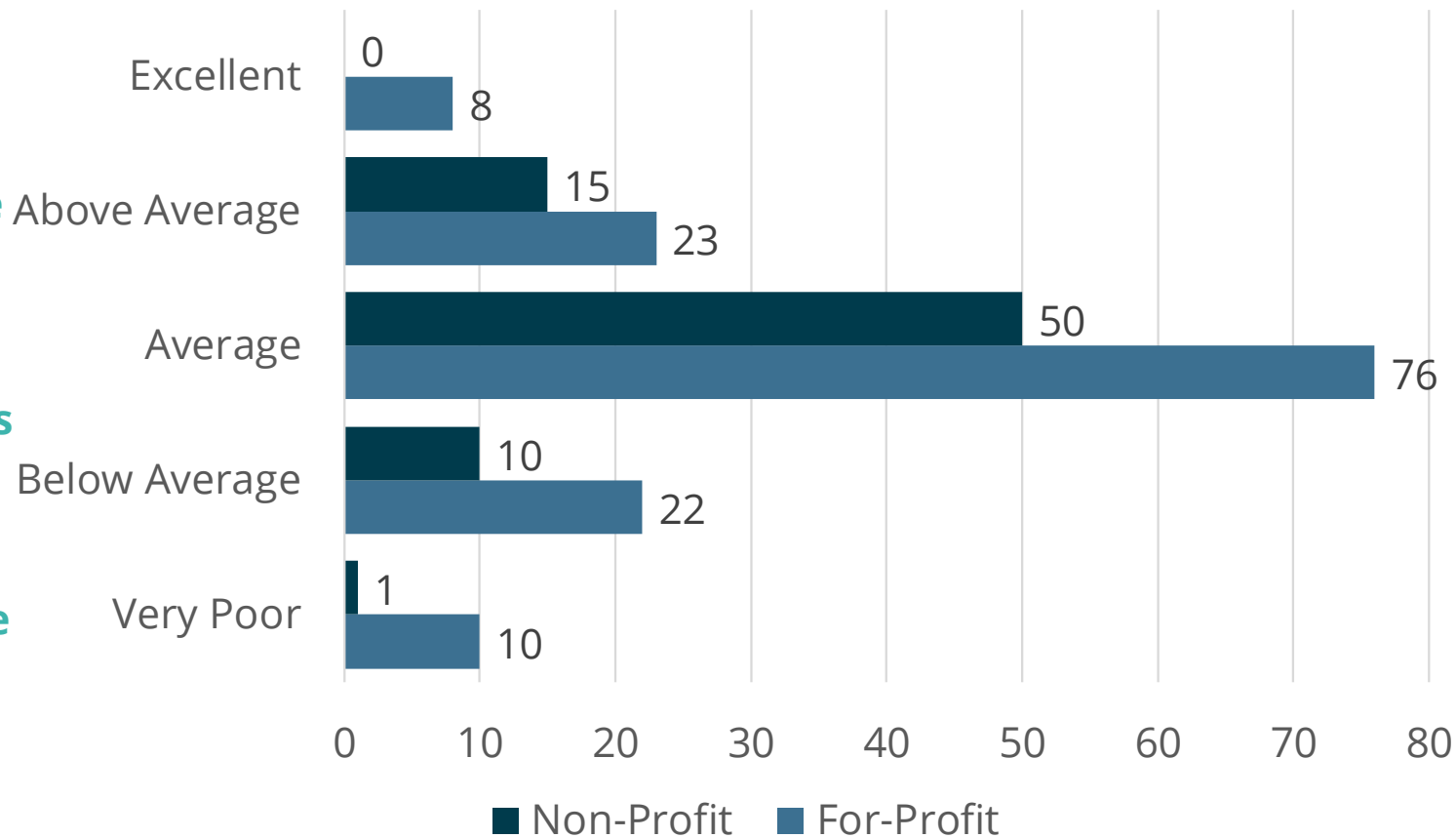
Most creative economy businesses had positive experiences in hiring, with for-profit (78%), non-profit (86%), and overall (79%) of respondents rating as average, above average, or excellent in hiring in San Diego County.

39%

Of For-Profits
site "AB 5" as
the top
reason to rate
below
average

57%

Of Non-Profits
site "Laborer
Shortage" as
the top
reason to rate
below
average



Ease of Business Regulations

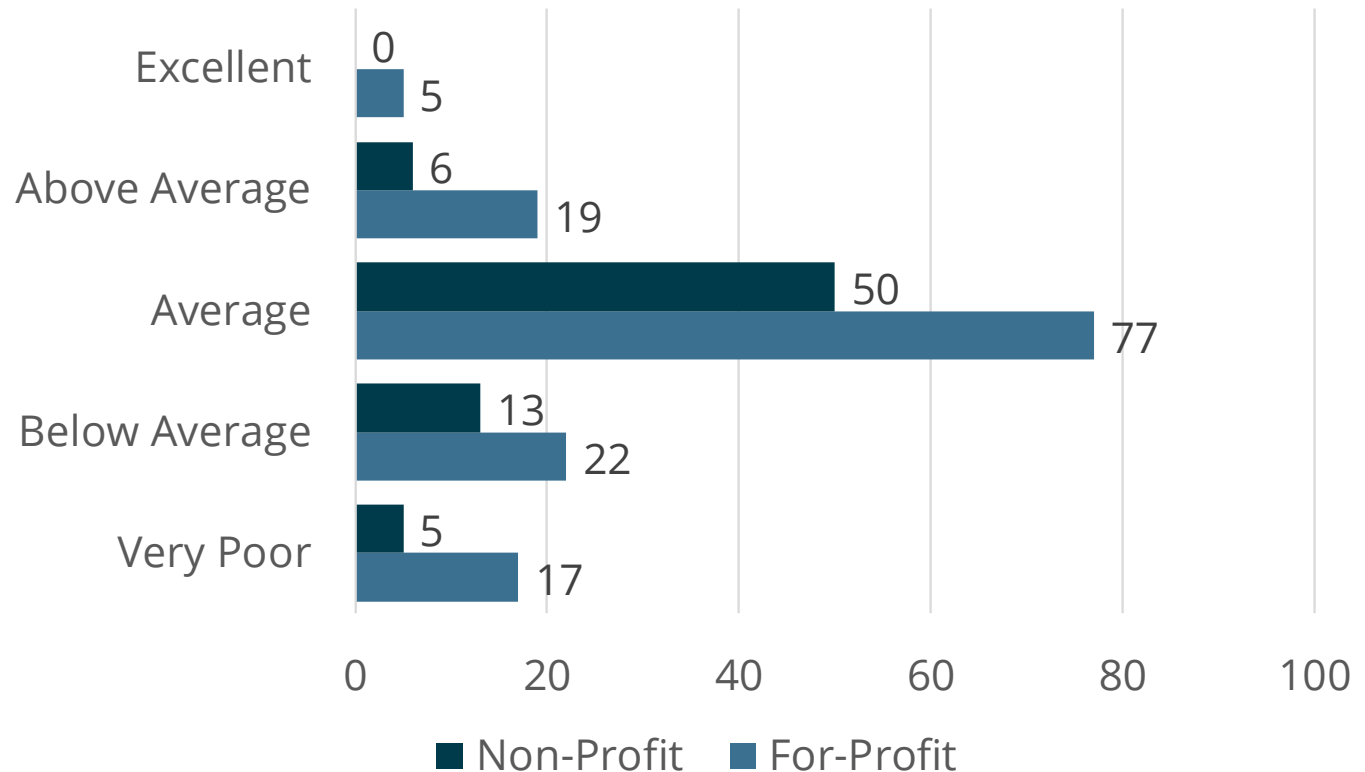
Similarly to the prior figures, most creative economy businesses had positive ratings for the ease of business regulations in San Diego. Ratings from for-profit (73%), non-profit (76%), overall (73%) were generally positive with most rating average, above average, or excellent.

44%

Of For-Profits
site "AB 5" as
the top
reason to rate
below
average

25%

Of Non-Profits
site
"Administrative
Difficulty" as the
top reason to
rate below
average

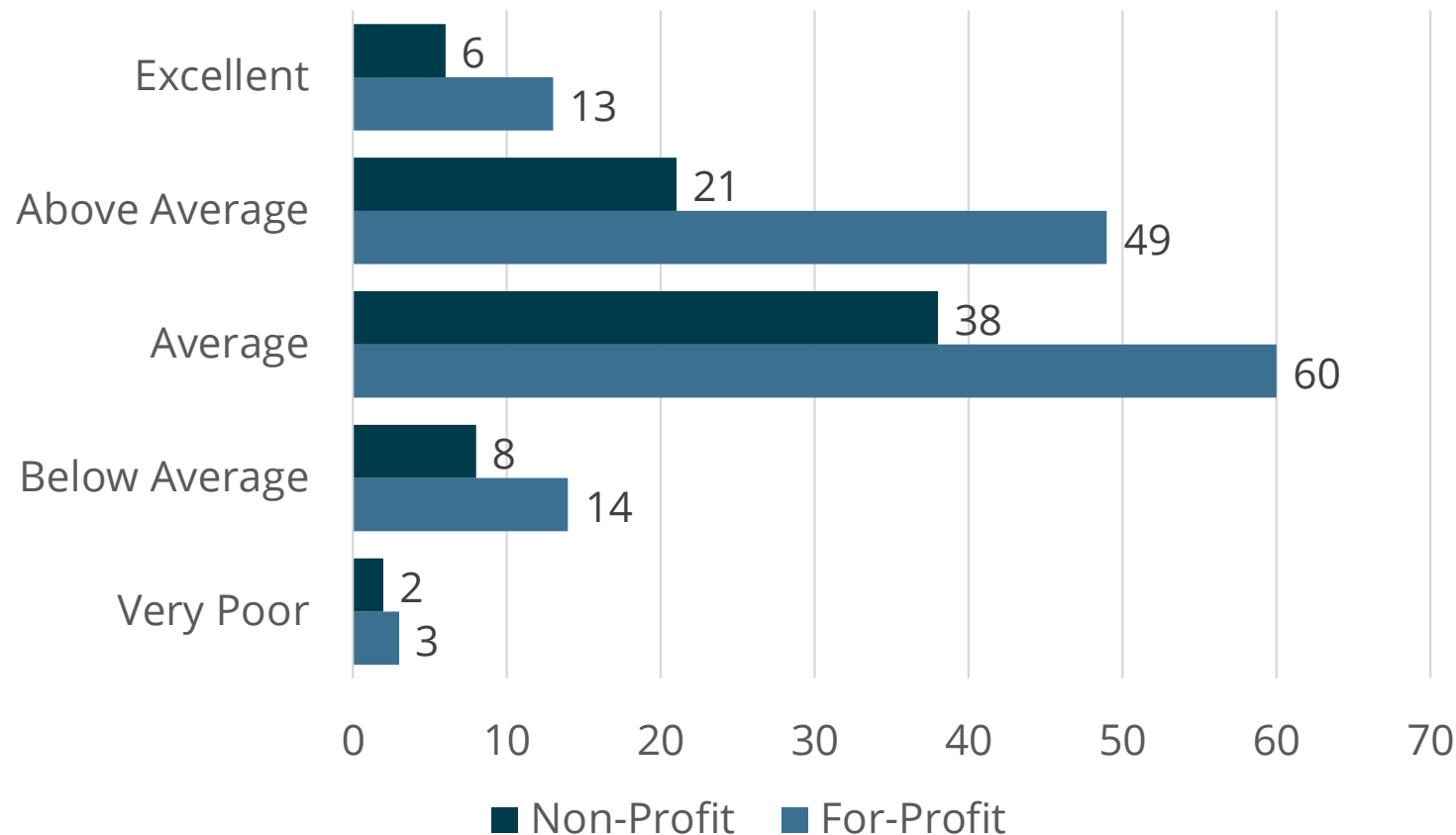


Skilled Workforce

Companies are overwhelmingly pleased with the skilled workforce in San Diego. For-profits (88%), non-profits (87%), overall (87%) of companies gave an average, above average, or excellent rating for San Diego having a skilled workforce.

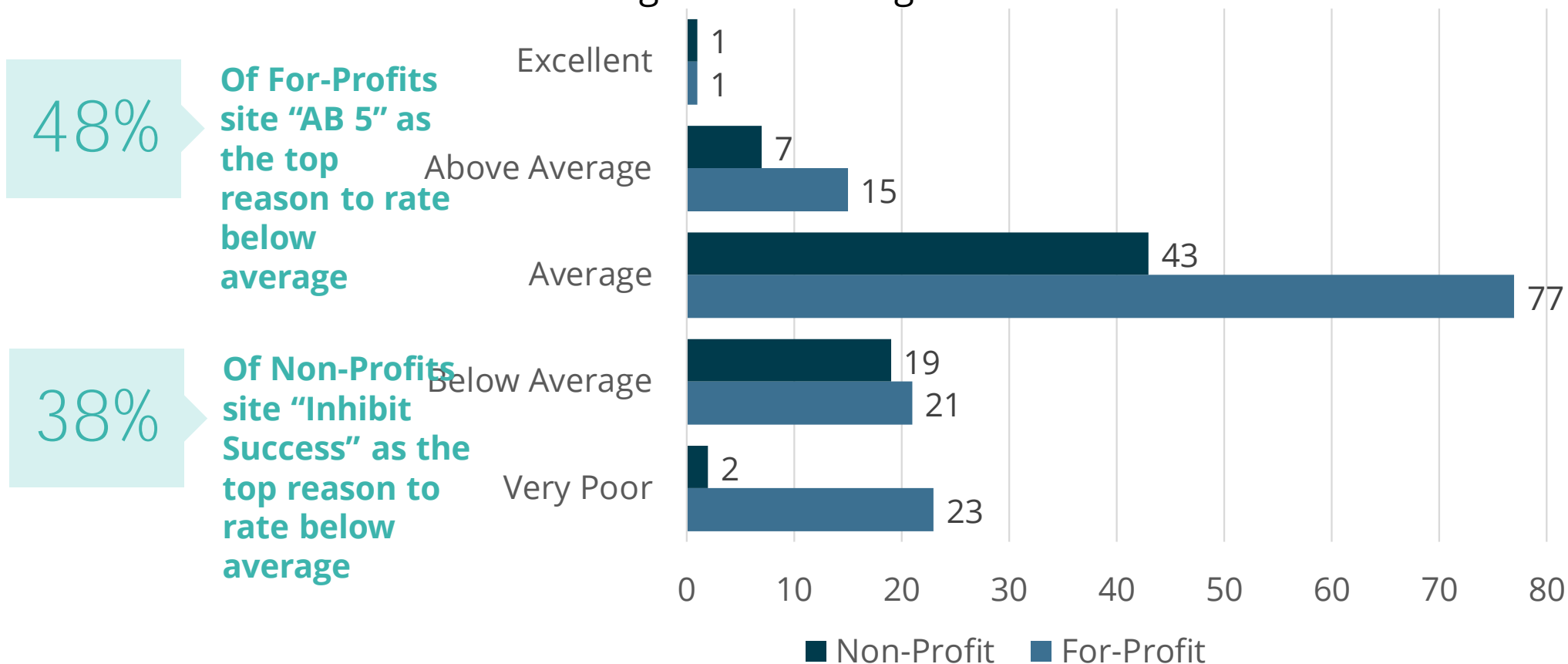
55%

Of all creative firms site "Laborer Shortage" as the top reason to rate below average



Government Regulation

Government regulation was rated lower than other questions, with for-profit (68%), non-profit (71%), overall (68%) rating average, above average, or excellent on government regulations. Although this is slightly lower ratings, overall, 2 in 3 businesses are satisfied with the government regulations.

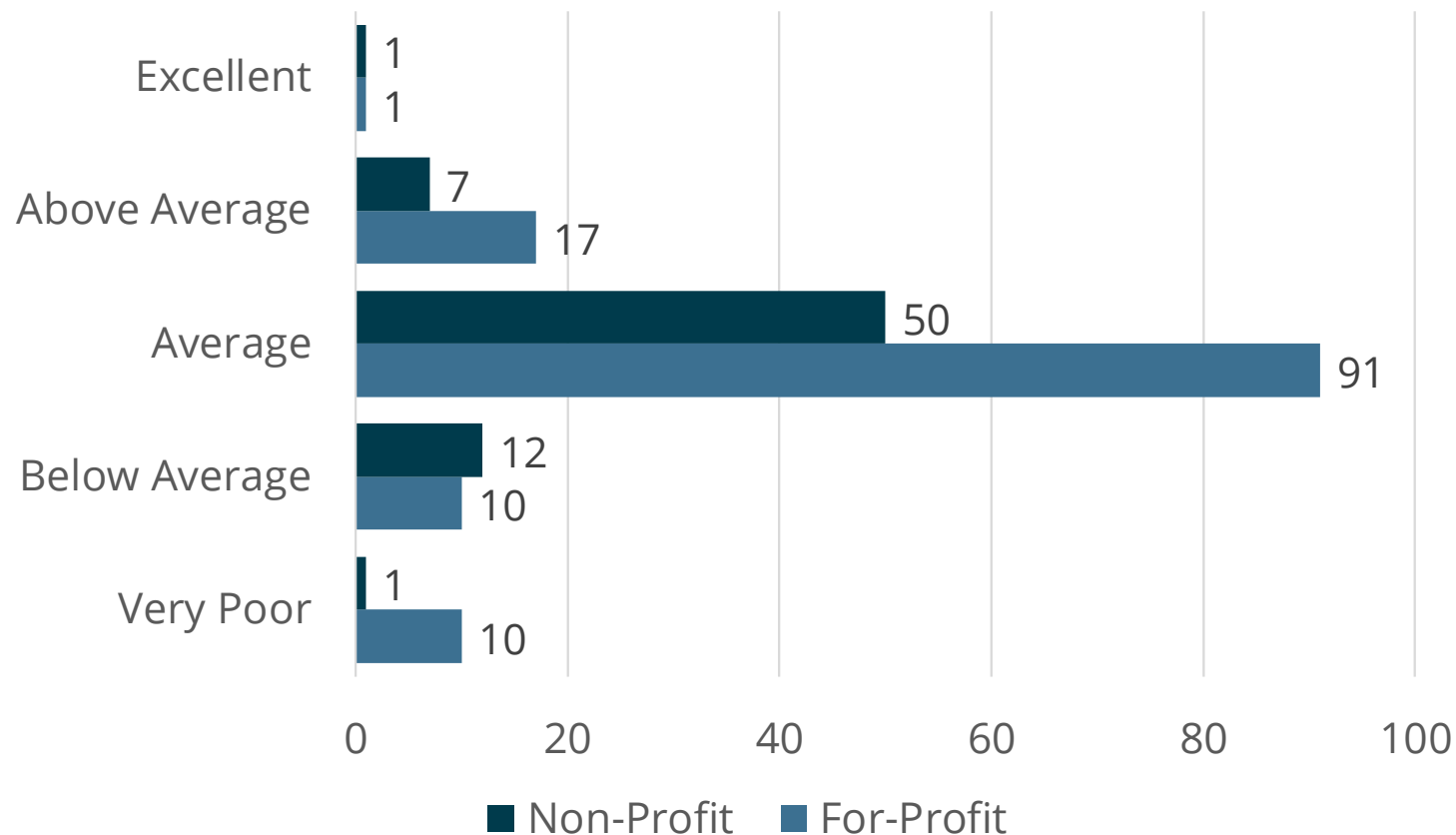


Contracting & Procurement

Respondents rated contracting and procurement highly, for-profit (85%), non-profit (81%), overall (81%) rating average, above average, or excellent.

28%

Of creative firms site "Difficult Process" as the top reason to rate below average

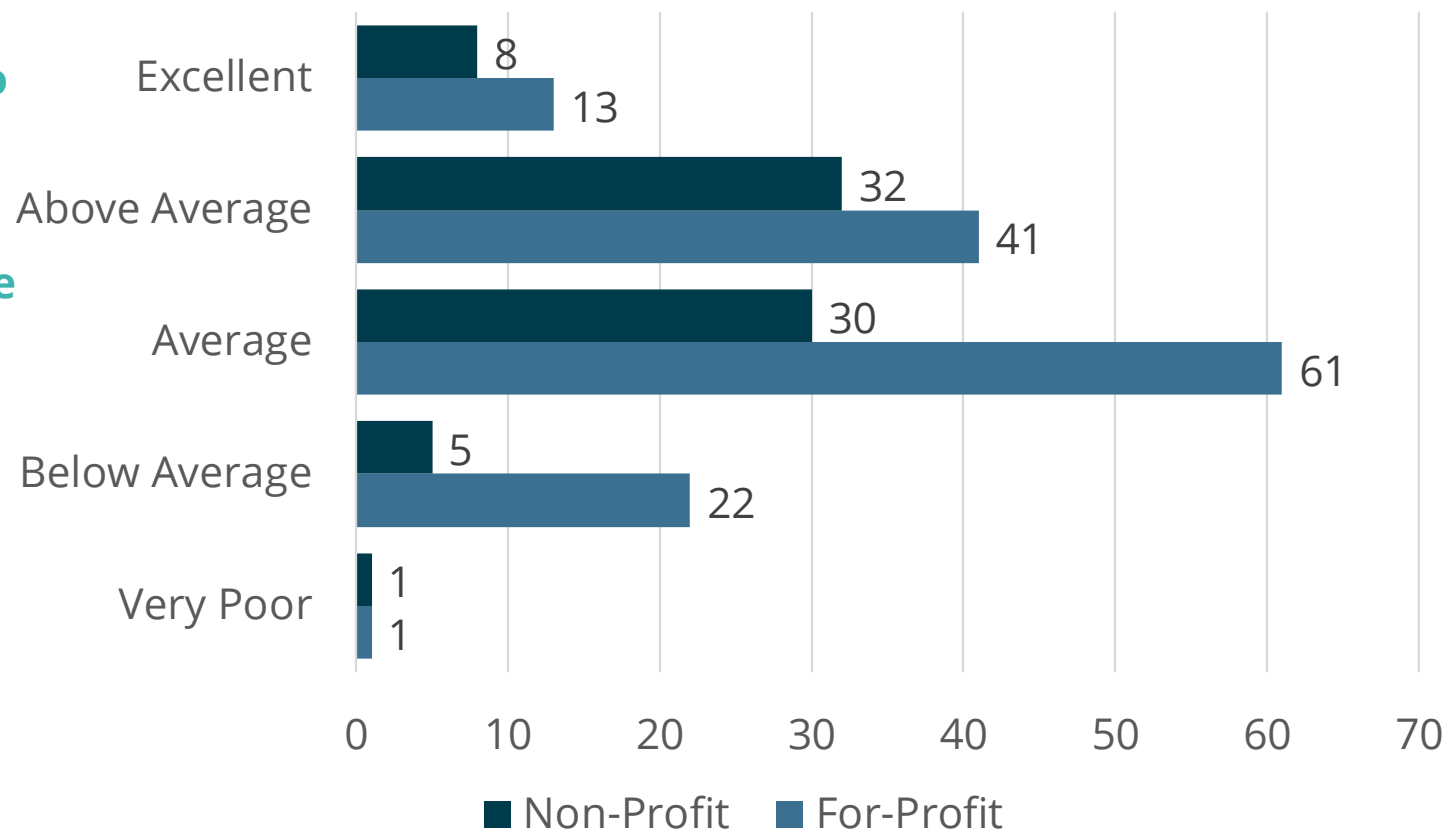


Training & Networking Opportunities

Creative economy industry businesses were overwhelmingly pleased with the training and networking opportunities in the San Diego region. For-profit (83%), non-profit (92%), overall (86%).

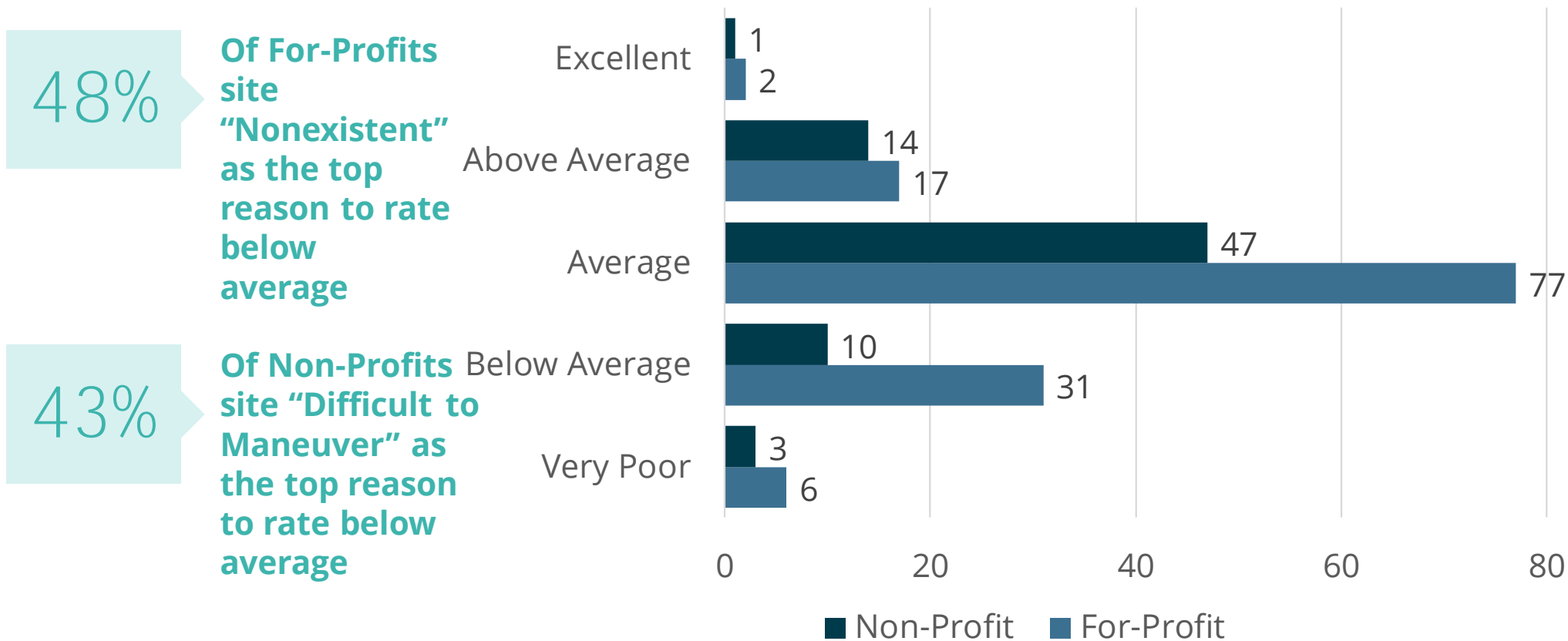
45%

Of creative firms site "No Local Options" as the top reason to rate below average



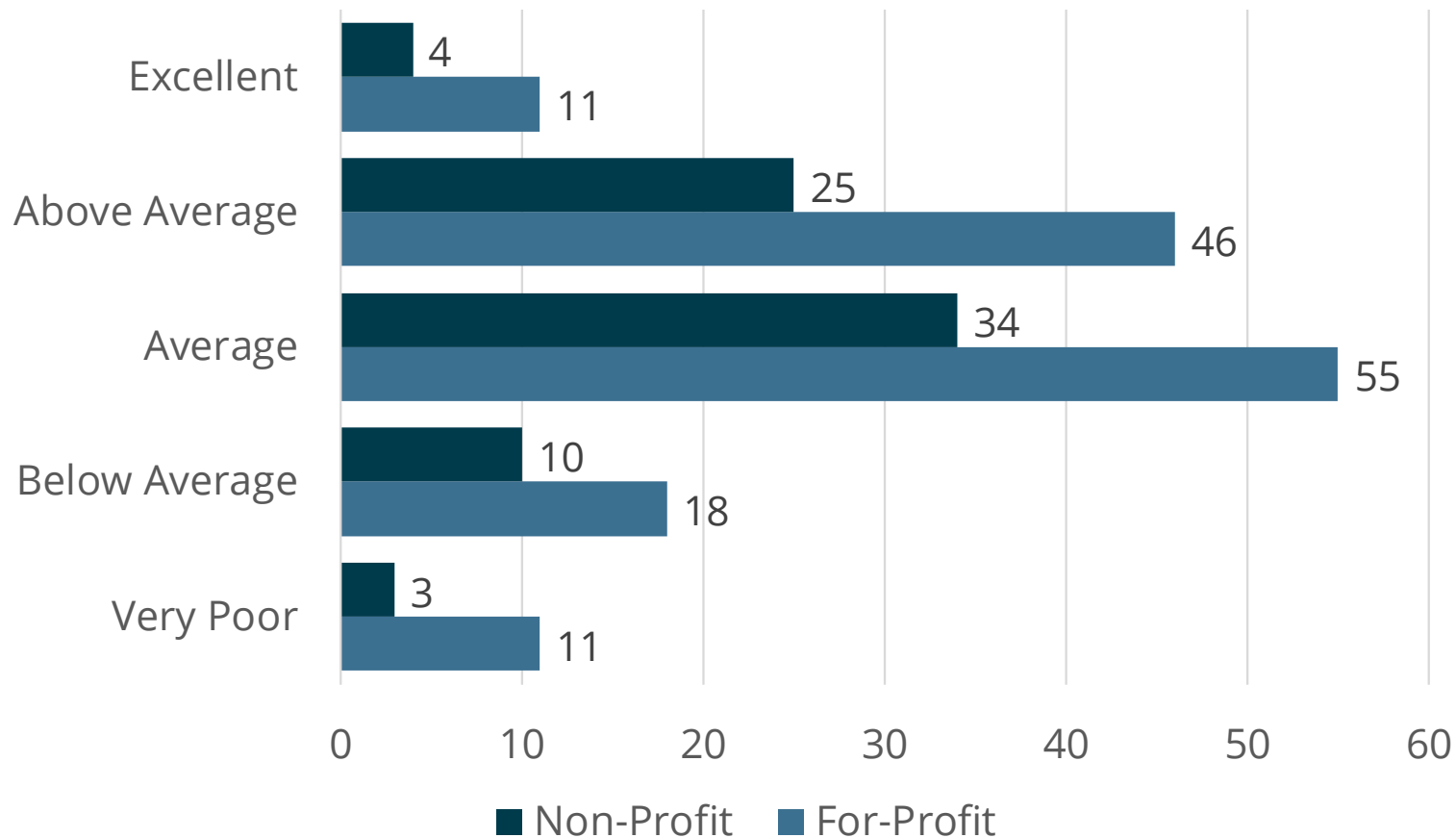
Government Websites for Business Assistance

The majority of creative economy businesses were satisfied with the existing government websites for business assistance. With for-profit (71%), non-profit (83%), overall (74%) rating the websites as average, above average, or excellent.



Overall, as a Place to Conduct Business

A vast majority of creative firms rated San Diego as a good place to do business. With for-profits (80%), non-profits (83%), and overall (80%) rating average, above average, or excellent. It is worth calling out that this question had a high percentage of companies rating above average or excellent, with for-profits (41%), non-profits (38%), overall (38%) giving a higher than average rating.



Employer Perceptions

“It [government agencies] should be subsidizing artist spaces and venues to make it easier for creatives to not just survive, but thrive here.”

“There are states that give tax incentives and are very supportive of production.”

“Simply put, when traveling to other cities it becomes quickly apparent to recognize if the city is one that curates culture, or if that culture is curated by its citizens. “

Most Cited Challenges

29%

Of For-Profits site **“Lack of Resources”** as the top challenge to do business in San Diego

32%

Of Non-Profits site **“Cost of Living”** as the top challenge to do business in San Diego

Appendix



Survey Overview

Quantitative: Web-based survey // 277 total qualified respondents

- + 425 respondents: sourced from EDC, UCSD, and other partner organizations
- + 277 qualified respondents: including decision-makers that work in creative industries

Qualifying companies:

- + Decision makers within creative firms, operating in San Diego County
- + Excluded: outside of San Diego County, they were not a decision-maker, anyone that did not select their business type, *and* their industry *and* did not complete any questions after that

Survey distribution process:

- + EDC, UCSD Extension, and partner organization databases: Email from each organization with direct link

Questionnaire development, programming, and fieldwork management:

- + UCSD Extension drafted the questionnaire, programmed the online survey interface, and managed the fieldwork/distribution with help from EDC team

Advisory Committee

Ann Berchtold	MIG Design
Christina Biber	City of San Diego
Bastiaan Bouma	AIA San Diego
Kirby Brady	City of San Diego
John Eger	SDSU Creative Economy Initiative
Jonathon Glus	City of San Diego
James Halliday	A Reason to Survive (ARTS)
Jane Hare	San Diego Media Pros
Lee Ann Kim	Pacific Arts Movement
Georgia Kovacs	UCSD Extension
Barbara Cosio Moreno	San Diego Theatres
Angelo Outlaw	ALGA San Diego
Susanna Peredo Swap	Vanguard Culture
Mario Sanguinet	Arts Professional
Brandy Shimabukuro	City of San Diego
Russ Sperling	San Diego Unified School District

Produced by



Commissioned by



Produced March 2020