

: : : a report on the outcomes of the

The City of San Diego Commission for Arts and Culture

MANY VOICES .. ONE MESSAGE

the challenge to act

January 2006

...nor is it possible to devote oneself to culture
and declare that one is 'not interested' in politics.

- thomas mann



A report on the outcomes of

MANY VOICES – ONE MESSAGE: the challenge to act

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A message from the City of San Diego Commission for Arts and Culture

advocacy: the road to stability, sustainability and growth

Action is the catalyst that creates accomplishments. It is the path that takes us from uncrafted hopes to realized dreams.
-Thomas Huxley

What do you get when 250 of San Diego's most savvy and influential arts and culture leaders converge in one place, on one afternoon with the singular purpose of charting a course for the city's future? You get passion, commitment and the most innovative and forward thinking exchange of ideas to take place around the issue of advocacy for arts and culture in nearly 20 years.

On October 5, 2005, the City of San Diego Commission for Arts and Culture, the primary advocate for arts and culture for the City of San Diego, hosted **MANY VOICES – ONE MESSAGE: the challenge to act.** The half-day caucus began with inspirational messages shared by local and national thought leaders who reminded us of our worth and the benefits our programs provide. Working in small groups of like minds, we gave ourselves a once-over, taking stock of our assets, identifying where additional investment and planning is needed and envisioning how much stronger we could be with additional resources. By the end of the day, we gained

a clearer understanding of the most pressing needs facing the arts and culture community as well as an awareness of our strength as a catalyst for the city's economic recovery.

From board members to business leaders, philanthropists to educators, artists to administrators - we all sought answers to the same questions: What more could we contribute if public investment in the arts and culture were adequate? What must be done to insure that public funding for the arts and culture experiences no further erosion but stabilizes and grows? And, who are the speakers and the recipients of the varied messages that need to be shared to make a more compelling case for increased public support of the arts and culture?

With over 100 distinct strategies and tactics suggested by the participants, the Commission had its marching orders. Less than six weeks later, at a special meeting facilitated by Tom Hall, consultant with Albert Hall and Associates, the Commissioners completed the following:

- Discussed their prior review of notes from the October 5 caucus
- Analyzed and selected the ideas which represented and benefited the broadest possible constituency, were realistic and achievable and allowed for partnerships and the sharing of resources
- Translated those ideas into strategies which could drive the Commission's work in the form of a three to five year advocacy plan

The Commission also unanimously agreed that the primary goals of such a plan would be to **1) experience no further reductions to the Commission's budget 2) regain an equitable share of the Transient Occupancy Tax (TOT)**

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revenue, and 3) establish a mandate that would ear-mark one cent of the 10.5% TOT for arts and culture.

Finally, with the mayoral election complete, the Commission also considered the unknown but critical impact that the new strong mayor form of government (effective January 2006) and the subsequent budgetary process for FY 2007 would have on any advocacy plans to be implemented by the Commission and the arts and culture community.

The Commission identified the following strategies as its highest priorities:

COMMUNICATING

Communications are at the heart of effective advocacy. Whether sending e-mails, meeting with elected officials, or hosting a press conference, our task will be to inform and persuade people of the contributions that arts and culture make to the public good.

The Commission will build a vocal and informed local constituency by establishing a system of communications between the arts and culture community and the larger public. Tactics may include:

- Developing a CEO Roundtable to discuss benefits of supporting arts and culture
- Developing a speakers' bureau of business leaders and artists to promote the vision to various groups
- Publishing an annual economic and community impact report which sends a message that the "arts mean business" to San Diegans
- Creating and facilitating a culture of participation in arts and culture by getting positive media exposure

LINKING

Linking public funding for arts and culture to other issues gives a larger dimension to advocacy efforts.

The Commission will broaden the advocacy agenda by demonstrating how arts and culture can embrace other issues, such as arts education, cultural tourism, urban planning and job development and retention. Tactics may include:

- Creating a committee to promote San Diego as a place friendly to the creative industry through a branding and marketing campaign
- Hosting a summit to engage the arts and culture community and tourism industry in developing new approaches to marketing San Diego as a cultural destination
- Continuing to participate in the local San Diego Art + Sol cultural tourism campaign and state-wide California Cultural Tourism Coalition marketing programs
- Encouraging efforts to establish a mandate that will return arts and culture to the curriculum of every school district, such as participation in the Americans for the Arts National Arts Education Public Awareness Campaign
- Partnering in efforts to establish a full-time arts education advocate position
- Partnering in efforts to inventory and promote the availability of public and private spaces for arts and culture programming

NETWORKING

Effective networking means making full use of the resources of those who share a commitment to advocacy for the arts and culture.

The Commission will establish a well-networked group of advocates, possibly selected from the boards of local arts and culture organizations, that can effectively target advocacy efforts towards the broadest community. Potential areas where this advocacy group can grow their coalitions and advocacy base include:

- Elected officials such as city, county, port, school districts as well as federal and state
- Business and civic organizations, such as chambers of commerce, business improvement associations, retail businesses and corporations, manufacturers, service providers and professional associations
- Planning and development bodies, including redevelopment agencies, planners, tourism, neighborhood councils, parks, recreation and library departments
- Educational groups, such as PTA's, local school boards, universities and colleges, student, teacher and alumni associations

Some of these tactics are already in the works. For example, a cultural tourism summit sponsored by the Commission and the San Diego Convention and Visitors Bureau is scheduled for early 2006, the annual community and economic impact report will be published in the spring and partnerships with The San

Diego Foundation's Arts and Culture Working Group and the San Diego Regional Chamber of Commerce's Arts, Business and Culture Committee are underway. All to strengthen our position to realize that a "Vibrant Culture makes a Vibrant City".





THE CITY OF SAN DIEGO
Commission for Arts and Culture

Dear Friends,

When the City of San Diego Commission for Arts and Culture convened **MANY VOICES, ONE MESSAGE**: **the challenge to act**, we heard from over 250 people representing nonprofit arts and culture organizations, elected officials, artists, funders and other community and business leaders in the San Diego region. The caucus informed us on how to be more effective advocates for public support of the arts and affirmed our role in ensuring that community members and visitors have access to our diverse cultural assets.

Articulating a clear and compelling argument about the value and public benefit of arts and culture is ever more important during this period of unprecedented change. For example, in 2006, the City will transition to a strong mayor form of government, offering possibilities to reposition the arts and culture as a citywide priority. A new Mayor and City Council representatives for Districts 2 and 8 will be in office, setting their term's agendas. Emerging and new leadership at the helm of several arts and culture organizations bring more energy to our advocacy efforts. Most importantly, after having experienced three years of funding cuts, there is a renewed interest from the arts and culture community to speak with one voice and advocate for stable public funding.

We hope this report will serve as a road map for our joint advocacy efforts. With your participation, this call to action will ensure our success in the future.

Sincerely yours,

Iris Lynn Strauss, Chair
Advocacy Committee
Commission for Arts and Culture

Synopsis of President and CEO of Americans for the Arts
Robert Lynch's presentation

advocating the value of the arts

MANY VOICES, ONE MESSAGE

Reflections of Keynote Speaker
Robert Lynch, President and CEO
Americans for the Arts

Our society currently faces many challenges. Among them are: the economy, the war in Iraq, education, health care, hurricane relief, cultural divides, changing demographics, and the redefinition of communities.

The arts ennoble us as people. They provide bridges between cultures. They embody the accumulated wisdom, intellect, and imagination of humankind; it's how you track our civilization on the radar screen. In the rapidly changing (and challenging) times in which we live, the arts are salve for the ache. Are they of value in times of war? You bet. Both military and civilian populations have long relied on the arts for inspiration, to hold up morale, to fight anxiety and to express our democratic values.

The nonprofit arts are a significant industry in the United States – one that generates \$134 billion in total economic activity. This spending – \$53.2 billion by nonprofit arts organizations and an additional \$80.8 billion in event-related spending by their audiences – supports 4.85 million jobs and delivers more than \$24 billion in total government revenue. These statistics send a strong signal to communities that when they support the arts, they not only enhance the quality of community life but

also invest in their economic well-being. Arts and culture can create economic opportunity and redevelopment.

Of course, supporting arts and culture requires exposing young people to the value of a cultured life; 93% of Americans agree that the arts are vital to providing a well-rounded education for children. We know for a fact that exposing kids to the arts makes a difference not just in their cultural literacy—but also in their self-esteem, their academic achievement, their sense of global heritage and their readiness for the workforce.



Research by Dr. Shirley Brice Heath of Stanford University demonstrated that “young people who are actively engaged in arts learning and arts productions improve their self esteem and confidence, assume leadership roles and improve their overall school performance.” What’s interesting is that Dr. Heath wasn’t studying the arts—rather, studying after-school programs. Her data revealed a remarkable indicator of effectiveness—that turned out to be the arts.

Young people with an education rich in the arts perform better academically. For high school students, students who studied music scored an average of 40 points higher on the math portion of the SAT than their non-arts peers. Similarly, students who studied acting and play production outscored their non-arts peers on the verbal portion of the SAT by an average of 66 points. The academic benefits of arts education go beyond math and reading.

Don't take my word for it. In a recent commentary in Education Week by Arkansas Governor Mike Huckabee and former U.S. Secretary of Education Rod Paige, they write, "The arts instill in students the habits of mind that last a lifetime: critical-analysis skills, ability to deal with ambiguity and to solve problems, perseverance, and a drive for excellence."

An analysis of U.S. Department of Education data by UCLA researcher James Catterall found that students who were highly involved in the arts performed better on a variety of academic measures than other students. We did a study with the U.S. Department of Justice to study the efficacy of arts programs for youth at risk, The Youth-ARTS Project. These programs have a measurable impact on youth at risk in deterring delinquent behavior and truancy problems, promoting more pro-social behavior, improving communications skills with peers and adults, and increased ability to complete tasks from start to finish.

Now, it's hard to argue with these facts, but policy makers have found ways to ignore them. Too many students in our communities and classrooms simply don't have access to arts education. Last year's report by the Council of Basic Education, via surveys of 1,000 school principals, documented what so many of us are observing. Because of No Child Left Behind laws, our schools are teaching to the test more than ever, and cutting out the arts. Twenty-five percent of the principals reported

decreases in instructional time for the arts; 33 percent anticipate future decreases in instructional time.

I am a fan of San Diego for several reasons, not the least of which is Commission for Arts and Culture director Victoria Hamilton's service on the board of Americans for the Arts. But I also applaud the large advocacy platform you have established to promote your values. The various arts organizations represented in this room have a vision, to galvanize the San Diego community around enhanced arts and culture and to insure the region has all the resources necessary to become an internationally recognized arts and culture center. If every American city could put together a group of arts leaders and advocates such as in this room, I'd be out of a job, and I would welcome that. The kind of energy we have here is the kind of energy that can make a difference. And I also want to thank Deputy Mayor Toni Atkins for her comments about the need for arts advocates to infiltrate traditionally non-arts policy-making settings. This is what I call "embedded arts advocacy." This advocacy needs to tell the story that your community's competitive edge can be culture and the arts. Education is an integral component to this platform.

Some existing arts educational programs in San Diego deserve mention and, considering the trend of decreasing instructional time, warrant vigilant support. Within San Diego Unified School District, VAPA (Visual and Performing Arts Program) works with approximately 165 visual and performing arts teachers in the district, not including magnet schools. There are also five arts magnet schools, including Oak Park, Valencia Park and Zamorano elementary schools; Creative and Performing Media Arts Middle School; and the School of Creative and Performing Arts.

In addition to school district-run educational programs, the San Diego Museum of Art, along with many Balboa Park institutions, manages a community outreach program with

schools in the park. The Rosa Parks/School in the Park program deepens and enriches the educational experience of selected students at Rosa Parks Elementary by utilizing the tools and resources available at the San Diego Museum of Art. School in the Park at SDMA promotes and reinforces California State Standards in math, language arts, science and social studies using the artistic resources at SDMA. Rosa Parks students are asked to explore, discover, develop, compare and create based on their experiences in the galleries and in the studio. To complement student advances in learning, School in the Park at SDMA develops confident student patrons of the museum.

The A.L.B.A (Alternative Learning for Behavior and Attitude) Community School Academy for Change is an alternative learning school for children who have violated the zero tolerance policy of buying, selling or being under the influence of drugs or alcohol, bringing a weapon to school, or participating in violence. Artist/teachers from the Museum's education staff visit A.L.B.A. campuses weekly throughout the school semester, bringing lesson plans, slides, art supplies, and a passion for art. This program helps students learn how to express their ideas and feelings in a constructive and eloquent manner. Throughout the semester, students visit SDMA, viewing selected artworks and engaging in relevant and thoughtful discussions.

In addition to educational benefits, the arts help diverse people of all ages express and honor their culture. Arts and culture are central to how people celebrate their heritage. Arts are an important factor in the immigrant experience. Participatory arts in the immigrant's communities are more about cultural expression and celebration than cultural reverie. In immigrant communities, social and family connections are the most important motivation to attend arts and cultural events. People in immigrant communities prefer to socialize with friends in cultural events, rather than to seek specific artistic genre in solitary.

San Diego offers some wonderful examples of art celebrating cultural heritage. The San Diego Latino Film Festival was established ten years ago as a student film festival focusing on works by Latinos and/or about the Latino experience. Since that time, The San Diego Latino Film Festival has developed into one of the largest and most well-respected Latino film festivals in the country. Over 50,000 people have attended during the past seven years and 450 films/videos from across Latin America and the United States have been screened.

Arte en el Barrio took three years to plan. On Saturday, September 24, 2005 three venues hosted Arte en el Barrio, an event that worked to link the communities through art. Three neighborhoods: Golden Hills, Sherman Heights and Logan Heights showcased works from local artists to allow locals to enjoy the art and better understand the neighborhood.

Art has a role to play in healthcare. The ability to comfort, console, and sustain is one of the most enduring qualities of the arts. They can also give voice to our deepest fears, our feelings of loss, and our hopes for the future. Increasingly these qualities are being put to use in hospitals, hospices, and other health centers. Paintings decorate the corridor of rural and urban hospitals, musicians perform in lobbies, and banners hang from the ceilings.

Art is a prime factor in promoting a more lucrative form of tourism. Five percent of American adult travelers included a cultural event during a trip in 2001. Cultural travelers are ideal tourists—they tend to travel by air, they spend more, shop more, and stay longer. Of the 92.7 million adult travelers who included a cultural event on their trip in 2001, 32 percent (29.6 million travelers) added extra time to their trip because of a cultural, arts, heritage, or historic activity or event. Of those who extended their trip, 57 percent did so by one or more nights.

Enhancing the identity and character of communities through public art directly supports cultural tourism and economic development strategies. One local example includes “Surfhenge,” which consists of four 16-20 foot high surfboard shaped arches, weighing up to three-quarters of a ton each, believed to be the largest colored acrylic moldings ever cast. Alluding to giant surfboards stuck in the sand, the huge colored shapes of “Surfhenge” pay homage to the proud surfing heritage of the City of Imperial Beach. Ten ‘surfboard’ benches resembling different surfboard styles popular through the decades are sited about the plaza. Bronze plaques at each bench commemorate many surfing pioneers that used Imperial Beach as their testing ground.

Artists bring a unique perspective to design development. Their participation provides an aesthetic balance to capital improvement projects. They help create memorable spaces for businesses, residents and tourists. Enhancing the character of communities through public art directly supports cultural tourism and economic development.

Often I am asked, what is the big challenge facing arts organizations today? I think funding is what you would hear most if you were to put the question to your local arts and culture organizations. Most people are unaware of the funding challenges that must be met to keep America’s arts organizations in operation. I characterize support for the nonprofit arts in the U.S. as a mosaic of funding sources—an ever-changing mix of earned revenue, government support, and private sector contributions. Nonprofit arts organizations are generally able to earn only half of the money it takes to sustain their operation. The other half must be raised through contributions and grants. Even small fluctuations in contributed revenue can mean deficits for many organizations. It is a fragile “ecosystem,” yet it is the envy of the world because of our private philanthropy from businesses, and great arts champions—leaders in

both the private and public sector who believe in the importance of a vital arts presence in our communities.

What needs strengthening is an effective advocacy infrastructure. Such an infrastructure would include, but not be limited to: national coalition partners, state arts advocacy captains in every state, local arts advocacy captains in targeted Congressional districts, grassroots network nationwide, peer-to-peer advocacy (e.g. legislative caucuses) and political contributors.

You are the Many Voices. The One Message is, “the arts are important; they make a difference in making a better community and a better world.” But these values are not always understood, which is why we must embed ourselves in other issues and other contexts to tell our stories about the value of arts. Telling “these stories” is what a group like this can do to turn these stories into policies. This day is about putting your ideas into action.

The Mayors of Los Angeles, Austin, Nashville, and New York all claim their cities as arts capitals. Their message is for you to leave where you’re at and go there to spend your money. And the importance of that message from those leaders is a lesson not to be lost. But you have that same message; you have fabulous arts and culture organizations.

Everywhere I look there are exciting examples of the uniqueness of your arts—Trolley Dances, cross-border art projects that include input from both nations, your Emerging Leaders program, the merging of non-profit and for-profit arts, and the exporting of homegrown productions such as *Dirty Rotten Scoundrels* and *Jersey Boys* to Broadway.

You’ve got the package, you’ve got the arts groups, you have the public art. What you need to do is get to the

power table. In order to get to the power table, you need to ask and answer certain questions: Where is it? How do we get there? Who’s on it? What are they like? What do they care about? Who do they know? This means constantly putting the value and cause of arts in front of decision makers and getting great decision makers as partners.

All of you are doing various things for arts and culture in San Diego. And you are all here together with many voices, but one message. Together we can bring the arts into the life of one child or one community. If we do it right, we get a better child and a better community. If we do it enough, we get a better people and a better America.

In closing, let’s remember that making the arts part of the community is not a new pursuit. In 1780, the tide had turned in the American Revolution, and the Founders began to sense the freedom that was within sight. That spring, John Adams wrote these words to his wife, Abigail:

“I must study politics and war ... that our sons may have liberty to study mathematics and philosophy, geography, and natural history ... in order to give their children a right to study painting, poetry, music, and architecture.”

We here today are about making that artful society. Everything you do to advance the arts is important. And you are important for doing it. For creating art, presenting art, fighting for art, creating policies that benefits the arts, for teaching art, and for understanding the importance of arts and culture for our society and for our society’s future. Thank you.

notes from the roundtable sessions

Transcriptions of Roundtable Notes

The City of San Diego Commission for Arts and Culture

**MANY VOICES: ONE MESSAGE
the challenge to act**

A Caucus United to Create an Effective Network of Advocates for Public Support of Arts and Culture

Held Wednesday, October 5, 2005

Balboa Park Club | San Diego, CA

With 250 participants

Write-ups are first organized by Group Name and then secondly, within each group, by

- Weakness
- Strengths
- Vision
- Actions

ARTISTS AND ANIMATEURS

Weakness: San Diego is a very expensive City in which to live and produce art. Public transit, the use of which might offset the skyrocketing price of gasoline, is inadequate. Wages are low, relative to art vocations in other cities; Orange County cities have similar costs of living to San Diego County cities. Studio space is hard to come by. Affordable live-work spaces are becoming less and less available. Local artists are not encouraged by an art-educated citizenry. Communities in San Diego tend to be fragmented. Some of this is a function of geography; of

neighborhoods separated by canyons. Affordable rentals are frequently converted to condominiums, which further complicates the lives of artists. Media coverage of arts is limited primarily to blockbuster entertainment. The major newspaper in the region has stated the purpose of its arts coverage is not to “boost” the arts. Artists find it difficult to create a sense of community for themselves. Arts related activities are abundant, but finding out about them is not easy. There is no one, easy, outlet that covers the array of arts and culture offerings.

Strengths: The San Diego/Tijuana region is well served by a variety of arts professionals working to create works that come out of the cultural, sociological, physical and political reality of the border region. Whether working in “mainstream” arts organizations, or in “alternative” venues, San Diego artists are looking to expand a bi-national sensibility of the arts community. At the same time, the individual pursuits of the artists and arts organizations of the region are about practicing the arts at their highest level, and opening the arts to the widest possible audiences. Artists and arts organizations have worked to keep the arts alive and growing, despite the substantial challenges to the sector as a whole.

Vision: Establish a newspaper or a section in the UT that showcases and advocates the arts. Strengthen advocacy in all the media. Provide regularly updated information about the arts in tourism literature. Create a number of diverse “art districts,” that are networked to a central artist district anchored by an art center, with affordable live/work performance spaces (rent control, living wages). Artists will be directly involved in political advocacy, networking and delivering proposals, to elected officials. Use art itself (visual, musical, performance) to promote the value of art in general as well as promoting specific art experiences. Develop more arts education in the schools, so we produce art-aware citizens. Artists

should be working in the schools and other community groups—taking art to the people. San Diego is already known as an arts location/destination, especially in the performing arts. Provide publicly open spaces that showcase artists in action, producing interdisciplinary works and projects. Artists should be on planning boards to insure art-oriented policies. Establish an artists’ union with a web site, similar to a professional association that assists artists with logistics like obtaining healthcare, and establishing cooperative purchasing arrangements. Establish an artists’ resource library.

Actions:

- Create a comprehensive inventory and directory of all existing art spaces and organizations. Create an interactive web-based art directory that organizes information about San Diego art events, organizations, spaces.
- Insert art information in regular mailings (water bills, SDG&E bills).
- Promote artist representation on various local historical groups. Establish a policy whereby excess historical artifacts discovered through real estate development and redevelopment are archived and set aside for artists to create public art. Create partnerships between artists and organizations to integrate community, art, and redevelopment. Create art displays utilizing artifacts on-site of the artifact discovery.
- Research other city’s arts commissions and councils to learn all they do and to identify a list of “best practices.” Increase the budget (\$2 million per year for five years), staff, and scope of work for the SD Commission for Arts and Culture. Work with community and community agencies to establish more comprehensive policies covering the production, maintenance and restoration of the arts, such as art at historical sites, permits for

creating and restoring murals, festivals, arts in public spaces, etc.

- Establish an artists’ association that supports the well-being of the creative community. Operate an artists’ coalition of advocates to do collaborative fundraising, grant writing, locating donated spaces, insurance, legal services, and other resources. Create developer incentives (redevelopment or enterprise zones) that encourage this industry to provide affordable live-work spaces as either rentals or ownership opportunities.
- Develop a defined art community, stretching from SD City College down to Barrio Logan. This is where an arts’ center can be developed. Create affordable live/work spaces for up to 100 artists. Los Angeles’ “Brewery” can serve as a model. Provide services to artists such as cooperative purchasing and healthcare.
- Establish an artist advisory council, which will appoint to the Mayor and every council member a rotating volunteer artist-in-residence, as an advocate/art consultant.

BOARD LEADERSHIP

Weakness: Many city residents lack a clear understanding of the value of arts. The networking and other

powers of boards are not effectively utilized. There is a lack of artists on the boards of art organizations. Boards require an enormous time commitment, and the institutions are reluctant to require more of Board members unless it is directly related to that organization. Advocacy is often outside members’ perceived skill sets. Although, some San Diego-area board members are effective art advocates, being an advocate is not often prioritized

when asking members to join boards. Advocacy is rarely listed in job descriptions for board members. Dissemination of information to boards of arts issues in general is not consistent in all organizations. There is a small pool of prospective board members.

Strengths: There are leaders on arts boards with clout, power, and political connections. Different structures are in place to communicate and activate board members, but there is no consistent system in place to mobilize leaders across boards, with regards to arts advocacy.

Vision: Board members at each arts institution should be focused on advocacy to form an effective group networked to produce results to benefit arts and culture. Create a communication system between board leaders to cover arts advocacy issues, involving email lists, coalitions of board presidents, conference calls, and an advisory



board made up of members of other boards. Formalized corporate support for the arts. Increase public appreciation and support for the arts among the general public and from the politicians. Help from Performing Arts League (PAL) and Arts Commission to create a coherent arts package. Increase diversity among board membership.

Actions:

- Formally include “advocacy” in all arts and culture board job descriptions (not just one of many responsibilities, but a priority), and fully explain implications before appointments. Establish a group of board members at each organization focused on advocacy who are networked with board members focused on advocacy in other organizations to address issues as they arise.
- Double funding from federal, state, city, and county sources. Create strategies to overcome Proposition 13 funding constraints.
- Have a group of “power people” to “pile on” the opposition to any arts initiatives.
- Create a nimble advocacy network from various boards, ready to address issues as-needed.
- Target advocacy efforts towards development, land-use, planning, school boards, corporate boards, hotel/motel associations, and other professional groups. This advocacy effort should address three main issues: the social benefits of art, arts are truly bi-partisan and should thus be supported by all affiliations, arts enables the branding or selling of San Diego and increases our visibility and attractiveness.
- Increase board diversity, increase number of artist-participants, cull members from local communities.

BUSINESS-CORPORATIONS

Weakness: Too few businesses support arts and culture. Many businesses in the region are small and have minimal discretionary funds. Most businesses lack understanding of what cultural tourism is and how it benefits the business community. There is no clear connection between the Chamber’s Arts Business and Culture Committee (ABC) and individual businesses, thus the ABC needs to be more proactive and visible in the business community. The corporate community tends to be self-serving. Corporations are often run by people who aren’t educated to understand the value of the arts. The time required to facilitate an effective corporate sponsorship transaction is a limiting factor. While large organizations give the most in corporate funding, they effectively silence the voices of smaller organizations. Outreach and marketing is often “preaching to the choir.” Corporate leaders don’t advocate for the arts. Companies don’t provide opportunities for workplace funding. Few medium or large businesses incorporate art into their environment. Much of the corporate HQs in San Diego are located in North County. There isn’t a large corporate community in San Diego, and they don’t acknowledge arts in their philanthropy or giving programs.

Strengths: Some businesses do support arts and culture, such as Sempra and Qualcomm through their charitable giving departments. Within some businesses there is a culture and philosophy of charitable giving, which comes from core values held by CEOs and policies to promote volunteerism among employees. There are boards with good connections to business. There is on-going development of arts sponsorship agreements and numbers of tickets purchased. Business volunteers for the arts connect the arts and business communities. Small businesses are very generous through in-kind giving. Chamber’s ABC is already in place and provides an existing structure that can be used to better connect the arts with business.

Vision: Majority of business leaders understands the importance of the arts and proactively promote that value. A formal dialogue takes place between arts and business associations that promote various evolving beneficial relationships. Create a list of pro-arts corporate leaders to advocate value of arts in business, education, and public space. Establish infiltration and integration of the arts into other social spaces, including traditionally non-artsy contexts such as real estate and manufacturing. Implement policies that encourage business participation in the arts (e.g., tax breaks, youth/educational programs). Leverage data on employees to facilitate individual support for the arts. Leadership group emerges that establishes a framework for corporate giving to the arts (e.g., Minneapolis, Pittsburgh). Create a “CEOs for the arts group” that communicates the importance of government/private support for the arts, such as TOT allocations. More private developers incorporate public art into their projects; establish a % of outlay as goal. Create systems to educate the business community’s understanding of the arts. Establish a method for eliciting feedback from the business community to assess their knowledge of the arts. Align the arts with some of the core values of the business community, (i.e, productivity, efficiency). Those who “put their money where their mouth is” should also put their mouth where their money is.



Actions:

- Create a CEO Roundtable to discuss strategies concerning: money, benefits, indirect contributions, what we want, education for business, leverage existing businesses, approaching national corporations. Use this structure to establish a system of two-way communication between business and arts organizations, built on the premise that business needs arts as arts need business.
- Establish a task force to adapt existing programs to this agenda, research best practices in other locations, and create new policies, as needed.
- Strengthen and utilize the existing “On Board” program at PAL. Create an arts and business program that transfers expertise from business to arts organizations. Develop board members and volunteers. Train arts organizations to seek and establish business affiliations. Have a “match-making” program for businesses and arts organizations.
- Develop a forum for presentations. Peer to peer, CEO to CEO. Analyze and share information on successes, benefits, methods of art support.
- Establish a CEO group that speaks the value of arts as educational component, not simply advocating funding.
- Create an arts ensemble to promote the business/arts program to businesses. Arts used to promote

arts. Get the ensemble invited to do presentations where they traditionally wouldn't perform or display (business contexts).

- Develop a speakers' bureau of business leaders and artists to promote this vision.

CREATIVE INDUSTRIES

Weakness: There is poor communications between different members of the creative industries sector. There is an explicit and measurable return on investment demanded. There is little arts identity with the City of San Diego, and the general public is primarily unaware of what arts opportunities do exist. San Diego lacks a "signature art event." San Diego is not thought of as an architectural landmark. San Diego has no history or recognized "schools" of the creative industry: architecture, film, design, known authors or composers. Creative industries are not connected; they are fragmented. A need exists to promote creative communities/industries. Art competes with outdoor activities like sports. San Diego lacks a bona fide city center; there are many neighborhood centers. San Diego is still culturally young; it is still inventing itself.

Strengths: There are many visual images business can effectively incorporate that would promote a sense of artistic identity. There are many recognized individual institutions. San Diego is appreciated as a diverse city with familiar imagery evoking our history, culture, natural beauty, and military tradition. Beach and military are the most salient elements of San Diego. Although not well-known, the city offers multiple options of indoor and outdoor artistic experiences.

Vision: Establish an annual contest to promote a campaign recognizing the creative industry's contribution to arts. Help situate arts organizations along trolley transportation routes and at beaches. Create a public way to

acknowledge businesses that support arts organizations, public art, and art design. Use the Balboa Park Tower image to connect to art. Get arts advocates to speak at creative industry association meetings; share contact information, create collaborative opportunities. Institutions and businesses cooperate with young artists, entrepreneurs, gallery owners, tech sector. Get art onto public transportation. Advocate in schools the importance of art programs and the careers that are facilitated by such programs. Create a coalition of Creative Industry practitioners to advocate the value of art in schools, in board meetings, at governmental policy meetings. Embed arts advocates in local and state governments and on school boards. Have a local lottery that raises money for the arts. Creative industry representatives serving on Commission, ABC at Chamber, SD Foundation Arts Working Group, SDPAL. More public funds and incentives for reuse of historic building in Creative Industry businesses, which will be organized in geographic or neighborhood clusters. Signature sculptures placed in neighborhoods. Provide tickets for arts and cultural events to local kids, as a way of educating future citizens. A single organization name brand is the only way to gain ultimate strength and influence on city leaders, funding sources, and San Diego's national reputation. Return on investment can be shown in tourism dollars, national media on San Diego as an arts capital.

Actions:

- Create an arts-to-business/business-to-arts committee to develop a strategic initiative. For example, identify the 25 largest companies in SD and have performing and visual arts orgs take their material into these companies (using dance, music, sculpture, painting, theatre, etc.). The goal of this action is audience development, corporate exposure, funding development, stronger arts advocacy, and voter awareness for arts funding.

- Establish Business Improvement Districts (BID) that include public art and arts organizations as part of the strategy.
- Establish a dedicated art & culture bus (artfully decorated) that locals and visitors can hop on for a guided tour of public art and arts and cultural institutions around town.
- Develop a branding campaign for San Diego that emphasizes arts/culture & sciences. Create a committee to oversee this process, similar to arts and tourism. Have a graphic design and advertising campaign to promote this idea, and engage the political structure to support and facilitate this campaign. Establish an all encompassing branding device — San Diego: Art + Sol) to create a recognition of the "arts' importance" movement we wish to create. [repeated and continuous labeling with this moniker for all actions taken by arts and creative industries, will offer focus and unification to other-wise separate efforts].
- Involve the creative industries in developing white papers that articulate arguments for widespread support for the arts.

- Promote diversity of different types of board membership to facilitate "cross training" or multiple awareness. Design workshops that promote this project.
- Engage creative industries to provide space and technical support by which participants create a database/catalog of available spaces for the arts, and art organizations. Captured in the database will be information describing what arts organizations can do for businesses.

- Building upon Art + Sol, establish a city-wide event bringing organizations together, similar to an Olympic arts and sciences festival. Have an annual fundraising campaign for this event. This could be international in scope, to explicitly put San Diego on the map as an arts and science center. Use every convention in SD as an opportunity to pro-mote this vision.

- Create an awards/recognition program for Creative Industries that successfully contribute to the pro-motion of the arts.

CULTURAL TOURISM

Weakness: Local arts groups fail to effectively communicate the value of arts on the San Diego economy; fail



to connect the cost benefit of the TOT outlay, and thus arts are not seen as an essential service. Arts groups do not share enough strategies with each other and fail to see opportunities with a more general or central focus. They tend to remain within their own comfort zones and focus on their individual needs. Various arts groups lack awareness of their common ground and hence, lack a consistent message about art. They lack vision and community organization. There is a lack of leadership in organizing and disseminating this message. Theaters and the zoo are better known, but museums and other performance venues are unknown. There is a lack of a single-source clearing-house of local arts information.

Strengths: There is a great number of arts groups in San Diego and they express a diverse range of media and services. Unlike other parts of the country, San Diego is a diverse, multi-cultural and bi-national border region, with many collaborative arts groups living and working across the larger San Diego/Tijuana region and producing cultural products that reflect this dynamism.

Vision: SD's cultural tourism products should be well-known both locally and internationally. SD recognizes its cultural tourism organizations and prizes them for their diversity. Cultural tourism is funded at a level commensurate with organizational size, level, and type that is on a par with economic funding. We should seek out cultural tourism collaborators and encourage them to seek us out. Home-grown talent stays here, because there is a viable market for their talent. Elected officials buy into and support this vision. San Diego should be a first tier cultural destination.

Actions:

- The value and role of all cultural associations should be better defined. Successful hotels should have packages with arts groups to enhance visibility and belief in cultural tourism. New

packages should be developed that showcase cultural tourism and promote opportunities.

- Better promote opportunities for marketing among organizations. Teach arts organizations about the cultural tourism industry, so they can better partner. CONVIS should integrate cultural tourism into its marketing, and this effort should be supported by adding money to develop this integration. Create a promotional campaign describing economic impact of arts groups.
- Identify a new "champion," individual or corporate. There needs to be an "engine organization" that takes the lead on marketing SD as a cultural destination.
- Develop "core cultural areas" that are accessible, well-known, and reflective of the region's diversity.
- Develop new cultural products to enhance our reputation. Integrate all cultural offerings into the tourism product.
- Originate a cultural tourism summit to get all participating organizations on the same page (focus on opportunities, needs, values). Cross-promote (especially with Tijuana groups) various types of services to take full advantage of SD's status as an international port of call. Don't limit collaborations to simply artists' groups; partnerships should be very inclusive. Offerings should reflect the uniqueness of the market itself.

DIVERSE AUDIENCES

Weakness: Population is growing primarily in the north and south of the county. Multiple communities with divergent languages makes marketing difficult. Perceived prohibitive cost of tickets and admissions fees. Lack of diversity in arts leadership. There is a lack of sustainability in organizational programming and a resulting loss of institutional knowledge. There is no easy place to go for listings

of the diverse arts and cultural opportunities. There are constraints on accessibility, in terms of transportation, and disabled parking, etc. There is a fear of taking risks to reach untested markets. Lack of funding. There is a lack of collaborations among arts organizations and a disparity in perceptions between the organizations and the members of the organizations. All organizations are expected to serve everybody, which is unrealistic. There is confusion about the definition of diversity. There is disparity of education level between diverse communities. Confusion whether arts organizations should be audience-driven or mission-driven. There is a perceived conflict between artistic vision and economic viability. Many arts boards are lacking diversity which creates less diversity among its audience.

Strengths: San Diego's arts and culture organizations already attract quite diverse audiences. Various ethnically-specific groups such as the *Silk Road Ensemble* present content that is at once exotic and familiar. Additionally, many groups provide educational materials to both support and provide a richer context in which to experience the main cultural product.

Vision: Develop a working definition of diversity. Determine how changing forms of diversity will affect arts in the future. Have organized demographic research on current and future projections and establish how best to use the data. Build new audiences by connecting them to relevant content. Link art groups with activist/advocate. Incorporate educational components to promote diversity of arts and audiences. Arts organizations hire more diverse staff and board members: under 35 yrs, senior citizens, ethnicity, socio-economic, bi-lingual speakers, from around the county. Foster corporate partnerships that promote diversity. Formally educate arts boards on importance of diversity. Integrate cultural programming into our organizations; cross pollinate

ideas from differing programs. Introduce arts professionals to diverse cultures. Cultivate business CEOs' interest in arts to promote diversity and cultivate larger audiences. Promote arts to diverse communities by providing affordable bussing service, and child care.

Actions:

- Teach art organizations the business of audience development and artistic content programming.
- Facilitate diversity among groups with a centralized information sharing system that also serves as a centralized advertisement of arts opportunities.
- Form group to approach a "top-down" system; recruit peer-to-peer.
- Create an advisory board to help this process. Implement staff education and trainings, and have in-house educational opportunities to raise awareness.



- Create an aggressive, coordinated multiple group effort to go out into communities and do arts outreach, establishing relationships with community leaders. Bring diverse artists along that produce art that fits given diverse communities.

FUNDING-PHILANTHROPY

Weakness: There is a lack of corporate support for the arts. There is a dearth of corporate headquarters. In this region, real estate prices are unreasonably high. No salary

or operating budgets for artists. The local and state governments are weak on the arts. There is a lack of a local rallying point for the arts. There's a lack of cooperation among groups for fundraising. Although many nationally recognized performances start in San Diego, once they leave for New York and other places, no credit remains for their place of origin.

Strengths: San Diego has strong art products and services. We have national recognition, especially in the performance arts. There is increasing wealth in the community. CCDC and other groups are involved in active urban revitalization. We have an active border community.

Vision: Foundations working together to raise money and cover operating costs. Identify sources of wealth in the region. Create a bandwagon to get people excited about arts collaborations. Create more participatory opportunities: advisory boards, audiences. Prevalent public advertising promotes the benefits of being involved in the arts community. Coalitions of groups work with the Board of Education and schools to increase art education. More media coverage of the arts. Raising awareness through "messaging" within our own communities. Establish private/public partnerships where corporations match public/city funding. Have an integrated media strategy that continuously brands cultural products as "from San Diego," especially after they go on to larger more traditional venues such as New York. An example would be to insure people attending *Dirty Rotten Scoundrels* on Broadway are keenly aware the production emerged from the San Diego theatrical community.

Actions:

- Create a benchmark of funding from various sources: corporate, foundation, individual, government. Determine and rank various government commitments to arts funding, e.g., TOT.

- Establish a coalition of foundations to facilitate cooperation and cover operating costs and logistics: educate, share information, build alliances/partnerships similar to LA Arts Funders (TSDF, JCF, SD Grantmakers).
- Contact bank trust departments to form a legacy/bequest database, shared between funders. Chamber's ABC Committee—realistic, responsive guidelines.
- Create two-way dialogues between arts groups and funders in safe environment. Create public/private partnerships for tracking and educating big donors.
- Identify sources of wealth in region and develop new donors. Are there perhaps a large number of potential smaller donors, do they have significant wealth, what are their passions, can they build up as committed donors over time?
- Create and facilitate a culture of participation in arts and culture. Generate awareness by: forming a bandwagon, getting positive media exposure, working with lobbyists, collective advertising, peer-to-peer advocacy, establish awards and ceremonies to recognize art and cultural events and achievements which are themselves heavily promoted as part of a PR/branding campaign to promote SD as art culture.
- Establish a local United Way-inspired united arts funding payroll contribution strategy.
- Create strategy for infiltrating or networking with elected officials, precinct captains, planning boards; provide them information on value of arts to their respective missions, comparative information on other cities' involvement in arts and the benefits of such involvement.

LIFE-LONG LEARNING

Weakness: CA budget has been cut for both arts and

education. In general, K-12 teachers have no training in arts education. Local print and broadcast media are not supportive of anything other than mainstream art (movies, concerts). It is difficult for audiences to get to events; art locations are spread out in pedestrian unfriendly areas. Many schools do not have relationships with art organizations. Schools are focused on testing. There are examples of free art programs that have been turned down by schools. Demographically, current college students tend to get left out of arts and culture education.

Strengths: The often accurate cliché "people are bored" may be used as an opportunity to add engaging cultural experience to their lives. Fifth graders in Balboa Park participate in many arts and culture experiences. Families with children are an untapped art audience. The Rosa Parks' program, in which artists are taken seriously as valuable and necessary educators, is a well-developed arts educational model. Ninety-three percent of people agree that arts are important to the educational process. Because of overall deficiency in K-12 funding, art funding may be easier to justify, given "education" programs receive more public, political, and financial support.

Vision: Audiences and artists are equivalent in terms of art awareness. Create good citizens that become the arts audiences of tomorrow. Have dialogues between citizens and artists that educate people about the details and chal-

lenges of artistic work to engage more people. Get new superintendent to buy into value of arts. Establish a "TV Free Day" on which the community is encouraged to go out and experience art and culture. Improve communication between VAPA and individual schools. Arts are accepted in the schools as central to their mission, not simply "okay." Hire "arts specialist" to be available to teachers. Increase the variety of new and inspiring work. Invite artists to communicate in non-traditional settings and reach out to a broader audience, such as Padre fans—cross pollinate. Promote message that creativity and imagination are innate human capacities and need to be nurtured and facilitated. Establish means for arts advocacy on local and statewide levels. Make art accessible and demonstrate that it's not just for intellectuals.

Actions:

- Create a data base of arts education funders.
- Create arts-oriented charter schools with high test scores. Perform assessments of how arts affect test scores to formulate how arts can be connected to the larger curriculum. At same time, do not neglect "arts-for-arts' sake" and how they improve children's life skills. Establish a curriculum connection, such that arts education is "embedded" in the design.



- Create an advocacy group to promote fair access to schools with arts programs, such that we triple the number of schools that participate in at least seven arts programs.
- Every student in district will have mandated participation in some type of arts program. Establish a continuum that connects K-12 education into college level education as a model of life-long learning. Create a media promotional effort, utilizing calendars and billboards. Use libraries to hold family art events.
- Create a “volunteer arts education coordinator.” Raise more money for local arts in education efforts from a variety of sources such as parents. Hold forum, invite PTA representatives to attend and learn about arts education programs (potential models: PAC, YA, etc.).
- Establish community arts competitions to foster awareness.
- Design and run website for all arts and culture groups with attention to families and children; include schools.
- Design and deliver demonstrations and workshops for adults to engage them in the value of arts education.
- Establish a working group to craft a succinct advocacy memo. Create and disseminate a talking points memorandum that delineates the value of arts education. Deliver this memo to all schools and a wide sector of the business community.
- Perform study of how audiences get to the art venues they patronize. Educate those in the transportation industry of the effect arts has on their business, and create arts packages that include transportation components.
- Commission for Arts and Culture create an arts education advocacy staff position to communicate and facilitate arts education partnerships.

PLACES AND SPACES

Weakness: Downtown/East Village had vibrant arts spaces until redevelopment. Artists are the pioneers who establish a vibrant cultural space, which is then followed by a gentrification process that prices artists out of the neighborhood. Art spaces replaced by high-rise condos. No rent control districts to protect artist spaces (As with New York). Art spaces are perceived by investors as expendable. There is a disconnection and lack of communication between arts groups affected by these conditions. San Diego is primarily a suburban environment, which is not conducive to maintaining art spaces. There is too much red tape; permits, insurance, and ordinances make it nearly impossible for new and upstart arts groups to occupy and develop art spaces. Zoning prevents NTC from being live/work space; only performance or gallery space is allowed.

Strengths: Adams Avenue/ Park Blvd performances art building. Sherman Heights open space. CCDC is establishing art-friendly building code incentives. NTC is a long-term model for creating arts spaces, but it’s the only viable example.

Vision: Art spaces are purchased and allowed to exist as art spaces. Artists organize to insure spaces are available at affordable rates. Rethink our understanding of art space and broaden it beyond merely physical to include alternatives such as trolley dances, found spaces, and festival spaces. Better use of existing space (theater and cultural); groups share spaces with cooperative finances. Create zones where work, living spaces are available for low-income artists. San Diego Union Tribune advocates for establishing art spaces. Artists should be involved in policy-making and in the planning process. Artists should be makers and implementers of policy. Establish a physical arts center as an informational clearinghouse, meeting place, studio space, and coffee house. Red tape of creating

living/work spaces is eliminated or drastically reduced. Artists partner with creative industries, scientists, the culinary community, and entrepreneurs to make living/work spaces more viable.

Actions:

- Study whether current rental rates are realistic to support arts organizations. Create an inventory of all possible existing art space. Consider non-traditional spaces as art opportunities: trolley corridor, library, churches, schools.
- Conduct an “art space tour” for political and business leaders to educate them about the lack of existing venues and the need to develop more. Utilize under-utilized spaces for art, (Balboa Park as site for arts festival). Reclaim some private space as public art space in settings such as shopping malls. Make city-owned facilities available to more organizations at affordable leases. Have Commission facilitate the development of an arts space data base. Create a partnership with the Chamber of Commerce to identify businesses that are willing to participate in creating more art spaces.
- Develop an arts and cultural center downtown for various arts groups to meet, with clearinghouse/billboard functions. Create more festivals to increase the amount of performance and display spaces. Establish City grant or other programs to redevelop buildings and integrate with art spaces and public art. Create a cultural town hall in each neighborhood, all of which should unify their efforts for general politics. Create tax incentives for the reuse of historic buildings for arts and creative industries.

- Work with businesses, especially science firms, to establish mixed cultural space containing art.
- City reduces or eliminates permitting and other red tape that complicates the use of public space for arts. Create an “arts and culture” clause in real estate asset management policy regarding the use of city spaces for the arts. Amend zoning ordinances to enable the emergence of art spaces in residential areas.
- Facilitate short term leases for rehearsal spaces in private developments. Utilize “ground levels” in private development for artists to live/work, capitalizing on the fact that artists are willing to adapt to unusual spaces. Partner with Hotel/Motel Association to create affordable venues for public art work and performance.



notes from the commission for arts and culture's follow-up meeting

On November 17, 2005 the Commissioners extended their monthly meeting to conduct a facilitated analysis of pre-selected Action Steps that originally emerged from the Many Voices roundtable sessions. The pre-selection process was conducted by emailing the Commissioners an exhaustive list of over 100 original Action Steps, representing input from all nine roundtable groups. They then each prioritized that total number into a “top ten” list that reflected what they perceived meets the Commissions’ organizational capacity and mission. Any Action Steps that received more than one Commissioner vote was transcribed onto flip charts and displayed at the November meeting. With the help of Thomas Hall, principal Albert-Hall & Associates LLC, the Commissioners prepared to further refine the remaining Actions Steps through group analysis and discussion. Before the analysis, Commission Chair Vivian Reznik set the tone for the work with the following preface:

The Commission received a 360-degree perspective on the present state of arts and culture in San Diego as well as a vision for the future. Today, thanks to the Commissioners for their input, we can start to frame our role over the next three years as a Commission under a strong Mayor form of government. Clearly our work will be focused on resource development through advocacy and strategic alliances and collaboration. I would like to propose that we consider, as a strategic funding goal, we work to regain our one cent of the 10.5% of TOT revenue.

Thus, the intention of this special meeting was to make distinct those Action Steps which, first and foremost, coherently related to the primary goal of regaining the one cent funding of TOT revenue and, second, represented outcomes in which the Commission can assume an active role, either currently or in the foreseeable future. The results of this first meeting are designed to evolve into a powerful and focused agenda of arts advocacy for the City of San Diego over the next three years, accounting for the new strong-mayor form of government, enacted in January, 2006.

The Commissioners’ analysis was explicitly informed by the following criteria:

- 1 Does the **Action Step** support the Commission’s advocacy goals?
- 2 Does the **Action Step** represent the broadest possible constituency?
- 3 Is the **Action Step** realistically achievable?
- 4 Can the **Action Step** be implemented in a reasonable and appropriate time frame?
- 5 Does the **Action Step** present the possibility of cooperation and partnerships with other groups or agencies?
- 6 Does the **Action Step** need to be narrowed for the purposes of pragmatism?

Following are the Action Steps the Commission considered best met these six criteria. Also included are six additional Action Steps the Commission considered essential to arts and culture in San Diego, but that need extensive collaborations and partnerships to achieve.

BOARD LEADERSHIP

- Formally include “advocacy” in all arts and culture board job descriptions. Establish a well-networked group of Board members at each arts organization focused on advocacy with other non-art organizations.

- Target advocacy efforts towards development, land-use, planning, school boards, corporate boards, hotel/motel associations, and other professional groups with three main issues: social benefits of art, bi-partisan nature of arts, arts as powerful branding tool for San Diego.

BUSINESS-CORPORATIONS

- Develop CEO Roundtable to discuss strategies of: money, benefits, indirect contributions, business education, leveraging, approaching national corporations, and to establish a system of two-way communication between business and arts and culture organizations.
- Develop a speakers’ bureau of business leaders and artists to promote this vision.

CREATIVE INDUSTRIES

- Develop a branding campaign for San Diego that emphasizes arts and culture and sciences. Create a committee to oversee this process, similar to arts and tourism. Have a graphic design and advertising campaign to promote this idea, and engage the political structure to support and facilitate this campaign. Establish an all encompassing branding device (e.g., San Diego ART + SOL) to create a recognition of the “arts importance” movement we wish to create. Repeated and continuous labeling with this moniker for all actions taken by arts and culture organizations and Creative Industries, will offer focus and unification to otherwise separate efforts.

FUNDING-PHILANTHROPY

- Create and facilitate a culture of participation: forming a bandwagon, getting positive media exposure, working with lobbyists, collective advertising, peer-to-peer advocacy, establish

awards and ceremonies to recognize art and cultural events and achievements which are themselves heavily promoted as part of a PR/Branding campaign to promote San Diego.

- Create strategy for infiltrating or networking with elected officials, precinct captains, planning boards; provide them information on value of arts to their respective missions, comparative information on other cities’ involvement in arts and the benefits of such involvement.

The Actions emerging from the Board Leadership, Business-Corporations, Creative Industries, and Funding-Philanthropy roundtables were classified as meeting all the criteria and were consolidated under “Advocacy and Outreach.” These Actions were agreed to fit the role and mission of the Commission and, if implemented, to potentially entail Chair Vivian Reznik’s stated outcomes. Additionally, after extensive discussion, the Commission agreed to re-define Board Leadership as Board & Community Leadership. The Commission further identified the Action Step of creating a committee to oversee the development of a branding campaign as central to all the Actions contained under advocacy and outreach.

DIVERSE AUDIENCES

- Create an aggressive, coordinated multiple group effort to go out into communities and do arts outreach, establishing relationships with community leaders. Bring diverse artists along that produce art that fits given diverse communities.

Developing diverse audiences was agreed to be crucial to the health of arts and culture in San Diego, and was perceived ostensibly as the responsibility of the arts and culture organizations, encouraged through the diversity component in the OSP application process. Nevertheless, Commissioners acknowledged audience diversity required board diversity and such diversity was an outgrowth of strong executive leadership. Furthermore, because the Action Step itself identifies “establishing relationships with community leaders,” this step is

clearly linked to criteria of advocacy and broad constituency. Thus, although this Action Step designed to build diverse audiences was determined to be primarily the responsibility of arts and culture organizations, it nonetheless belongs under the advocacy and outreach rubric and entails indirect Commission participation. Commission staff was tasked with researching strategies necessary for achieving this Action.

CULTURAL TOURISM

- Better promote opportunities for marketing among the cultural tourism organizations. Teach arts organizations about the tourism industry, so they can better partner in the effort. CONVIS should integrate culture into its marketing, and this effort should be supported by adding money to develop this integration. Create a promotional campaign describing economic impact of arts groups.
- Originate a very inclusive regional cultural tourism summit to get various types of organizations on the same page, taking advantage of San Diego’s status as an international destination.

LIFE-LONG LEARNING

- Every student in district will have mandated participation in some type of arts program. Establish a continuum that connects K-12 education into college level education as a model of life-long learning. Create a media promotional effort, utilizing calendars and billboards. Use libraries to hold family art events.
- Commission for Arts and Culture create an arts education advocacy staff position to communicate and facilitate arts education partnerships.

Three of four Actions emerging from the Cultural Tourism & Life-Long Learning roundtables were determined to be necessary and crucial, yet falling outside the scope of what is realistic and appropriate for the Commission to perform on its own. They were thus classified as Actions worthy of direct Commission participation through part-

nerships with affiliated organizations. Commission staff was tasked with conducting a feasibility study. The fourth Action Step to originate a regional Cultural Tourism summit is already underway. A Cultural Tourism Summit is scheduled for 2006.

ARTISTS AND ANIMATEURS

- Create a comprehensive inventory and directory of all existing art spaces, and create an interactive web-based art directory that organizes information.

PLACES AND SPACES

- Conduct an “art space tour” for political and business leaders to educate them about the lack of existing venues and the need to develop more. Utilize under-utilized spaces for art, (Balboa Park as site for arts festival). Reclaim some private space as public art space in settings such as shopping malls. Make city-owned facilities avail-able to more organizations at affordable leases. Have commission facilitate the development of an arts space data base. Create a partnership with the Chamber of Commerce to identify businesses that are willing to participate in creating more art spaces.

The two Actions emerging from the Artists and Animateurs & Places and Spaces roundtables were determined to be necessary and crucial, yet to fall outside the scope of what is realistic and appropriate for the Commission to perform. They were thus classified as Actions worthy of fully outsourcing to an organization with expertise and experience creating inventories and creating web-based content. Commission staff was tasked with conducting a feasibility study.

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