



# Commission for Arts and Culture

## CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE

### AGENDA

[Online Meeting](#)

Friday, January 28, 2021

11:30 a.m. – 1:30 p.m.

11:30 a.m.	I.	Call to Order & Statement of Purpose+Vision	Ann Bossler, Chair
11:32 a.m.	II.	<b>ACTION</b> – Suspend the Rule Whereby the Commission’s Executive Committee Sets the Commission Meeting Agenda for January	Ann Bossler, Chair
11:40 a.m.	III.	Non-agenda Public Comment	Ann Bossler, Chair
11:50 a.m.	IV.	Chair’s Reports	Ann Bossler, Chair
		A. <b>ACTION</b> – December 17, 2021 Commission Meeting Minutes	
		B. <b>ACTION</b> – Approval of Committee Assignments	
		C. Other Reports	
12:20 p.m.	V.	Presentation: Design Creative Futures Internship Program   California Lawyers for the Arts	Jonathon Glus, Executive Director
12:40 p.m.	VI.	Committee Reports	
		A. Policy & Funding Committee	Rebecca Smith, Committee Chair
		1. <b>ACTION</b> – Slate of Commission Advisory Panelist Candidates to Evaluate Proposals Submitted in Response to the Fiscal Year 2023 Organizational Support Program (OSP) and Creative Communities San Diego (CCSD) Request for Proposals	

### Page 1 of 2

*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 Committee on any subject in its area of responsibility on any matter not presently pending or previously discussed at the Committee. Pursuant to the provisions California Executive Order 29-20, Committee meetings 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, or they may join the meeting as a “webinar attendee” at the link provided in the Commission or Committee meeting website](#). For members of the public wishing to address the Committee under Public Comment via the [webform](#) prior to the meeting, instructions for word limitations and deadlines will be noted on the [webform](#). Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Committee 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.



		2. <b>ACTION</b> – Addendum Slate of Commission Advisory Panelist Candidates to Evaluate Proposals Submitted in Response to the Fiscal Year 2023 Organizational Support Program (OSP) and Creative Communities San Diego (CCSD) Request for Proposals	
	B.	Public Art Committee	Vernon Franck, Committee Chair
	C.	Advocacy & Outreach Committee	Tyler Hewes, Committee Chair
	D.	Commissioner Engagement Ad Hoc Committee	Janet Poutre, Ad Hoc Committee Chair
1:10 p.m.	VII.	Director’s Reports	Jonathon Glus, Executive Director
1:20 p.m.	VIII.	New Business for Future Agendas	Ann Bossler, Chair
1:25 p.m.	IX.	Commissioner Speed-Round – What arts, culture and creative experiences have you had this month (who, what, when, where)?	Ann Bossler, Chair
1:30 p.m.	X.	Adjourn	Ann Bossler, Chair

Page 2 of 2

*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 Committee on any subject in its area of responsibility on any matter not presently pending or previously discussed at the Committee. Pursuant to the provisions California Executive Order 29-20, Committee meetings 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, or they may join the meeting as a “webinar attendee” at the link provided in the Commission or Committee meeting website](#). For members of the public wishing to address the Committee under Public Comment via the [webform](#) prior to the meeting, instructions for word limitations and deadlines will be noted on the [webform](#). Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Committee 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.





# Commission for Arts and Culture

City of San Diego Commission for Arts and Culture

## MINUTES

Friday, December 17, 2021

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

### Commissioners Present

Ann Bossler, Chair  
Rebecca Smith, Vice Chair  
Dajahn Blevins  
Michael Brown  
Tracy Dezenzo  
Vernon Franck  
Fritz Friedman  
Tyler Hewes  
Gina M. Jackson  
Doreen Schonbrun  
Janet Poutr   
Jason Whooper  
Udoka Nwanna

### Commissioners Absent

### Staff Present

Jonathon Glus  
Christine E. Jones  
Charles Miller  
Bell Reza  
Lara Bullock  
Kip Eischen

- 
- I. **Call to Order & Statement of Purpose Vision | [View Here](#)** –Chair Ann Bossler called the City of San Diego Commission for Arts and Culture online meeting to order at 11:34 a.m. Chair Bossler introduced herself, took roll call to confirm Commissioner attendance, and called on Commissioner Tracy Dezenzo the Commission’s statement of purpose and vision. Chair Bossler called on Project Manager Bell Reza to review the guidelines for the meeting.
- II. **Non-agenda Public Comment | [View Here](#)**  
No Public Comment
- III. **Chair’s Report | [View Here](#)**
- A. **ACTION** – November 19, 2021 Commission Meeting Minutes  
**Commissioner Rebecca Smith made a motion to approve, Commissioner Fritz Friedman seconded the motion. The vote was unanimous; the motion passed**
- B. **ACTION** – Approval of Vice Chair and Committee Chairs



Commissioner Tyler Hewes made a motion to approve, Commissioner Doreen Schonbrun seconded the motion. The vote was unanimous; the motion passed

C. Other Reports

IV. **Final Reading: Ron Salisbury, San Diego Poet Laureate** | [View Here](#)

V. **Committee Reports** | [View Here](#)

A. **Policy and Funding Committee**, Chair Ann Bossler | [View Here](#)

B. **Public Art Committee**, Commissioner Jason Whooper | [View Here](#)  
ACTION – Artist Selection Panelists for Fire Station 48 Black Mountain Ranch Public Art Project  
Commissioner Jason Whooper made a motion to approve, Commissioner Vernon Franck seconded the motion. The vote was unanimous; the motion passed

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

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

VI. **Presentation – Summary of Temporary Projects for Park Social** | [View Here](#)

VII. **Director's Report** | [View Here](#)  
Executive Director Jonathon Glus

IX. **Adjourn** – Chair Bossler adjourned the meeting at 12:56 p.m.



## 2021 COMMISSION COMMITTEE ASSIGNMENTS

Chair's Appointees **approved by Commission December 17, 2021**

### CURRENT COMMITTEE STRUCTURE | **Officers Appointed**

COMMITTEE	OFFICERS	COMMISSIONERS	COMMUNITY MEMBERS
<b>EXECUTIVE</b> (Standing)	<b>Chair: Ann Bossler</b> <b>Vice Chair: Rebecca Smith</b>	(Min: 5 - Max: 7)  Tyler Hewes Janet Poutre Vernon Franck	N/A
<b>Policy &amp; Funding</b> (Standing)	<b>Chair: Rebecca Smith</b> <b>Vice Chair: Tyler Hewes</b>	(Min: 5 - Max: 7)  Tracy Dezenzo Udoka Nwanna Ann Bossler	N/A
<b>Public Art</b> (Standing)	<b>Chair: Vernon Franck</b> <b>Vice Chair: Fritz Friedman</b>	(Min: 3 - Max: 5)  Jason Whooper Doreen Schonbrun	(Total Req'd: 6)  Melinda Guillen Linda Caballero Sotello Anthony Graham Lawrence Herzog Eun Park Tiffany Wai-Ying Beres
<b>Advocacy &amp; Outreach</b> (Standing)	<b>Chair: Tyler Hewes</b> <b>Vice Chair: Gina M. Jackson</b>	(Min: 5 - Max: 7)  Dajahn Blevins Vernon Franck Michael Brown	(Total Allowed: Unlimited)
<b>Commissioner Engagement</b> (Ad Hoc)	<b>Chair: Janet Poutre</b> <b>Vice Chair: Udoka Nwanna</b>	(Min: 5 - Max: 7)  Michael Brown Gina M. Jackson Doreen Schonbrun	N/A

Pursuant to the Commission for Arts and Culture's *Rules and Regulations*, the Commission Chair will cause the functions, structures, memberships, and officers of the Commission's committees to be reviewed, updated, and approved by the Commission. The Commission Chair will nominate for Commission approval the members and officers of each committee. Efforts have been made to appoint each Commissioner to a committee, committees, and/or other assignments of her/his preference, including leadership positions. Each Commissioner has been assigned to at least one committee.



**2022 Proposed COMMISSION COMMITTEE ASSIGNMENTS**  
**Chair's Appointees for Commission Approval on January 28, 2022**  
**PROPOSED COMMITTEE STRUCTURE**

COMMITTEE	OFFICERS	COMMISSIONERS	COMMUNITY MEMBERS
<b>EXECUTIVE</b> (Standing)	<b>Chair:</b> Ann Bossler <b>Vice Chair:</b> Rebecca Smith	(Min: 5 - Max: 7)  Tyler Hewes Janet Poutre Vernon Franck	N/A
<b>Policy &amp; Funding</b> (Standing)	<b>Chair:</b> Rebecca Smith <b>Vice Chair:</b> Tyler Hewes	(Min: 5 - Max: 7)  Tracy Dezenzo Gina M. Jackson Ann Bossler	N/A
<b>Public Art</b> (Standing)	<b>Chair:</b> Vernon Franck <b>Vice Chair:</b> Fritz Friedman	(Min: 3 - Max: 5)  Tracy Dezenzo Udoka Nwanna Doreen Schonbrun	(Total Req'd: 6)  Melinda Guillen Linda Caballero Sotello Anthony Graham Lawrence Herzog Eun Park Tiffany Wai-Ying Beres
<b>Advocacy &amp; Outreach</b> (Standing)	<b>Chair:</b> Tyler Hewes <b>Vice Chair:</b> Gina M. Jackson	(Min: 5 - Max: 7)  Dajahn Blevins Vernon Franck Jason Whooper	(Total Allowed: Unlimited)
<b>Commissioner Engagement</b> (Ad Hoc)	<b>Chair:</b> Janet Poutre <b>Vice Chair:</b> Udoka Nwanna	(Min: 5 - Max: 7)  Michael Brown Doreen Schonbrun Fritz Friedman	N/A

Pursuant to the Commission for Arts and Culture's *Rules and Regulations*, the Commission Chair will cause the functions, structures, memberships, and officers of the Commission's committees to be reviewed, updated, and approved by the Commission. The Commission Chair will nominate for Commission approval the members and officers of each committee. Efforts have been made to appoint each Commissioner to a committee, committees, and/or other assignments of her/his preference, including leadership positions. Each Commissioner has been assigned to at least one committee.





# Commission for Arts and Culture

## COMMITTEE R E P O R T

DATE ISSUED: January 25, 2022

ATTENTION: Commission for Arts and Culture

SUBJECT: Slate of Commission Advisory Panelist Candidates to Evaluate Proposals Submitted in Response to the Fiscal Year 2023 Organizational Support Program (OSP) and Creative Communities San Diego (CCSD) Request for Proposals

REFERENCES: Slate of Commission Advisory Panelists Candidates and Addendum

STAFF CONTACT: Diana Agostini, Senior Arts and Culture Funding Manager

---

### **POLICY & FUNDING COMMITTEE RECOMMENDATION**

Recommend the slate of City of San Diego (City) Commission for Arts and Culture (Commission) Advisory Panelist candidates and addendum to evaluate proposals submitted in response to the fiscal year 2023 OSP and CCSD Request for Proposals.

### **BACKGROUND**

Pursuant to the Commission's *Rules and Regulations*, the Commission may establish advisory panels to augment the work of the committees, to support goals of the Commission, to provide opportunities for community members to participate in City processes, and to utilize the input and feedback of panelists in the funding processes. When a Commission Advisory Panel is to be established, the Commission will recommend members of advisory panels after reviewing a slate of candidates presented by staff. Approved panelists may be called upon to serve for up to three consecutive years without the need to reapply. To this end, panelists from last year's approved slate may also be called upon to serve in FY23 panels.

To prepare the slate of proposed Commission Advisory Panelist Candidates, staff drew from a pool of nominations obtained through an open call for self-nominations and third-party nominations, a review of individuals who have previously served on Commission committees or panels, and a review of individuals who have field expertise in non-profit management, artistic disciplines, philanthropy or community engagement.

The nominees have been pre-screened with the goal of preventing conflicts of interest.

On January 14, 2022, the Policy & Funding Committee voted (5,0,0) to advise the Commission to recommend the slate of Commission Advisory Panelist candidates to evaluate proposals submitted in response to the fiscal year 2023 OSP and CCSD Request for Proposals.

Additionally, on January 14, 2022, the Policy & Funding Committee also voted (5,0,0) for the Policy & Funding Chair to endorse the Addendum to Slate of Commission Advisory Panelist Candidates to be Submitted to Commission.

### **NEXT STEPS**

Following the Commission's recommendation of the slate and its addendum, staff will coordinate panel assignments considering panelist availability, panel size, conflicts of interest, and a balanced representation of council district areas, skill sets, areas of expertise, prior history of serving as a panelist, etc. To this end, some recommended candidates may not be assigned to a panel, some panelists may be assigned the role of understudy to assist if other panelists drop out, and some will not serve on a panel this year, but will remain in the approved pool for future consideration for up to 3 consecutive



years without the need to reapply. City staff may also assign individuals from last year's approved slate to a FY23 panel.



First Name	Last Name	City	Company/Or organization Affiliation	Brief Biography (250 words max)
Laura	Aguiar Machado	Las Vegas	City of Las Vegas, Office of Cultural Affairs	Laura Aguiar Machado is an experienced project manager and proud member of the Office of Cultural Affairs team with the City of Las Vegas, pairing her passion for arts administration with her love of Public Art. Machado's role in managing the city's Public Art Program includes overseeing and administering the Las Vegas Arts Commission, the Percent for Arts Fund, project management of both temporary and permanent works, and the maintenance and conservation of their permanent collections. Laura Aguiar Machado has been working within arts administration for over twenty years and with the City of Las Vegas since 2012. She received her bachelor's degree from Gonzaga University with a major in Fine Arts.
Inas	Al-soqi	San Francisco	Coalition on Homelessness SF and ArtSpan SF	I am a collage artist and curator based in San Francisco and New York City. Over the past fifteen years, I assisted with numerous VIP programming, coordination, and sponsorship initiatives at art fairs around New York. The seasonal art fairs consisted of The Armory Show, The Fine Art Print Fair, The Outsider Art Fair, The Other Art Fair in Brooklyn, and Frieze New York. Additionally, I have extensive experience working at art galleries in Manhattan, Brooklyn, the Lower East Side, Boston, and Martha's Vineyard as well as holding diverse positions in Venice (working at the Biennial), Amsterdam and Romania. These roles had allowed me to be creative but also equipped me with the knowledge required to conduct logistical tasks, proper archival procedures, and strategies for sales and curatorial processes.
Glenn	Ayars	Dallas	City of Dallas, Office of Arts and Culture	Glenn Ayars is the Cultural Programs Manager for the City of Dallas Office of Arts and Culture. Overseeing the Cultural Programs Division, Glenn manages various project- and operational-based funding programs for the department allocating \$6 million a year to Dallas-based artists, artist collectives, arts and culture organizations, and other non-profit organizations. Glenn's tenure in public service in the field of arts grantmaking adds to his other experience working with non-profit arts organizations, higher education, and arts instruction.
Doris	Bittar	San Diego	Public Address, FIG, East County Magazine Board, Union-Tribune Community Advisory Board, American Arab Anti-Discrimination Committee San Diego, Racial Justice Coalition San Diego	Doris Bittar is an artist, writer, curator and community figure. Bittar curated about 8 exhibits in San Diego County from 2012-2016. Her writing covers a wide array of art, art and politics, Arabic calligraphy, and community concerns. Bittar's family immigrated to New York from Lebanon when she was a child. Her migration to the US is mirrored and strengthened by her understanding of the interconnectedness of culture, history, art making and community building.



Robin	Brailsford	Dulzura	Brailsford Public ART	My work, The Grand Canyons of La Jolla is up for the Grand Orchid this year, and at one point (still?) I had/ve more public artworks in SD than any other artist. I am a founding member of Public Address and my work and philosophy can be found at <a href="http://www.robinbrailsford.com">www.robinbrailsford.com</a> .
Dennis-Michael	Broussard	San Diego	Silk Road Productions	Dennis-Michael (DM) Broussard has been working in the San Diego nonprofit sector with organizations that involve the arts, culture, and music since 2007. He has produced numerous cultural events and has been involved with organizations that have received funding from the city. Dennis-Michael currently serves on many boards and committee - including the USS Midway Museum's Diversity and Inclusion Committee, the KPBS Producers Club, the National Association of Asian American Professionals, the San Diego International Sister Cities Association, and many others (none that are FY 2022 recipients or even applicants). He has created events such as the Asian Cultural Festival, the Filipino Sun Festival, the San Diego Ramen Festival, and others. He sits as the Vice Chair of the Asian Culture and Media Alliance and as Secretary of National Association of Asian American Professionals - so he has knowledge of how boards operate and of board governance. He has been very involved in San Diego's Asian community and hopes to bring more perspective to diversity and inclusion.
Diana Y.	Chou	San Diego	University of San Diego (January 2021)	I have both M.A. and Ph.D. in art history (both Western and East Asian Art), and have established myself as a scholar and museum professional in the fields by my publications, exhibitions, and years of university teaching and curatorial records as a museum curator. Although I am formally trained in the arts of pre-20th century, I have rigorously learned and keen to contemporary trends, especially Global art field, through prestigious awards, including from the National Endowment for Humanities, National Museum of Korea, and Qatar Foundation. In addition, I have collaborated with several local institutions such as San Diego Opera and San Diego Symphony during my museum career. My dedication and passion for fine arts qualify me for a life-time advocate for arts and culture, and perhaps will expand SD's art and cultural scenes.
Rick	Dahlseid	San Diego	PBO Advisory Group	<p>As a consulting CFO at PBO Advisory Group, Rick Dahlseid is not only an asset to the firm and the clients he serves, but also to the nonprofit community. With over 20 years of experience, his personal mission is to leverage his talents and expertise to serve nonprofit organizations that help people flourish.</p> <p>A CPA with a master's in taxation, Rick is a financial expert by trade. His professional background includes serving in financial leadership roles at national companies in a variety of industries including agriculture, manufacturing, healthcare, philanthropy and the nonprofit sector. This diverse background allows him to apply solutions from a wide pool of experiences to solve many of the unique challenges nonprofits can encounter.</p> <p>Rick's passion lies in advising leadership teams and boards of directors for high-functioning nonprofits on how to achieve greater sustainability and impact. His servant leadership perspective and warm personality give him an advantage in perfecting corporate vision and ensuring organizational efficiencies.</p> <p>In his unique role at PBO Advisory, Rick is currently serving many nonprofit organizations in San Diego including: La Jolla Music Society, Regional Task Force on the Homeless, Nature and Culture International, Solutions For Change, Bayview Church, The Maritime Museum, San Diego Oasis, University of St. Katherine, and Community Resource Center.</p>



Michelle	Deziel Hernandez	Orange	Independent	<p>Michelle Deziel-Hernandez is an Independent Art Consultant and Fine Art Curator with over 25 years of professional experience working with artists, art museums, galleries and non-profit organizations in Southern California. Deziel-Hernandez previously served as curator of 20th century art at the Norton Simon Museum of Art in Pasadena, CA for more than a decade, where she curated numerous exhibitions, co-organized three city-wide art festival, co-founded Art Night Pasadena, sat on Pasadena City College's Public Art Board and served on Pasadena's Cultural Nexus Plan Board. In 2012, she curated a major retrospective of noted Los Angeles artist Ynez Johnston at the Mingei Museum, San Diego in conjunction with the Getty Museum's initiative Pacific Standard Time. Deziel-Hernandez is currently collaborating with the Los Angeles-based artist collective California Locos on a publication chronicling the history of art in L.A., managing the archives of artist Ynez Johnston, overseeing a district-wide K-12 student art program for the Orange Unified School District, works as an Orange County Arts Now Leader for Create California, and holds numerous art and culture-related volunteer positions in her community.</p>
Chloë	Flores	Los Angeles	homeLA	<p>Chloë Flores is a Latinx Yaqui Native curator, writer, arts producer, and community organizer whose work centers on body-based and performative practices and the dynamic relationship of public/private space in the production of culture. She is the Executive and Artistic Director of homeLA, a LA-based nomadic dance-centered performance organization and a Co-Founder of the Los Angeles Dance Worker Coalition. In 2011, she founded and directed GuestHaus Residency (GHR), a housing residency that supports Los Angeles nonprofits and artist-run spaces through free housing for visiting artists, writers and curators. Currently on hiatus due to the pandemic, the GHR has partnered with 40 LA-based organizations and institutions to provide over 70 residencies as well as host fundraisers, art events, film screenings, performances, and networking social functions.</p> <p>Flores has worked in the arts in Los Angeles since 1999, co-founded/co-directed enView Gallery in Long Beach from 2005-2008, and received her MA in Curatorial Practices in 2011 from USC. Over the years, she has worked on exhibitions, programs and texts for the following organizations: Los Angeles County Museum of Art, The J. Paul Getty Museum, The Orange County Museum of Art, The Office, The Armory Center for the Arts, Dance Resource Center, Monte Vista Projects, Cypress College, The Sweeney Art Gallery at UC Riverside, Anthony Greaney, Sierra Nevada College, the MAK Center for Art and Architecture Mackey Garage Top, Los Angeles Contemporary Exhibitions (LACE), and The Box.</p>



Julia	Franklin	Des Moines	Bravo Greater Des Moines	<p>Julia Franklin, a 2018 Iowa Artist Fellow, is a creator, connector, and collaborator who uses found objects to tell the stories about what we leave behind. She designs interactive art installations and community engagement projects to spark curiosity, start conversations, and bring people together.</p> <p>Franklin resides in West Des Moines, Iowa, and works as a Community Investment Specialist for Bravo Greater Des Moines, a regional arts and culture funder. She recently served as the Anderson Gallery Exhibitions and Community Engagement Manager at Drake University, assisted arts nonprofits with grant writing, and facilitated professional development sessions for emerging artists. Franklin also served as Professor of Art at Graceland University for 18 years, where she received awards in both Excellence in Teaching and Scholarship and founded Art Academy, a summer art camp for children in rural Iowa.</p> <p>Julia maintains a studio at Mainframe Studios where she works on new projects and commissions. Franklin has exhibited artworks in over 85 shows across the nation and created 8 site-specific installations in Iowa and Vermont.</p>
Martha	Gonzalez	La Jolla	Self Employed	<p>After having worked as a Structural Engineer for more than 20 years, Martha is currently working on a Metalsmith diploma focusing on jewelry making. Trained as an Architect Engineer, her passion for the marriage between beauty and stability nurtured Martha's love for architecture, the arts and structural design. This cross disciplinary background is what inspired her to pursue jewelry making as a complement to the structural engineering profession. Martha's experience in the arts includes artistic director for an art and photography collaboration, the Port of San Diego Public Arts Committee (1998), Schindler House volunteer (Mak Center for art and architecture), among other arts organization participation. Martha was born and raised in Tijuana and moved to the US in 1990 to pursue a degree in Architectural Engineering at the California Polytechnic State University, SLO. Since then, she has worked in several high profile engineering firms designing institutional buildings as well as theaters and museums.</p>
Natalie	Gonzalez	San Diego	Cafe Madeleine	<p>Since I was a young child, I have had a yearning affinity towards the magic of art. My passion in life is creating and educating others in art, helping others develop their creative passions, and instilling a sense of community surrounding these activities. With the determination to make art more accessible to all public, in 2009, I major in Cultural Management from Universidad de Guadalajara in Mexico and I have been dedicating years of my life in international education and the art field.</p> <p>I started working as an art teacher, but this was not enough. As an individual passionate about culture I decided to travel, I wanted to learn and I found myself working for one of the most important charities in the United Kingdom, The Harpur Trust. It was mostly working in the Trust that I learned about organizing community events and the impact. I also begin to study art, taking drawing and art history lessons.</p> <p>In 2017 I went back to Mexico, where I begin to work at Universidad Autonoma de Guadalajara, I served as the Head of Public Relations, where I lead several team members and developed innovative strategies for engagement with the government, alumni, private businesses, and the local community in support of the UAG's mission, vision and goals.. I also performed administrative and managerial tasks, such as budget planning, coordinating press releases, Process and Procedure development, and maintained general database functions such as RSVP event coordination. I currently paint and love visiting museums.</p>



Ligeia	Gorre	Sacramento	City of LA, Department of Cultural Affairs, Public Art Division	<p>Ligeia Gorre is an Arts Manager with the City of Los Angeles Department of Cultural Affairs (DCA), Public Art Division. Ligeia manages a multi-tiered arts program for DCA in partnership with Los Angeles World Airports featuring temporary exhibitions, performance, special initiatives, and new commissioned public art and conservation projects. She created the art program for the new Midfield Satellite Concourse scheduled to open early 2022 at LAX. The inaugural exhibition presented by a local curator from The Underground Museum will feature artists working in video, sound, and new media.</p> <p>Ligeia has maintained an ongoing, volunteer-based relationship with The Morningstar Foundation, a local non-profit with the mission to preserve and protect sacred Indigenous knowledge and sacred sites. Her passion for art, culture, and indigenous plant medicine teachings has led her to pursue research in sustainable systems, civic policy and social practice.</p> <p>Ligeia received a Master of Public Art Studies degree at University of Southern California, a Bachelor's degree in Psychology at University of California, Davis and is a Certified Permaculture Designer Trainee from the Permaculture Institute USA and the Permaculture Academy of Los Angeles.</p>
Prince	Graham	San diego	Buy black san diego	<p>I have been involved in he arts community in San Diego for 20 years teaching dance at ever major studio as wells as sdsu and ucsd. I have been a member of sag and sdpal as well as other professional arts org. I have run programs within the sd school district as well as my own summer arts program.</p>
Adam	Greene	San Diego	Independent Artist	<p>Adam Greene (b. 1970) is a composer and writer whose creative work references interests in literature, linguistics, and cognitive science in music that explores multiplicity, fragility, and instability, often through intensive examination of instrumental practice. He has received grants and awards from The Fromm Music Foundation at Harvard, ASCAP, NACUSA, The Center for Cultural Innovation (CCI), The American Music Center, and The American Composers Forum. His music has been played by the San Diego Symphony, SONOR, NOISE Ensemble, the Formalist Quartet, Speculum Musicae, and Ensemble Resonanz, and counts his work with several soloists as particularly critical in developing his approach to instrumental writing. He has participated in several festivals and residency programs that have featured his works, such as UCROSS, ACO EarShot, the soundON Festival of Modern Music, the International Ferienkurse für Neue Musik (Darmstadt), the Composers Conference at Wellesley, the Summer Institute for Contemporary Piano Performance (at the New England Conservatory of Music), and the Long Beach Summer Arts program. His compositions appear on recordings from Aucourant Records and Chen Li Music.</p> <p>Originally trained in music as a guitarist, Greene pursued early studies in Anthropology and creative writing before committing himself to composition. He holds degrees in Music and Anthropology from Connecticut College, and earned a Master's in Composition at the New England Conservatory of Music. He then studied in Italy before moving to California, where, at UC San Diego, he received the Ph.D.</p>



Katlyn	Heusner	San Diego	UC San Diego - Rady School of Management	Kate is head of development for UC San Diego's Rady School of Management, a top-ranked business school in Southern California focused on innovation and impact. Previously, Kate held leadership positions at Lux Art Institute in Encinitas overseeing philanthropy and earned revenue strategies, and with Galerie Mor Charpentier in Paris, France launching the gallery's international sales portfolio in the UK and NALA markets. She has designed partnership strategies and curatorial projects stewarding grants for numerous art organizations including the City of Paris Office of Cultural Affairs, University of Oregon, MFA, Boston, MASS MoCA, Oregon Bach Festival, Coos Art Museum, the Oregon Center for Contemporary Art (formerly Disjecta), Canson Paper, and FIDM.
Wayne	Holtan	San Diego	domusstudio architecture	Wayne has over 30 years experience in the planning, design and construction of complex public and private projects. With broad ranging architectural experience, he has specialized expertise in education classroom buildings, public libraries and fire stations, and multi-purpose performance spaces . His management skills lends itself to multi-discipline project teams. Wayne's success has been based on user and project team integration during the full design/construction process. He has extensive experience in facilitating the design process, technical knowledge for the document generation, problem solving during the construction phase administration, and communication skills for client interaction at all phases. Wayne volunteers his time to serve as Master Commissioner/Subject Matter Expert for the California Architects Board - Supplemental Exam Development. He also participates on the Tierrasanta Community Council, Local Planning Committee, as chair of the Community Development Committee. He has also volunteered as adhoc jurors at the New School of Architecture for student presentations and events.
Lulu	Hsu	San Diego	AmateurPianists	Lifelong amateur pianist with 35-year career in private sector. Strong organizational skills, and enjoy engaging with individuals of all backgrounds. Patron of the arts in San Diego, symphony, opera, chamber music, piano performances for decades. Personally involved in several music groups where we play for sheer enjoyment.
Joseph	Kao	San Diego	Blindspot Collective	I am a small business owner and food industry professional. I have served on the Coronado Playhouse Board and currently serve on the Blindspot Collective board. I have served on a few grant panels prior and find them incredibly fulfilling.
June	Kim	Astoria	The Juilliard School	June Kim (she/her) works as Grants Manager at The Juilliard School. Previously, she was Development Manager at the Santa Fe Opera, where she also worked as Executive Office Assistant. Her educational background in flute performance consists of bachelor's and master's degrees at St. Olaf College and Indiana University – Bloomington, where she also earned a master's degree in arts administration. In her work and throughout her career, June strives to make the arts accessible, inclusive, and welcoming to all.



Rebecca	Kinslow	Lawton	Self-employed	<p>Rebecca Kinslow has over 20 years of experience as an arts leader, specializing in event-planning, marketing, community development, grantmaking, program management and organizational development in the non-profit, higher education and government sectors.</p> <p>Rebecca has led the development and oversight of programs, partnerships, financial investments and cultural and racial equity strategies designed to support stronger arts &amp; cultural organizations. She holds an Executive Certificate in Arts &amp; Cultural Strategy and a Master of Science in Nonprofit Leadership from University of Pennsylvania. She has served on Americans for the Arts' County Arts Network and Equitable Investments Advisory Committee, the Create Justice Network Peer Learning Action Group, the Program Advisory Committee for the Arts &amp; Business Council of Greater Nashville and the Government Alliance for Racial Equity Arts Workgroup.</p>
MaeLin	Levine	San Diego	VISUAL ASYLUM / Urban Discovery Schools	<p>MaeLin's work has been nationally recognized and was awarded the prestigious AIGA Fellow Award in 2008. Originally from Leadville, Colorado, Levine holds a BFA in Graphic Communications Design from the University of Denver and participated in the AIGA professional program at Harvard Business School.</p> <p>MaeLin most recently lead and designed the SD/TJ World Design Capital 2024 bid efforts for Design Forward Alliance.</p> <p>MaeLin served on the board of the San Diego Chapter of AIGA – the professional association of design – for sixteen years and was president for four years. In that role she was part of the team that envisioned and launched the Y Conference, now in it's 25th year, and developed the first ever international chapter of the organization.</p> <p>MaeLin is the Founder and President of the Board of Trustees of the Urban Discovery Schools (TK-12) – a highly successful K-12 charter school. This unique learning environment integrates the creative DNA of Visual Asylum into its curriculum and character development programs. Levine is also a design instructor at UCSD Extension, where she developed the new certificate program in Communications Design.</p> <p>Levine's hallmark style incorporates bold use of color and whimsical touches, and she is inspired by Alexander Girard, Charles &amp; Ray Eames, Edith Head, folk art, toys, dolls, fabric and paper. Collaborative by nature, MaeLin appreciates working with clients who challenge the status quo and value the big picture.</p>
Marily	Lindberg	La Jolla	CEO Creative Targets, Inc. Rockers2read, SDYS, Keeshan	<p>Educational Marketer for Fortune 500 companies: Apple, IBM, Microsoft, GM, American Express, Assoc. of Publishers, Time, Inc. McGraw Hill, etc. Reading, Special Ed teacher and founder of rockers2read. Lecturer at UCSD and Queens College.</p> <p>Producer of the SD STOP THE SPREAD campaign. Advisor to young start up CEOs. Philanthropic entrepreneur. Worked at OSU library. Great supporter of Libraries.</p>
Elizabeth	Miller	Escondido	UC San Diego	<p>I have a Ph.D. in Art History, Theory, and Criticism from UC San Diego, where I currently work as a lecturer and teach a wide range of museum studies and art history topics. I have professional experience in various museum and arts non-profit settings, including at the Hirshhorn Museum and Sculpture Garden, the Museo Reina Sofia, the Scottsdale Museum of Contemporary Art, and Creative Time, a public arts nonprofit in New York City. I've also produced and co-produced a number of arts programs and exhibitions at UCSD between 2011 and 2014.</p>



Julia	Murphy	Shaker Heights	Cuyahoga Arts & Culture	<p>Julia Murphy is a grant program manger at Cuyahoga Arts &amp; Culture, the local public funder for arts and culture located in Cleveland, Ohio. In her current role she works to build relationship and provide technical assistance, guidance, and support to grant recipients and applicants. She oversees portfolio of grantee organizations and coordinates the General Operating Support program.</p> <p>Julia is a Cleveland native and a Phi Beta Kappa graduate of the College of Wooster. Before joining CAC she worked at the Cleveland Institute of Art as Assistant Director of Continuing Education + Community Outreach, developing courses and programming for adults, young artists, and art teachers, and chairing the Scholastic Art &amp; Writing Awards.</p> <p>Her previous experiences with community relations and public programming include working with a variety of public institutions and nonprofits including Heights Libraries and North Union Farmers Market, and internships with the Cleveland Museum of Art and Ingenuity Cleveland.</p> <p>In her free time Julia is an avid reader, rock climber, and vegetable gardener, and is involved with her family's organic farm in Chautauqua County, New York.</p>
Eun	Park	Chula Vista	Southwestern College	<p>Eun Jung Park is a professor of art history at Southwestern College, where she serves on several committees including the Academic Senate and Honors Committee in addition to teaching art history survey courses in Asian Art as well as Modern and Contemporary art.</p>
Brigid	Parsons	Oceanside	Oceanside Arts Commission	<p>Brigid Parsons (she/her/hers, Oceanside) studied Civil Engineering and Architecture in her native Pennsylvania, then worked designing and building roads and bridges in rural Georgia for a few years before moving to San Diego. Pivoting, she held various roles and over a dozen years in IT at a financial services firm before deciding to pivot again, to the Arts. Since then, Brigid has supported a number of different projects in the North County arts community over the past 13 years, including a multi year James Irvine Exploring Engagement grant project at the Oceanside Museum of Art (OMA), worked as Arts Assistant for the city of Encinitas and spearheaded grassroots organizations such as Oceanside Art Walk and the North County Arts Network (NCAN). She currently volunteers with a number of local arts organizations including the County arts council effort and serves as Chair of the Oceanside Arts Commission and Secretary of NCAN. She has certifications in Green Design (LEED AP) and Feng Shui as well as degrees in Digital Photography (AA, Mira Costa College), Civil Engineering (BS, Carnegie Mellon University) and Technology Management (MBA, University of Phoenix).</p>
Denise	Pate	Oakland	City of Oakland, Cultural Affairs Division	<p>As the Cultural Funding Coordinator, Denise Pate manages the City of Oakland's competitive, cultural arts grants process awards over \$1 million dollars to Oakland individual artists and nonprofit organizations. She has spent over 25 years working in the non-profit management community as an executive director, program manager, board member, development professional, dancer, and choreographer. She has raised funds, managed programs, and provided technical assistance for over 20 non-profit organizations in San Francisco, Alameda, Solano, Marin and Sonoma counties. She is the former Associate Director of Operations for California College of the Arts' Center for Art and Public Life (2005-2007). Her past affiliations include Young Audiences of the Bay Area, Wolftrap Institute for Early Learning through the Arts, Youth in Arts, Community Action Marin, and World Arts West. She is the former Executive Director of CitiCentre Dance Theatre, a multi-cultural arts center that was once anchored Oakland's Malonga Casquelourd Center for the Arts. She received her B.A. in Movement Education, and has an M.B.A.</p>



Cat Chiu	Phillips	San Diego	Artist	Cat Chiu Phillips creates installation work in public spaces often using traditional handicraft methods. By using various found materials including plastic and electronic waste, discarded items became an interest because of their contextual value. Inevitably this has inspired her to create installation and public art projects using various recycled products. Her public art commissions include numerous national and international projects, including being part of the permanent collection for the city of San Diego and the City of Redmond, Washington. Phillips has received awards from the National Endowment for the Arts, National Endowment for the Humanities and was recently awarded the California Arts Council's Established Artist Fellowship. She has been an educator in the public schools for over 20 years, a Filipino-Chinese American, public artist, mother, and wife of a USMC veteran.
Joël	Pointon	San Diego	Consultant - Electric Vehicle Infrastructure	Master of Science in Public Health and have worked in the Environmental, Health and Safety Field my entire professional career. Originally from the East Coast, I have been a resident of San Diego for twenty-two years. I have been involved in many community organizations (Clairemont Town Council, etc.) and also volunteer actively for Senior Health Care.
Steven	Pollack	Santa Monica	SoftMirage Art Advisors	Steven Pollack has 20+ years in art acquisition, gallery technology and digital solutions for worldwide clients. I have worked with corporate clients for public art placement and curatorial projects. Providing day-to-day marketing services to artist and galleries using web based technologies.
Jasmine	Regala	Pasadena	City of Los Angeles, Dept. of Cultural Affairs	<p>Jasmine Regala is a Los Angeles-based arts management professional and currently serves as the Art Manager in the Public Art Division for the City of Los Angeles' Department of Cultural Affairs. Jasmine works with all 15 LA Council Districts to create public art in local communities and oversees private developer public art projects within the Arts Development Fee program, liaising between commissioned artists, Council Offices, and other City agencies.</p> <p>Prior to working in the government's Public Art Division, Jasmine established her career in the non-profit performing arts sector working at the historic Pantages Theatre, Center Theatre Group, LA Conservancy, and the LA Children's Chorus (LACC).</p> <p>Jasmine received her B.A. at the University of California, Riverside, in Art History and Communications. She is an Arts for LA Cultural Policy Fellow (2016), National Endowment for the Arts Panelist (2020), a CORO Southern California Lead LA alumnus (2020-2021), and a California for the Arts Panelist (2021).</p>
Natasha	Ridley	San Diego	Monarch Retirement Group & Artists Building Community	Natasha Ridley is a native of San Diego and attended the San Diego School of Creative and Performing Arts. She is a registered assistant with Commonwealth Financial Network® and has worked in the financial services industry for 14 years servicing a client base with roughly \$250 million in assets under management. She currently holds her FINRA Series 7 and 63 securities registrations. In addition to working in the financial service industry, Natasha is also a professional Contemporary Ballet Dancer and Choreographer with 20 years of experience, and a co-founder of the Artists Building Community Project which produces an annual visual and performing arts community engagement event entitled MOSAICS. The event draws roughly 100 attendees yearly for the last 4 years. She holds a Bachelor of Arts degree in Psychology from San Diego State University and a Master's degree in Leadership Studies from the University of San Diego. Natasha is passionate about providing access to the arts in underrepresented communities and representing women of color in dance.



Denise	Rogers	San Diego	San Diego Mesa College	<p>I am a San Diego native, mother of two and Professor of Art History at San Diego Mesa College. I earned a B.A. in Visual Arts/Criticism from U.C.S.D., an M.A. in Art History from SDSU and a Ph.D. in Visual Studies with an emphasis in Feminist Studies from U.C. Irvine. As a Professor at San Diego Mesa College I teach courses from the Pre-Historic to Contemporary period, and specialize in Modern Art and Contemporary art with emphasis in the art of Women, African Americans and the Diaspora. I served as Educational Advisor and Board member of the San Diego African American Museum of Fine Art, Coordinator for the Mesa College Constance C. Carroll Humanities Institute, and currently the Chair of the Mesa College Foundation World Cultures Arts Council. I curate the Mesa College World Cultures Art collection and curate yearly exhibitions in the Campus World Cultures Glass Gallery. I was awarded a Mellon/American Council of Learned Societies Fellowship grant to produce a textbook on African Art. I have curated and co-curated exhibitions at the San Diego Public Library, Mesa College Art Gallery, collaborative exhibitions for the SDMAAFA and SDMA. I also served on the Public Art Committee for the City of San Diego. I have presented on African American art and the Diaspora at the California Community College Association yearly conference, San Diego Museum of Art, Grossmont College, and local libraries.</p>
Susan	Roll	Escanaba	Upper Peninsula Arts & Culture Alliance	<p>Susan Roll graduated from the University of Michigan with a Bachelor's Degree in Industrial Engineering. She worked in the electronics industry for over 20 years, primarily with Intel Corporation. Over time her career transitioned from engineering to program management to Human Resources. She has lived and worked in Ireland, China and Malaysia. She has over 20 years of management and training experience.</p> <p>Sue moved back to the Midwest in 2000 to raise her children among family. In 2003 she founded Coaching for Results and offered coach services to business teams and owners in the Upper Peninsula of Michigan. In 2015 she returned to full time work - first as a business manager and then as Executive Director of the William Bonifas Arts Center Center (<a href="http://bonifasarts.org">bonifasarts.org</a>) in Escanaba. Sue stepped down from her E.D. position in late 2020. She supports the new Bonifas E.D. with history and advice (when asked) as well as grant research and writing. Sue began writing grants in 2013 and became a grant panelist for Michigan's Council for the Arts and Cultural Affairs in 2017 and Cuyahoga Arts &amp; Culture in 2021.</p> <p>Sue is President of the Upper Peninsula Arts and Culture Alliance after participating in its formation for the last 4 years. The Alliance is dedicated to creating an environment where arts and culture can thrive in the Upper Peninsula of Michigan. Her focus work in 2022 will be on an Economic Impact Study and the creation of an artists directory for the rural Upper Peninsula.</p>
Oscar	Romo	San Diego	Alter Terra	<p>In my professional career as an Architect, Researcher, College Professor and Artist I consider myself a practitioner of Natural Systems Design, my work has taken me around the world consolidating partnerships and implementing projects to preserve our global and regional natural resources</p>



Christopher	Schram	Kalamazoo	Kalamazoo Symphony Orchestra	<p>Christopher Schram is the Director of Development for the Kalamazoo Symphony Orchestra in Kalamazoo, Michigan and has served as Executive Director/Artistic Director and/or Director of Advancement/Development at a number of institutions in Michigan, Illinois, and Florida including art museums, theaters, and multi-disciplinary organizations, such as the Kalamazoo Institute of Arts (Kalamazoo, MI), Victory Gardens Theater and Court Theater (both in Chicago, IL), and the National Foundation for Advancement in the Arts/youngARTS (Miami, FL). He has served on grant review panels throughout the nation, including the Michigan Council for Arts and Cultural Affairs (five years), Florida Council on Arts and Culture (six years), Cuyahoga Arts and Culture (Cuyahoga County/Cleveland, Ohio area), the City of Chicago Department of Cultural Affairs, the City of Miami Beach Cultural Arts Council, and the Southern Arts Federation. He is also a producer, director, choreographer, actor, dancer, singer, classical pianist, and composer/lyricist. A cum laude graduate of Washington &amp; Lee University, Mr. Schram holds a BS in business administration and a BA in French.</p>
Dr. Patricia	Williams	San Diego	PTWO-Push The Word Out Publications	<p>Dr. Williams obtained her Doctorate Degree in Educational Leadership Development at University of Phoenix, (2013) along with her Masters in Arts Degree in Curriculum and Instruction in 2004. is a well-rounded professional as she has obtained a Bachelor in Arts Degree in Business Administration/Computer Science and worked in accounting as a business leader prior to becoming an educator.</p> <p>As a published author and now CEO of PTWO Push the Word Out Publications Company, Dr. Williams consults, writes, trains, educates, mentors, and now publishes new authors. PTWO is an educational consulting company that provides grant/proposal writing, educational training to school districts, organizations, businesses, public and private school. Dr. Williams has been an educator for the past 25 years and was instrumental in working with the CEA, SDEA, OEA and NEA where she assists teachers with current and relevant guidelines affect teaching and learning everywhere.</p> <p>Dr. Williams worked as a curriculum and content expert at Grand Canyon University (AZ), Dr. Williams' expertise in Qualitative and Quantitative Research Methods, educational governmental and corporate relationships makes her relevant and current in today's educational society. Dr. Williams is equipped and trained to teach higher education with her Published Dissertation in 2013 entitled, "An Exploration of Multiracial Populations in Higher Education."</p>



## ADDENDUM

First Name	Last Name	City	Company Affiliation	Brief Bio
Meher	McArthur	Pasadena	JAPAN HOUSE Los Angeles	I am trained as an Asian art curator, author and educator, specializing in Japanese art. I worked for 8 years as Curator of East Asian Art at Pacific Asia Mus in Pasadena, CA, where I curated about 20 exhibitions of Asian art. I then worked independently teaching, curating exhibitions and publishing books and art primarily on Asian art and culture. In the past 5 years, I worked as Creative Director for the Storrier Stearns Japanese Garden in Pasadena and as Acader Curator at Scripps College. I joined JHLA as Art & Cultural Director overseeing exhibitions and cultural programming in September 2020.
Tomoko	Kuta	Encinitas	San Diego Botanic Garden	Tomoko Kuta has been working in San Diego's non-profit arts and culture sector since the late 1990s. During this time, she has developed expertise in ar programming, education, exhibitions, commissioning contemporary artists and most of all, turning these opportunities into highly engaging and memorabl experiences for diverse audiences. In April 2021 she joined San Diego Botanic Garden (SDBG) in the newly created role of Senior Director of Education a Visitor Services. At SDBG, she oversees public and student programming, visitor engagement, and revenue growth through admissions, the membership program, and fundraising via grants, individual donors, and sponsorships. Previously with The New Children's Museum from 2011 to 2021, she contributed to organization's tremendous growth eventually leading the museum to earn the prestigious national medal from the Institute of Museum and Library Services community impact. Tomoko has a B.S. from Cornell University and an M.A. from the University of Chicago where she studied the visual arts through the len society's broader culture and history. Tomoko is currently a Vice President with the California Association of Museums and has recently contributed a chapt the soon-to-be released American Alliance for Museums book, "Museum Education for Today's Audiences." At the Garden, Tomoko infuses the arts into her as she leads talented teams dedicated to sharing plant wisdom and healthy stewardship of our planet.
Kate	Kammeyer	Webster	Consultant	<p>Kate started her career working for major summer music festivals including Interlochen, National Repertory Orchestra, and the Aspen Music Festival, followe the position of Orchestra Personnel Coordinator at the Manhattan School of Music. During Kate's ten years with The Philadelphia Orchestra, she planned &amp; executed over thirteen tours, oversaw six recordings, and helped to lead global initiatives including the Orchestra's residencies in China and two televise concerts with Pope Francis and the World Meeting of Families. In 2016, Kate became General Manager and Artistic Administrator at the Los Angeles Charr Orchestra overseeing operations, artistic planning, personnel and LACO's education and community activities. During her time in Los Angeles, she helped ci and manage several programs including The L.A. Orchestra Fellowship, the Lift Every Voice Festival, and SESSION, a collection of composer-curated even in unexpected locations</p> <p>Most recently, after serving as Assistant Dean of Artistic Planning at the Longy School of Music in the 2019/2020 school year, Kate was named Senior Vice President and General Manager of the Rochester Philharmonic Orchestra. There she led artistic programming and operations during the pandemic and crea new streamed series, "Truth is of No Color", focused on historically marginalized voices in composition, and in partnership with arts and social justice organizations.</p> <p>Kate holds an A.D. from SUNY Purchase, a M.M. from the Hartt School, and a B.M. from the University of Iowa all in Oboe Performance. Kate was a membe the 2017 cohort of the Emerging Leaders Program of the League of American Orchestras and in September 2020, she completed a certificate in Change Management from Cornell University.</p>
Diane	Zola	New York	Consultant	Diane Zola has worked in the Arts for her entire career, most recently as Assistant General Manager, Artistic & Executive Director of the Lindemann Young A Development Program at the Metropolitan Opera, overseeing a budget of \$80 M. During her 18 year tenure at Houston Grand Opera her responsibilities incl Director of Artistic Administration & Director of the HGO Studio. In 2009, Zola helped to establish the Young Artists Program at the Bolshoi Opera in Mosc Russia. As an Artists' Manager, she oversaw the international careers of singers, conductors and pianists. Zola began her career as a singer and continues committed to the nurturing and mentoring of singers through consultations, working with opera companies and other entities now as a consultant and sharing vast experience in the field.



# COVID-19 Impact on Arts and Culture

Presented to the Commission for Arts and Culture  
by the Nonprofit Institute, University of San Diego

December 2021



# Overview

This deck presents topline results from an Arts and Culture COVID-19 Impact Survey conducted by the Nonprofit Institute in partnership with the City of San Diego Commission for Arts and Culture in 2021. Several key comparisons from a similar 2020 survey are included as well.

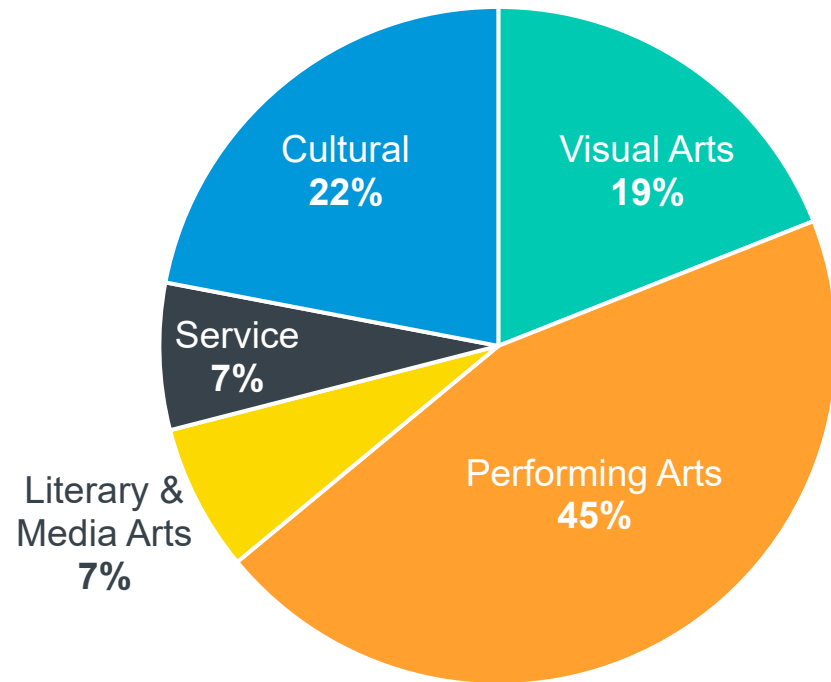
These results reflect organizational data for **124 Arts and Culture organizations** that provided information in fulfillment of their contracting requirements for FY 2021.



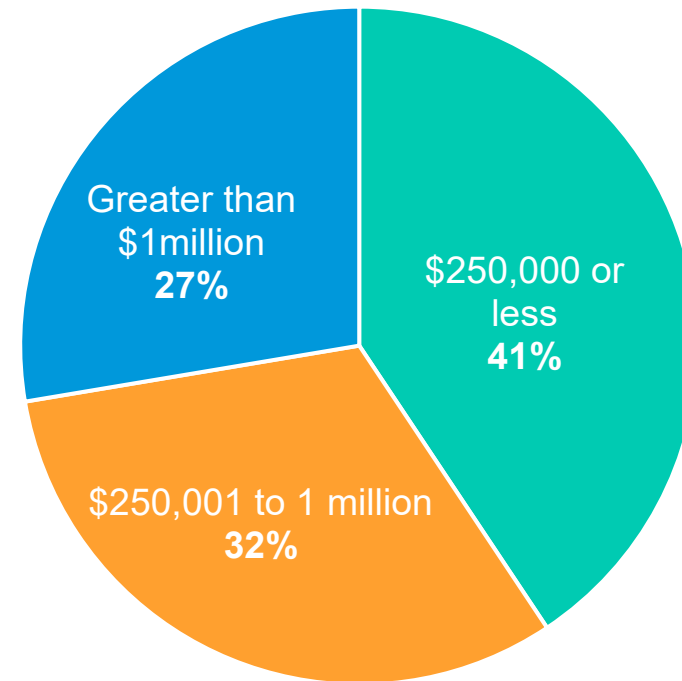
# Scope of Survey, 2021

- 63-question survey

**Figure 1. Percent of Respondents by Organizational Type**



**Figure 2. Percent of Respondents by Budget Size**





## Sample by Type and Budget Size

73% of the sample is made up of small to mid-size organizations.

Approximately 1/3 of the sample are small to mid-size performing arts organizations

	Up to \$250k	\$250k - \$1mil	Over \$1mil	Total
Visual Arts	13%	48%	39%	100%
Performing Arts	45%	31%	24%	100%
Literary & Media Arts	33%	33%	33%	100%
Service Organizations	22%	56%	22%	100%
Cultural	63%	11%	26%	100%



# 2021 Employment Snapshot

**77%**  
of organizations  
reported having at  
least 1 employee

	Pre-Pandemic	Today
Total Number of Employees	2,308	2,038
Full Time	1,142	980
Part Time	1,166	1,058
Range of Employees	0 - 234	1 - 276
Median Number of Employees	8	10



# Average Percent of Furloughed Employees Remaining Furloughed by Budget and Organizational Type

Budget Size	Average % of Furloughed Employees Remaining Furloughed
Small Organizations	40%
Medium Organizations	17%
Large Organizations	35%

Organization Type	Average % of Furloughed Employees Remaining Furloughed
Performing Arts	12%
Service	14%
Visual Arts	41%
Cultural	57%
Literary & Media Arts	58%

As a result of COVID-19, **572 employees were furloughed**. On average, organizations furloughed 6 employees.

An **average of 29% of employees remain furloughed**, but 46% of organizations said it was either somewhat or extremely likely they would be reinstated.

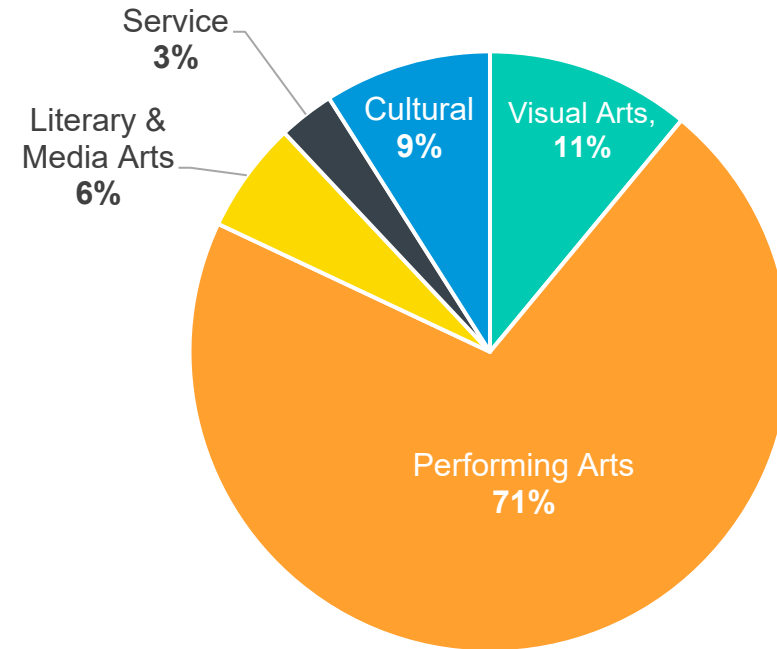
**117 employees were permanently laid off** in the 12 months prior to the survey as a result of the pandemic.



# Independent Contractor Breakdown

**86%**  
of organizations  
reported paying  
independent contractors  
to do program-related  
work.

**Figure 3. Percentage of Contracts by Organizational Type**



In the 12 months prior to the survey, **organizations hired a sum of 2,333 independent contractors.**

In the same time period, **830 contracts were cancelled** as a result of COVID-19. 51% said they were somewhat or extremely likely to be reinstated.



# Average Number of Contracts Cancelled by Budget and Organizational Type

Budget Size	Average Number of Contracts Cancelled
Small Organizations	15
Medium Organizations	5
Large Organizations	1

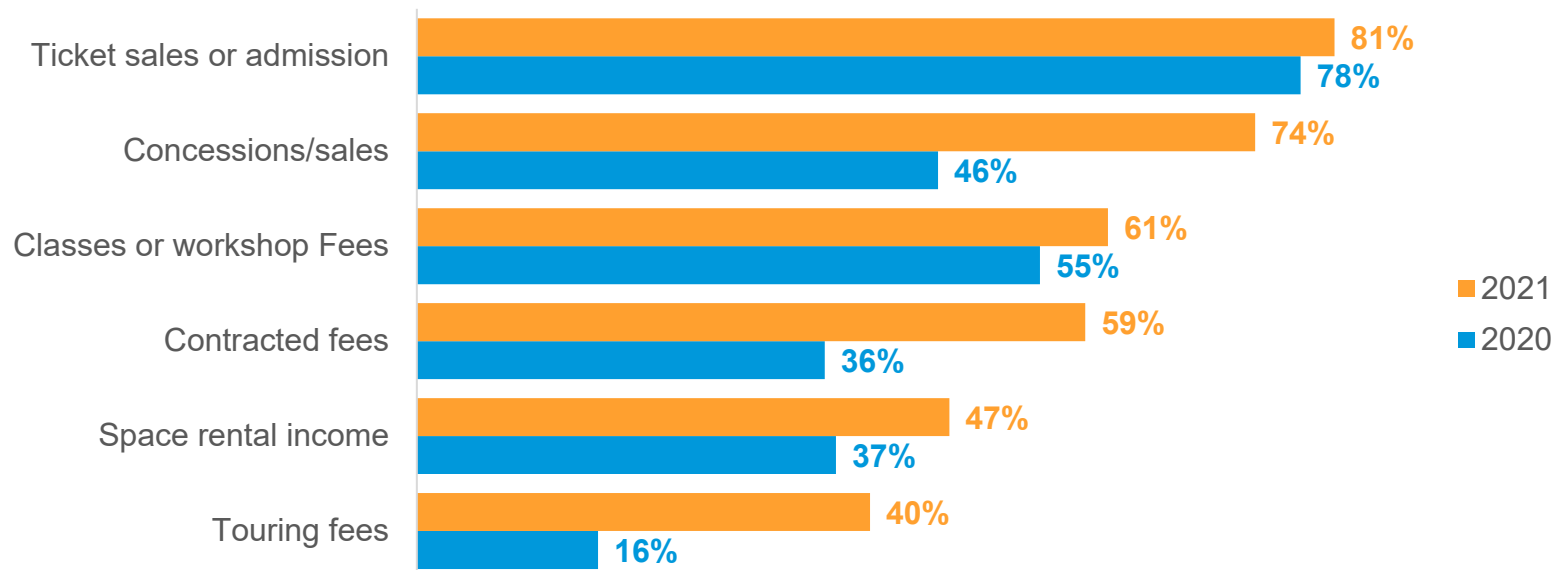
Organization Type	Average Number of Contracts Cancelled
Visual Arts	2
Performing Arts	14
Literary & Media Arts	2
Service	0
Cultural	5



# Key Comparisons: Earned Revenue

2020 Program Revenue	2021 Program Revenue
<b>95%</b> of Respondents Reported a Loss	<b>68%</b> of of Respondents Reported a Loss
Range = <b>\$600 to \$29 million</b>	Range = <b>\$2,000 to \$26.5 million</b>
Total Reported Loss = <b>\$79.4 million</b>	Total Reported Loss = <b>\$63 million</b>

**Figure 4. Percentage of Organizations Reporting Sources of Lost Program Revenue in 2020 and 2021**





# Loss of Earned Revenue in Past 12 Months:

## \$63,220,492

Earned revenue loss  
varied by organizational  
size and type.



Among Performing Arts and Cultural Organizations, **89% experienced a decrease in ticket sales or admissions.**



Larger organizations were more likely to experience a **loss in space rental income** than smaller organizations.



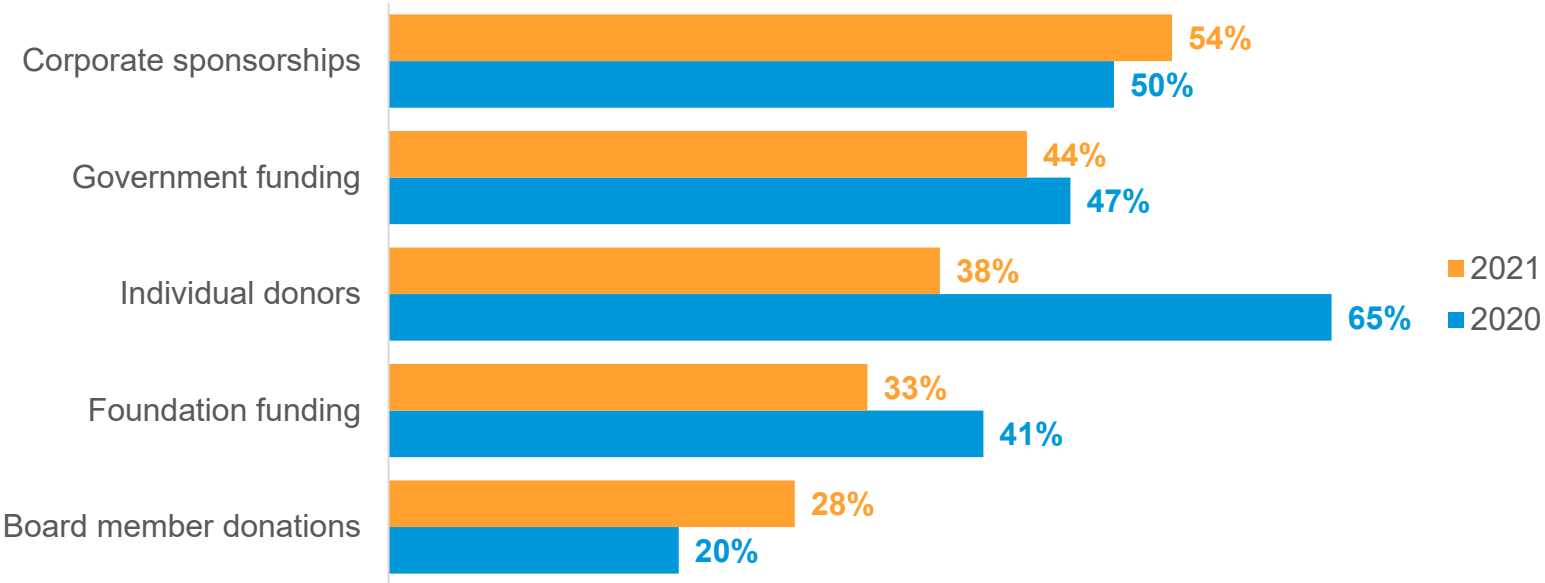
While 32% of all organizations reported no change in **revenue from workshops/classes**, **63% of Literary and Media Arts organizations reported a decrease.**



# Key Comparisons: Contributed Revenue

2020 Contributed Revenue	2021 Contributed Revenue
86% of Respondents Reported a Loss	59% of Respondents Reported a Loss
Range = \$600 to \$2.5 million	Range = \$251 to \$2.2 million
Total Reported Loss = \$17.2 million	Total Reported Loss = \$14.6 million

**Figure 5. Percentage of Organizations Reporting Sources of Lost Contributed Revenue in 2020 and 2021**





# Loss of Contributed Revenue in Past 12 Months:

## \$14,642,835

Contributed revenue loss  
varied by organizational  
size and type.



**51% of small organizations** experienced a **decrease in individual donations** while only **27% of large organizations** experienced the same.



**42% of organizations with budgets over \$1m** experienced an **increase in board member donations**.



While 28% of all organizations experienced a decrease in **board member donations**, 29% experienced an increase.



While 38% of all organizations experienced a decrease in **individual donations**, 41% experienced an increase.



# Contributed Revenue Loss Variations Continued...



While 44% of organizations experienced a decrease in **government funding** and 53% experienced an increase, 78% of Literary and Media Arts Orgs experienced an increase.



Similar percentages (equal thirds) all reported a decrease, no change, or increase in **funding from foundations**.

43% of Service organizations reported an increase and 56% of literary and media arts organizations reported the same.



Total Revenue Lost  
(Earned + Contributed)  
in Past 12 Months =

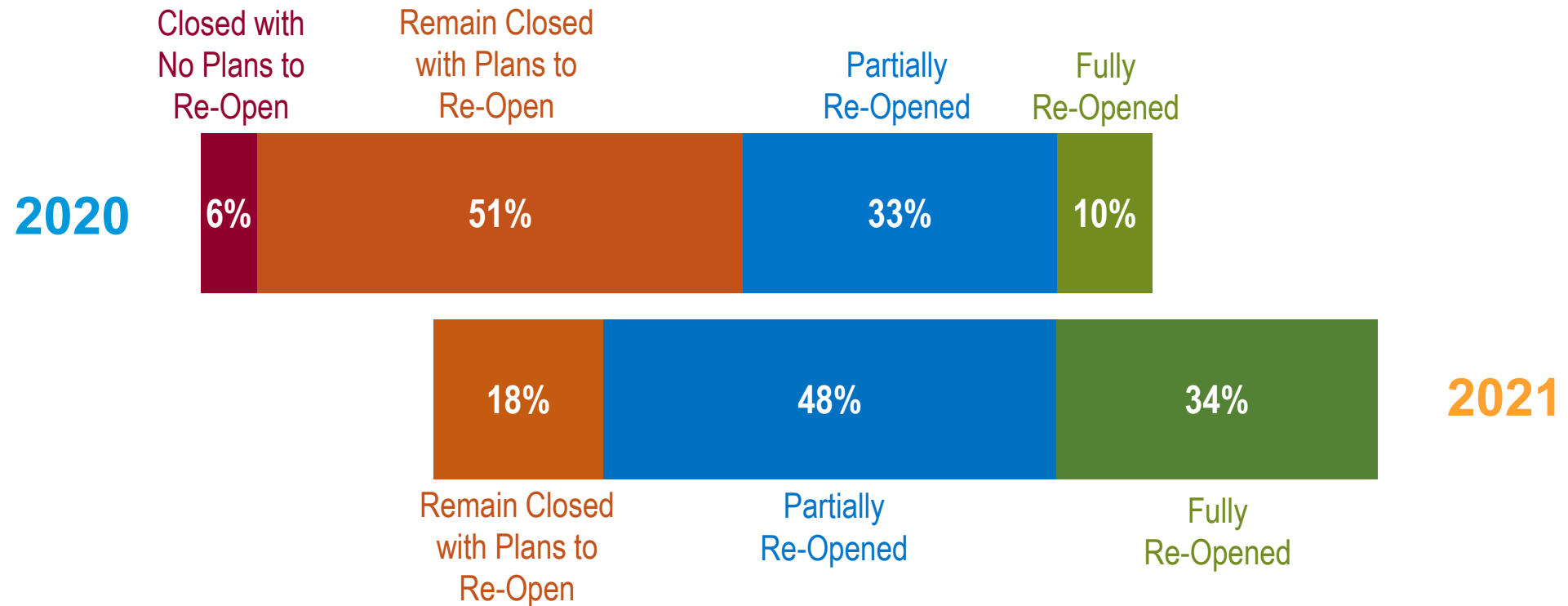
**\$77.4 million**

A large yellow triangle is positioned in the bottom right corner of the slide, pointing towards the top right.



# Key Comparisons: Disruption of Services

Figure 6. Percent of Organizations Reporting Operating Status





# Current Operations *(as of August 2021)*

18% (n=22) of respondents remain closed with plans to re-open within the next 12 months

63% of organizations that are **still closed** are **Small Organizations**

46% of organizations that are **still closed** are **Performing Arts Organizations**

48% (n=58) are partially re-opened

34% (n=42) are fully re-opened

*"The uncertainty of the direction of the COVID crisis even at this late stage makes it hard to make concrete plans. We are moving forward and hope to resume producing events in Fall of 2021 and Winter and Spring of 2022."*

*- Small Performing Arts Organization*



# Covid-19 Impacts on Programs

While organizations begin to offer more in-person services, online programming remains a viable option for the foreseeable future.

	Conferences / Meetings	Exhibitions	Festivals	Performances	Workshops / Classes
In-person	44%	69%	75%	70%	43%
Shift Online	8%	2%	2%	0%	5%
Hybrid	48%	28%	20%	26%	51%
Cancel	0%	2%	3%	3%	1%

**94%** of organizations plan to  
**continue using online platforms**  
for the next 12 months

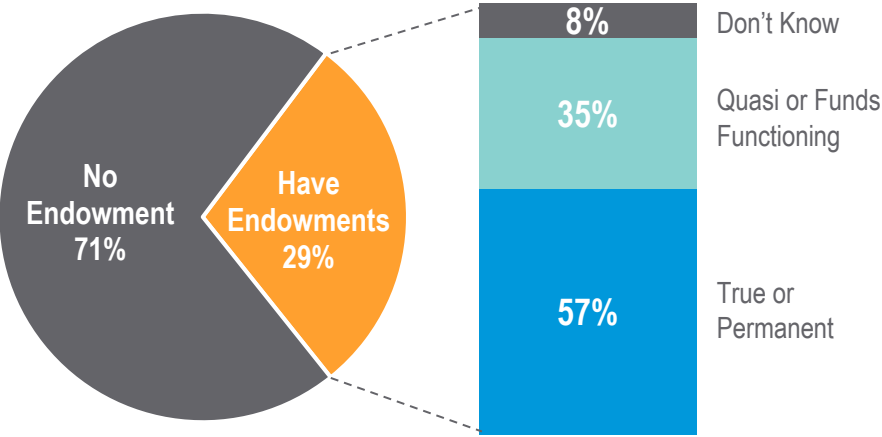
*“Though our online programming reached millions of viewers, we did not charge for most of them, so our earned income was significantly lower. We will continue to offer online programs and the option to view performances via video for those who are not yet ready or able to attend in person.”*

– Large Performing Arts Organization



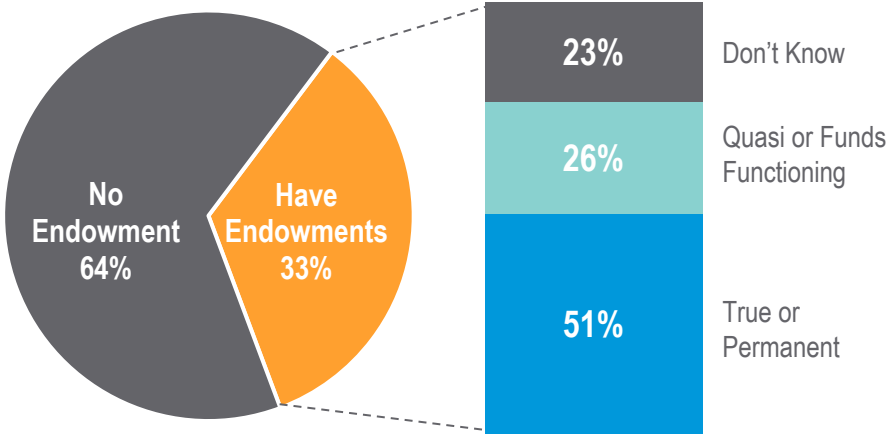
# Key Comparisons: Endowments

Figure 7. Percent of Organizations Reporting Endowments by Endowment Type in 2020



In 2020, **8 respondents** (22% of those with endowments) said they had **adjusted endowment draws** to address funding shortfalls caused by COVID-19.

Figure 8. Percent of Organizations Reporting Endowments by Endowment Type in 2021



In 2021, **8 respondents** (21% of those with endowments) said they had **adjusted endowment draws** to address funding shortfalls caused by COVID-19.



# Endowments: 2021

## A Potential Source of Revenue for Very Few Organizations

**33%** of respondents reported **having an endowment**

**65%** of the organizations with **budgets over \$1mil** have an endowment, while only **20%** with **budgets under \$1mil** have an endowment

Total reported **value** of endowments = **\$409,515,059**

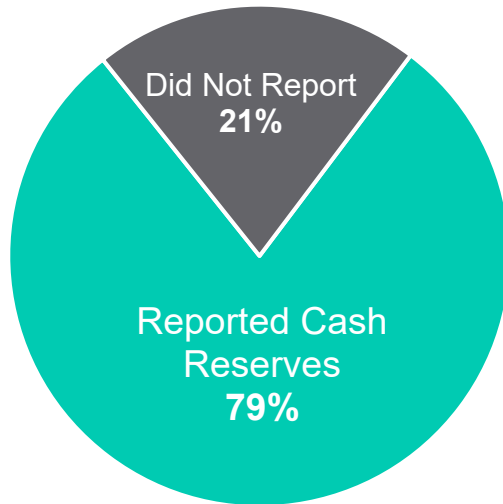
**7 organizations** account for nearly **91%** of total reported endowment funds.

**8 respondents (21%)** said they **HAD adjusted endowment** draws to address funding shortfalls caused by COVID-19



# Key Comparisons: Reserves

Figure 9. Percent of Organizations Reporting Having Cash Reserves in 2020



2020

Seventy-nine percent of respondents reported having cash reserves with a total value of **\$45 million**. Additionally, **59 percent** of respondents said they *had* drawn on cash reserves to address funding shortfalls caused by COVID-19.

Figure 10. Percent of Organizations Reporting Having Cash Reserves in 2021



2021

Eighty-three percent of respondents reported having cash reserves with a total value of **\$39 million**. Additionally, **54 percent** of respondents said they *had* drawn on cash reserves to address funding shortfalls caused by COVID-19.



# Key Comparisons: Emergency Relief

	% Applied	Funded	Amount Funded	Avg. Grant Amount per Org.
Economic Injury Disaster Loan (EIDL), 2020	31%	83%	\$2,671,300	\$80,948
Economic Injury Disaster Loan (EIDL), 2021	32%	94%	\$2,632,900	\$79,785
Paycheck Protection Program (PPP), 2020	71%	93%	\$24,457,100	\$287,731
Paycheck Protection Program (PPP), 2021	76%	98%	\$29,723,825	\$371,548
The San Diego Foundation Community Response Fund, 2020	15%	24%	\$55,000	\$13,750
The San Diego Foundation Community Response Fund, 2021	17%	53%	\$141,333	\$14,133
Small Business and Nonprofit Loan Program, 2020	11%	29%	\$514,500	\$128,625
Small Business and Nonprofit Loan Program, 2021	17%	74%	\$1,393,900	\$99,564
The Arts and Culture Challenge Fund, 2020	20%	80%	\$148,450	\$7,423
The Arts and Culture Challenge Fund, 2021	32%	69%	\$316,250	\$13,750



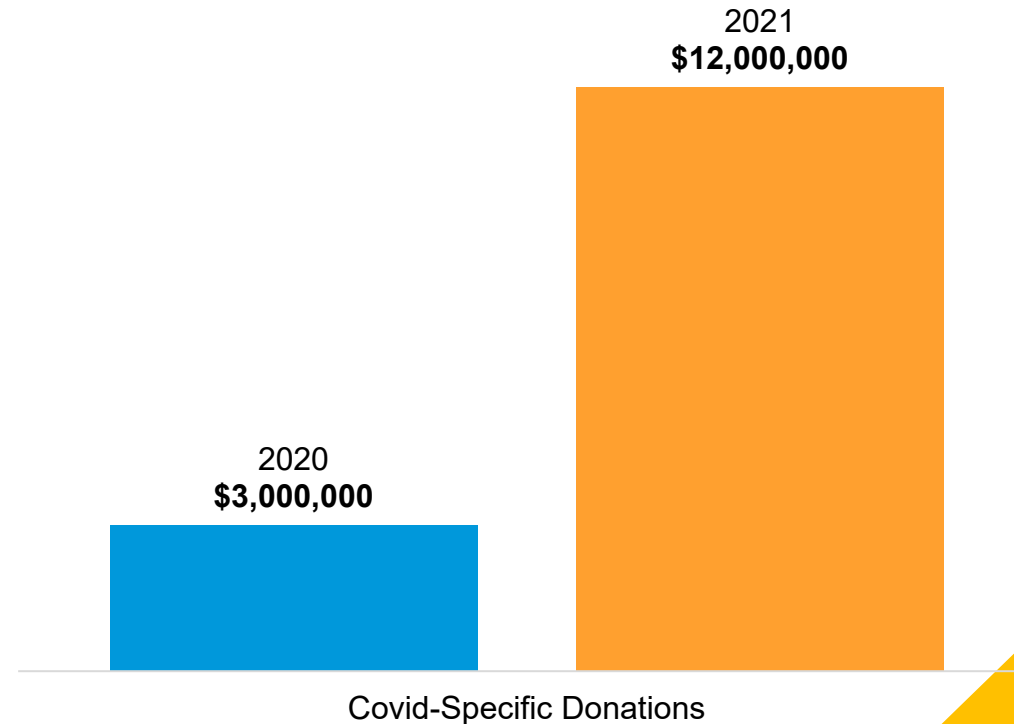
## COVID-19 Donations: 2021

26 organizations reported a sum of **\$9,563,328** in **solicited donations** in response to COVID-19

25 organizations reported a sum of **\$2,485,200** in **unsolicited donations**

The total sum of **COVID-specific donations** is **\$12,048,528** ranging from \$50 to \$9,847,301

Figure 11. Comparison of COVID-Specific Donations from 2020 to 2021\*





# Rent Relief

---

Whether an organization received rent relief varied slightly based on organizational size and type.



Only 20% had their rent reduced or waived



36% of medium sized organizations had their rent reduced or waived



Only 8% of cultural organizations had their rent reduced or waived



# Estimated Costs & Actual Costs to Re-Open the Arts and Culture Sector

	2020 Projection	2021 Actual
Range of projected costs to reopen	\$0 – \$40mil	\$0 – \$2.8mil
Average Projected Cost*	\$627,824	\$63,480
Median Projected Cost	\$10,000	\$5,500

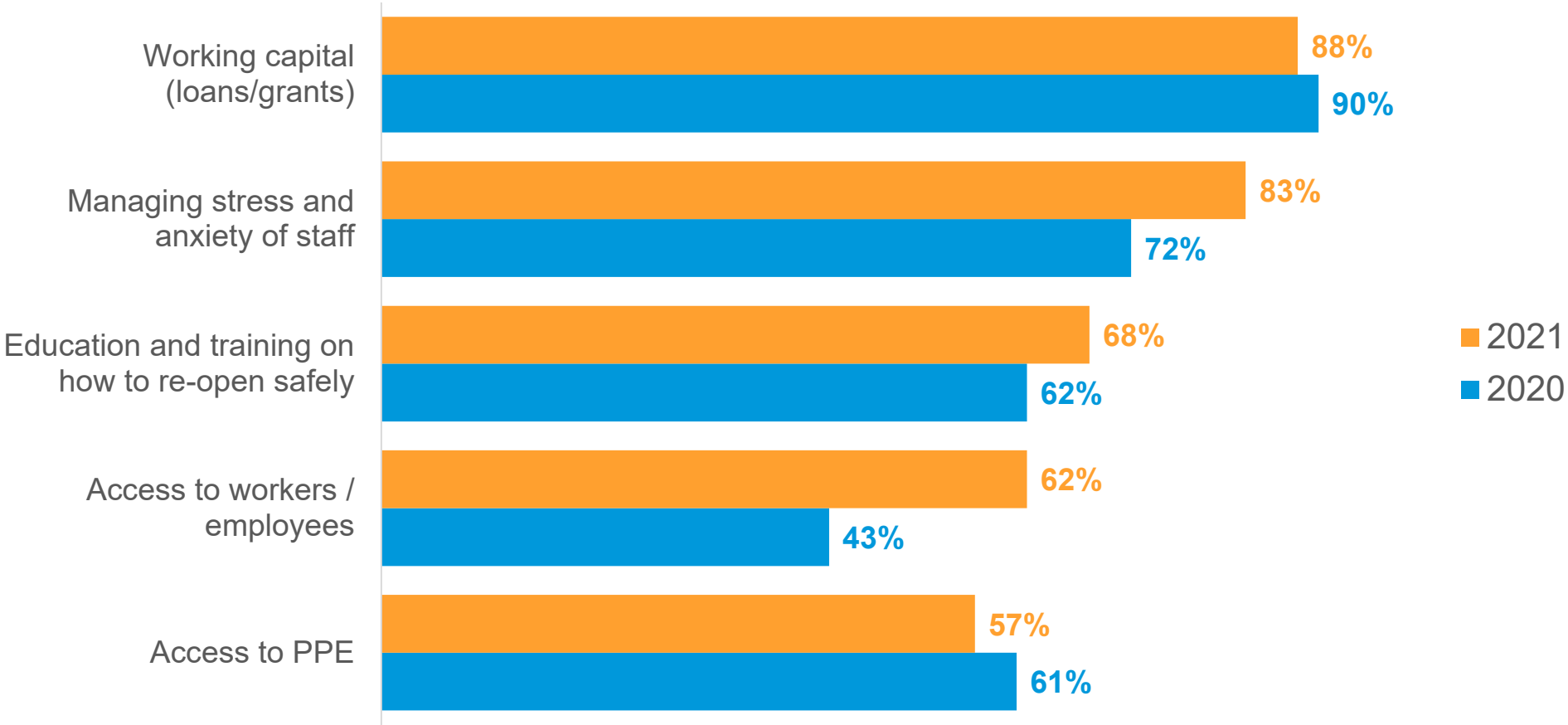
- Sum of **reopening costs** by the sample was reported as **\$5,205,479**
- 20 organizations who were not yet reopened projected another \$1,572,000.

*\*The 2020 over-projection of cost to reopen was possibly due to uncertainty around emergency relief funding.*



# Key Comparisons: Organizational Needs

Figure 12. Areas Where Organizations Report Needing At Least Some Support





# Challenges and Needs Regarding Reopening

	Reporting Very or Extremely Challenging
Concern about Potential Future Re-closures	59%
Guaranteeing Customer/Public Safety	43%
Customer/Public Not Returning	40%
Guaranteeing Employee Safety	34%
Shortage of Cash/Capital on Hand due to Closures	33%
Shortage of Volunteers	31%
Guaranteeing Volunteer Safety	28%
Shortage of Employees	23%
Lack of PPE	11%*

*\*51% of organizations reported being Not At All Challenged by Lack of PPE. However, all 4 organizations who reported being Extremely Challenged by this were small organizations.*

The top three areas reported as needing support to a Great or Very Great extent were:

- Working Capital (51%)\*\*
- Managing Stress and Anxiety of Staff (33%)
- Access to Workers/Employees (23%).

*\*\*44% of organizations reporting needing support with Working Capital to a Very Great extent were Small organizations.*



# Looking Ahead Toward Recovery: Staff Size

## Staff Size Over the Next 12 Months:

54% of organizations  
predicted it **would remain the same**

33% predicted it **would be larger**

13% predicted it **would be smaller**

Only **2% of organizations**  
**predicted layoffs** in the next  
12 months

Predictions of changes to staff size varied by  
organizational size and type:

**71%**  
**of Literary and  
Media Arts**  
organizations  
projected their staff  
size **would remain  
the same**

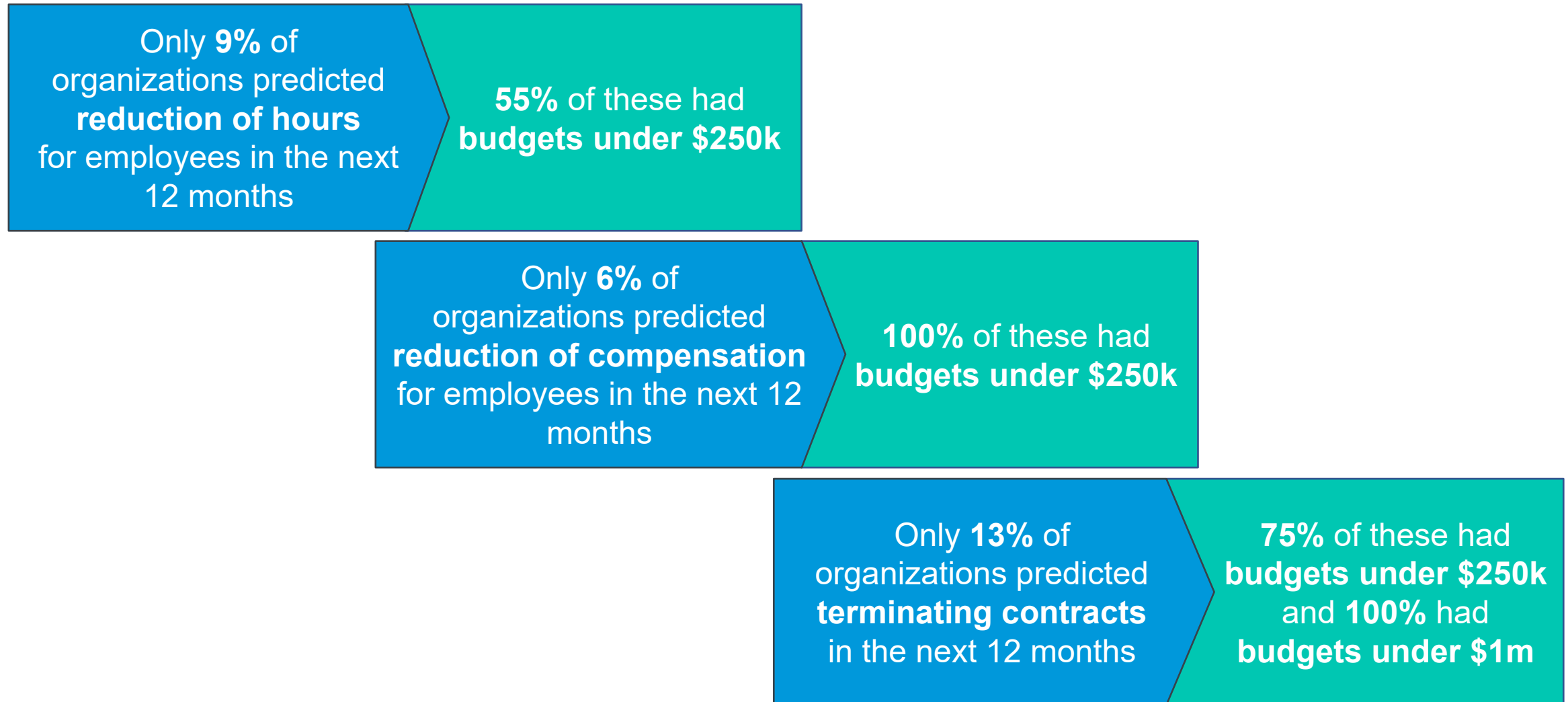
**43%**  
of organizations  
projecting a  
**smaller staff size**  
in the next 12  
months had  
**budgets under  
\$250k**

**79%**  
of organizations  
projecting a **larger  
staff size** in the  
next 12 months  
had **budgets over  
\$250K**

Only **1% of organizations**  
**predicted furloughs** in the  
next 12 months



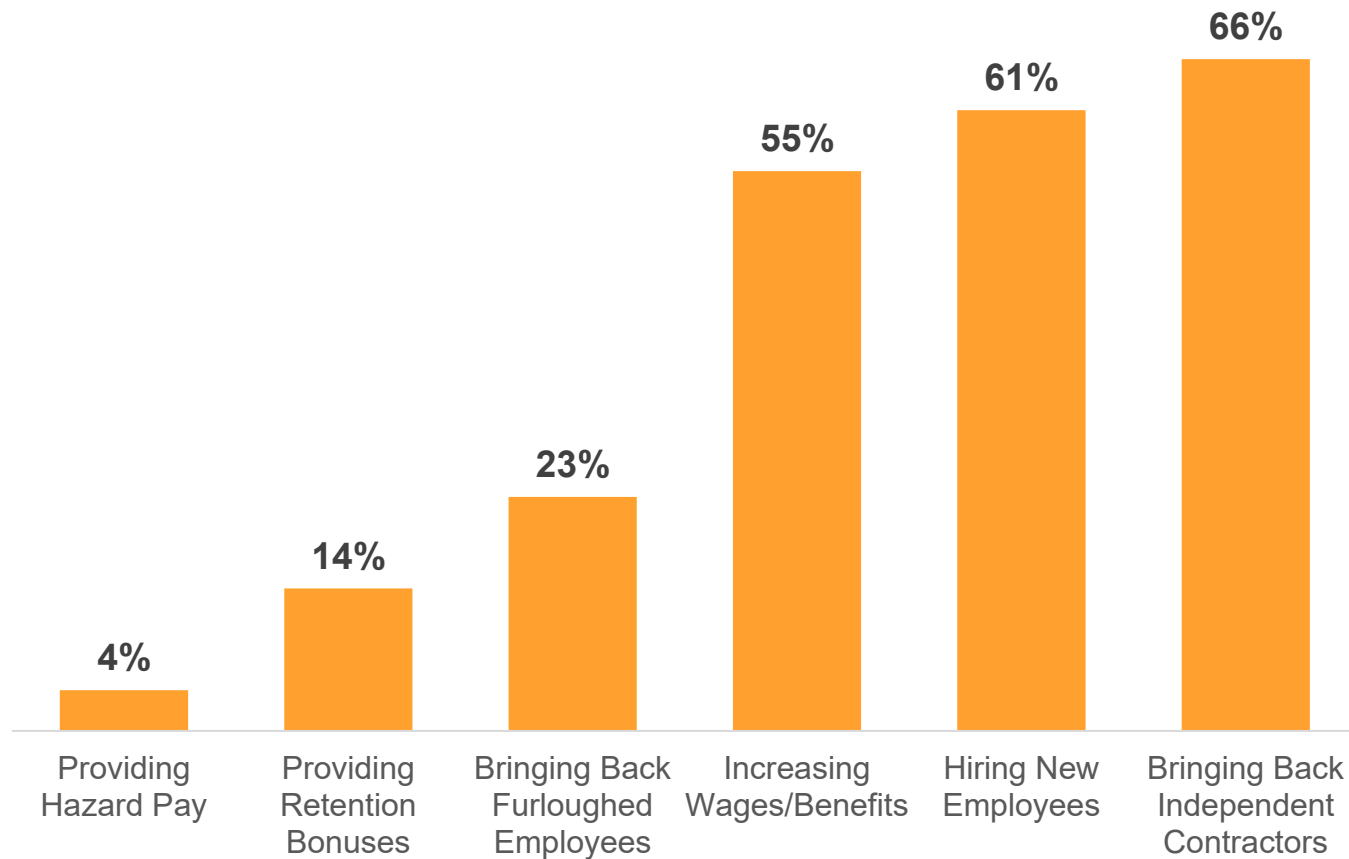
# Looking Ahead Toward Recovery: Hours and Compensation





# Workforce Recovery Predictions

Percent of Organizations Predicting Recovery Efforts in the Next 12 Months



## Variations by Organizational Size and Type

- **70%** of visual arts organizations projected **hiring new employees** in the next 12 months
- **94% of large organizations** (budgets over \$1m) projected **hiring new employees** in the next 12 months
- **61% of medium sized organizations** projected the same and only **37% of smaller organizations** projected the same
- Only **31% of small organizations** projected **increasing wages or benefits** while **72% and 73% of medium and large organizations** respectively reported the same.



# Main Qualitative Themes

***Q: Is there anything else you'd like to share regarding reopening your organization after COVID-19?***

- **Programmatic and Fundraising Shifts** - As organizations look towards the rest of 2021 and into 2022, many expressed that they intended to keep programmatic shifts, such as hybrid services. Some shows or experiences are planned for in person but there are still virtual options. Even while some of the organizations were optimistic about the next phase of reopening, specifically in person, there are concerns about safety measures. These safety concerns include vaccination requirements e.g. how to confirm their status; mask mandate; continued cleaning procedures; and indoor capacity.
- **Motivation / Hope / Maintaining Organizational Strength** - Organizations who were unsure about the future expressed that there was a sense of hope and motivation to continue their programming and continue strengthening the organization. Staff are motivated to keep working and adapting their programming to serve the community.
- **Back Up Plans / Continuing to Change** - Though there was a high-level of hope expressed, this was also paired with a clear need for multiple plans as organizations don't feel 100% that we are in post-covid. The pandemic is still in full effect and their plans are continuing to evolve.



# Main Qualitative Themes

***Q: What else can you tell us about how shifting your activities to virtual and/or hybrid has impacted your organization (costs, audience, engagement, income, programming, etc..)?***

- **Programmatic Shifts - Innovation & Adaptation on Strategies:** Many organizations expressed that transition to virtual in the early days of the pandemic and more recently to hybrid has drastically changed their programming. For many, it was an opportunity to take on new strategies; adapt to challenges to serve their communities such as bridging digital divides; and others were able to expand who they connected too. Some organizations, especially performing or music organizations, expressed concerns that virtual platforms made it harder to effectively perform their mission.
- **Financial Resources - Loss of Revenue & Virtual Platform Cost:** With a transition to virtual (and hybrid) programmatic platforms, organizations expressed that they incurred additional costs for technology needed to provide virtual services. On the other side of transitioning to virtual, many organizations decided to offer their programs at reduced or zero cost resulting in a severe loss of programmatic revenue.
- **Community Engagement - Audience Size:** About half of the organizations expressed that as they expanded to virtual settings they lost their regular audience. This was accredited to zoom / virtual platform fatigue; supporters not wanting to see performances virtually; or heavy competition with other organizations outside of the region. On the other hand, many organizations stated they experienced an uptick in the audience participation from outside of San Diego and internationally.



# Main Qualitative Themes

***Q: Since you have indicated that your organization is open or partially opened, at what capacity have you reopened? Please describe to provide a picture of how you are operating (example: fully staffed, but 25% public capacity)***

- **Fully Staffed & Operating at 100% Capacity / Hybrid:** 39 organizations stated they were back to fully staffed and were operating at 100% capacity towards the public. Of these organizations, 8 expressed they were still operating in a hybrid capacity to ensure that all guests felt safe and were accessible. 32 organizations were operating between 50 -75%.
- **Part Time Staff & Operating at 50% Capacity:** 20 organizations expressed that they were only able to bring back a portion of their staff, including volunteers to run their programming. In addition to a limited staff, the opening hours and capacity for the public was limited to 50% of their pre-pandemic capacity.
- **Staff Working Hybrid:** As staff are brought back and organizations reopen their doors to the public, many organizations are still offering flexible hours to their employees. They are returning to the office in phased approach, have limited access to the office, or are coming in on a needs basis for in person programming.



# Main Qualitative Themes

***Q: Do you foresee any long-term structural changes to your organization due to the impact of the pandemic? (e.g., to your mission, programming and activities, workforce, marketing, etc.)***

- **Programmatic Adaptations** - Although resuming in person, many organizations expressed that they will continue with virtual access creating permanent hybrid model structure
- **Workforce Capacity and Structure** - Organizations have expressed rethinking their staffing model; some with keeping less staff temporarily; restructuring team set ups; keeping flexible hours and rethinking the usage or necessity of space for programs or offices. Including the technology needs of virtual programming and the subsequent staff support and training this will continue to entail. Continue to diversify the audience's reach for accessibility locally and outside of San Diego.
- **Mission and Organizational Goal** - Continuing to meet and adapt the changing needs of the community, especially for meeting the needs of systemically under resourced and underrepresented communities (reimagining their IDEA work). Most organizations expressed that their missions will stay the same; the pandemic only made their purpose stronger but they will continue to adapt how they fulfill it to the needs of the community
- **Donors and Supporters** - To find continued financial stability, post government support, is to focus on diversifying income through new donors and support demographics



Monday, January 24, 2022

**Subject:** A Video Message from Mayor Todd Gloria on the Updated City of San Diego Strategic Plan

This week, we're launching an updated [Strategic Plan for the City of San Diego](#). While the plan itself is new, many of the elements in the plan are not - they are based on actions you, our incredible team members, have already put in motion. What makes this plan unique is a focus on people and progress.

I hope you'll take a moment to watch this [video](#) about the updated Strategic Plan, to see how we're seeking to make San Diego not just a *fine* city, but a *great* one.

We hope this plan, which is designed to grow and evolve over time, will help us create opportunity in every neighborhood and offer excellent service for every San Diegan. We also hope it engages and empowers you to better serve our communities.

Thank you for taking the time to check out the new Strategic Plan and for your work to help create a brighter future -- for all of us.

Thank you,

Mayor Todd Gloria

- Link to Strategic Plan website: <https://performance.sandiego.gov/>
- Link to Mayor Gloria's video message: [https://youtu.be/9ysaD\\_dvPpM](https://youtu.be/9ysaD_dvPpM)



# A Future For All of Us

## Vision

Opportunity in every neighborhood, excellent service for every San Diegan.

## Mission

Every day we serve our communities to make San Diego not just a *fine* city, but a *great* City.

## Operating Principles

### *Customer Service*

- We value our residents, customers, and employees by designing solutions and services that put people first.

### *Empowerment & Engagement*

- We value a “Culture of Yes” where we empower employees to creatively solve problems and offer solutions.

### *Equity & Inclusion*

- We value equity by taking intentional action to create equal access to opportunity and resources.

### *Trust & Transparency*

- We value transparency by using data to make better-informed decisions, answer questions, and build trust with the public.

## Priority Areas

### *Create Homes for All of Us*

- Ensuring every San Diegan has access to secure, affordable housing.

### *Protect & Enrich Every Neighborhood*

- Connecting communities to safe public spaces that offer opportunities to learn, grow, and thrive.

### *Advance Mobility & Infrastructure*

- Offering high-quality infrastructure and mobility options that are efficient, safe, and convenient.

### *Champion Sustainability*

- Creating livable, sustainable communities for all San Diegans, now and in the future.

### *Foster Regional Prosperity*

- Promoting economic growth and opportunity in every community, for every San Diegan.



## Create Homes for All of Us

Every San Diegan deserves to have a safe place they call home, which is why we are making the creation of diverse types of affordable and accessible housing a priority.

### Outcomes

- San Diegans benefit from a diversity of different housing types, with homes that are affordable to everyone in all communities.
- The City helps San Diegans find ways to build housing cheaper, faster, and easier.
- San Diegans live in vibrant communities with healthy homes and access to opportunity.
- San Diegans experiencing homelessness have access to long-term housing with supportive services.

Outcome Area	Expected Results	Strategies	Plans
Affordable Homes	Encourage housing that is affordable to everyone in all communities.	<p>Review where more homes are needed across the city to meet our housing, mobility, and sustainability goals.</p> <p>Achieve 2020–30 Regional Housing Needs Assessment Housing Units target.</p> <p>Allow development on vacant or underutilized City-owned sites to increase housing supply with greater affordability requirements.</p> <p>Adopt commercial parking reform in Transit Priority Areas (TPAs), allowing alternative land uses to provide more housing.</p> <p>Supporting the building of additional entry level-housing.</p>	<p>General Plan</p> <p>Community Plans</p> <p>Blueprint SD</p> <p>Homes For All of Us</p>



Outcome Area	Expected Results	Strategies	Plans
		Focus on the missing 'middle' by encouraging the development of new housing that is affordable to middle income residents (80-150% of area median income).	
	Support vibrant neighborhoods that are connected to the places people work, live, and play.	<p>Update City code to allow for more affordable homes in areas close to job centers, schools, parks, and opportunities.</p> <p>Support programming for healthy homes that are safe and sustainable, including building decarbonization through retrofit and appliance swap programs.</p>	<p>General Plan</p> <p>Community Plans</p> <p>Blueprint SD</p> <p>Homes For All of Us</p>
Housing Pathways	Create more pathways for housing opportunities.	<p>Improve the permitting process to enhance customer service and make it easier, faster, and cheaper to construct housing, without compromising safety or quality of life.</p> <p>Eliminate non-value-add discretionary approval hurdles.</p> <p>Encourage life/work flexibility that allows for co-benefits and multi-use.</p>	Homes For All of Us
Preserving Homes	Address resident displacement and preserve existing affordable housing.	<p>Preserve and expand single-room-occupancy housing stock.</p> <p>Increase rental subsidy utilization.</p> <p>Support actions that compliment and return short-term rentals into long-term rentals.</p>	Homes For All of Us



Outcome Area	Expected Results	Strategies	Plans
Homelessness	Reduce populations experiencing homelessness.	<p>Enhance homelessness prevention and diversion programs.</p> <p>Increase placements to permanent housing destinations.</p> <p>Promote wrap-around service options alongside housing placements.</p> <p>Increase access to shelters, safe havens, and interim housing.</p> <p>Promote and achieve equity in service access for historically underserved communities, including minority groups, transitioned-aged youth, and LGBTQ+ individuals.</p> <p>Promote person-centered, compassionate outreach and service engagement.</p> <p>Track retention rate in housing intervention and returns to homelessness.</p> <p>Increase stock of permanent supportive housing.</p> <p>Use data to determine the effectiveness and return-on-investment for funding programs and contracts.</p>	Community Action Plan on Homelessness



## Protect & Enrich Every Neighborhood

San Diego is an extraordinary place to live, and every San Diegan should have access to a safe and secure environment, along with a variety of core amenities that improve quality of life.

### Outcomes

- San Diegans in all communities are connected to neighborhood assets that anchor community life, foster interaction, and promote well-being.
- Every San Diegan has access to arts and culture opportunities on their own terms. Visitors are able to discover and experience local culture.
- San Diegans benefit from accessible, convenient, safe, and comfortable recreational spaces in their communities.
- San Diegans have equitable access to a network of libraries, including robust digital services and programming, that are tailored to local needs and interests.
- San Diegans benefit from public safety services that encompass the diverse needs of residents and communities.

Outcome Area	Expected Results	Strategies	Plans
Equity	Prioritize equitable investment in communities with the greatest need.	<p>Ensure amenities are geographically distributed, serving all of San Diego's diverse communities.</p> <p>Install artwork in historically underserved communities and ensure equal access to public art across communities.</p> <p>Prioritize citywide investments in park-deficient communities.</p> <p>Provide equitable access to digital resources across all communities.</p>	<p>Parks Master Plan</p> <p>Library Master Plan</p> <p>Public Art Master Plan</p>



Outcome Area	Expected Results	Strategies	Plans
Placemaking	Support amenities as focal points that express the unique identities of our communities and connect people to artistic and cultural experiences.	<p>Encourage long-term stewardship through 'friends' groups, education, citizen science, and research/restoration projects.</p> <p>Provide opportunities for culturally specific experiences.</p> <p>Commission artwork that is visually distinctive and reflective of the identity where the artwork is installed.</p> <p>Promote parks as places where people can foster social connections, build community, and enhance well-being.</p> <p>Ensure all communities can utilize library spaces for programs, meetings, and events.</p> <p>Expand access to cultural heritage and historic collections.</p> <p>Promote and position libraries as cultural centers for exhibits and events.</p> <p>Incorporate Arts &amp; Culture into the Parks development process.</p>	<p>Parks Master Plan</p> <p>Library Master Plan</p> <p>Public Art Master Plan</p>
Public Spaces	Offer safe, inviting, multi-use public spaces that support positive experiences for all	Create additional value for visitors and patrons through improved resource coordination and collaboration.	<p>Parks Master Plan</p> <p>Library Master Plan</p>



Outcome Area	Expected Results	Strategies	Plans
	and improve quality of life.	<p>Increase access to recreational amenities.</p> <p>Create welcoming, convenient library spaces for patrons to sit, work, read, collaborate, and use technology.</p> <p>Provide access to high-quality programming, events, and shared activities.</p> <p>Address and reduce barriers of entry for public artists and associated public artwork.</p>	Public Art Master Plan
Public Safety	Provide public safety services that meet the unique needs, values, and concerns of each community.	<p>Analyze and balance the need for the deployment of public safety personnel based on the nature of calls for service, including criminal vs. non-criminal activity, response times, and community need.</p> <p>Identify and implement additional steps to eliminate racial bias in policing.</p> <p>Achieve and promote a public safety workforce representative of San Diego's diversity in race, culture, values, genders, language, and life experience.</p> <p>Invest in and implement community-based practices that encourage community</p>	Mayor Gloria's Public Safety Priorities And Police Reforms



Outcome Area	Expected Results	Strategies	Plans
		<p>engagement in managing public safety.</p> <p>Identify additional steps to increase accountability, transparency, and oversight of the police department.</p>	



## Advance Mobility & Infrastructure

Efficient, safe, and convenient transportation and infrastructure options are critical to a healthy San Diego, which is why a key priority in the City's Strategic Plan is to advance mobility. Improving fundamental paths of travel, like ensuring safe, high-quality roads, will be just one part of improving mobility as a whole.

### Outcomes

- San Diegans in all communities, of all ages and abilities, can efficiently get from point A to point B with mobility options that are safe, affordable, and sustainable.
- San Diegans travel on high-quality infrastructure that creates safe and comfortable spaces for people to walk, roll, ride, or drive.

Outcome Area	Expected Results	Strategies	Plans
Infrastructure	Construct and maintain high-quality multimodal infrastructure in all communities.	<p>Optimize street maintenance, repairs, and associated processes.</p> <p>Address and reduce repair, maintenance, and installation backlogs.</p> <p>Improve street preservation ordinance compliance.</p> <p>Develop improved trench repair standards.</p> <p>Research and construct improvements using innovative materials.</p> <p>Deploy emerging technology (AI, CAV, etc.).</p>	<p>Street Preservation Ordinance</p> <p>Mobility Action Plan</p> <p>Bicycle Master Plan</p>
Safety	Create safer conditions for all users of the road, especially protecting the	Separate users of different speeds and mass.	Vision Zero Strategic Plan (including SSARP)



Outcome Area	Expected Results	Strategies	Plans
	most vulnerable users.	<p>Implement measures for systemic safety, accounting for human error and injury tolerance.</p> <p>Reduce speeds on segments, and conflicts at intersections.</p> <p>Fund and build roundabouts.</p>	Bicycle Master Plan
Equity	Implement improvements equitably across the City.	<p>Improve geographic distribution of road, transit, bike, and pedestrian infrastructure.</p> <p>Fund and complete projects in historically underfunded communities.</p>	<p>Capital Improvement Program</p> <p>Mobility Action Plan</p> <p>Climate Equity Index</p>
Accessibility	Provide streets that are accessible to individuals of all ages and abilities.	<p>Improve installation and maintenance of sidewalks, curb ramps, and detectable warnings.</p> <p>Design, maintain, and improve roads that are usable for all people, whether they are eight or 80 years old.</p> <p>Holistically implement ADA standards during right-of-way maintenance and improvement projects, including evaluation for accessible parking (timed parking and blue curbs).</p>	<p>ADA Transition Plan for Public Right of Way</p> <p>Bike Master Plan</p> <p>Mobility Action Plan</p>
Performance & Mobility Options	Create additional opportunities for San Diegans to	Increase access to electric vehicle charging stations.	San Diego Regional Plan



Outcome Area	Expected Results	Strategies	Plans
	choose from mobility options that make their journey more efficient, sustainable, or complete.	<p>Improve transit connections by investing in first-mile/last-mile solutions.</p> <p>Implement key transit-only lanes for greater efficiency for the transit system.</p> <p>Review and improve traffic signalization to safely improve throughput and efficiency across different modes.</p> <p>Plan and program for projects that create complete streets and complete corridors.</p>	<p>Mobility Action Plan</p> <p>Bicycle Master Plan</p> <p>Complete Streets Program</p> <p>Climate Action Plan</p> <p>Community Plans</p>



## Champion Sustainability

In San Diego, we pride ourselves on not just having an amazing environment, but actively caring for our natural resources so they are available for generations to come.

### Outcomes

- San Diegans have equitable access to high-quality, healthy, preserved open spaces.
- The City of San Diego provides a built environment that best sustains our natural environment and public health.
- A resilient San Diego that can adapt to, recover from, and thrive under changing climate conditions.
- San Diegans benefit from diligent, innovative waste management.
- The City of San Diego leads by example with zero emission vehicles, net zero emission facilities, and resilient and efficient delivery of services.

Outcome Area	Expected Results	Strategies	Plans
Climate Equity	Prioritize climate equity and needs of vulnerable communities.	<p>Prioritize equitable investments in parks and open space in areas with the greatest deficiencies.</p> <p>Utilize Climate Equity Fund and pursue additional funding sources to invest in projects within vulnerable communities.</p> <p>Prioritize projects and climate actions that provide air quality improvements and other core benefits in vulnerable communities.</p>	<p>Parks Master Plan</p> <p>Climate Action Plan</p> <p>Climate Equity Index</p> <p>Portside Community Emissions Reduction Plan</p>
Natural Spaces & Environmental Quality	Protect natural habitats and enhance biodiversity.	Design a healthy, sustainable park system that preserves critical habitat and open space and protects biodiversity.	<p>Parks Master Plan</p> <p>Multiple Species</p>



Outcome Area	Expected Results	Strategies	Plans
		Implement land management and watershed protection practices that restore wetlands, urban canyons, and other natural lands that assist in climate mitigation and resilience goals.	Conservation Program
Built Environment	Expand San Diego's green infrastructure.	<p>Develop programs and design guidelines to promote expanded green spaces in urban areas.</p> <p>Increase San Diego's urban tree canopy, with a focus on communities of concern.</p>	<p>Climate Equity Index</p> <p>Climate Action Plan (Strategy 5)</p>
Built Environment	Promote effective stormwater management that decreases water pollution, mitigates flooding and erosion, and protects our ecosystem.	<p>Improve stormwater infrastructure and keep residences and businesses safe through proactive maintenance and innovative technology.</p> <p>Safeguard recreation opportunities by:</p> <ul style="list-style-type: none"> <li>• preventing pollution;</li> <li>• improving water quality for outdoor activities;</li> <li>• creating multi-benefit green spaces; and</li> <li>• enhancing parks.</li> </ul>	<p>Stormwater Department Goals</p> <p>Climate Resilient SD</p>
Built Environment	Provide safe and reliable drinking water for San Diegans.	<p>Diversify San Diego's water supply.</p> <p>Invest in and implement Pure Water Phase 1 and 2.</p>	Pure Water San Diego



Outcome Area	Expected Results	Strategies	Plans
		<p>Improve and maintain existing water and wastewater infrastructure.</p> <p>Reduce dependence on imported water.</p>	
Climate Adaptation & Resilience	Empower residents and communities to prepare for the effects of climate change.	<p>Provide easily accessible education resources and grow community awareness of climate change.</p> <p>Develop resilience hubs, cool zones, and other infrastructure to safeguard residents from the impacts of extreme heat in the most vulnerable communities.</p> <p>Prioritize, protect, and uplift the City's most vulnerable communities in our climate resilience efforts.</p>	<p>Climate Resilient SD</p> <p>Climate Action Plan (Strategy 5)</p>
Waste Diversion	Expand waste diversion to reduce the amount of landfill waste.	<p>Divert organic waste and solid waste.</p> <p>Maximize capture of methane before it is released into the environment.</p> <p>Expand capacity and infrastructure for recycling and composting.</p> <p>Broaden public education and outreach to promote waste reduction and circular production practices.</p>	<p>Zero Waste Plan</p> <p>SB 1383</p> <p>Climate Action Plan</p>



Outcome Area	Expected Results	Strategies	Plans
City Operations	Reach zero net emissions by 2035.	<p>Decarbonize City facilities by phasing out all use of natural gas in municipal buildings by 2035.</p> <p>Convert 50% of all municipal fleet vehicles to zero emissions vehicles by 2030.</p> <p>Increase electric vehicle adoption in City's fleet.</p>	<p>Climate Action Plan</p> <p>Municipal Energy Strategy &amp; Implementation Plan</p>



## Foster Regional Prosperity

The City of San Diego is actively taking steps to support a thriving regional economy and develop the talented workforce we need to sustain economic opportunity in the future. Below, we outline how we envision fostering regional prosperity.

### Outcomes

- San Diego residents and businesses are supported by a strong local economy, with well-paying jobs, economic activity, and opportunities in every community.
- San Diego businesses benefit from programs and funding opportunities that are accessible and equitably distributed.
- San Diegans have economic opportunity from relations with Mexico as a binational trade partner.
- The San Diego region benefits from a thriving, skilled, and educated workforce capable of tackling the challenges and opportunities of tomorrow.
- San Diegans benefit from a passionate, engaged City workforce that provides the highest level of customer service and represents the San Diego community.
- City employees enjoy a culture of great leadership, appreciation, and acknowledgement, with opportunities for learning and development.
- The City provides a clear, unified pathway for career growth and development.

Outcome Area	Expected Results	Strategies	Plans
Industry & Small Business	Increase access to opportunities for ownership of and employment in small, locally-owned businesses, as well as key industries.	<p>Create and support programs to retain or expand, incubate, and attract business.</p> <p>Maximize resources and incentives available to low and moderate-income communities, as well as Opportunity and Promise Zones.</p>	<p>Council Policy 900-12</p> <p>Economic Development Strategy</p>
	Reduce barriers to doing business with government.	<p>Streamline and automate application processes.</p> <p>Expedite review and payment processes.</p>	Economic Development Strategy



Outcome Area	Expected Results	Strategies	Plans
		Deploy new technologies to facilitate easier interactions with government.	
Binational Trade	Facilitate and enhance cross-border trade and job opportunities.	<p>Invest in improvements and maintenance on international trade facilities within the region.</p> <p>Seek funding for businesses to participate in programs that hire from both sides of the border.</p> <p>Support efforts that continue to decrease border wait times and reduce lost economic output, including those that address emissions from idling vehicles at the border.</p>	<p>Economic Development Strategy</p> <p>Office of Global Affairs</p>
Regional Workforce Development	Encourage and support regional workforce development, trainings, and career advancement.	<p>Facilitate youth, at-risk youth, foster youth, disabled, veteran, and ex-offender educational and employment opportunities.</p> <p>Increase opportunities for job readiness and invest in economic development programs.</p>	Employ & Empower Youth Workforce Program
City as an Employer	Promote a culture of leadership, diversity, appreciation, and growth.	<p>Attract, hire, and retain a diverse workforce that is representative of the communities it serves.</p> <p>Provide training and educational opportunities for employees to advance and develop in their careers.</p>	Employee Satisfaction Survey Quarterly Results