



Meeting #6

August 28, 2025

PANEL MEETING SUMMARY

INTRODUCTION

On August 28, 2025, the SELA Cultural Center Advisory Panel (“Panel”) held a hybrid meeting in-person at Lynwood Bateman Hall Auditorium (11331 Ernestine Ave Lynwood, CA 90262) and virtually over Zoom. Quorum for the Panel Meeting was not met and no items were heard that required a decision by the Panel. An open community discussion was facilitated. The project support team included representatives from the California Department of Parks and Recreation (State Parks) and Moore Iacofano and Goltsman, Inc. (MIG).

Members from the project support team present included: Jennifer Cabrera (State Parks), Liz McGuirk (State Parks), Olivia Chiu (State Parks), Brittney Lu-Jones (MIG), CJ Davis (MIG), Daniel Iacofano (MIG), Emilio Garcia-Corona (MIG), Esmeralda García (MIG), Ryan Mottau (MIG), and Sara Perez Rojas (MIG).

Members of the Panel present included:

Director Armando Quintero (Chair), California Department of Parks and Recreation
Daritza Gonzalez (on behalf of Supervisor Hahn, Co-Chair), 4th Supervisorial District
Cynthia Fuentes, Los Angeles Philharmonic
Danaly Leon, Latinas Art Foundation
Gabriel Enamorado, Stay Arts
Montserrat Hidalgo, SELA Youth Representative

Members of the Panel absent included:

Kimberly Johnson Morales, San Gabriel Band of Mission Indians Tribal Representative
Mark Flores, City of Lynwood Recreation and Community Services Department

Two Panel Members attended virtually, and the in-person quorum requirement was not reached. Please note the record of the meeting is provided via video recording. The recording and all documentation is posted at selaculturalcenter.org.

CALL TO ORDER AND ROLL CALL

Director Armando Quintero called the meeting to order at 5:16 p.m. and made an announcement about available Spanish interpretation services. Esmeralda García facilitated roll call for Panel members present in-person and over Zoom. It was noted that quorum of the Panel was not established so no action items were taken by the Panel.

WELCOME AND LAND ACKNOWLEDGEMENT

Director Armando Quintero provided a welcome, led a land acknowledgement, and shared announcements about venue logistics.

AGENDA OVERVIEW

Daniel Iacofano reviewed the meeting agenda, which included a recap of community outreach and engagement activities conducted thus far, a facilitated conversation on programming using precedent imagery, and a dedicated time for public comment.

RECAP OF COMMUNITY OUTREACH AND ENGAGEMENT

Esmeralda García provided an overview of community outreach and engagement activities conducted since the last Panel Meeting. With the immigration-related events happening across LA County and in SELA cities, the project support team pivoted the approach to prioritize community safety and immediate needs. The project support team returned to in-person events in July 2025 to connect with families and children, through events hosted by Latinas Art Foundation and Stay Arts, and to meet with SELA artists.

From these touchpoints, emerging needs and wants related to programming include: access to creative and arts education spaces, diverse programming options including ceramics and pottery, emphasis on community safety, and sustainable funding for site development and programming.

Additionally, the project support team relaunched the SELA Cultural Center's social media presence through Instagram and Facebook to increase transparent information sharing, digital community building, and highlight the artistic and cultural wealth existing within the SELA region. A refreshed website also provides opportunities to subscribe to upcoming events, post public comments, and access Panel materials.

PROCESS OVERVIEW

Esmeralda García reviewed the process graphic visualizing activities leading up to the Recommended Operations Plan due in January 2027. Panel meetings and community engagement activities will continue to focus on programming priorities. Simultaneously,

LA County Department of Public Works will work towards proposing initial designs by January 2026, responsive to the programming priorities and recommendations.

INTRODUCTION AND CONTEXT FOR PROGRAMMING PRIORITIES DISCUSSION

Esmeralda García recapped the previous Panel Meeting programming conversation and overviewed the facilitation tools to frame the evening's conversation. Cross-cutting themes identified during Panel Meeting #5 included the following:

- Adaptable spaces to support a variety of needs, audiences, and disciplines
- Administrative support for working artists and community services for residents
- Awareness of and education on creative industries across programming curriculum and professional development opportunities
- Staffing, governance, and leadership representative and inclusive of SELA residents, artists, and community leaders across all staffing and advising levels
- Sustainable funding to support development and long-term operation

Building upon these themes, Panel and community members reviewed precedent imagery reflective of elements identified in Panel Meeting #5 and participated in a Mentimeter activity and open discussion to confirm programming elements, clarify spatial needs, and inform an initial project design phase. All participants were provided a handout with precedent imagery as a visual aid and notetaking tool, access to a digital Mentimeter activity to provide insights on how strongly they felt about each visual example, and a printout with the Gehry Partners' conceptual floor plan design. The core discussion prompts were – How does this type of space make you feel? What makes you feel strongly about this type of space? Snapshots of the precedent imagery and Mentimeter results are copied below in each respective programming section.

Regarding the Gehry Partners' conceptual floor plan design, participants recommended ample entry/exit lanes with dedicated spaces for parking, loading, unloading, and deliveries. Suggestions were made to ensure each building is equipped with support staff to oversee administration, maintenance, programming, etc., and inquiries were made about building height requirements.

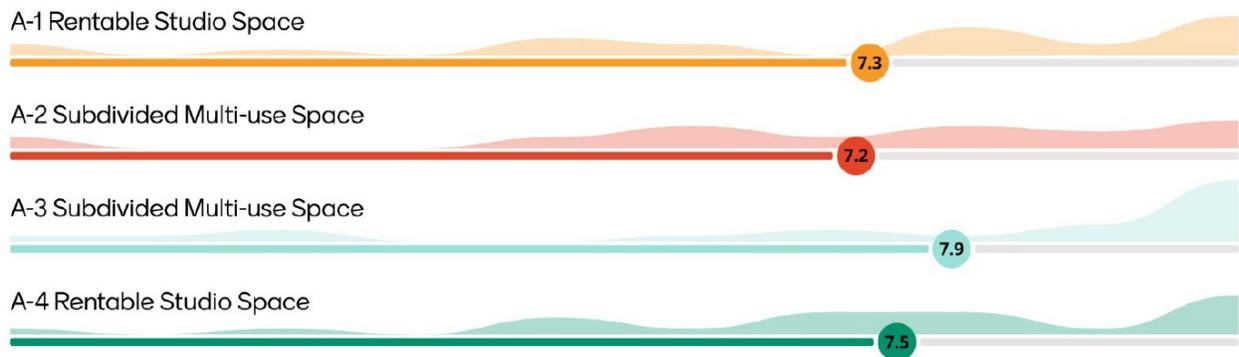
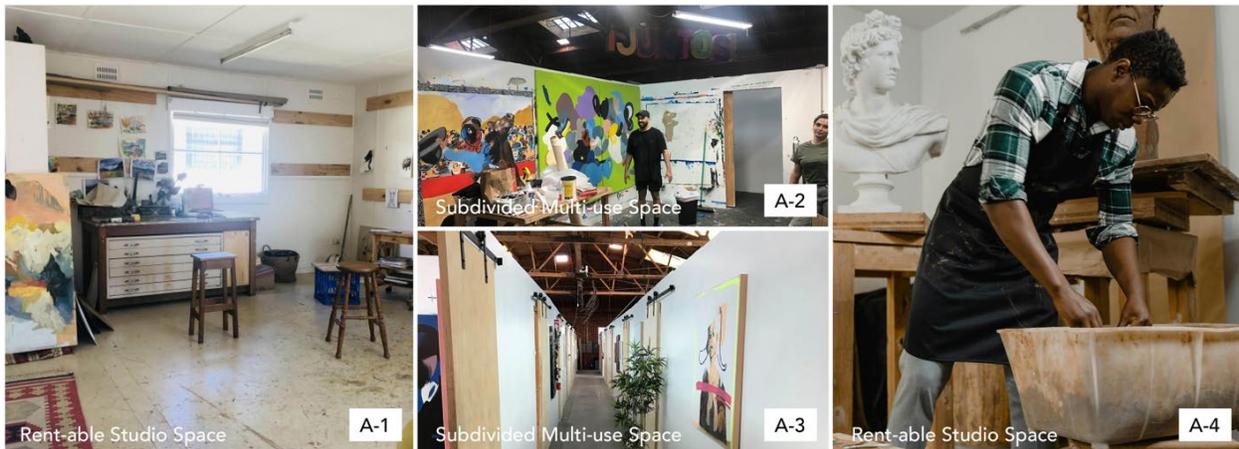
The following programming element spaces were discussed:

- Artist Studios
- Film Studio
- Recording Studios
- Theater Space
- Practice Space
- Classrooms
- Gallery Space
- Artist Offices
- Event Space – Indoor
- Event Space – Outdoor

- Outdoor Recreation Space
- Workshop
- Kitchen Space

ARTIST STUDIOS

Artist studios would provide flexible, multipurpose work spaces that can be adaptable to a variety of disciplines, practices, and programming needs. They would also include common areas with facilities like sinks, kitchen areas, restrooms, etc. Visual examples included rentable studio spaces and subdivided multi-use spaces.



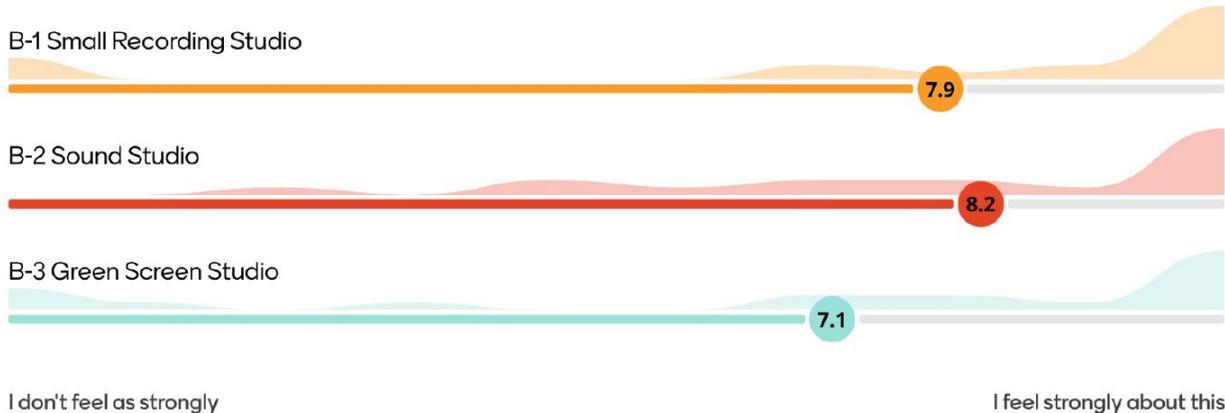
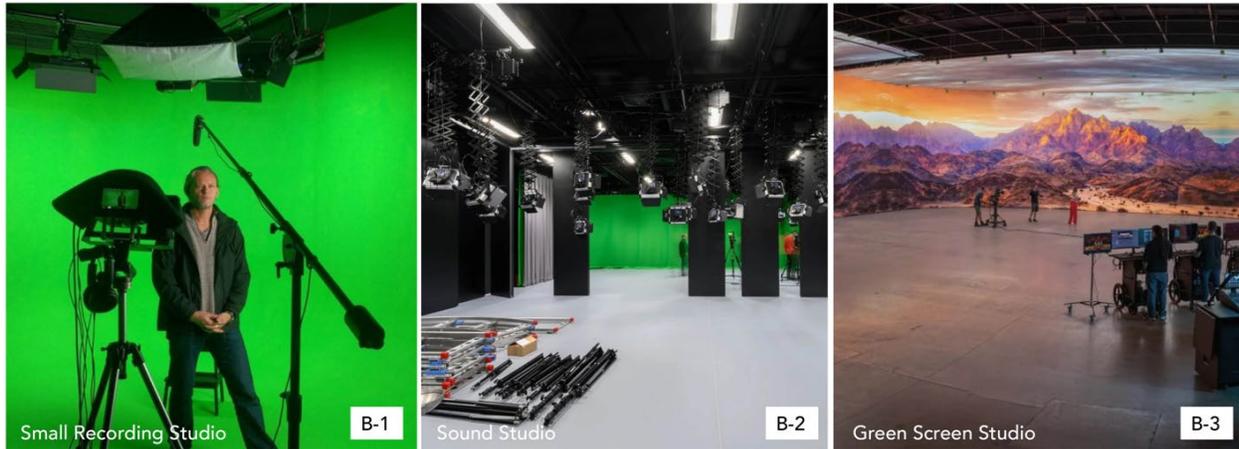
I don't feel as strongly

I feel strongly about this

Comments focused on ensuring adequate lighting (e.g. natural light, windows, dimming options), sufficient height, spaciousness within the room and walkways, delivery areas, rentable tools (e.g. printers), and amenities that create a comfortable and inspiring environment. Spaces could also be used as temporary exhibits, with the potential of studios, communal spaces, and galleries spanning multiple floors. Participants asked about application procedures or policies that would support artists collaborating across rather than competing for studio spaces.

FILM STUDIO

A film studio would provide a versatile production, screening, and editing space that accommodates a variety of stage sizes and equipment. Visual examples included small recording studio, sound studio, and green screen studio.



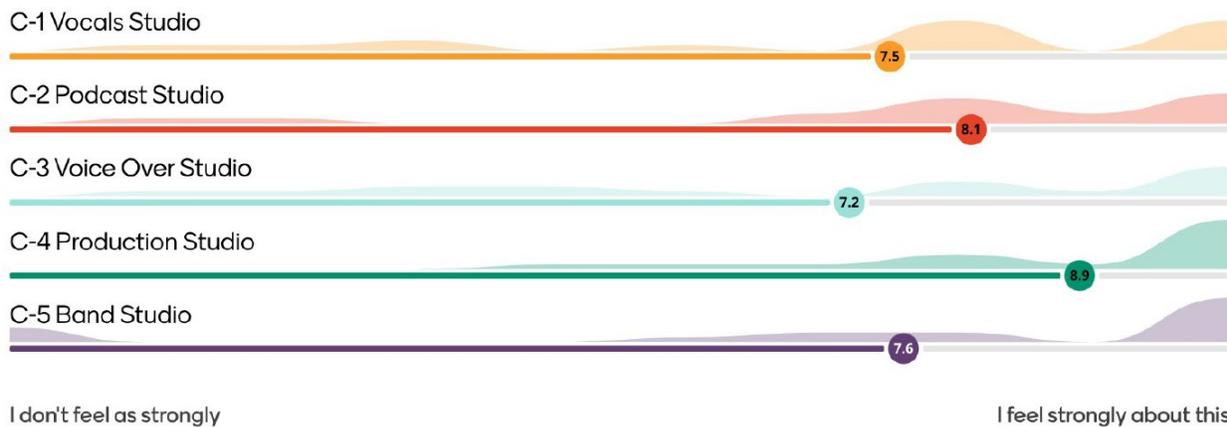
Comments focused on ensuring spaces are sound-treated and thoughtfully sited to maintain acoustic quality internally and to be mindful of external noise. Recommended spatial elements included dedicated screening spaces, editing studios, large stages with sufficient height, LED screens, and adequate equipment storage. Participants suggested free or affordable access for local filmmakers (perhaps in partnership with a finance and/or fundraising team), complementary but separate photography spaces, and rentable equipment that could be used outside of the studio.

A broader conversation was held about goals for the film studio – to create big, profitable films with a larger soundstage, or to increase access to workspace and educational opportunities with smaller but multiple studios for upcoming filmmakers and cinematographers. It was suggested that both should co-exist and that SELA artists and residents should not be limited in what they could have access to. Films made from SELA are necessary, compelling, and competitive in generating revenue.

Recommendations were then made to include teachers, guides, and technicians to provide onsite support and professional development so that the community could have a deeper understanding of this industry and their potential participation in it.

RECORDING STUDIOS

Recording studios would provide an array of sound and recording booths in various sizes. Studios would be equipped with professional audio equipment and sound-treated. Visual examples included vocals studio, podcast studio, voice over studio, production studio, and band studio.



Comments focused on flexibility for different uses (e.g. recording, practice, production), soundproofing to maintain acoustic quality, and learning opportunities. Learning from other recording studio spaces, including those that are accessible 24/7, could also provide models for revenue generation. Additional recommendations included having multipurpose backdrops, leveraging the space for live performances, shows, broadcasting, concerts, etc., and providing in-house services for hire (e.g. sound mixing, commercials, post-production, podcast recording, etc.).

THEATER SPACE

Theater space would accommodate different types and scales of performances and events, with adequate staging, seating, and equipment. Visual examples included theater classes, small theater, and large theater.

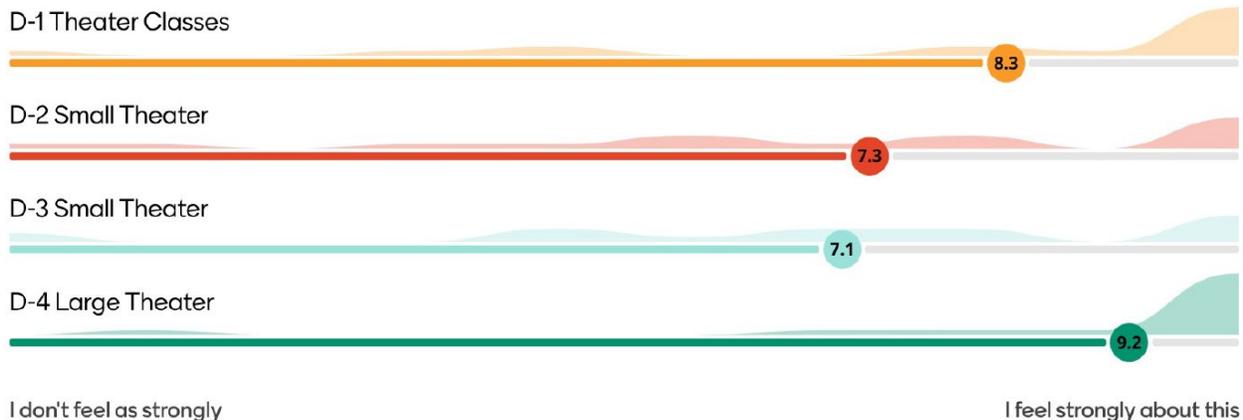


D-1 Theater Classes

D-2 Small Theater

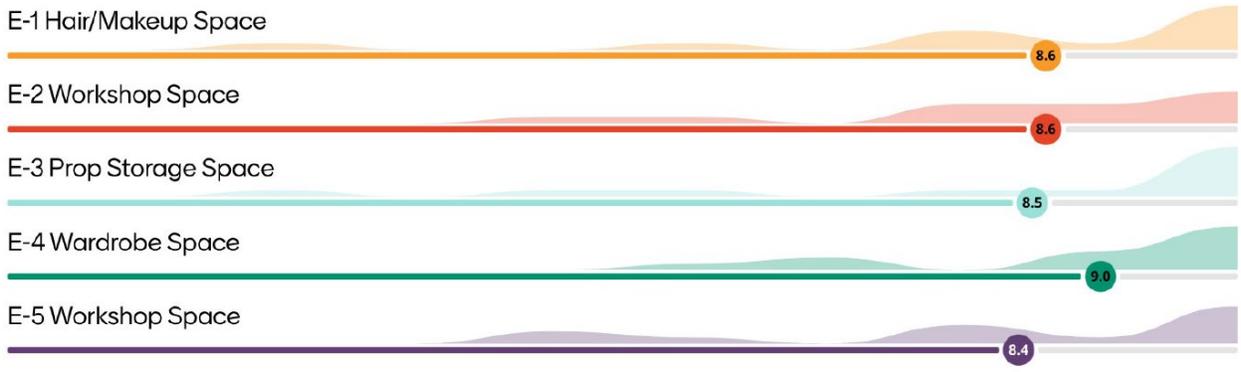
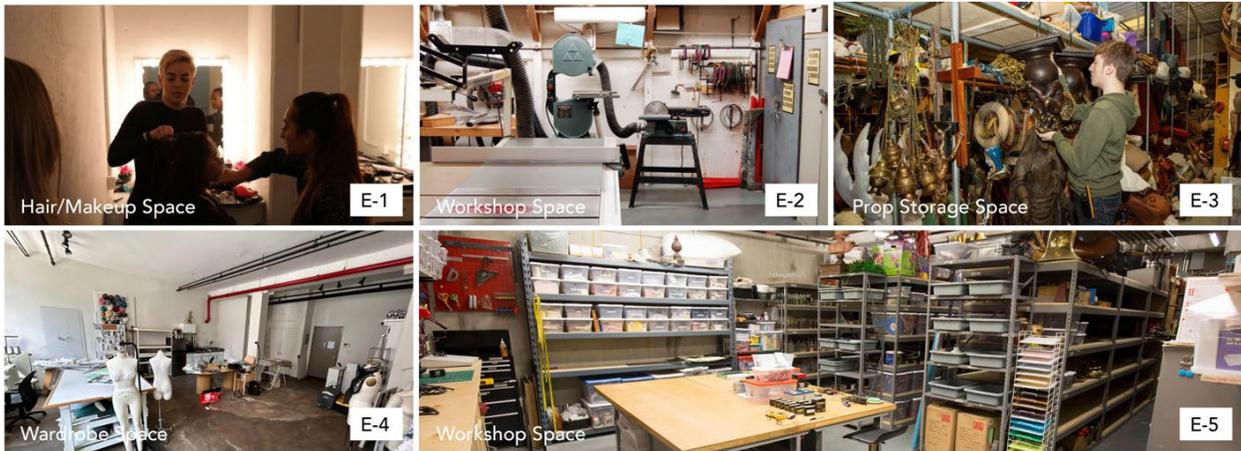
D-3 Small Theater

D-4 Large Theater



Comments focused on supporting a variety of programming (e.g. screening, summer camp, meeting space rentals) and performance or audience sizes through flexible seating and staging set-up (e.g. one-person show). Spatial recommendations included integrating side spaces with the backstage, having an orchestra pit, maintaining space for loading and service corridors, requiring accessible walkways between the theater and parking, and equipping the stage with recording equipment. Electrical loads for theater productions must also be accounted for. Additional adjacent spaces include concession stands, lobby, and ticketing.

Theater support spaces would include rooms for set building, storage, costumes, makeup, props, etc. These would be complementary and adjacent to the theater and performance space. Visual examples included hair/makeup space, workshop space, prop storage space, and wardrobe space.

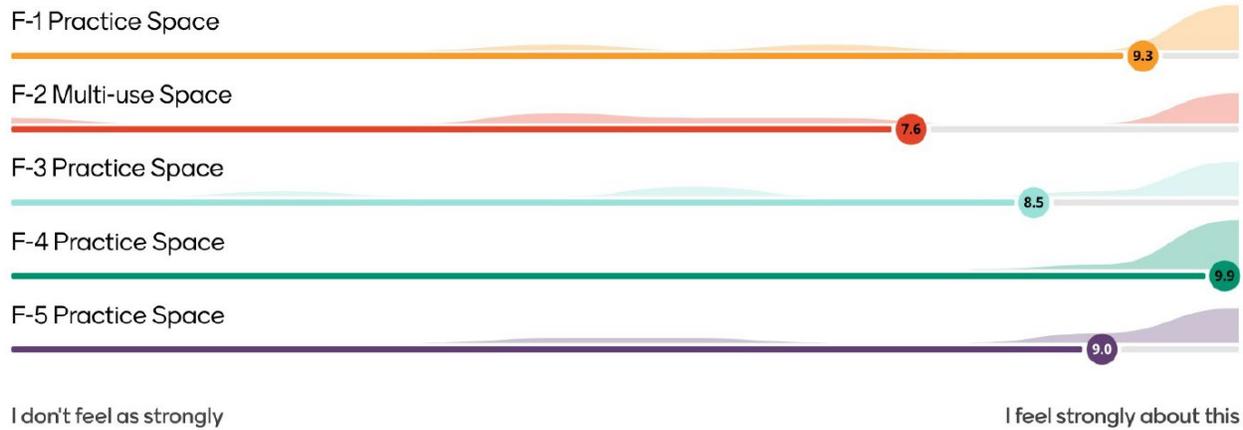
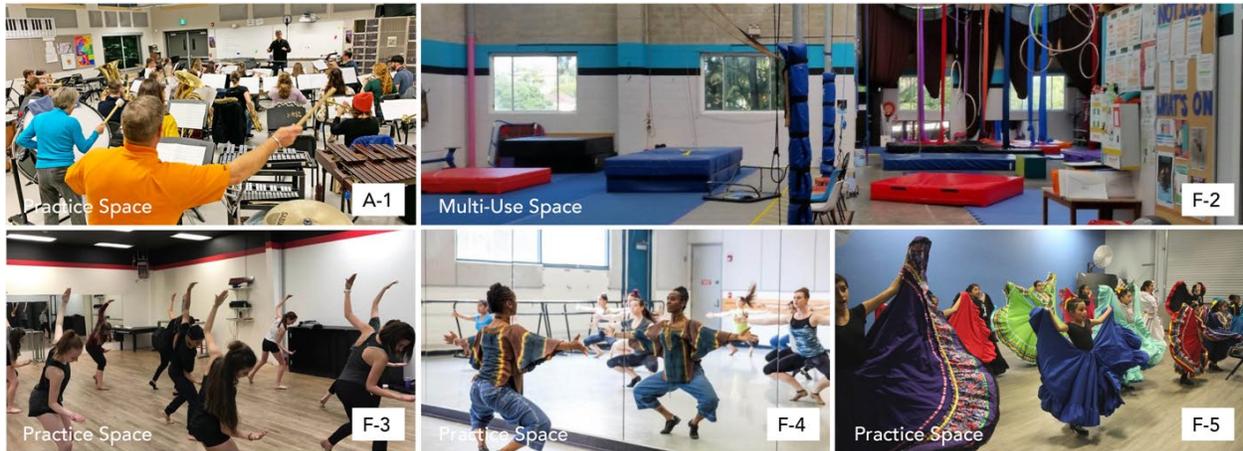


I don't feel as strongly I feel strongly about this

Comments focused on ensuring sufficient storage space for costumes, utilities, and props, adequate lighting for hair/makeup, a loan team to support prop access, and increasing wardrobe space allocations. This space could also support workforce development around the trades within creative industries, with staff and technicians involved in teaching costume design, theater tech, prop building, etc. A request was also made to have similar types of support spaces for the film studio.

PRACTICE SPACES

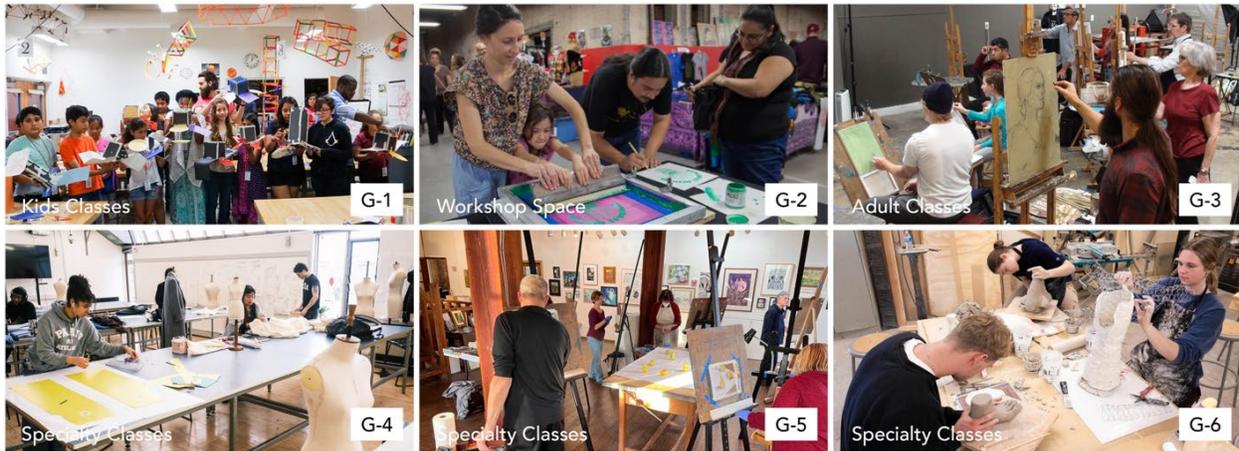
Practice spaces would be for rehearsals and other exploratory activities, featuring open layouts with different equipment to support a variety of disciplines and group sizes. Visual examples included music/dance practice spaces and multi-use practice spaces.



Comments focused on ensuring natural lighting, high ceilings, and public access. There could also be private music practice rooms, and dance spaces equipped with mirrors, projectors, and screens. Water stations, ventilation/cooling systems, and open air access should also be considered. Participants also discussed needing drop-off and observation areas for parents whose children may be using these spaces. Programming should also consider a variety of experience levels and provide learning opportunities for all levels. Additionally, this could be reframed as “education and practice space.”

CLASSROOMS

Classrooms would be designed for multipurpose use by teaching artists, organizations, nonprofits, and other groups. They would be equipped with modular furniture, AV technology, and other materials to support both flexible and structured programming. Visual examples included kids classes, workshop space, adult classes, and specialty classes (e.g. textiles, drawing, ceramics).



G-1 Kids Classes

G-2 Workshop Space

G-3 Adult Classes

G-4 Specialty Classes

G-5 Specialty Classes

G-6 Specialty Classes



Comments focused on how to distinguish storage space for individual and shared equipment as well as art works at varying stages of completion, and how to distinguish programming space for dedicated or flex use. Additional spatial elements should include sinks, cafes, bookshops, giftshops, and art supply rooms. Participants also suggested classrooms in buildings with multiple floors, such that each floor could support different classes, residencies, administrative spaces, offices, etc. Each floor should also consider accessibility needs (e.g. senior programming on first floors). Another consideration was to have classrooms incorporated throughout each discipline's respective building to create a campus-like feel.

GALLERY SPACE

Gallery space would include zones for murals, sculptures, rotating exhibits, and community co-creation. They would be outfitted with clean white walls, panels for indoor-outdoor use, installation materials, etc. and could also be used as event space. Visual examples included informal gallery, formal gallery, and multi-use gallery.



H-1 Informal Gallery



H-2 Formal Gallery



H-3 Multi-use Gallery



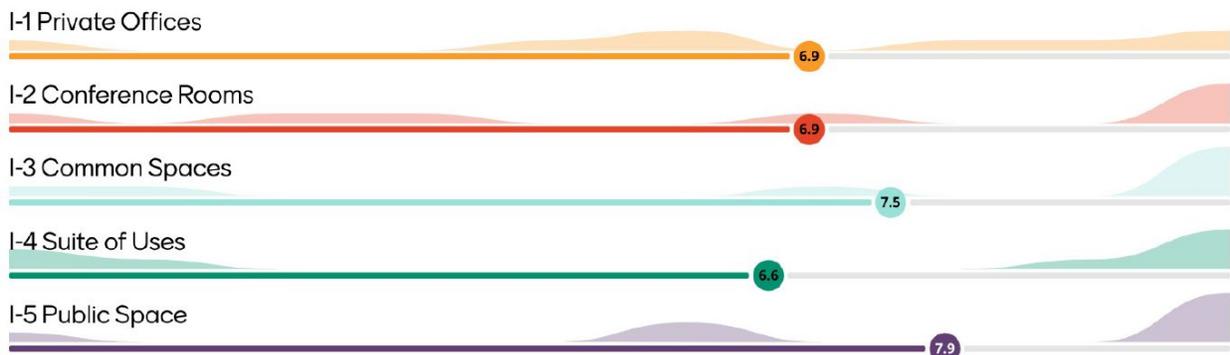
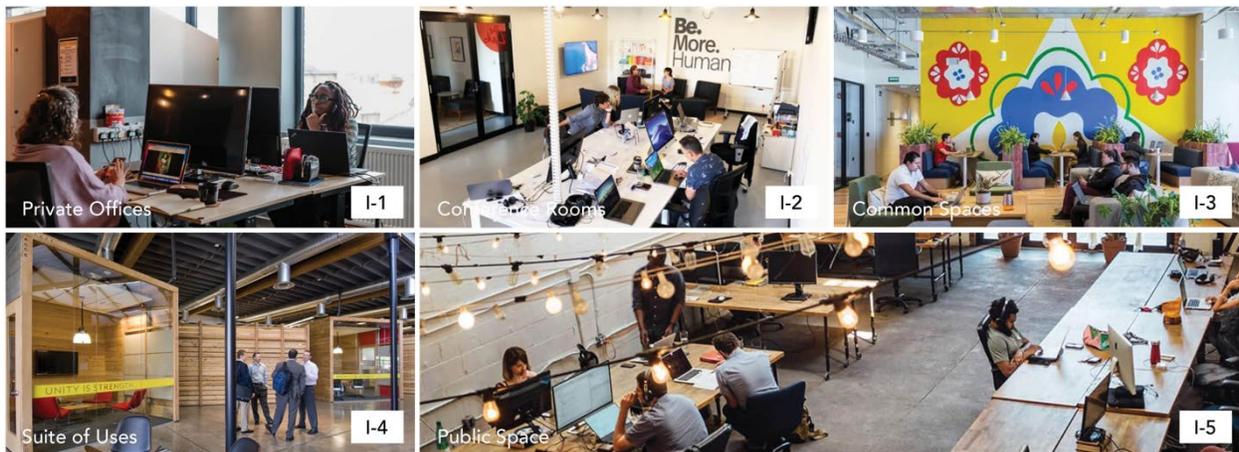
I don't feel as strongly

I feel strongly about this

Comments focused on including a variety of rotating exhibits (including student work), sculptures, murals, and leveraging galleries as a way to attract the community into the Cultural Center. Participants suggested utilizing creative display methods (“going beyond traditional white walls”), ensuring proper lighting and spotlights for curated experiences, and pursuing food and beverage permitting for events hosted in the gallery. Participants also discussed training and professional development opportunities in curation, art criticism, etc. and shared that informal, multi-use, and formal gallery spaces could co-exist at the Cultural Center.

ARTIST OFFICES

Artist offices would provide shared work environments to support collaboration and creation through open workspaces, private offices, and communal areas. Visual examples included private offices, conference rooms, common spaces, suite of uses, and public space.



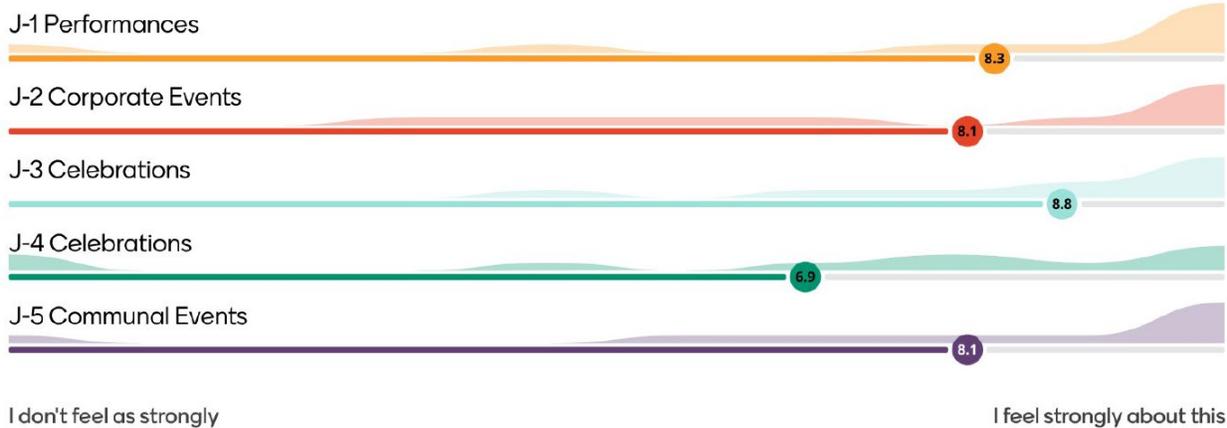
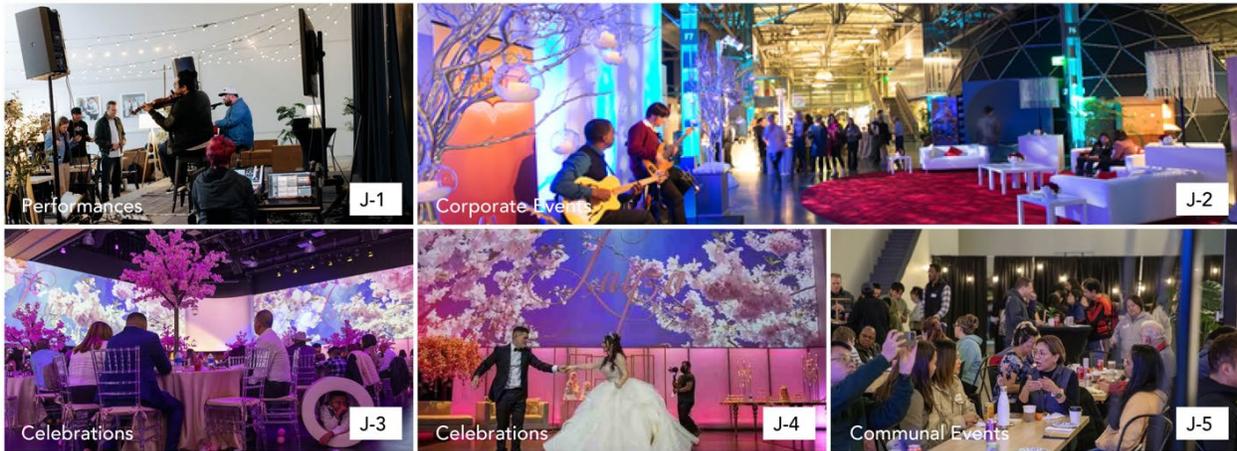
I don't feel as strongly

I feel strongly about this

Comments focused on ensuring spaces centered comfort, accessibility, and affordability. Participants recommended adjustable lighting to accommodate different visual needs, a more laid-back work environment, and adding greenery. Additional spaces could include a board room equipped with technology to support hybrid meetings, outdoor work areas, an administrative hub, and hangout zones. In particular, a board room would be important for donor meetings and fundraising purposes. A broader conversation was held around how these spaces could act as incubators and how different disciplines might be prioritized for office space access.

EVENT SPACE – INDOORS

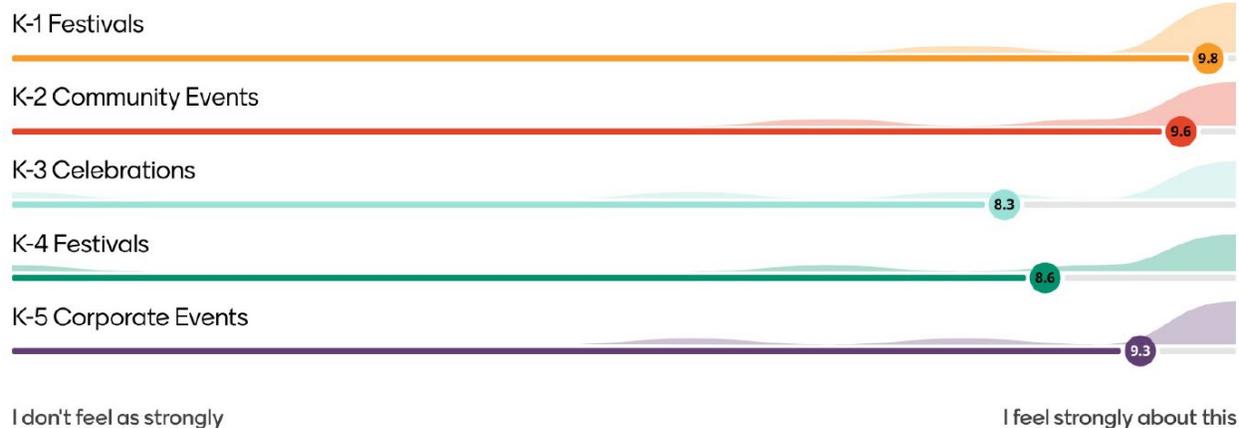
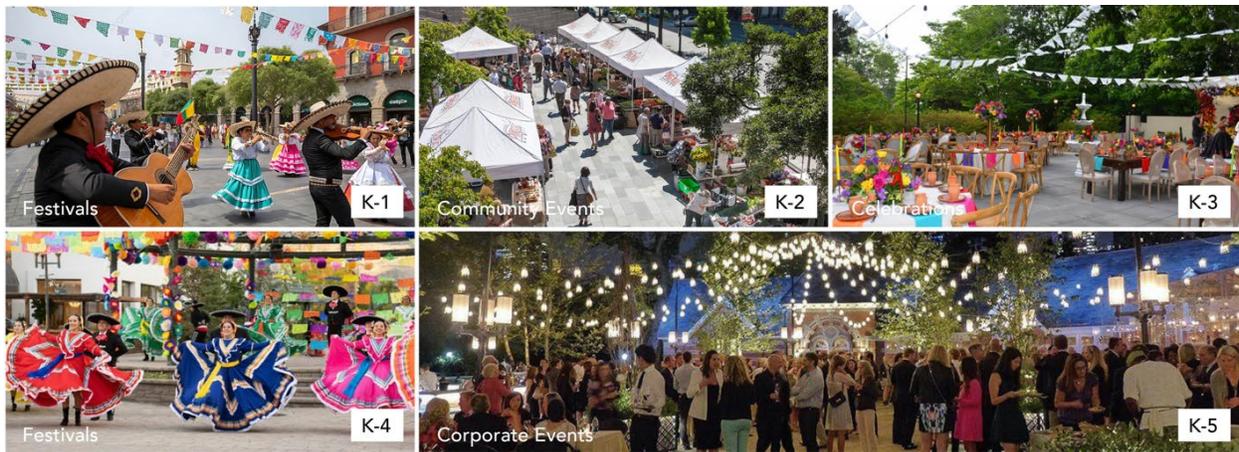
Indoor event spaces would accommodate a variety of gatherings such as performances, exhibits, workshops, or meetings. They would support different layouts, AV technology, and meet small- and large-scale event needs. Visual examples included performances, corporate events, celebrations, and communal events.



Comments focused on balancing between the need for these spaces as revenue generators and managing expectations of what events can be hosted, including how the space could be used and by whom. For instance, perhaps a requirement for renting facilities states that the event include a cultural connection component and include events like local film screenings or cultural celebrations. Spatial elements should include ticketing areas, catering kitchen, and different layouts that allow the use of multiple rooms for one event. Additionally, local talent should be hired for events whenever possible (e.g. catering, event coordinators, photographers).

EVENT SPACE – OUTDOORS

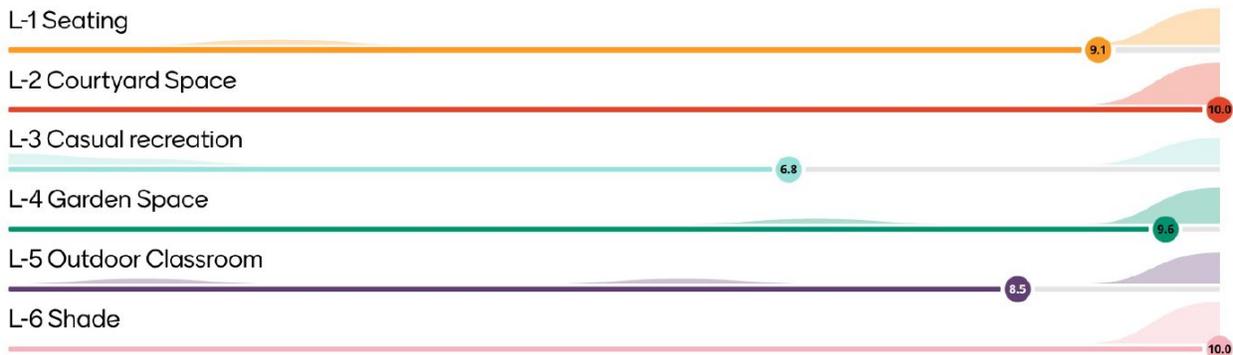
Outdoor event spaces could accommodate a variety of events such as festivals, celebrations, or markets. There could be flexibility in seating options, access to electric outlets, and landscaping to connect with the surrounding environment. Visual examples included festivals, community events, celebrations, and corporate events.



Comments mirrored those captured for event space – indoors (above). Outdoor space could be used for small, medium, and large events and also have a mission-aligned requirement (e.g. farmer’s markets or local vendor markets). Spatial elements include those mentioned above, as well as performance spaces and parking considerations, especially when there are concurrent events. Participants also discussed ensuring outdoor events were not exclusive (e.g. other patrons or staff can feel free to drop-in and participate). Shade, hydration facilities (e.g. misters, hydration stations, cooling areas), and first aid stations should also be available.

OUTDOOR RECREATION SPACE

Outdoor recreation space would include flexible, open areas supporting informal gathering, passive use, and outdoor learning. Design should incorporate native landscaping, reflect the surrounding environment and LA River, and build connectivity with nearby pedestrian, bike, and equestrian paths. Visual examples included outdoor seating, courtyard space, casual recreation, garden space, outdoor classrooms, and shade.



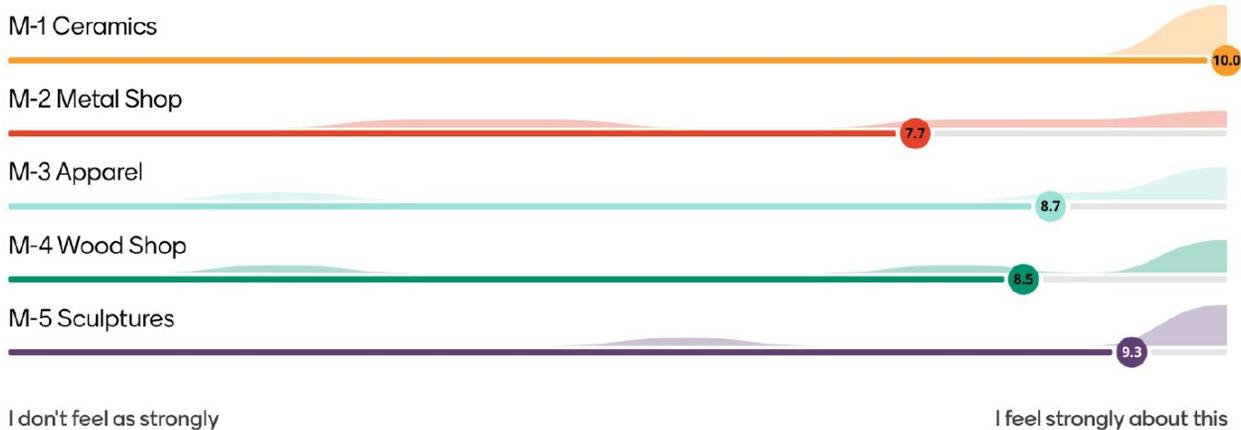
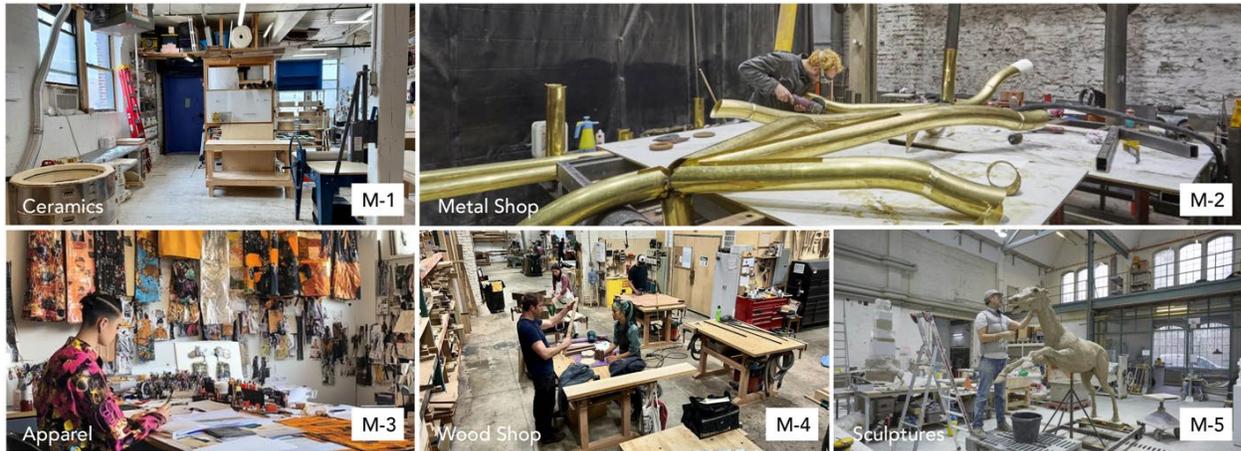
I don't feel as strongly

I feel strongly about this

Comments focused on tree and shade coverage throughout the outdoor areas and down the middle of the Cultural Center, lighting and amenities that create a comfortable environment and flow, spaces for townhalls, design and landscaping that maintain connection to the LA River, and facilities that encourage “car-less” transportation (e.g. bike racks). Utilizing green rooftops as part of outdoor recreation was also proposed.

WORKSHOP SPACES

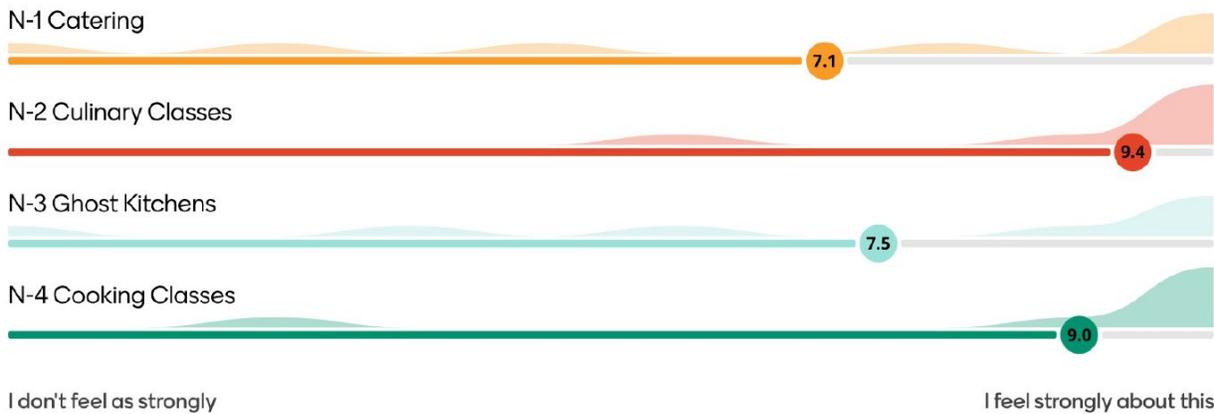
Workshop spaces would support a variety of practices and production. They would be equipped with windows for natural light, large work surfaces, different tools and materials, and scaled to support individual and group work. Visual examples included ceramics, metal shop, apparel, wood shop, and sculptures.



Comments focused on managing or limiting the use of chemicals that may be associated with some disciplines (e.g. aerosols) and requiring insurance for higher-risk activities (e.g. metalworking). These spaces should be flexible to support different disciplines, and have adequate storage and height. Participants also remarked ceramics might be a popular option, and recommended a circular layout to accommodate for rentable individual stations and group learning sessions. Workshops could also provide opportunities for external field trips to observe and learn from working artists.

KITCHEN SPACE

Kitchen space would support food preparation, culinary classes, and catering. It would include industrial-grade appliances, counter spaces, and different cooking tools. Visual examples included catering, culinary classes, ghost kitchens, and cooking classes.



Comments focused on using this space for pop-up vending, food prep for events at the Cultural Center, food trucks, garden-to-table cooking and dining, mobile concessions, and culinary professional development. Spatial elements could include a café or coffee shop, working restaurant, outdoor kitchen, and communal eating areas. Participants also preferred collective kitchen spaces over ghost kitchens, requested kitchens to be equipped with culturally relevant commercial appliances and tools (e.g. big pots), and suggested having a pre-approved list of local caterers who could prep for onsite events or participate in culinary residencies.

OTHER CONSIDERATIONS AND TAKEAWAYS

Esmeralda García asked if there was anything else to consider. Community members shared that having an onsite archive or library would be helpful to document the region's and this process' history. Other takeaways from Panel members included:

- Support for archiving and recordkeeping practices that document how the Cultural Center is planned and how it will be programmed, used, and operated
- Support for a focus on education and training-based programming

- Infusing SELA's culture and diversity in all programming pieces, and growing with the community as it changes
- Ensuring SELA residents benefit from the programming, jobs, and other opportunities provided through the Cultural Center
- Increasing community participation in these conversations and upcoming programming

PUBLIC COMMENT

Jennifer Mejia invited the Panel and public to a film screening at South Gate Museum and Art Gallery on Saturday, August 30. It would feature many local filmmakers, and could be an opportunity to get connected with SELA cinematographers.

FOLLOW-UP ITEMS

In response to the meeting, the project support team will lead the following efforts:

- Compile and summarize the ongoing conversation around programming elements to inform the vision, programming priorities, and operational elements
- Continue community outreach and engagement by participating in upcoming local events, sharing flyers, maintaining social media and website, cultural asset mapping, inviting residents to the upcoming Panel meeting, and other activities through the guidance of Panel members and SELA artist collaborators

In response to the meeting, the Panel members will provide support with the following:

- Review and provide feedback on compiled programming elements
- Share key events with the project support team to be added to the calendar
- Share and collaborate on Cultural Center social media posts

ADJOURNMENT

Director Armando Quintero adjourned the meeting at 8:36 p.m.