



Meeting #9

April 9, 2026

MEETING SUMMARY

INTRODUCTION

On April 9, 2026, the SELA Cultural Center Advisory Panel (Panel) participated in a hybrid meeting held virtually over Zoom and in-person at Lynwood Bateman Hall Auditorium, 11331 Ernestine Ave., Lynwood, 90262. Quorum for the Panel Meeting was met at 4:29 p.m. The project support team included representatives from the California Department of Parks and Recreation (State Parks), County Board of Supervisors District 4 (Board), and Moore Iacofano Goltsman, Inc. (MIG).

Members from the project support team present included: Jennifer Cabrera (State Parks), Olivia Chiu (State Parks), Alfonso Ramirez (MIG), Brittney Lu-Jones (MIG), Daniel Iacofano (MIG), Emilio Garcia-Corona (MIG), Esmeralda García (MIG), Joey Nielsen (MIG), Jose Rodriguez (MIG), Kate Welty (MIG), Noé Noyola (MIG), and Sara Perez Rojas (MIG).

Members of the Panel present included:

Director Armando Quintero, Chair, California Department of Parks and Recreation
Daritza Perez, Co-Chair, On behalf of Supervisor Janice Hahn
Danaly Leon, Latinas Art Foundation
Diana Morales, SELA Arts Foundation
Dilcia Barrera, Arts Organization Executive
Gabriel Enamorado, Stay Arts
Kristin Sakoda, LA County Department of Arts and Culture
Mark Flores, City of Lynwood Recreation and Community Services Department

Members of the Panel present over Zoom included:

Cynthia Fuentes, LA Philharmonic
Montserrat Hidalgo, SELA Youth Representative

Members of the Panel absent included:

Kimberly Morales Johnson, San Gabriel Band of Mission Indians Tribal Representative

Please note the record of the meeting is provided via video recording. The video recording and all information and documentation is posted at selaculturalcenter.org.

CALL TO ORDER AND ROLL CALL

Interpretation instructions were provided, then Director Quintero called the meeting to order at 4:30 p.m. and introduced Diana Morales as the newest and final Advisory Panel Member. Esmeralda García facilitated a roll call for Panel members present in-person and over Zoom.

WELCOME AND LAND ACKNOWLEDGEMENT

Director Quintero provided a welcome, opening comments about venue logistics, and led a land acknowledgement.

AGENDA OVERVIEW

Esmeralda García reviewed the meeting agenda, which included project updates and partner announcements, community outreach and engagement recap, facilitated breakout discussions on the draft vision statement and guiding principles, presentation on draft programming priorities, case study presentation by the Lancaster Museum of Art and History, presentation of the draft operations plan outline, and public comment.

PROJECT UPDATES AND PARTNER ANNOUNCEMENTS

Esmeralda García invited Panel Members to share updates or announcements related to the SELA Cultural Center project.

- Danaly Leon – The City of South Gate is planning to cut funding for the South Gate Museum and Art Gallery. The SELA Cultural Center should uplift rather than substitute existing organizations and establish deeper relationships with regional connections. The SELA Cultural Center should also intentionally consider who will be part of its staff, board, and decision-making body.
- Gabriel Enamorado – Stay Arts is continuing classes and scholarships through the spring and summer, with an interest form available online. The City of South Gate is cutting funding for arts and culture, and there will be an opportunity to advocate to keep this programming at South Gate City Hall on Tuesday, April 14.
- Diana Morales – The SELA Arts Foundation is sending a letter to the City of South Gate, asking the City to reconsider budget cuts and advocating in support of the South Gate Museum and Art Gallery staff who provide essential programming to community members. The SELA Arts Foundation will also create

a public comment toolkit. SELA Arts Foundation will also host another Artists & Allies Gathering on June 6, as well as ongoing Irresistible Resistance pop-ups.

Director Quintero and Esmeralda García closed the time of updates and announcements with meeting format reminders, including Bagley Keene Open Meeting Act requirements, public comment instructions, and quorum requirements.

COMMUNITY OUTREACH AND ENGAGEMENT RECAP

Esmeralda García reviewed the project timeline and phases, proposed floor plan, and community outreach and engagement updates to-date. Esmeralda overviewed the outreach approach and activities, provided an update on social media engagement, shared community member quotes on the emerging vision, and presented initial findings on the SELA Cultural Assets survey.

FACILITATED BREAKOUT DISCUSSIONS ON DRAFT VISION STATEMENT AND GUIDING PRINCIPLES

Esmeralda García presented a draft vision statement and five guiding principles, which would be the focus of facilitated breakout discussions. Panel Members and community members participated across five breakout groups, in-person and over Zoom, to discuss and confirm whether the draft vision statement and guiding principles reflect the vision and values for the SELA Cultural Center. Following the breakout group discussions and large group share out, the Panel would vote on the draft vision statement and guiding principles. Cross-cutting comments across groups and topics include the following:

Draft Vision Statement

- Shorten the vision statement to be concise and reflective of guiding principles.
- Highlight the community from an asset-based perspective, focused on the community's existing strengths and future hopes.
- Emphasize community leadership ("by the people, for the people").
- Incorporate language that clarifies the Cultural Center's relationship with existing infrastructure, community organizations, and third spaces.
- Change "surrounding" to "neighboring region" and clarify the definition of "SELA" (as opposed to "gateway cities," for example).
- Reconsider use of "we" so that the vision statement avoids "us v. them" mentality.
- Actively center people, intentional inclusivity, multiculturalism, and art and culture as fundamental, educational, and healing.
- Additional feedback included revising the logo and holding a special meeting to specifically discuss anti-gentrification and anti-displacement.

Guiding Principle A. Honor and Celebrate the Region's Richness and Diversity

- Change “richness” to “vibrant” and/or “abundance” and “built and felt environments” to “experiential” and/or “sensory” to remove and avoid conquering or domineering language. Be intentional and active (e.g. remove “as relevant”) with word choices throughout the guiding principles.
- Be explicit about celebrating diversity and multiculturalism. Remove “align,” there should not be just one culture or language to align with.
- Go beyond “acknowledgement” and defend the importance of honoring, cataloging, preserving, and celebrating the community’s history. Include “storytelling” as part of this.
- Keep language related to the LA River and Indigenous stewardship, and speak more to sustainability commitments.

Guiding Principle B. Design and Activate Memorable and Vibrant Spaces

- Spaces should be safe, inclusive, and trauma-informed, staying away from hostile architecture. Spaces are for everyone, not just those who use it.
- Remove “style” and replace with “ambiance,” as style is subjective.
- Be explicit about accessibility to the Cultural Center (e.g. multimodal transportation, active transportation).

Guiding Principle C. Foster and Cultivate Inclusion and Belonging

- Tighten and replace existing language with “reciprocity.”
- There is no need to call out specific demographic groups, as the Cultural Center is for everyone (e.g. use “all ages” instead of “older adults, youth, etc.”).
- Be deliberate and intentional about inclusivity and safety. Acknowledge the difference between “including” versus “welcoming,” which can have an opposite effect (e.g. inclusionary and inviting does not mean hate speech is allowed at the Cultural Center).
- Ensure inclusivity for everyone while prioritizing local community interests.

Guiding Principle D. Empower and Uplift Local Artists and Cultural Leaders

- Reframe “empower” and “encourage” to “building platforms” to remove and avoid paternalistic language.
- Change “leverage” to “foster” and/or “facilitate.”
- Incorporate language that is explicit about the administrative, economic, and monetary support to local artists, exposure alone is not enough. Speak to how artists can protect their work as well (e.g. legal contracts).
- Remove distinction between “informal” and “formal,” this is an artificial construct.

Guiding Principle E. Center and Support the Existing Community and Cultural Infrastructure

- Emphasis is too heavy on SELA, which can come across as exclusive.
- Prioritize language that is explicit on anti-displacement and anti-gentrification.
- Change “prioritize job opportunities for SELA” to “local hire policies.” Be clear about economic opportunities and anti-gentrification investments for community members, local businesses, and vendors without talking down about the community.

Photos of each breakout group’s discussion notes can be found at the bottom of this summary in the appendix.

Following the large group share out, Director Quintero stated that the Panel would not take a vote on the draft vision statement and guiding principles, but make revisions and consider a vote at the next Panel Meeting. Dilcia Barrera seconded the motion. The Panel voted as follows:

- Director Quintero – Yes
- Daritza Perez – Yes
- Cynthia Fuentes – Zoom
- Danaly Leon – Yes
- Diana Morales – Yes
- Dilcia Barrera – Yes
- Gabriel Enamorado – Yes
- Kimberly Morales Johnson – Absent
- Kristin Sakoda – Yes
- Mark Flores – Absent
- Montserrat Hidalgo – Zoom

With a majority of seven yes-votes, the draft vision statement and guiding principles would be revised to incorporate feedback from Advisory Panel Meeting #9 and presented for a vote to approve at the following Advisory Panel Meeting #10.

Director Quintero also stated that the Panel would not discuss the draft programming priorities and draft operations plan outline due to time constraints until the next Panel Meeting. Daritza Perez seconded the motion. The Panel voted as follows:

- Director Quintero – Yes
- Daritza Perez – Yes
- Cynthia Fuentes – Zoom
- Danaly Leon – Yes

- Diana Morales – Yes
- Dilcia Barrera – Yes
- Gabriel Enamorado – Yes
- Kimberly Morales Johnson – Absent
- Kristin Sakoda – Yes
- Mark Flores – Yes
- Montserrat Hidalgo – Zoom

With a majority of eight yes-votes, the draft programming priorities and draft operations plan outline would be presented for discussion at the following Advisory Panel Meeting #10.

CASE STUDY PRESENTATION BY LANCASTER MUSEUM OF ART AND HISTORY

Robert Benitez (Arts & Museums Supervisor) and Jo Reinert (Arts, Museums, & Public Art Manager) attended via Zoom on behalf of the City of Lancaster Museum of Art and History (MOAH) to provide a case study presentation. Robert and Jo led a land acknowledgement and provided geographic and demographic context for both the City of Lancaster and MOAH. They described MOAH's five complementary facilities – Lancaster Museum of Art and History, MOAH:CEDAR, Western Hotel Museum, Elyze Clifford Interpretive Center at Prime Desert Woodland Preserve, and The Studio at Cedar – and overviewed each facility's respective programming, including rotating exhibits, art workshops, arts education, community events, artist studios, artist residencies, and nature-based activities. All programming is free and open to the public.

Robert and Jo also described MOAH's operating framework and logistics, including seasonal operating hours, programmable spaces, and community partnerships. They previewed upcoming goals, and answered questions from the Panel:

- *What is the amount of funding the City provides, and how much funding comes from third-party funders?* MOAH is primarily funded through general funding, and pursues project-based grants.
- *How much funding is allocated for facilities, programming, or staffing?* The Parks Department supports the facilities and maintenance budget, and the Arts and Museum supports the staffing and programming budget.
- *What is the benefit of having City investment in these types of spaces?* The City of Lancaster believes in the power of public art, its positive benefits to the economy and quality of life, and has the data to document the impact.
- *What is MOAH's role in connecting artists (re: Regarding Us Chain Letter Project)?* MOAH acts as a facilitator for sharing, communicating, and bringing artistic perspectives together. It helps to have a strong sense of place and pride.

- *Is fundraising part of MOAH's infrastructure?* MOAH works with a foundation who acts as the 401c3. While operations and facilities are funding priorities, MOAH will also seek grants that support special projects, exhibits, or collections as educational and exhibit projects are typically easier to fundraise for.
- *What can you share about your leadership structure?* MOAH consists of 60 staff (full-time and part-time) and reports to the City Manager, but has flexibility and autonomy in decision-making. The program director, coordinator, and program manager oversee programming and operations, and the remaining staff are part-time, which can pose challenges to sustaining programming.
- *How does MOAH respond to budget fluctuations?* MOAH focuses on advance planning, and adjusts as much as possible should budget needs change.
- *How did the community respond to the partnership with LACMA?* Families and parents appreciated the free children's programming, which otherwise might not be available. Most of the programming is also developed in-house and in response to community needs, not strictly a LACMA product.
- *How does MOAH prioritize staffing from the community to keep the economy more local?* MOAH focuses on relationship building and demystifying the arts industry.

PUBLIC COMMENT

Ryan (Shneaky) Perez expressed that while there are a lot of revisions needed to the draft vision statement and guiding principles, it reflects the essence of what has been shared by artists and community members.

Mario Dominguez wanted to know more about the quorum requirements and process, thanked the City of Lancaster for their presentation, and recommended that the SELA Cultural Center lean on partnerships like LACMA or The Getty Center.

Jennifer Mejia invited the Panel and public to the South Gate Museum and Art Gallery group art exhibition Alma Querida, Dear Soul opening reception on Saturday, April 18 from 1-4 p.m.

Danny Gamboa wanted to know how the Cultural Center will be an explicitly anti-racist organization that speaks out against political issues. Danny also recommended that the Cultural Center staffing operations include local hiring policies, address pay disparities, and create clear pathways for advancement. Cultural Center programming should be critical about whose histories are centered and what partnerships are cultivated, include and compensate artists of color, expand community outreach and engagement, advocate for public art funding, and have curriculum that decenters whiteness.

Amanda Del Cid submitted the following written public comment – *“It is integral that the SELA Cultural Center is mindful of the impact it will inevitably have on the existing culture and spaces in the community that it hopes to uplift and represent and integrate into. Make it known that this facility, which is yet to exist, does not condone the diversion of funds from current arts and cultural programs and institutions. Have an official representative speak on the cuts to arts in South Gate.”*

FOLLOW-UP ITEMS

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

- Revise the draft vision statement and guiding principles
- Present on the draft programming priorities and draft operations plan outline
- Continue outreach and coordination with potential case studies for upcoming presentations and/or site visits
- Continue community outreach and engagement, including social media and in-person tabling, events, workshops, etc.

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

- Review and provide feedback on draft vision statement and guiding principles
- Share key events to be added to the website calendar
- Share and collaborate on Cultural Center social media posts

ADJOURNMENT

Director Quintero closed with an announcement that the next Panel Meeting would take place in June 2026, and adjourned the meeting at 8:14 p.m.

APPENDIX – SEE PDF ATTACHMENT

SELA

CULTURAL CENTER
APRIL 9 2020

AN "IDEAL FUTURE" =

- ▷ ALL...
- ▷ PLACE F/ED
- ▷ TECH + ARTS...
- ▷ CONNECTING ALL EXISTING INFRA...
- ▷ CENTER IT ON PEOPLE...
- ▷ HEALING FUNDAMENTAL "LED BY PEOPLE"

RE-EXPLORE LOGO...

- MAKE IT ASPIRATIONAL
- VISUAL
- ▷ MAKE IT PEOPLE-FRIENDLY
 - ▷ HIGHLIGHT TRAUMA
 - ▷ BE INTENTIONALLY INCLUSIVE (ACTIVE)
 - ▷ REFER TO SURROUNDING → SURROUNDING NEIGHBORING REGIONS
 - ▷ INCLUDE COUNTY TOWNS
 - ▷ DEFINE "SELA"
 - ▷ EXIST - IS IN CONVERSATION W/ OTHER ORGS...
 - ▷ FOCUS ON ENHANCING REFLECT THE PRINCIPLES...
- 5

GUIDING PRINCIPLES

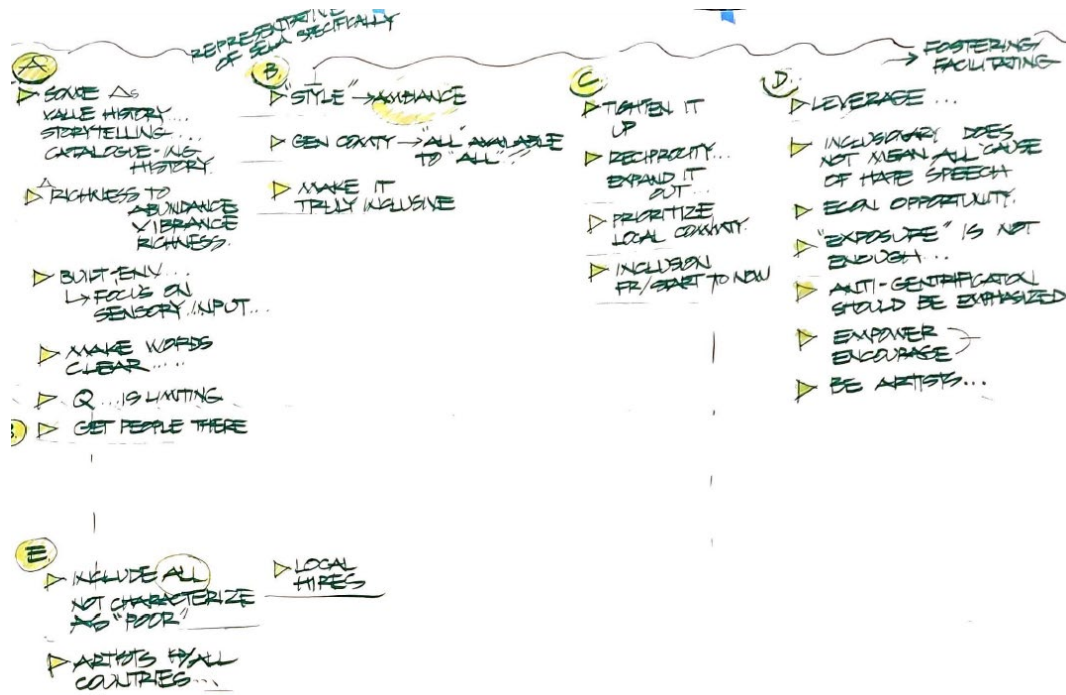
BEYOND JUST LATINO CULTURAL

- ▷ GPS... GRID
- ▷ ADDRESS GENTRIFICATION (BRING IN AN EXPERT)

- ▷ MULTI-CULTURAL...
- ▷ DIVERSITY → BAKE IT IN
- ▷ REGIONAL - GLOBAL, eg, EXCHANGE PROGRAMS

- ▷ FOCUS ON CULTURALLY DIVERSE
- ▷ SIGNAGE
- ▷ HISTORY (DEFEND)
- ▷ RIVER REF - GOOD
- ▷ NO ON SELA - STYLE
- ▷ INDIGENOUS
- ▷ GREEN
- ▷ PLASTIC-FREE

- FOCUS ON PARTNERSHIPS
- ▷ "THIRD SPACES" MUST BE INCLUSIVE
 - ↳ NO HOSTILE ARCHITECTURE
 - ↳ TRAUMA - INFORMED SPACES
 - ▷ BEYOND "RELEVANT"
 - ▷ ALL AGES
 - ▷ LOCAL BIZ/VENDORS
 - ▷ ALL CULTURES..



VISION STATEMENT TABLE 1

- * ADD STATE-FUNDED?
- * INDEPENDENT? ^{ROUTINE} CONFLICTS
- * SELF-SUSTAINING: "BY THE PEOPLE FOR THE PEOPLE"
- * PEOPLE/FRIENDLY
 - AUTHENTIC SELF -
- * RESILIENCY
 - IMPLIED HARDSHIP
 - RE- FRAME MORE FROM ASSET-BASE
- * WELCOME TO "MISFIT TOYS"
- * STICK TO BIG PICTURE
- * WHERE IS EVERYONE ELSE FROM SELA?
- * PURPOSEFUL ABOUT ^{BROADER} INCLUSION

PRINCIPLE A: REGION

TABLE 1

- TRULY MULTI-CULTURAL
- BEING INTENTIONAL ABOUT DIVERSITY "INTEGRAL TO THE RECIPE"
- INTERCONNECTNESS W/THE WORLD "EXCHANGE PROGRAMS"
- OPEN TO GLOBAL MULTICULTURAL "EXPOSURE IS CRITICAL"
- CELEBRATE MULTI-CULTURAL ART MORE THAN JUST MULT-GENERATION LATINO/ART

PRINCIPLE B: SPACES

- * QUINTESSENTIAL SELA
STYLE IS LIMITING,
IMPLIES "LATINO/A" STYLE
- * MENTION OF ACCESSIBILITY
* VIBRANCY NEEDS PEOPLE TO
GET THERE. TRANSIT,
SHUTTLES, PARKING, BIKES
- * INTENTIONAL
MULT-MODAL

PRINCIPLE C: INCLUSION

DELIBERATE INCLUSION
IN EVERY ASPECT

- FOUNDATION
 - PLANNING (NOW)
 - BOARD MEMBERS
- CONSIDER
HOW
MULTI
CULTURAL?

PRINCIPLE D: ARTIST

- REFRAME "EMPOWER" ^{ENCOURAGE & UPLIFT}
- REFRAME "ENCOURAGE" ^{COLLABORATE}
- A BIT "TALKING DOWN"
- BUILD PLATFORMS
- MORE GLOBAL
- FORMAL VS INFORMAL
IS ARTIFICIAL CONSTRUCT

PRINCIPLE E: COMMUNITY

- TOO HEAVY FOCUS ON SELA,
SOUNDS EXCLUSIVE ^{GATE KEEPING}
- "SURROUNDING COMMUNITIES"
- VIBE IS VERY ^{OH YOU} "POOR PEOPLE"
- EX. CHANGE
"PRIORITIZE JOB OPPS. FOR SELA"
TO
"LOCAL HIRE POLICIES"

TABLE 2 - VISION & GUIDING PRINCIPLES

- ① VISION- REMOVE???
- "SURROUNDING" → DEFINE
 (SELA VS. GATEWAY)
 REGION - MORE INCLUSIVE
 * NEIGHBORING "REGION"
- ② COMMUNITY PARTNERSHIPS
 EXISTING INSTITUTIONS
 CULTURAL THIRD PLACES
 ARTS
 "IN CONVERSATION WITH"
 "HOPES OF THE COMMUNITIES
SURROUNDING
COMMUNITY"

G.P.A.

LOTS OF BUZZ WORDS...

- INTENTION TO CATALOG HISTORY →
 ADD → "STORY TELLING"

WORD CHANGE
RICHNESS → "VIBRANCE" / "ABUNDANCE"

BUILT & FELT - IMPACT

* SENSORY
 ENVIRONMENT

G.P.B.

LAST SENTENCE

CHANGE / REMOVE → TO PRESENT

QUINTESSENTIAL SELA
 AVAILABLE "CAN ONLY BE EXPERIENCED @
 RESOURCE STYLE → AMBIANCE SELA
 FOR COMMUNITY
 NOT "PEOPLE WHO USE IT" → COMMUNITY
 PHYSICAL REPRESENT MORE INCLUSIVE

G.P. [C] ^{INTEGRATE} *PRIORITY LOCAL COMMUNITY INTEREST
CONNECTION / TOGETHERNESS

REDUNDANT RECIPROCITY

HOMIE OF HEARTS "CULTURAL LEADER"

G.P. [D] LEVERAGE → *FOSTER / FACILITATE PLATFORM

ADDRESS HATE SPEECH / SIMILAR IN BY-LAWS

ADD → WE ARE IN THIS TOGETHER
"ECO-SYSTEMS"

G.P. [E]

ADD ECONOMIC OPPORTUNITIES

ADD NEIGHBORING

*INTENTIONAL PRIORITY

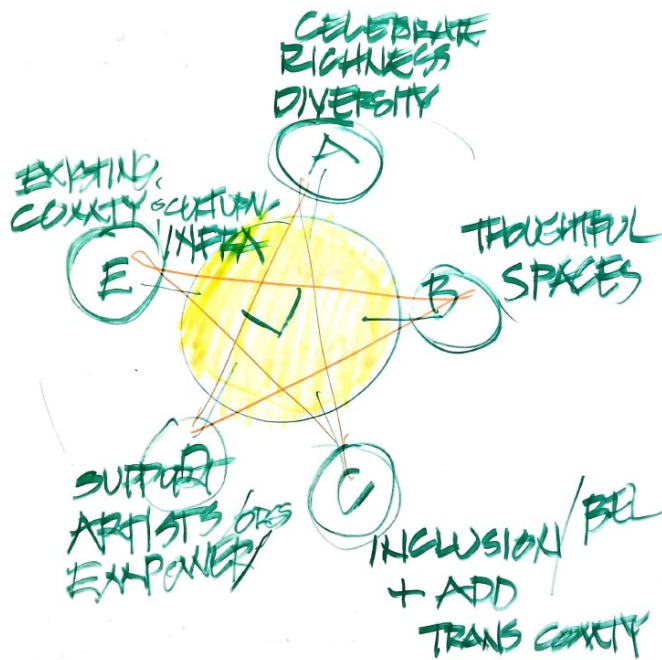
"INVEST" - MEANS ANTI-GENTRIFICATION

AN ARTIST FROM THE COUNTY
ELEVATING / EXPLORING
ENDURING VISION
INCLUDES ALL
TOUCHING ALL ASPECTS
OF THE COUNTY TO
UPLIFTING CURRENT COUNTY
CREATING SPACES
NEW FORMS
RESOURCES THAT
ALREADY EXIST

DIVERSITY

A. INTEGRATE HISTORY

PAGES A5. ALL AGES
B. ✓



E. MAKE E5 → E1 !!

// WE NEED A
CONVERSATION
ABOUT GENTRIFICATION
AND HOW TO
ADDRESS IT. //

(BRING IN EXPERTS
TO TELL US HOW
TO FIGHT IT.)

⑥ MISSION NOT TOO LONG!!

ARTS ARE HOW WE
LEARN WHO WE ARE COMMUNITY
NEEDS TO CAPTURE SPIRIT
— VALUES WE ALL SHARE

ARTS / CULTURE CENTER
TO OUR HUMANITY
— STRONGER LANGUAGE
— THE HEART / CENTER

ADD VALUES

HUMANITY
NAMING - ARTS & HUMANITY
SERVE AS A HUB CONNECTOR HUB

APOLGETIC - "WE BELIEVE..."

A - DIVERSE VS ALIEN
4 CULTURAL / LINGUISTIC

ACKNOWLEDGE / DEFEND 'E

INTEGRATE HISTORY

B. — WHO IS CREATING HISTORY
RIVER IMPORTANT

WHAT IS SELA STYLE

INDIGENOUS PRACTICES SUSTAINABILITY

ADD SUSTAINABILITY TO BS

— SUSTAINABILITY PRACTICES

C. THE CENTR' SHOULD BE DELIBERATE
IN / WITH PARTNERSHIPS

04 - SAFE SPACE FOR ALL - DON'T
DISGUISE THROUGH DESIGN

ENSURE AUTHENTICITY TRAUMA

MISSING - POLICY INFORMED

D. ADD ORGS - DELETE SUPPLEMENT
RESPONSIVE TO LOCAL COMMUNITY

D3 - ADD SUSTAINABLE WAY

DELETE 'AS RELEVANT

E. ADD ALL AGES

E3 } PRIORITIZE LOCAL

E4 } BUSINESS-VENDORS

EMBRACE VENDING SELA BUSINESS (VENDORS)

PRIORITY - "RIGHT OF REFUSAL"
PRIORITIZE ECONOMIC OPPORTUNITY

PUBLIC SPACES OPEN TO VENDORS

E2 - BASED ON COMMUNITY NEEDS

E4, REMOVE STYLE

Draft Vision Statement

The SELA Cultural Center is a multi-disciplinary arts and culture campus where Southeast Los Angeles' identity, stories, and creativity thrives. The SELA Cultural Center is dedicated to uplifting arts and culture access to the surrounding region, building opportunities for local artists, and activating vibrant third spaces where all ages, abilities, and backgrounds belong. We believe arts and culture is healing and fundamental, and demonstrates SELA's innovation and resilience. We are committed to centering the needs and hopes of the surrounding community and to being led by the people who call SELA home.



Foster and Cultivate Inclusion and Belonging

Deepen a sense of inclusivity and belonging through connection, togetherness, and shared creation. Art and culture are an essential and transformative part of daily life, meant for everyone. The Cultural Center should be deliberate in welcoming, including, and representing all ages, abilities, backgrounds, cultural identities, and artistic interests.



C.1 Prioritize a warm, welcoming, and hospitable environment where everyone can feel included, safe, and at-home. These values should be woven through all programming at the Cultural Center, and include elements in the physical space such as linguistically-aligned wayfinding signage, ADA-accessibility, gender-inclusive restrooms, and more.



C.2 Affirm that all forms of arts and culture programming have a place at the Cultural Center, rather than being elitist or exclusive of certain types of craft and creative expression.



C.3 Provide community building and mutual aid opportunities to support local residents, families, youth, and seniors with individual, shared, or changing needs.



C.4 Utilize community-led safety design and practices over traditional forms of policing or hostile architecture to ensure security.



Design and Activate Memorable and Vibrant Spaces

Bring people together in thoughtfully-designed spaces that meet diverse needs, host third spaces, and offer unique experiences. Arts and culture can flourish in built environments that are constructed to be accommodating, inspiring, and collaborative. The Cultural Center as a whole and in its components should be in service of the people who use it and represent the quintessential SELA style.



Center and Support the Existing Community and Cultural Infrastructure

Invest in SELA residents, families, artists, and community members through all aspects of programming and operations to keep community at the core. Though the Cultural Center will invite new opportunities as a regional arts and culture hub, it must also ensure that all benefits and decision-making prioritize, commit, and respond to community needs and values now and into the future. SELA residents, businesses, organizations, and artists should enjoy and benefit from the Cultural Center while remaining rooted in place for generations to come.



E1 Outreach to and engage with SELA residents, families, youth, and seniors to understand what types of programming community members are excited about and where programmatic gaps exist, integrating feedback in all stages of planning. Provide frequent, multiple, and meaningful opportunities for community members to provide feedback.



E2 Increase access by providing resources that address financial, geographic, linguistic, transportation, and other relevant barriers to participation.



E3 Prioritize job opportunities to SELA residents at all levels of employment at the Cultural Center, from executive leadership and teaching positions, human resources and security, to maintenance and performers.



E4 Incorporate revenue-generating uses, such as advertising, ticketing, rentals, vending, and others to support the Cultural Center's financial sustainability. Use this revenue to offset free and affordable programming for community members, and focus on uses aligned with the Cultural Center's values as well as SELA's identity and style.



E5 Institute anti-gentrification and anti-displacement policies and be explicit about equitable, community-led initiatives that prioritize community-centered investments and benefit existing businesses, families, and organizations across generations.



Honor and Celebrate the Region's Richness and Diversity

Acknowledge and integrate the history, creative practices, and cultural heritage of the SELA region, communities, and tribes, as well as the LA River water, landscape, and ecosystem as a means of honoring SELA's holistic identity and celebrating community pride. Art and culture are critical aspects of individual and shared identity, and contribute to personal and collective healing, belonging, joy, and resilience. The Cultural Center's built and felt environments should be reflective of and uplift this through design, engagement, education, and exploration.



A.1 Steward the land and surrounding environment with care and deference to Indigenous knowledge, expertise, and practices.



A.2 Amplify the relationship with and proximity to the LA River in an organic and accessible way, bridging connections to the surrounding natural environment through design and programming.



A.3 Carry forth the region's collective memory and traditions through storytelling, cultural preservation, installations, programming, and events.



Empower and Uplift Local Artists and Cultural Leaders

Provide local artists, creators, and cultural leaders with opportunities to incubate new ideas, learn and develop creative skills, and connect with industry partners. There is already a robust and thriving arts and culture infrastructure across SELA, home to emerging and established artists at all levels of experience. The Cultural Center can leverage collaborative opportunities and supplementary resources that invest in rather than displace the existing arts and culture community.



D.1 Outreach to and engage with the local arts and culture community to understand current and future needs of SELA-based artists.

