Meeting #12

September 17, 2026

MEETING SUMMARY

INTRODUCTION

On September 17, 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 4:14 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), and Sara Perez Rojas (MIG).

Members of the Panel present included:

Daritza Perez, Co-Chair, On behalf of Supervisor Janice Hahn
Diana Morales, SELA Arts Foundation
Dilcia Barrera, Arts Organization Executive
Gabriel Enamorado, Stay Arts
Kimberly Morales Johnson, San Gabirel Band of Mission Indians Tribal Representative
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:

Montserrat Hidalgo, SELA Youth Representative

Members of the Panel absent included:

Director Armando Quintero, Chair, California Department of Parks and Recreation
Cyntha Fuentes, LA Philharmonic

Danaly Leon, Latinas Art Foundation

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
Spanish interpretation instructions were provided, then Daritza Perez called the meeting to order at 4:14 p.m. Esmeralda García facilitated a roll call for Panel Members present in-person and over Zoom.

WELCOME AND LAND ACKNOWLEDGEMENT
Daritza Perez provided a welcome, opening comments about venue logistics, and led a land acknowledgement.

AGENDA OVERVIEW
Esmeralda García reviewed the meeting agenda, which included community engagement event debrief, site visit summaries, operation typologies, partnerships, and public comment.

COMMUNITY ENGAGEMENT EVENT DEBRIEF
Esmeralda García reviewed the recent Community Event, Imagínate, and asked Panel Members for any reflections from the event. Panel Members shared that it was exciting to see the variety of artist-led workshops as a demonstration of the Cultural Center's potential, encouraging to see the artists engaged in the Panel process and Cultural Center project including artists who were participating with the Panel for the first time, representative of the multigenerational and multicultural communities across SELA, and reflective of a robust outreach process. Additional reflections included future considerations for hosting events during the summer season, continuing engagement with and providing opportunities to local artists, and continuing representation of multiple disciplines and cultures. Panel Members also discussed potential opportunities to connect Panel-associated resources with local artists and their needs.

Takeaways from the event that could inform Panel recommendations include the following:

- Ensure the Cultural Center provides year round, safe, third spaces that support a variety of accessible programming
- Consider the Cultural Center as critical cultural infrastructure, both in its programming and spatial design
- Consider how to work with and uplift existing arts and culture spaces, local artists

- Consider physical accessibility of the space, especially when designing for multigenerational communities
- Incorporate cooling centers and amenities such as shade structures or trees
- Provide administrative resources and meaningful opportunities to local artists
- Partner with culturally relevant organizations to increase community accessibility

SITE VISIT SUMMARIES RECAP AND DISCUSSION

Esmeralda García presented four site visit summaries, and facilitated discussion with Panel Members to share their reflections and takeaways to inform the Recommended Operations Plan.

Latino Theater Company at The Los Angeles Theatre Center

- Multigenerational work and leadership, including succession planning, is key.
- Multicultural performance, teaching, programming, etc. is reflective of org values.
- The physical space is accommodating of multiple performing arts needs.
- Governance model stood out, and could be reflected in the Cultural Center.
- Additional research – Does LAUSD provide any partnership funding?

Plaza de la Raza

- Good to see a balance between earned revenue through facility rentals and community accessibility. The org values are integrated into the rental process, and this could be reflected in the Cultural Center.
- Many lessons learned around what makes a strong governing Board, these takeaways can be applied to the Cultural Center org structure, administration, and governance especially for the long-term. Additionally, clear selection criteria, ongoing training, and expectations across Board and other leadership roles will be important.
- Generational and trusted leadership is key. Seeing this represented at the Cultural Center will be important as it also communicates the broader cultural abundance within LA at large.
- Org structure as a way to protect local artists and communities.
- Additional research – What criteria, rules, and guidelines are used when making decisions around facility rentals?

Angels Gate Cultural Center

- Establishing a decision-making process on who gets an artist studio, for how long, and for how much will be important for equitable and inclusive access.
- Long-term maintenance is also critical.
- Good to see resident artists also teach classes to the community.

- Strong, reciprocal partnerships with local schools, government agencies, jurisdictions, etc. It will be important for the Cultural Center to start and maintain these lines of communication early. It will also be important to balance regional partnerships with a local community scale and feel.
- Operating system felt all-inclusive, between dedicated spaces, training programs, event protocol, etc.
- Active and reciprocal collaboration with Native communities, this can also be explored for the Cultural Center.

The Music Center

- Similar in that both have and/or will have a large site footprint and multiple buildings. There may be lessons learned around how to operate at this scale.
- Consider nonprofit residencies that can support with desired programming and values. Resident companies' shared and individual governance and funding structures may also have some parallels for the Cultural Center.
- Cultural Center can also operate as a partner for existing performing arts organizations that have a relationship with LA County.
- Balance of public, community, and corporate programming and events.
- It will still be necessary to fundraise for programming and other elements outside of the 20% operations and maintenance budget that is within the County contract.
- Phased development process can also have takeaways for the Cultural Center.
- Additional research – Is the operating budget listed just for The Music Center or for all the resident companies in total?

OPERATION TYPOLOGIES DISCUSSION

Esmeralda García then asked Panel Members to share case study elements and other considerations that could inform various operation typologies, including their scale.

Theater

- Needs to feel approachable and accessible, so that the community feels there is a sense of belonging in participation.
- Financial analysis on seating capacity, ticketing, production levels, rentals, etc. will help establish the right scale.
- Consider an outdoor theater space that can be flexible to a variety of performances, if an indoor performance hall feels too restrictive.
- Look at the Downey Theater as a local example – it has 700 seats, costs around $15-20K to rent, and there has been difficulty in filling it to capacity. Theater might not always be desirable to everyone.

Artist Studios / Classrooms

- Consider spaces that can be flexibly programmed together. For example, partnering studio space with exhibit space.

Other Typologies

- Gallery space, while important, can also be difficult to operate financially since it does not typically generate high interest among funders. Consider the Lancaster Museum of Art and History gallery lending program.
- Produced and loaned art storage space, including temperature controlled rooms, security, etc.
- Outdoor space, including shade, amplified sound systems, seating, etc. This will be important to have, and it will require thoughtful design.
- Dance can be programmed in flexible spaces.
- Music is one of the most accessible art forms (e.g. free concerts), what can this look like at the Cultural Center? This can allow for both community programs and rentals.
- Parking, shuttle systems, etc. among other types of transportation options.
- Film, cinematic, and media arts. Including individual and shared film production and work spaces.

Additional Comments and Areas for Research

- Spatial scale needs to meet community needs and aspirations, without overshadowing the existing arts and culture programming that is already available in the community. More research and specific analysis (e.g. programming and operating pro formas) are needed to understand the best-fit scale for local and regional needs.
- Return to Gehry Partners schematic design as a starting point for spatial and financial analysis.
- Consider what happens if/when there are spaces that are not being used. A multi-building site can be challenging to operate, subsidize, and/or consistently program.
- Conduct additional research into La Plaza de Cultura y Arte, Inner City Arts, and Lincoln Center.

PARTNERSHIPS DISCUSSION

Esmeralda García then facilitated a discussion with Panel Members to learn more about what partnerships are needed to deliver programming and generate revenue at the Cultural Center. Various types of recommended partnerships included the following:

- Education partners – Community colleges, LAUSD, college readiness programs, arts career programs, trade schools
- Local governments – Community services departments, Parks and recreation departments
- Transportation agencies – METRO, Long Beach Transit, local municipality bus systems
- Local businesses
- Local nonprofits and community based organizations, including those that focus on outdoor greening, open space, outdoor recreation, conservation, etc.
- Philanthropy – local, state, and national funders
- LACMA
- LA Phil
- Programming partners
    - Environmental justice – Sierra Club, Communities for a Better Environment, Nature for All, East Yards for Environmental Justice
    - Culinary arts
    - Textiles – diplomatic agencies and consulates who can support with cultural exchanges
    - Ceramics

A photo of the Wallgraphic notes can be found at the bottom of this summary.

PUBLIC COMMENT

Jasmine Jaisinghani shared about her experience growing up as an artist in South Gate, and advised the Panel to also consider existing economic, social, and environmental needs in the SELA region as this Cultural Center is developed. Jasmine commented that it will be important to provide resources alongside arts and culture programming, especially to unhoused community members.

Martha Guzman shared about her experience growing up in Huntington Park and Maywood, as well as her professional experience as an arts marketing and communications strategist at The Music Center. Martha shared that partnerships and accessibility will be crucial for the Cultural Center's success, specifically community partnerships with local organizations and businesses that can help build trust between residents and the Cultural Center.

Mario Dominguez proposed that the Panel attend a site visit to the California Institute of the Arts in Valencia given their arts education curriculum and events. Mario shared that academics at the Cultural Center could help generate revenue, provide professional development to local students, and provide teaching positions to local professors. Mario

also recommended cooling amenities such as large trees and misters. Mario also requested that the original Gehry Partners design is not lost when creating the Recommended Operations Plan.

Lorena Gonzalez recommended that the Panel consider arts education as well as partnerships and/or site visits with local colleges and universities. Lorena shared that the Cultural Center could be a hub for arts education, access, and awareness for artists of all ages, professional levels, and backgrounds.

FOLLOW-UP ITEMS
In response to the meeting, the project support team will lead the following efforts:

- Provide additional research on Inner City Arts, La Plaza de Cultura y Artes, and the Lincoln Center
- Confirm a site visit with LACMA
- Review existing square footage and provide additional analysis on scale
- Confirm upcoming meetings and touchpoints from October through December

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

- Review and provide feedback on case study research, operating model typologies
- Share key events and resources
- Share and collaborate on Cultural Center social media posts

ADJOURNMENT
Daritza Perez closed with an announcement that the next Panel Meeting would take place on October 22, 2026, and adjourned the meeting at 6:31 p.m.

WALLGRAPHIC




OPERATIONAL TYPOLOGIES
LOOK @ WHAT IS ALREADY AVAILABLE?
↳ MORE ANALYSIS IS NEEDED...
MAKE IT EASILY "ACCESSIBLE", LOW BARRIERS TO ACCESS NOT INTIMIDATING...
MAKE IT NON-DUPLICATIVE OF WHAT ALREADY EXISTS...
CREATE A HIERARCHY OF SPACES, SIZES
LINK TO POTENTIAL REVENUE STREAMS
FLEXIBLE SPACES
GALLERIES ARE COSTLY TO CREATE
, TEMP CONTROL
, SECURITY...
MULTIPLE BLDGS. ARE COSTLY TO MAINTAIN...
LOOK @ "INNER CITY ARTS" AS AN EXAMPLE...
TRANSPORTATION:
↳ ALL MODES
↳ SUFFICIENT PARKING!!
RENTAL SPACES F/ ARTS
PARTNERSHIPS
COMMUNITY COLLEGES...
COLLEGE-READINESS PROGRAMS
WORKFORCE DEVMT ENTITIES...
GOVT ENTITIES
, BLOCK GRANTS
, SPONSORS
METRO/TRANSIT AGENCIES...
TRADE SCHOOLS
SMALL BUSINESSES
INDIVIDUALS WHO CAN BRING IN RESOURCES...
FOUNDATIONS...
NON-PROFITS
COMMUNITY SERVICE ORGS...
LACMA - LA PHIL. STUDY WHAT THEY DO
PROGRAMMING PARTNERSHIPS...
PARKS + REC.
CONSERVATION GROUPS
CONSULATES... CULTURE-SPECIFIC ORGS...
2 WILL THE CENTER DELIVER ITS OWN PROGRAMS AND/OR PARTNER W/ OTHERS...
PUBLIC COMMENTS...
BE AWARE OF HOMELESS/UNHOUSED POPULATION
FIRE DANGERS...
PARTNERSHIPS ARE CRITICAL
, ENSURE THAT SPACES ARE WELCOMING...
, BUILD TRUST
ENGAGE ACADEMICS
, GET COLLEGE CREDITS
, VIA CAL ARTS
NO PALM TREES
MISTERS
PARKING TO THE SOUTH...