

PRESERVING ARTS & CULTURAL RESOURCES THROUGH PLANNING MECHANISMS

**Definitions, Environmental Scan, and
Preliminary Avenues of Exploration**

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 **ARTS_{for}LA**

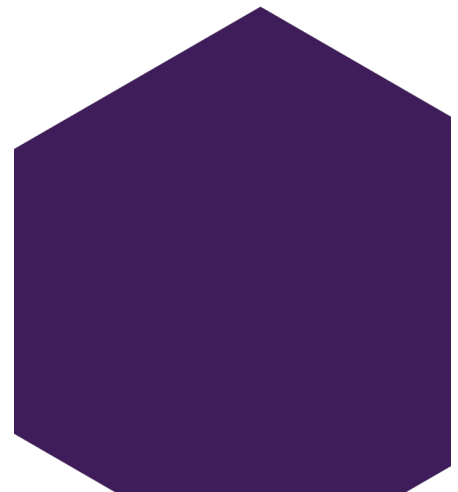
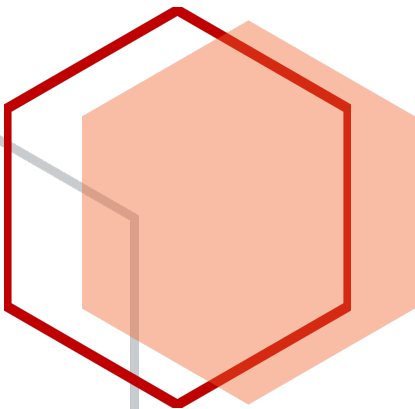


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Incorporated in 2006, Arts for LA is a non-profit arts advocacy organization that activates artists and organizations, and leads communities to advocate for an equitable, healthy, and creative Los Angeles region.

Arts for LA reaches deeply into communities to forge relationships, create partnerships, and bring people together to explore the ways arts and culture increase our quality of life by building a healthy and prosperous region. They serve as advisors to elected officials and their staffs, create opportunities for arts leaders to collaborate, and participate in coalitions around larger issues in which arts and culture play a strategic role.

In June 2017, Arts for LA announced the Laura Zucker Fellowship for Policy and Research, the first ever fellowship for individuals to effect change at the regional level focused on arts and cultural policy development/ reform/ implementation in Los Angeles County and the accompanying research necessary to inform such policies. The Fellowship is open to recent graduate students in Public Affairs, Public Policy, Arts Administration/Management or related fields of study as well as local community leaders and arts professionals with a minimum of 5 years experience (regardless of educational background) who have a demonstrated interest in conducting research and/or crafting public policy pertaining to the arts and cultural landscape of the Los Angeles region.

ACKNOWLEDGEMENTS

I would like to thank Arts for LA for giving me the opportunity to undertake this research topic, which has been a personal interest of mine since completing my graduate studies. I would especially like to thank their staff who supported me every step of the way. Special thanks to Executive Director Sofia Klatzker for your continuous guidance and wisdom. Your warmth and insight are refreshing and I feel so lucky I got to work with you. Abril Iñiguez-Rivas for keeping everything moving and for editing this paper. My mentor, Jessica Cusick, for inspiring me and challenging me to think critically about the role of arts and culture when it comes to planning. Special thanks to all of the individuals that I had the privilege of interviewing. Your expertise in your respective fields gave breadth and depth to the research. Thank you to Laura Zucker for your tenacity and leadership, and for the multitude of policy changes, programs, and initiatives you spearheaded - one of which included developing actionable strategies to improve the participation and leadership of underrepresented communities in the arts. As a Latina immigrant working in the arts, these opportunities are so significant and I'm forever grateful that your vision and work has directly impacted me. Thank you.

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GLOSSARY OF TERMS

This glossary includes definitions for terms and concepts commonly included in the report so readers can share the author's intended context.

Definitions and usages have been adapted from the following sources: Artspace, UNESCO, Fundamentals of Arts Management, Wikipedia, Americans for the Arts, Los Angeles Public Library, Business Dictionary, Center for Disease Control, Urban Institute's Arts and Culture Indicators Project, California Department of Public Health, American Planning Association, Department of Cultural Affairs City of Los Angeles, U.S. Department of Housing and Urban Development (HUD), the Social Enterprise Alliance and Cultural Asset Mapping in regional Australia project.

Affordable Spaces for the Arts

Refers to live-work housing, artist studios, arts centers, and space for non-profit arts organizations that would be available at below-market rates through either subsidies or income restrictions. While rents vary by community, the goal here is to provide affordable space in which artists can live and work, and out of which arts organizations can operate.

For live-work housing & individual artists' studios, rents would adhere to affordable housing guidelines established by the U.S. Department of Housing and Urban Development. HUD uses a formula based on the local AMI (Area Median Income), the degree of affordability of any given unit (expressed as a percentage of the AMI), the number of bedrooms in the unit, and the number of people in the household. Qualifications for artists would be the same as for affordable housing: those earning at or below 60% of the AMI of the city or county in which the project is located. Anyone who qualifies for affordable housing may apply, but preference is given to applicants who participate in and are committed to the arts.¹

For arts and cultural non-profit organizations, spaces would be subsidized and available to non-profit arts & cultural organizations that are both threatened and/or cannot compete in the current real estate market.

Arts & Cultural Resources

Refers to both tangible and intangible culture in any community, as well as human resources.

"Tangible arts & cultural resources" refers to those parts of the physical environment - natural and built - that have cultural value to some kind of socio-cultural group. Cultural resources include but are not limited to historic sites; archeological sites and associated artifacts; sacred sites; traditional cultural properties; cultural items (human remains, funerary objects, sacred objects, and objects of cultural patrimony); buildings

¹ "Frequently Asked Questions." Artspace, www.artspace.org/about/frequently-asked-questions.

and structures; historical monuments; public art; museums; arts institutions; performing arts venues; art service organizations and all spaces dedicated to artists' creative process and the creation of an artistic product.

“Intangible arts & cultural resources” refers to traditions or living expressions inherited from our ancestors and passed on to our descendants, such as: oral traditions; performing arts; social practices; rituals; festive events; knowledge and practices concerning nature and the universe; or the knowledge and skills to produce traditional crafts.²

“Human resources” refers to the people living and working in communities who are dedicated to the production of tangible and intangible cultural resources.

Arts & Cultural Preservation

Refers to the deliberate act of creating mechanisms by which existing arts and cultural resources in any one community are acknowledged, fostered, and thoughtfully maintained.

Community

Refers to the people and the naturally built environment within a geographically defined area, together with their social, economic, cultural and civic institutions. Specifically, place/geographically based communities. Whether rural, suburban, small town, or densely urban community, what is important is that the area has an identity as a physical place with a shared social, economic, civic, and cultural bond.³

Community Displacement

Refers to the movement of a population out of a neighborhood as formal or informal redevelopment occurs. It may be a result of gentrification, the informal redevelopment that occurs when new, and typically more affluent people, move into a neighborhood. It is the necessary result of urban redevelopment of a residential neighborhood to non-residential uses including retail, education, healthcare, and transportation. It is often criticized because the current residents have limited options to buy or rent equivalent housing in alternative areas at the same price. If they stay, prices for products, services, and taxes in the local area rise, and existing social networks are disrupted.⁴

Culture

Refers to the values, attitudes, beliefs, orientations, and underlying assumptions that exist between people. Culture comes in forms that include food, language, religion, music, home life, holiday observances, rituals, dance, poetry, visual arts, crafts,

² Link to the Intangible Cultural Heritage Website, ich.unesco.org/en/what-is-intangible-heritage-00003.

³ Korza, Pam, et al. Fundamentals of Arts Management. Arts Extension Service, University of Massachusetts, Amherst, 2007.

⁴ “Community Displacement.” Wikipedia, Wikimedia Foundation, 11 July 2018, en.wikipedia.org/wiki/Community_displacement.

behaviors, and creative endeavors. These are influenced by the systems of values and aesthetics that evolve and are practiced over a long period of time among people in a particular place. Culture is dynamic and constantly evolving.⁵

Cultural Assets

In every community that manages to sustain or revive itself over time, there are cultural factors that contribute to the vitality and robustness of the people living there. These factors are shared and creative; they are culturally-based and have inherent value that sustains the region's quality of life. Cultural assets can be material, immaterial, emotional, or even spiritual. They can be 'solid' things like concert halls, galleries, gardens, parklands and stadiums. They can be special tracts of the natural environment, which encourage particular types of cultural activities. Climate itself might be a cultural asset if it encourages special kinds of creative and communal activities that bind people together in a place over time. Stories, too, might be cultural assets if they are attached to particular peoples and places and are powerful enough to encourage people to care about and for their place. In these stories, values can circulate, and special memories often reside in particular locations mentioned in the tales. Thus, the places mentioned in stories can be regarded as cultural assets if people tell of these places, visit them regularly, and develop regular practices, rituals, or ceremonies to care for them.⁶

Cultural Districts

Refers to well-defined geographic areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction. Cultural districts help strengthen local economies, create an enhanced sense of place, and deepen local cultural capacity. In AB 189, the legislation that establishes cultural districts in California, the following inclusive language is used to describe districts and the purposes they serve: "state-designated cultural district" refers to a geographical area certified pursuant to this chapter with a concentration of cultural facilities, creative enterprises, or arts venues that does any of the following:

- Attracts artists, creative entrepreneurs, and cultural enterprises.
- Encourages economic development and supports entrepreneurship in the creative community.
- Encourages the preservation and reuse of historic buildings and other artistic and culturally significant structures.
- Fosters local cultural development.
- Provides a focal point for celebrating and strengthening the unique cultural identity of the community.
- Promotes opportunity without generating displacement or expanding inequality.⁷

⁵ Korza, Pam, et al. Fundamentals of Arts Management. Arts Extension Service, University of Massachusetts, Amherst, 2007.

⁶ "What Is a Cultural Asset?" *What Is a Cultural Asset?* | CAMRA, camra.culturemap.org.au/page/what-cultural-asset.

⁷ "National Cultural Districts Exchange Toolkit." Americans for the Arts, 8 Sept. 2016, www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange-toolkit.

Environmental Impact Reports (EIRs)

Refers to reports that inform the public and public agency decision-makers of any significant environmental effects of proposed development and projects to identify possible ways to minimize those effects and describe reasonable alternatives to those projects. The Los Angeles Public Library collection of EIRs contains reports with information about rare or endangered plants and animals, noise and air pollution, and possible disruptions of human culture brought about by specific projects. These documents give us valuable insights into the planning process and decision making strategies that shape our constantly evolving city, as well as historical evidence that explains, in part, the shape of our city today.⁸

Gentrification

Refers to the process that follows the arrival of wealthier residents in an area, and the changes that occur due to the influx of wealth. As wealthier inhabitants move into an area that is already populated with lower-income residents, the neighborhood begins to change. Often, this will spark an urban renewal process, which “cleans up” the area, but often leads to an increase in rent, taxes, and the cost of other items. Sometimes, this change results impervious residents can no longer being able to afford to live in that neighborhood, which is why gentrification can sometimes be used in a negative context (see Community Displacement). However, positive changes also historically accompany gentrification, such as decreased crime rates, public infrastructure improvements, and increased economic activity.⁹

Healthy Community

The Center for Disease Control defines healthy communities as follows: “A community that is continuously creating and improving those physical and social environments and expanding those community resources that enable people to mutually support each other in performing all the functions of life and in developing to their maximum potential.”¹⁰

There are have been a number of studies linking arts and cultural activity as an indicator of healthy communities, as arts and cultural activity are community resources that can strengthen community identity, thereby boosting a community’s mental and physical health and its quality of life.¹¹

⁸ “Environmental Impact Reports | Los Angeles Public Library.” Forgotten Los Angeles History: The Chinese Massacre of 1871, www.lapl.org/collections-resources/research-guides/environmental-impact-reports.

⁹ “What Is Gentrification? Definition and Meaning.” BusinessDictionary.com, www.businessdictionary.com/definition/gentrification.html.

¹⁰ “Healthy Places.” Centers for Disease Control and Prevention, Centers for Disease Control and Prevention, www.cdc.gov/healthypaces/terminology.htm.

¹¹ Jackson, Maria Rosario, et al. “Cultural Vitality in Communities: Interpretation and Indicators.” PsycEXTRA Dataset, 2006, doi:10.1037/e716842011-001.

A 2013 study by the California Department of Public Health lists "Opportunities for engagement with arts, music, and culture" as one of eight standardized, core set of valid indicators that define a healthy community.¹²

Launched in 1990, the Urban Institute's Arts and Culture Indicators Project (ACIP)'s basic premises are that (a) a healthy place to live includes opportunities for and the presence of arts, culture, and creative expression, (b) arts, culture, and creative expression are important determinants of how communities fare, and, by extension, (c) full understanding of U.S. communities is inherently impossible without including these important perspectives.¹³

For the purposes of this research, "healthy communities" refers specifically to the arts and cultural component as part of this larger definition.

Mechanism

Refers to a defined process, be it via policy, planning tools, economic incentives, etc., by which arts and cultural resources are preserved and maintained.

Overlay Zones

Refers to a zoning designation that is applied over one or more previously established zoning districts, establishing additional or stricter standards and criteria for covered properties in addition to those of the underlying zoning district. Communities often use overlay zones to protect special features such as historic buildings, wetlands, steep slopes, and waterfronts. Overlay zones can also be used to promote specific development projects, such as mixed-use developments, waterfront developments, housing along transit corridors, or affordable housing.¹⁴

Percent for Arts Programs

Refers to a program, often established via legislation, where a requirement, usually some percentage of the project cost, is placed on large-scale development projects in order to fund and install public art or support art programming. These requirements can apply to both the public and the private sectors, and, in some cases, allow developers to pay in-lieu fees to a public art fund as an alternative. The details of such programs vary from area to area.

For example, the City of Los Angeles requires that each owner of a private development project, valued at \$500,000 or more, pay an arts fee based on the square

¹² Maizlish, Neil. "Http://Ljournal.ru/Wp-Content/Uploads/2016/08/d-2016-154.Pdf." Office of Health Equity California Department of Public Health, 12 Apr. 2013, doi:10.18411/d-2016-154. Data Committee Public Health Alliance of Southern California

¹³ "Healthy Places." Centers for Disease Control and Prevention, Centers for Disease Control and Prevention, www.cdc.gov/healthypaces/terminology.htm.

¹⁴ "Property Topics and Concepts." American Planning Association, www.planning.org/divisions/planningandlaw/propertytopics.htm#Overlay.

footage of the building or one percent of the project's Building and Safety permit valuation, whichever is lower. A private developer may choose either to work with the city's Department of Cultural Affairs (DCA) to oversee their own site-specific Arts Developer Fee (ADF)-funded art project ("developer-led project") or to pay the in-lieu fee associated with their project ("paid-in fee"). For the paid-in fees, DCA maintains a trust fund of segregated project accounts to fund future DCA programming that benefits the users at each project address.¹⁵

Promise Zones

Refers to high poverty communities where the federal government partners with local leaders to increase economic activity, improve educational opportunities, leverage private investment, reduce violent crime, enhance public health, and address other priorities identified by the community. In his 2013 State of the Union Address, Former President Obama laid out an initiative to designate a number of urban, rural, and tribal communities as Promise Zones. The 22 urban, rural, and tribal Promise Zones were selected through three rounds of national competition, in which applicants demonstrated a consensus vision for their community and its residents, the capacity to carry it out, and a shared commitment to specific, measurable results.¹⁶

Social Enterprise

Refers to an organization that marries the social mission of a non-profit or government program with the market-driven approach of a business.¹⁷

¹⁵ "Private Arts Development Fee Program (ADF)." Department of Cultural Affairs, culturela.org/percent-public-art/private-arts-development-fee-program-adf/.

¹⁶ "Promise Zones Overview." HUD Exchange, www.hudexchange.info/programs/promise-zones/promise-zones-overview/.

¹⁷ "Social Enterprise." Social Enterprise Alliance, socialenterprise.us/about/social-enterprise/.

EXECUTIVE SUMMARY

As our cities move into the 21st-century, change is inevitable and happening fast. While the demand for development is real, the growth and reconfiguration of our cities should not threaten the arts and cultural resources that preserve and create a sense of place, identity, and belonging. Instead, growing cities should take greater care in creating environments where their arts and cultural resources thrive and evolve, paving the way for further benefits such as economic prosperity and healthy communities.

This report investigates ways for preserving arts and cultural resources via various planning tools while acknowledging the realities of development. Specifically, the question of feasibility for expanding and/ or redefining the arts and cultural component in Environmental Impact Reports (EIRs) is considered, as well as the efficacy of two additional planning tools: Cultural Districts and Arts Overlay Zones that have previously been used as mechanisms for preserving arts and cultural resources. Lastly, the benefits of creating Affordable Spaces for the Arts is examined as a way to preserve arts and cultural resources.

Through these investigations, this report aims to highlight the benefits of a more holistic approach to planning that includes the arts and culture throughout each of the various planning stages in order to create a more comprehensive, culturally informed approach to the development of our 21st-century cities.

Research Methodology

The research for this project focused on existing reports, articles, studies, policy recommendations, essays, CEQA guidelines, California CEQA code regulations, EIR assessment forms, online research, and a series of interviews with experts in the fields of urban & cultural planning, cultural preservation, and affordable housing as well as developers, land use attorneys, and local and state government representatives (Appendix A). The interviews were conducted in person, via phone or email correspondence between July 2 and July 27, 2018.

Note that, although this study does not delve into the legislative mechanisms and processes for amending CEQA guidelines, it does offer a starting point to contemplate either including a new section and/or expanding/ redefining what is considered a “significant cultural resource” under CEQA guidelines.

This report specifically focuses on California with a focus on the Los Angeles metro region. The author looked at various case studies from other states and countries including Hawaii, Colorado, New York, Minnesota, Indiana, Australia, Japan, and Canada that tackle the topic of preserving arts and cultural resources through planning mechanisms to obtain a wider scope of how other regions are implementing such practices.

Key Findings

CEQA Guidelines/ Environmental Impact Reports:

An unexplored planning mechanism to address the preservation of arts and cultural resources and a recommendation from the California Arts Council's Cultural Districts Program Final Report.

Although Environmental Impact Reports do have a section that takes into consideration the impact of development on cultural resources, these cultural resources are mostly defined as tangible cultural resources, meaning buildings, archaeological, and historical objects. Currently, the process does not take into account contemporary or intangible cultural assets such as organizations and individuals. The most important change to make is to expand the definition of cultural resources. Expanding this definition to include valuable intangible cultural resources could create a solid framework to ensure that the preservation of arts and cultural resources is considered an inherent part of the development process, and not an afterthought.

Cultural Districts:

One of the most successful planning mechanisms to date designed to preserve arts and cultural resources.

While the designation of Cultural Districts has been one of the most successful and most used planning tools to preserve arts and cultural resources in growing neighborhoods, it is important to understand what has worked, what has not, and why. As these districts evolve, an analysis of how they ensure the longevity and sustainability of their intended purpose, as well as their success in preserving the arts and cultural resources that make it a cultural district in the first place, would inform future efforts to continue and/ or expand this initiative. Cultural Districts are as diverse as the people who create them and as unique as the place and time in which they are established. While it is vital to measure the success of these districts, it is also important to identify their unintended consequences and areas for improvement.

Arts Overlay Zones:

A newer planning mechanism that often works in tandem with cultural district designations.

Arts Overlay Zones typically exist within a larger zoning designation, and the process to create one can be long, laborious, and bureaucratic. However, they can help preserve the arts and cultural resources of an area by creating financial incentives and, in most cases, allowing artists to live and work in the same space. They are, however, the most under-utilized planning tool when it comes to arts and cultural resource preservation. Because Arts Overlay Zones are a fairly new planning mechanism that varies from city to city, it is challenging to gauge the impact they have on the long-term preservation of arts and cultural resources. As more cities take on the task of creating zoning guidelines that will preserve and proliferate arts and cultural resources, successful strategies can be shared and standardized over time.

Affordable Spaces for the Arts:

The role that space affordability plays into the preservation of arts and cultural resources is at the intersection of the other planning mechanisms discussed above.

A lack of affordable housing options, combined with an increase of property values and wage stagnation in the face of increased cost of living and inflation has led to the displacement of low-income people, including artists and arts organizations. While there are developers and other non-profits dedicated to creating affordable and accessible spaces for the preservation of arts and cultural resources, this is not an overall trend and, therefore, it is recommended that the various models and approaches presented here be regarded as foundation for further efforts to create affordable spaces for the arts. Additionally, the challenge of creating more Affordable Spaces for the Arts should not only be thought of strictly in terms of creating more live/work spaces for artists, but also in terms of creating more arts centers capable of housing multiple arts organizations within each neighborhood as well as stronger support systems that are accessible to the communities they plan to serve.

Conclusion

Considering and embedding cultural planning in the early stages of urban planning and individual developments can yield positive benefits that result in the longevity and overall success of these projects. Because every city evolves at a different rate and has particular needs and specific cultural values, it is important to look at the planning mechanisms that might be best suited to ensure the preservation of those local cultural assets. Whether it be the extension of a definition within a policy, the creation of new policies, the designation of cultural districts, the implementation or adaptation of overlay zones, the creation of affordable spaces for the arts, or a combination of any and all of these methods, a focus on the continual improvement of these preservation mechanisms to suit the needs of a city's ever-changing landscape is paramount.

Introduction

In the fall of 2016, the California Arts Council released the Cultural Districts Program Development Final report. Through this report's research, the authors found some unexplored planning tools that could potentially serve as mechanisms to benefit the cultural community.

"There is also an opportunity to collaborate with planners and community developers to create and experiment with new tools that do not readily exist. This includes the possibility of a cultural impact assessment potentially aligned or embedded with widely practiced environmental impact assessment processes -- possibly as a component of the requirements under the California Environmental Quality Act (CEQA), for example."¹⁸

As place-makers and place-keepers of neighborhoods, it is important for cities to ensure that artists and arts organizations, among the primary catalysts for transforming communities and creating a sense of place, not only have access to affordable physical spaces in the face of higher rental costs and increasing property values driven by new development, but also that planning mechanisms acknowledge the benefits and positive ramifications of including the arts and culture in their considerations. The Kresge's Foundation July 2018 Report's, author Maria Rosario Jackson, PhD, highlights the importance of reframing the role that arts and culture play in the early stage of planning: "...so as not to default to narrow and limiting interpretations of art and roles of artists in communities, Creative Placemaking practitioners and advocates must continue their persistence in helping others see, imagine, and support the diverse ways that arts, culture, and design can be truly integrated and contribute to comprehensive community development."¹⁹

"Creative Placemaking practitioners and advocates must continue their persistence in helping others see, imagine, and support the diverse ways that arts, culture, and design can be truly integrated and contribute to comprehensive community development."

- Maria Rosario Jackson, PhD

¹⁸ Cusick, Jessica and Jackson, Maria Rosario. California Cultural Districts Final Report: Cultural Districts Program Development. California Arts Council, 2016.

¹⁹ Jackson, Maria Rosario. Creative Placemaking and Expansion of Opportunity: Observations and Reflections. The Kresge Foundation, 2018.

By looking at these types of unexplored planning opportunities through a cultural development lens and identifying the intersection between urban and cultural planning, this research broadens the possibility to inform our cities' evolution in a more culturally inclusive, sustainable, and innovative way.

Precedents & Existing Conditions

In California, as in many other metropolitan areas, the increased cost of living, combined with a stagnant living wage and lack of affordable space is driving artists and arts organizations out of cities and phasing the middle class as a whole out of urban centers. "California, for example, is the home to more super rich than anywhere else in the country – and it also exhibits the highest poverty rate in the nation, when cost of living is taken into account. Income disparities in the state of California are among the highest in the nation, outpacing such places as Georgia and Mississippi in terms of the Gini coefficient, a standard measure of inequality. But it's not just the extremes – with wages falling and insecurity rising, the middle class is also squeezed."²⁰

California is undergoing a widening wealth disparity, and, in turn, reshaping the urban landscape. One of the major challenges we face amidst this economic shift is ensuring that all segments of society have access not just to affordable spaces to live, but also to all facets of a healthy community.

Historically, California has also been, and remains, a leader in emerging industries, technologies, and in setting forth policies that protect our environment, health, and equality across social sectors. It is with this in mind that this report looks at various planning mechanisms to ensure that cultural assets and resources are preserved and protected with the intent of creating accessible and affordable healthy communities. While some of these planning mechanisms have previously been considered as means to preserve arts and cultural resources, it is crucial to consider all potential avenues of cultural preservation as urban and economic shifts continue to occur. Fortunately, California is both large enough to set meaningful precedents for the nation, and small enough to be coherent, quick, and flexible in the policies it sets forth. Although tackling this shortage of affordable space while simultaneously preserving arts and cultural resources may seem like a tremendous undertaking, California has never been one to shy away from challenges.

Making the Case

Cultural planning is a field that has been gaining traction in the last thirty years. Policymakers, urban planners, elected officials, investors, and economists are understanding the value and benefits of incorporating cultural planning in their purview as it paints a more panoramic view into the future of city planning. This report focuses

²⁰ Main, Capital &. "The California Chasm: A Look At Income Inequality In The Golden State." *The Huffington Post*, TheHuffingtonPost.com, 7 Dec. 2017, www.huffingtonpost.com/2015/02/12/california-income-inequality_n_6673042.html.

on four planning mechanisms: 1) California Environmental Quality Act (CEQA) / Environmental Impact Reports (EIRs), 2) Cultural Districts, 3) Arts Overlay Zones and 4) Affordable Spaces for the Arts to uncover potential opportunities in each that can aid in the preservation of arts and cultural resources.

Environmental Impact Reports (EIRs) are an unexplored option when it comes to cultural planning. EIRs are typically intended to address the potential negative environmental impact of a development on natural resources such as water and air quality. While there is a small section of the EIR that addresses the negative impact on cultural heritage, not much attention is paid to the intangible cultural resources and heritage that is often the most negatively impacted. Rather, EIRs focus on officially recognized aspects of such heritage (i.e. physical spaces, architectural monuments, and other such significant structures). The people and communities whose culture and heritage are most at risk are rarely engaged in the process of EIRs; their heritage and cultural values are hardly considered in the planning stages. Because there is already an EIR component that addresses heritage and cultural issues, there exists a real opportunity to rethink how this component is framed, who it is benefiting, and how this planning tool can better serve to preserve arts and cultural resources. If the heritage and intangible cultural resources of an area are considered in a comprehensive way that included input from those who are keepers of this cultural knowledge, the effect could result in the lasting preservation of a community's cultural character and resources beyond its buildings and physical monuments.

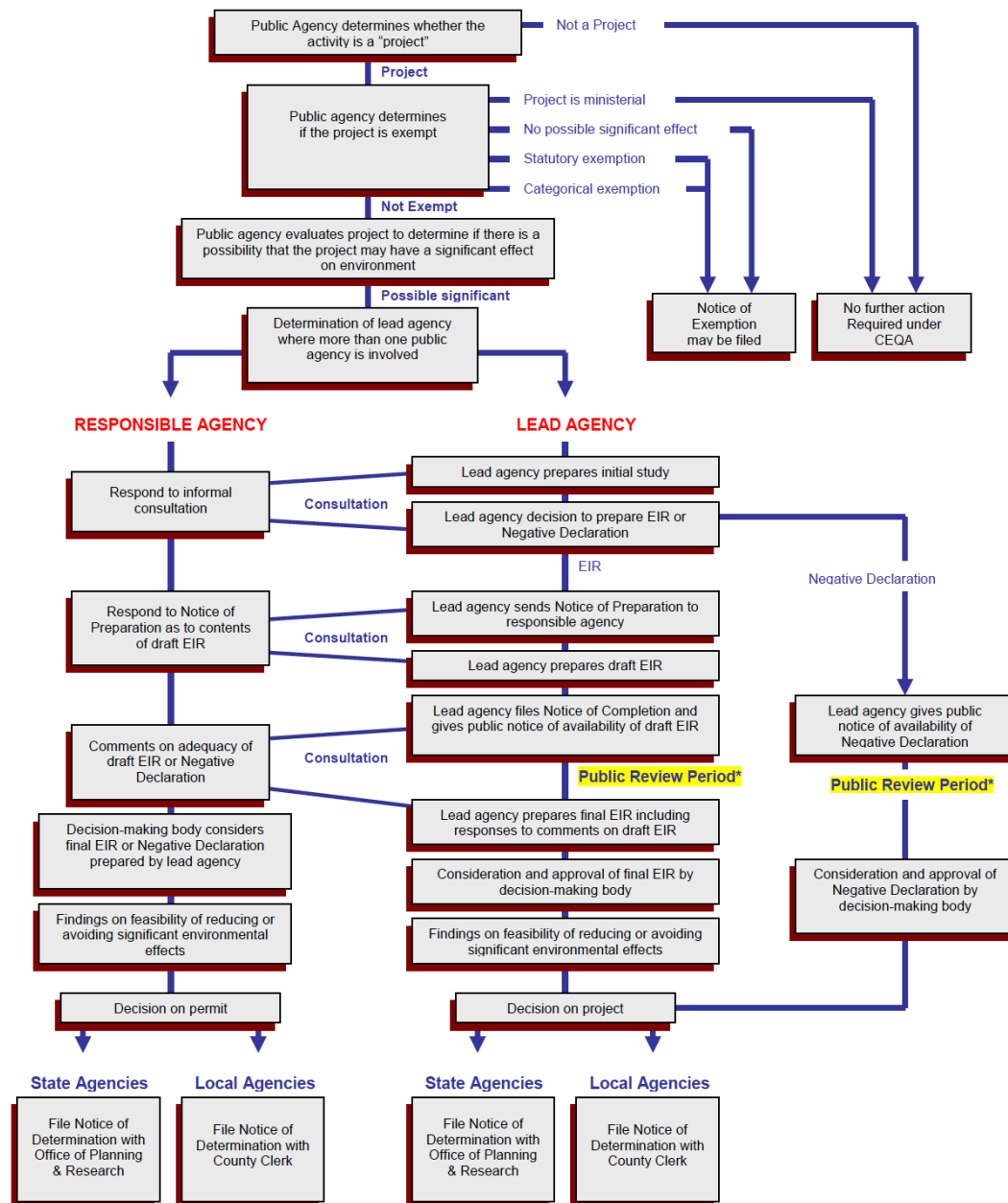
Cultural Districts and Arts Overlay Zones, on the other hand, are planning mechanisms that have been implemented in the preservation of cultural resources. In most cases, these mechanisms have been very successful. The review of different case studies presented here outlines how improvements can be made to these mechanisms and how their implementation can be sustained over time.

Lastly, Affordable Spaces for the Arts are at the intersection of these planning mechanisms. Without physical spaces or access to these spaces, it would be impossible to safeguard the arts and cultural resources of any community. An analysis of the various ways non-profits are currently creating affordable spaces, allowing them to thrive amidst changing economic landscapes, is presented here.

I. Environmental Impact Reports - What they are and how they function

Environmental Impact Reports (EIRs) inform the public and public agency decision-makers of any significant effects proposed development and projects may have on the environment, identify possible ways to minimize those effects, and describe reasonable alternatives to those projects. EIRs are mandated by the California Environmental Quality Act (CEQA) guidelines, and, in Los Angeles, are also guided by the Los Angeles City CEQA Guidelines and the L.A. CEQA Thresholds Guide (Figure 1).

FIGURE 1: CEQA Process Flow Chart



The basic goals of CEQA are to preserve and develop a high-quality environment in the present while mitigating adverse effects on the environment in the future. It is important to note that an EIR is an informational document that allows the lead agency to determine whether a project can move forward or not per CEQA guidelines. While the

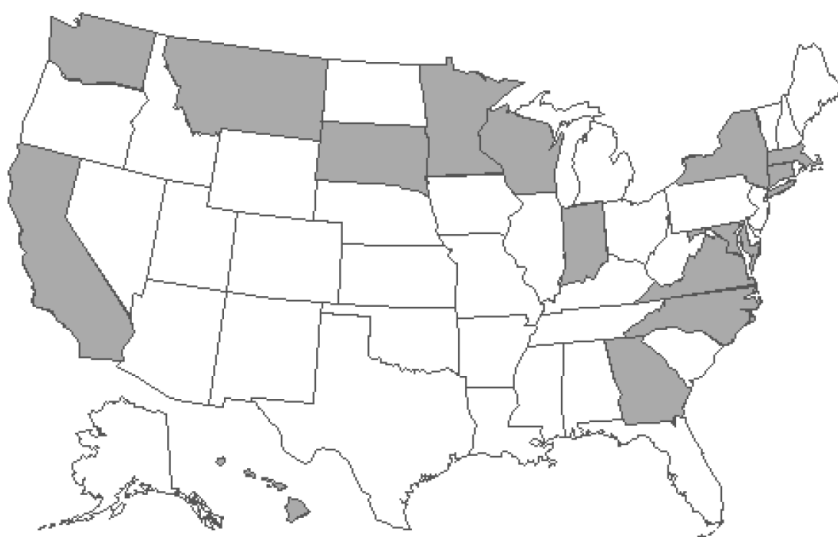
EIR itself does not determine the approval or denial of a project, it is recommended that the environmental analysis be done as early as possible in the project process. Additionally, CEQA requires public review and input which allows the general public as well as agencies to make comments and express any concerns. The review period, comments, and responses to comments are part of the approval documentation. Depending on the type of project, several different types of EIRs that be prepared per the California Environmental Quality Act: Law and Guidelines, written by the Governor's Office of Planning and Research (OPR) and the Resources Agency. Regardless of the type of EIR required, the report comprises three sections: Notice of Preparation, Draft EIR, and Final EIR. Once approved, the project can move forward in the planning and permitting process.

a. History and Context of Environmental Protection in California

California has led the charge towards environmental protection. Governor Reagan signed CEQA into effect just nine months after President Nixon signed the National Environmental Policy Act (NEPA) on January 1, 1970. Currently, only fifteen states in the Nation that have adopted and enacted NEPA-based State Environmental Policy Act (SEPAs) that require some type of Environmental Impact Statement or Report, with Georgia adopting the most recent one in 1991 (Figure 2)²¹.

This is astonishing given the amount of scientific data that correlates human activity to climate change and the adverse effects that unregulated development has on the environment. Despite California having adopted and enacted what are considered to be the strictest environmental laws, Gross Domestic Product (GDP) has not slowed down California remains an economic powerhouse, currently boasting the sixth largest economy in the world. This counters the argument that environmental restrictions are an attack on private industry since the state of California sees more environmental review documents than any other state.

FIGURE 2: States with State Environmental Policy Acts (SEPAs)



Thus, California is a powerful example of how economic growth is possible despite more aggressive environmental protection policies. Additionally, California recently extended the cap & trade program, a market-based approach to mitigating pollution by incentivizing markets to achieve reductions in the emissions of

²¹ Everts, Todd and Munding, John. "A Guide to the Montana Environmental Policy Act", Legislative Environmental Policy Office, Environmental Quality Council, 1998 (revised 2006).

pollutants through 2030. This program also mandated that, by 2030, half of the state's electricity must come from clean or green technologies. In other legislative fronts, California also passed increased gas & diesel taxes to improve infrastructure, allowing the state to invest in roads, bridges, and public transportation, and has mandated a minimum wage of \$15 per hour by 2022. Such legislative advancements have led to California being viewed as the future of American politics, paving the way for the rest of the nation to address these pressing issues. "California is roughly 15 years ahead of the rest of America in confronting the very different realities of the 21st century."²² California is, effectively, a testing ground for new technologies and policies; its population and lawmakers have been making strides in policies that may seem disfavored, but can ultimately help transition the nation into an era in which environmental, social, and cultural endeavors thrive simultaneously.

b. Expanding the Definition of "Cultural Resources"

The Los Angeles CEQA Thresholds Guide is arranged by environmental categories (Appendix B), which follow CEQA's Initial Study Checklist (Appendix C). One of the environmental categories is Cultural Resources, which cover paleontological, archeological, and historical resources and are defined as:

"Paleontological resources are the fossilized remains of organisms that have lived in the region in the geologic past and the accompanying geologic strata. Because the majority of species that have existed on Earth are extinct, the fossil record represents the primary source of data on ancient life forms. In addition, the fossil record is finite, and many scientists feel that no single species is sufficiently understood or represented in research as to preclude further need for specimens. Paleontological resources are considered non-renewable and important"

"Archaeology involves the physical, structural, and documentary evidence of past human endeavors. Such cultural resources may or may not be visible on the surface, and may be of either prehistoric or historic origin. Because of its climate, topography, and natural resources, the greater Los Angeles area is known to have supported prehistoric and historic cultures. The location of known archaeological sites is confidential to prevent scavenging of artifacts. Artifacts are considered finite and non-renewable resources."

"Historical resources are found throughout the City of Los Angeles and are reminders of the City's historical and cultural development. Resources include, for example, buildings, structures, street lighting systems, spaces, sites, or components thereof. Uses include residential, non-residential (e.g., commercial, industrial, institutional), and public facilities. Resources may be important individually or as part of a district or grouping of complementary resources."²³

²² Leyden, Peter. "California Is the Future of American Politics – California Is The Future – Medium." Medium, Augmenting Humanity, 18 June 2018, medium.com/s/state-of-the-future/california-is-the-future-6601cdf8caf8.

²³ City of Los Angeles. LA City Thresholds Guide. Your Resource for Preparing CEQA Analyses in Los Angeles 2006

The inclusion of Cultural Resources into CEQA's and LA CEQA's requirements is an indicator that preserving such resources has relevance and ensures that the environmental impacts on these resources are mitigated, if considered significant. From a cultural planning perspective, however, it could be argued that CEQA's definition of "cultural resources" is limited to tangible cultural resources and could be interpreted as being biased towards a western white normative idea of what is considered a cultural resource. Tribal cultural resources were not considered under CEQA guidelines until assembly bill AB 52 was signed into law on September of 2016:

"The primary intent of AB 52 was to include California Native American Tribes early in the environmental review process and to establish a new category of resources related to Native Americans that require consideration under CEQA, known as tribal cultural resources. PRC Section 21074(a)(1) and (2) defines tribal cultural resources as sites, features, places, cultural landscapes, sacred places, and objects with cultural value to a California Native American Tribe."²⁴

Although acknowledging the value of tribal cultural resources in CEQA is progress, the inclusion does not take into consideration the value of intangible cultural resources across various cultures and communities in California.

While the notion of expanding and/ or revising CEQA's guidelines to include intangible cultural resources that are of value to specific communities as defined in this report may seem daunting, the state of Hawaii offers a possible methodology through the approach used to assess impact on Hawaii's intangible cultural resources:

"Cultural impacts differ from other types of impacts assessed in environmental assessments or environmental impact statements. A cultural impact assessment includes information relating to the practices and beliefs of a particular cultural or ethnic group or groups. The Environmental Council recommends that preparers of assessments analyzing cultural impacts adopt the following protocol:

- (1) identify and consult with individuals and organizations with expertise concerning the types of cultural resources, practices and beliefs found within the broad geographical area, e.g., district or ahupua'a;*
- (2) identify and consult with individuals and organizations with knowledge of the area potentially affected by the proposed action;*
- (3) receive information from or conduct ethnographic interviews and oral histories with persons having knowledge of the potentially affected area;*
- (4) conduct ethnographic, historical, anthropological, sociological, and other culturally related documentary research;*
- (5) identify and describe the cultural resources, practices and beliefs located within the potentially affected area; and*

²⁴ "Assembly Bill No.52 Chapter 532." Bill Text -AB52, leginfo.ca.gov/faces/billNavClient.xhtml?bill_id=201320140AB52.

- (6) *assess the impact of the proposed action, alternatives to the proposed action, and mitigation measures on the cultural resources, practices, and beliefs identified.*²⁵

“Cultural impacts differ from other types of impacts assessed in environmental assessments or environmental impact statements. A cultural impact assessment includes information relating to the practices and beliefs of a particular cultural or ethnic group or groups.”

- Guidelines for Assessing Cultural Impacts Adopted by the Environmental Council, State of Hawaii

In this way, the State of Hawaii has set forth a process that requires planners and developers to engage with individuals who can identify the intangible cultural resources of a community and requires that any adverse effects be mitigated should these resources be impacted by the project. This presents a clear example of how communities can address the importance and value of intangible cultural resources and how they can be assessed, protected, and preserved through Environmental Assessment Reports.

Meanwhile, Canada offers a more inclusive definition of cultural resources. Per Canada’s Cultural Resource Management Policy, a cultural resource (or ressource culturelle) is defined as: “a human work, an object, or a place that is determined, on the basis of its heritage value, to be directly associated with an important aspect or aspects of human history and culture. The heritage value of a cultural resource is embodied in tangible and/or intangible character-defining elements”.²⁶

The cultural resource management policy includes a process that identifies and evaluates what is considered a cultural resource, leaving room for the incorporation of previously unconsidered resources and an expansion of the definition.

²⁵ Guidelines for Assessing Cultural Impacts Adopted by the Environmental Council, State of Hawaii . November 19, 1997

²⁶ Parks Canada Agency, and Government of Canada. “Cultural Resource Management Policy.” Parcs Canada | Parks Canada, 30 Mar. 2017, www.pc.gc.ca/en/docs/pc/poli/grc-crm#grc-crm2.

Additionally, Japan's definition of a cultural resource is inclusive of not only intangible cultural resources, but also the living artists who possess technical artistry:

*"Cultural Properties is a comprehensive and broad concept including not only tangible heritage (both immovable and movable) but also intangible heritage such as theatrical performing arts, as well as natural heritage, including species of animals and plants, geological minerals, gardens, and mountains. It should be noted that in order to protect intangible cultural properties, LPCP includes protection measures for so-called national living treasures who embody technical artistry."*²⁷

Ken Breisch, PhD, Associate Professor, and Founder and Director of the USC Graduate Programs in Heritage Conservation, has been studying how communities define their heritage. His graduate students' master theses specifically address local cultural heritage in Los Angeles County, from East Los Angeles, to Pacoima. These studies could greatly help increase understanding of local intangible cultural resources and inform urban planners as to the cultural values and that matters most to often overlooked communities.

By examining how other states and countries incorporate intangible cultural resources into preservation language, we can develop a basis for identifying and defining the aspects of a community that make it culturally unique. Furthermore, as cities evolve, policies and definitions should reflect the contemporary values and principles of the specific culture or cultures they comprise. While the cultural resources and assets that are worthy of environmental protection and preservation will, of course, vary from place to place, the methodology to identify and assess them can be applied broadly.

c. The Relationship Between the Environment, Public Health, Arts and Culture

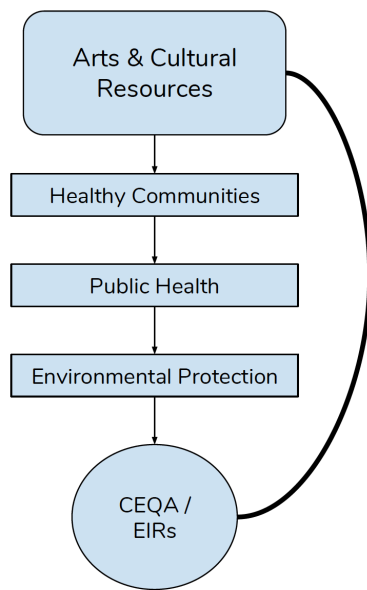
There is a direct relationship between arts and cultural resources, environmental protection, and public health. In a study titled "Healthy Community Indicators," epidemiologist Neil Maizlish, PhD, of the Office of Healthy Equity California Department of Public Health, demonstrated opportunities for engagement with arts and culture is an indicator of a healthy community (Appendix D). Reports such as The Boston Indicator Project and Maria Rosario Jackson's 2005 Social and Health Indicators Report with Seattle/ King County, Washington Communities Count also demonstrate that the presence of arts and cultural resources are a viable indicator of healthy communities.²⁸ The National Neighborhood Indicators Partnership also states that, "arts and culture lie at the forefront" of the many factors that contribute to the vitality of a city.²⁹

²⁷ Kakiuchi, Emiko. Cultural Heritage Protection System in Japan: Current Issues and Prospects for the Future. National Graduate Institute for Policy Studies, July 2014.

²⁸ Jackson, Maria Rosario, et al. "Cultural Vitality in Communities: Interpretation and Indicators." *PsycEXTRA Dataset*, 2006, doi:10.1037/e716842011-001.

²⁹ "Arts and Culture." Housing Discrimination against Racial and Ethnic Minorities: Findings from the HDS 2012 Report | NNIP, www.neighborhoodindicators.org/issue-area/69?page=1.

FIGURE 3: Relation Between Environment, Health, and Art



Furthermore, the American Planning Association released a series of briefing papers in 2011 that addressed the role of the arts and culture in planning practices. The paper, titled “Community Heritage and Culture” states the following about healthy communities:

*“One sign of a healthy community is its simultaneous ability to preserve and invent its culture—that is, to conserve its history and heritage while developing new expressions for current times. Often, the concept of preservation is interpreted as meaning stagnation when, in fact, heritage and history can be the basis for innovation and advancement.”*³⁰

This clear link between arts and cultural resources and the health of a community is important to highlight, as it presents a new lens for thinking about the importance of cultural heritage, which, in turn, could serve as a basis for rethinking how CEQA defines cultural heritage worthy of preservation (Figure 3).

Additionally, Julie’s Bicycle and the International Federation of Arts Councils and Culture Agencies (IFACCA)’s 2014 report titled, “The Arts and Environmental Sustainability”, relays global developments in policies and programs related to culture and environmental sustainability, and how these impact national arts and cultural organizations.”³¹

Reports such as these that link arts and cultural resources with environmental protection are relatively new, but extremely relevant given the critical state of climate change. In this same report, an excerpt from the Strategic Development Plan of the Republic of Fiji argues that “there is a need to think about culture and its impact on the environment. Local ecological knowledge and traditional management practices, as part of the local systems of values and meanings, have proved to be environmentally sustainable. The challenge is now to translate this into practical projects and to change policies that strengthen the cultural dimensions of the relations between the environment and development.”³²

Given the provisions for public health and environmental protection already included in CEQA guidelines and the demonstrated connection between these and a community’s arts and

³⁰ Hodgson, Kimberley. Community Heritage and Culture - How the Arts and Cultural Sector Strengthen Cultural Values and Preserve Heritage and History. American Planning Association, 2011.

³¹ Julie’s Bicycle, IFACCA. The Arts and Environmental Sustainability: an International Overview. Canada Council for the Arts, 2014.

³² Julie’s Bicycle, IFACCA. The Arts and Environmental Sustainability: an International Overview. Canada Council for the Arts, 2014.

cultural resources, it is worthwhile to explore how CEQA guidelines can be extended to encompass the preservation of a community's cultural characteristics.

d. Feasibility of Expanding and / or Redefining Cultural Resources in EIRs

Currently, there are no clear examples or case studies of how both tangible and intangible cultural resources are preserved via environmental impact reports or assessments. The state of Hawaii's Guidelines for Assessing Cultural Impacts, which include a cultural impact assessment methodology that addresses the development's impact on practices, beliefs, oral histories, sociological and other culturally related activities found within the geographical area of the project, come closest. Although there are no further examples of this specific practice in other states, the possibility of revising and updating CEQA guidelines is plausible. As of November of 2017, the Office of Planning and Research (OPR) finalized a comprehensive update of the CEQA guidelines and submitted it to the Natural Resources Agency for approval. This proposed update includes changes to "the environmental checklist that most agencies use to conduct their environmental review. Redundant questions in the existing checklist would be eliminated and some questions would be updated to address contemporary topics. The checklist has also been updated with new questions related to transportation and wildfire, pursuant to Senate Bill 743 (Steinberg, 2013), and Senate Bill 1241 (Kehoe, 2012), respectively. It also relocates questions related to paleontological resources as directed in Assembly Bill 52 (Gatto, 2014)."³³

Contemplating another update to CEQA guidelines at this time might not be feasible given that one is currently underway, but it is a viable pathway for cultural planners to consider moving forward. Redefining or expanding an element that addresses the intangible and existing cultural resources in EIRs could create a solid framework that entices all parties involved in the development and growth of cities to consider the importance of preserving arts and cultural resources from the ground up and not as an afterthought. It can also entice urban planners to consult knowledgeable cultural planners and work with them to create a holistic planning approach that takes into account the cultural assets that make cities unique, attractive and prosperous.

e. Pushback and Possible Roadblocks

The proposition to redefine and/ or expand the cultural component of EIRs that addresses the preservation of arts and cultural resources as defined in this paper to EIRs was not well-received among the subjects interviewed (with the exception of a few individuals). Many interviewees claimed that EIRs are not the right channel to address the preservation of cultural resources. Because CEQA is a complex law and an already complicated planning process, redefining and / or expanding its cultural elements was met with resistance. There was also a general attitude of disregard for the existing section of the environmental assessment form that addresses historic, cultural, and/or architecturally significant structures, as well as obvious limitations regarding what is considered a cultural resource. On the other hand, the individuals that considered redefining or expanding CEQA guidelines and having EIRs encompass intangible and existing cultural resources an opportunity to preserve them were hopeful that

³³ GOVERNOR'S OFFICE OF PLANNING AND RESEARCH. Proposed Updates to the CEQA Guidelines. State of California , Nov. 2017.

this could radically and positively transform the planning approach of growing and changing cities.

Updates to CEQA guidelines are going to be politically charged because multiple persuasive interest groups, including developers, environmentalists, lobbyists, and unions have significant stakes in how the current process works. EIR's can also become lengthy and costly processes, which can stop a project in its tracks, a powerful deterrent to changes or additions that would elongate or complicate the process. Given the ongoing housing crisis in California, particularly in Los Angeles, many are justifiably wary of creating additional planning barriers in the permitting process. However, we must consider the future and address how current planning mechanisms do not sufficiently protect the existing and cultural resources that make cities thrive. As cultural and urban planning intersect, and the importance of preserving arts and cultural resources becomes more apparent in various fields, we should not be dissuaded from the work of improving our cities and making them culturally sustainable and equitable on all planning fronts.

II. Cultural Districts: What they are and how they function

Cultural Districts are perhaps the most efficient planning mechanism currently helping to preserve arts and cultural resources.

There are currently forty-three states in the nation with cultural districts (Figure 4).³⁴

California alone has 28 arts and cultural districts (Figure 5) and, as of 2017, Assembly Bill 189 9 (AB189), which establishes official state-designated California Cultural Districts, passed the Assembly Local Government Committee on a bipartisan 9-0 vote. In July 2017, the California Arts Council announced 14 new, state designated cultural districts. Under this pilot program, each district will receive the designation and benefits, which include technical assistance, peer exchanges, branding materials, and promotional strategy for a period of five years.³⁵

FIGURE 4: Map of US Cultural Districts



Cultural Districts date as far back as the 1930's. The oldest, established primarily in cities, "were built in areas somewhat removed from the city's central business district and have large, open green spaces between buildings,"³⁶ but were only formalized as local or state designated

³⁴ Americans for the Arts – Cultural Districts Map: <https://www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange/cultural-districts-map>

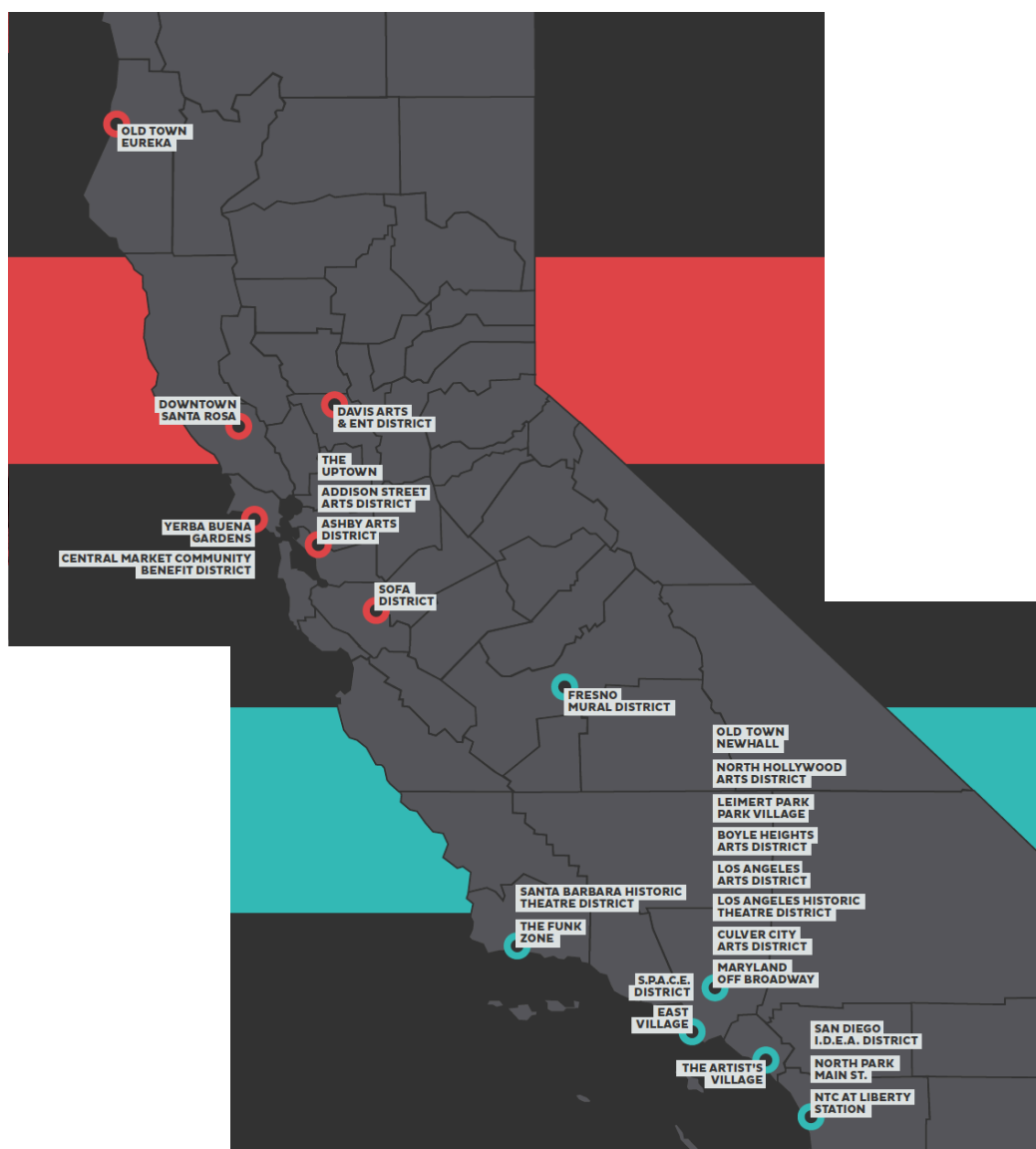
³⁵ "Announcement." California Cultural Districts, www.caculturaldistricts.org/announcement/.

³⁶ "Cultural Districts Research & Briefs." *Americans for the Arts*, 8 Sept. 2016, www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange/cultural-districts-research-briefs.

entities since the late 1970's. Currently, there are 15 states that utilize state-level designation for arts and cultural districts (Appendix E). However, the majority of arts and cultural districts have developed at the local and municipal level, where the state has no formalized role pertaining to the district.

Cultural Districts vary in form and specific function from place to place and create different types of environments depending on the localized cultural assets, needs, and strengths each district possesses. There are different types of Cultural Districts including: Cultural Compounds, Major Cultural Institution Focus Districts, Downtown Area Focus Districts, Cultural Production Focus Districts, Arts and Entertainment Focus Districts, and Naturally Occurring Focus Districts (Appendix F) Americans for the Arts has the most comprehensive research that summarizes materials on the topic of cultural districts in the United States.

FIGURE 5: Map of California State-Designated Cultural Districts



As part of the National Cultural Districts Exchange Toolkit, they commissioned numerous essays covering the complexities of cultural districts geared towards policymakers, arts leaders, planning professionals, community development practitioners, and others interested in developing new cultural districts or adapting existing ones. These essays cover topics like Financing, Funding & Sustaining, Creating Capacity, Benefits and Drivers, Cultural Tourism, and Statewide Data Collection.³⁷

a. How they are formed

The creation of a Cultural District is typically reliant on an existing concentration of cultural resources and builds upon an organic presence and concentration of assets already in place. The process begins by identifying those cultural assets, the particular neighborhood's potential, and, often, the nomination and application by local stakeholders. There is no specific formula that is applicable to all neighborhoods, but, for the most part, the right partnerships, funding, marketing, overall plan, and knowledgeable consultant can drive the process. Americans for the Arts offers a basic template that can guide interested applicants in finding the right partners to form a cultural district (Appendix G). Cultural districts that apply for state designated status typically go through a more extensive certification process that determines their eligibility. For example, two of Indiana's basic requirements for eligibility demand that the applicant be the municipal government of the area in which the proposed cultural district is located and that the applicant have a local cultural district designation already. In contrast, California (the newest state to adopt state-level cultural districts), is starting with a two-year pilot program in which a "small, representative cohort will actively participate in shaping the final certification process and related benefits and services. This initial group will be selected through an open application process and will play a critical role in ensuring, through their feedback and experience, that the full program, once launched, is accessible and supportive. And that it works for various types of cultural centers, in a wide variety of urban, suburban, and rural settings."³⁸

Because requirements vary from place to place, it is important for applicants to thoroughly investigate each municipality's and/ or state's requirements.

b. How Cultural Districts Preserve Arts & Cultural Resources

Because Cultural Districts are the most established planning mechanism to help preserve arts and cultural resources, there has been time to study, experiment, and observe their effects various levels. As a planning tool, cultural districts encourage artists, arts and cultural non-profit organizations, entrepreneurs, institutions, and potential developers to build on and organize around arts and cultural-based assets, ultimately resulting in increased tourism, tax revenue, and outside investment.

Colorado is a successful example of how the designation of cultural districts can be an engine for urban and economic development while preserving an area's arts and cultural resources; it went from having its lead cultural agency reduced to one person (due to budget cuts) to having

³⁷ "Cultural Districts Research & Briefs." Americans for the Arts, 8 Sept. 2016, www.americansforthearts.org/by-program/reports-and-data/toolkits/national-cultural-districts-exchange/cultural-districts-research-briefs.

³⁸ "Certification." California Cultural Districts, www.caculturaldistricts.org/certification/.

twelve flourishing cultural districts. The state recognized that something needed to be done and moved the nearly defunct Colorado Council of the Arts (CCA) from the department of Higher Education into the Office of Economic Development and International Trade (OEDIT). This move precipitated a study that demonstrated that the creative sector was the fifth largest industry cluster in Colorado.

In 2010, CCA merged with The Art in Public Spaces programs and the Film Commission to create a single entity, the Colorado Creative Industries (CCI). In 2011, Colorado passed a bill, HB11-1031, which allowed for state-level designation of cultural districts. Since then, Colorado has seen a surge in tourism, new businesses, cultural vitality, economic growth, and revitalization of once defunct and derelict neighborhoods in the wake of increased development. Colorado's economy is now ranked one of the best in the U.S. and has shown steady growth along with low unemployment rates.

As much as the designation of cultural districts is hailed as a positive planning tool, there is also criticism and some skepticism as to their efficacy, mainly regarding how they may contribute to gentrification. In Wynwood, Miami, Florida, the Wynwood Arts District was founded in early 2003 by a group of art dealers, artists, and curators who became the Wynwood Arts District Association. In early 2004, real estate developer Tony Goldman bought his first property in the area and, by 2008, had acquired nearly two dozen more properties.

In response to the influx of development, a cohort of street artists decided to bring attention to their neighborhood as a way to establish their own artistic footprint in the area. However, in 2009, Goldman created The Wynwood Walls, a collection of graffiti and street art murals in the same area. Meanwhile, the international art fair, Art Basel, held in Miami Beach (and only a few miles from Wynwood) grew in popularity. Wynwood now has over 70 galleries, restaurants, cafés, shopping stores, and museums. However, while tourists, art lovers, and foodies enjoy the attractions, there are others who are not pleased with Wynwood's change. "As an artist and gallery owner, people would think that I'm in love with what developers are doing with the neighborhood, but I'm not," said Venezuelan artist, Nahila Campos. "It might be becoming more profitable for businesses but, at the artist and community level, it has been lost." Artists feel that their works aren't being appreciated and they believe that developers are using art just as a marketing tool to attract people."³⁹

Florida International University Urban Sociologist, Marcos Feldman, says, "The problem with Wynwood is that its history of gentrification was radically different from places like SoHo. A process that takes decades occurred within years and it wasn't led by artists, as it usually is. Wynwood can become something great and developers don't have to stop doing what they are doing, they just have to start doing what they aren't: thinking about locals."⁴⁰

³⁹ "Digital News Reporting." News Reporting and the Internet, students.com.miami.edu/reporting/projects/gentrification-process-boosts-development-of-wynwood-arts-district/.

⁴⁰ "Digital News Reporting." News Reporting and the Internet, students.com.miami.edu/reporting/projects/gentrification-process-boosts-development-of-wynwood-arts-district/.

While cultural districts can be an effective planning mechanism, the intent and process behind their formation is of paramount significance. The inclusion of its locals, the surveying of existing cultural assets, and the creation of partnerships in order to champion and sustain the efforts must be taken into consideration. “It is now clear that successful cultural districts cannot be created unilaterally by municipal mayors or chambers of commerce as engines of economic development. Rather, a successful cultural district depends upon a willing network of cultural producers and associated institutions, favorable geographic and infrastructural settings, and public interest and support.”⁴¹

Generally speaking, successful cultural districts that hold the interest of their arts and cultural resources at the core while forming partnerships with private and governmental agencies that support those values see benefits return in the form of economic growth and the preservation and proliferation of cultural resources and assets. While Colorado is a recent example of successful, inclusive cultural district formation, Wynwood exemplifies the tension that can arise when local arts and cultural resources are not taken into consideration.

c. Cultural District Designations in the Los Angeles Area

In the greater Los Angeles area, there are five municipal arts and cultural districts: NoHo Arts District, LA Arts District, San Pedro S.P.A.C.E. District, Culver City Arts District and Long Beach East Village, and two new state-designated cultural districts in Little Tokyo and San Pedro. Among these is one of the most notable and oldest arts districts: the LA Arts District. Founded by artists who were moving into empty industrial spaces in the 1970's, the LA Arts District gained official city designation in the mid 90's. In 1999, the City of Los Angeles passed the Adaptive Reuse Ordinance (ARO), which relaxed zoning codes for the conversion of pre-1974 commercial and industrial buildings into residential uses for non-artists. The ARO spurred a significant wave of development in the Arts District and shone a spotlight on the neighborhood as a creative hub and unique, desirable place to live.

In the last ten years, the Arts District has seen a huge shift in terms of economic growth. One of the clear advantages of this area being designated an arts district is the advent of a marketing angle that touts it as attractive and appealing, thereby generating tourism. However,

“... Developers don’t have to stop doing what they are doing, they just have to start doing what they aren’t: thinking about locals.”

***- Marcos Feldman,
Urban Sociologist***

⁴¹ “Cultural Districts and the Potential for Urban Development.” University of Chicago - SSA, www.ssa.uchicago.edu/cultural-districts-and-potential-urban-development.

one of the clear adverse effects of this designation has been the displacement of its artists as this boom in development raised local property values and rents throughout the area. Numerous new developments near the Arts District have been continuously displacing long-term residents who can no longer afford the price hikes; in 2016 the median price for property was \$714,500. The latest mega development located in the Arts District, as proposed by Suncal, comprises 2 billion 1.95 million square feet of mixed-use space in two 58-story buildings to be located on 6th Street between Mills and Alameda. The project, called 6AM will include 1,700 apartments and condos (priced at \$1,000 per square foot), shops, offices, hotels, a charter school, and an underground garage.⁴² Thus, the price hikes and displacement trend in the LA Arts District shows no signs of slowing down.

In the LA Arts District, The Brewery Arts Complex, one of the largest live-and-work artists colonies in the country, comprising a 16-acre compound conversion of twenty-one former warehouses that boasts work studios, living lofts, a restaurant, and galleries, has seen a steady spike in rents. Meanwhile, residents at the Santa Fe Art Colony, one of the oldest and only converted industrial building with rent restrictions, also face displacement as the expiration date of the 30-year rent-restriction agreement between the city and property owners approaches. As Ethan Varian highlights in a 2017 KCET Artbound segment, “many of the eighty artists living and working in the 57 studio spaces fear a dramatic rent increase will force them out of their homes, its tenants are now fighting to keep the colony affordable and ensure working artists remain a part of the vibrant downtown community they helped create.”⁴³ Meanwhile, locals and artists who lament the adverse effects of uncontrolled gentrification on the area have referred to the Santa Fe Arts Colony as an “artist ghost town”.⁴⁴

While it may appear that cultural district designation can, and often does, directly or indirectly contribute to gentrification, this is an issue that cultural planners are aware of and working to address in designating new districts. As such, the new California Cultural District legislation addresses this very issue by requiring that a cultural district “Promotes opportunity without generating displacement or expanding inequality.” In light of this provision, it will be very interesting to see how the new Little Tokyo cultural district will address the issue of displacement in the years to come.

Considering the factors discussed, it is clear that cultural districts are as diverse as the people who create them and as unique as the place and time in which they are established. While the foundation of cultural districts can be driven from a top-down or bottom-up approach, it seems the key component to ensure their longevity is the sustainability of efforts to preserve the arts and cultural resources that make it a cultural district in the first place. It is also vital to continue to measure the success of these districts, as well as to identify their unintended consequences and areas for improvement.

⁴² “New Details for Suncal’s \$2-Billion 6AM Development.” Urbanize LA, 22 Feb. 2017, urbanize.la/post/new-details-suncals-2-billion-6am-development.

⁴³ Varian, Ethan. “One of the City’s Oldest Artist Communities Fights to Stay in Arts District.” KCET, 15 June 2017, www.kcet.org/shows/artbound/one-of-the-citys-oldest-artist-communities-fights-to-stay-in-arts-district.

⁴⁴ “Santa Fe Art Colony DTLA.” Santa Fe Art Colony DTLA, santafeartcolony.wordpress.com/.

III. Arts Overlay Zones – What they are and how they function

Zoning is a planning tool used for regulating the built environment by dividing land into sections, with specific uses and requirements. This allows particular land uses in specific areas to shape the layout of towns and cities, and enables or prohibits various types of development according to zone designations. Zoning can also provide opportunities to stimulate or slow down development in specific areas. There are a multitude of zoning types, including residential, commercial, industrial, agricultural, rural, historic, etc. The earliest zoning laws originated in the City of Los Angeles through the zoning ordinances of 1908, establishing the main types of zones: residential, commercial, and industrial. Interestingly, the city did not adopt a general plan until 1974 and Los Angeles is now known for having one of the most complex zoning codes. The city's zoning code's overall structure has remained largely the same since its implementation in 1946, while the needs of the city have changed drastically. The City is, however, currently working on a comprehensive revision of the zoning code via **re:code LA**, one of Los Angeles's largest planning initiatives to date, which aims to "create a Zoning Code to realize the needs of a 21st Century Los Angeles for all stakeholders."⁴⁵

As a planning tool, Arts Overlay Zones have been used to preserve arts and cultural resources. The purpose of Arts Overlay Zones (AOZ) is to facilitate investment in and improvements of land and structures within the district, while encouraging artistic and creative uses. All Arts Overlay Zones are zones that are applied over one or more previously established zoning districts and are created to increase the presence and integration of the arts as well as arts and culture-related uses. One of the most recent arts overlay zone was applied to an area in the city of Cambridge, Massachusetts and aims to increase arts development by incentivizing arts development and creating "deed restrictions, or limitations on rent increases", allowing the community to "accommodate the loss of another building that was a prominent hub for creative makers".⁴⁶ Other cities with Arts Overlay Zones include Blacksburg, Virginia; St. Petersburg, Florida; Phoenix, Arizona; Somerville, Massachusetts; New Orleans, Louisiana; and Washington, DC.

Currently, the City of Los Angeles Planning Department is developing a new zone, specifically tailored for the Arts District, that will allow for live/work units in new construction along with required public benefits and design criteria. This Live/Work Interim Zone will ensure that the neighborhood will continue to evolve in a manner consistent with the vision of the community and introduce mandates for affordable live/work units. This interim zone seems to be a direct response to the rampant artist displacement seen over the last ten years and is being implemented and tested with two other, larger planning initiatives: the Downtown Community Plans update and the **re:code LA** project.⁴⁷ While it is too early to tell how this new designation will improve or preserve the characteristics and cultural resources of the LA Arts District, it is encouraging to see that large and small cities are implementing this planning mechanism in an

⁴⁵ "About the Project." Two Years and Counting ..., recode.la/about.

⁴⁶ "Cambridge Sets out to Designate Arts Overlay District." Americans for the Arts, 2 Apr. 2018, www.americansforthearts.org/news-room/art-in-the-news/cambridge-sets-out-to-designate-arts-overlay-district.

⁴⁷ Los Angeles Department of City Planning. ARTS DISTRICT DRAFT LIVE/WORK INTERIM ZONE Quick Guide.

effort to address the importance of preserving their local arts and cultural resources and assets.

a. How Arts Overlay Zones are Being Used to Preserve Arts and Culture

Arts Overlay Zones preserve arts and cultural resources in several ways, including by creating financial incentives and special zoning allowances that allow artists to live and work in the same space. Some encourage a balance of daytime and nighttime uses and foster the development of cultural and arts-related uses, others offer flexibility in use, height, bulk, bonus density, and combined lot development, and some even provide incentives for the creation of non-profit visual or performing arts spaces. In the case of the arts overlay zone designation in Cambridge, Massachusetts, it will help create affordable live and work spaces that include studios, galleries, and performances space, as well as create new venues for the public consumption of art.

It is, however, notable that very few large cities have established Arts Overlay Zones. Rather than creating a new arts overlay zone, Nashville, Tennessee, for example, has expanded its manufacturing zoning allowances to establish clearer categories for arts & culture related uses. A 2018 case study of the City's Artisan Manufacturing Zoning amendment noted that the new ordinance "includes the creation of a new use definitions for Artisan Manufacturing and allowing this use with conditions in most mixed-use, commercial, and industrial zoned areas of Nashville Davidson County, the clarification of existing definitions for Rehearsal Hall, Theatre, Commercial Amusement (indoor), and Cultural Center and designation as allowable with conditions within artisan manufacturing; new allowances for parking for arts uses within Artisan Manufacturing; and new allowances for multi-family live/work housing within Artisan Manufacturing, i.e., a maximum of two live/work units on the same industrial parcel with exceptions around storage to protect health and safety."⁴⁸ This example illustrates an expansion of the definition to include artisan manufacturing and allows the creation of live/work spaces in this zone designation, which is a nice alternative to creating an entire new overlay zone to address these needs.

In contrast, the designation of an arts overlay zone in Washington, DC caused a frenzy when a developer did not obtain his certificate of occupancy due to a stipulation in the arts overlay zone that put a cap on the amount of linear feet a commercial business could occupy. This controversial case revealed the pitfalls of Arts Overlay Zones when it was determined that only a certain dimension of linear feet could be used for commercial purposes on a particular stretch of a city block within the zone. "Suddenly, people realized that the arts overlay could start to stifle all business in the corridor rather than simply limit bars and restaurants to leave space for local artists."⁴⁹ This was a controversial case in the small enclave of this Washington, DC neighborhood, and city council quickly set forth a motion to modify this stipulation. Here,

⁴⁸ "Case Study: Nashville Artisan Manufacturing Zoning." Arts and Planning Toolkit, 14 June 2018, artsandplanning.mapc.org/case-study-nashville-artisan-manufacturing-zoning/.

⁴⁹ "Zoned Out: The Anatomy of an Arts Overlay Disaster." Washington City Paper, www.washingtoncitypaper.com/news/housing-complex/blog/13120663/zoned-out-the-anatomy-of-an-arts-overlay-disaster.

the function of the arts overlay designation had to be revised by city officials in order to mitigate the negative impact it created for the local businesses.

Due to the fact that Arts Overlay Zones are a fairly new planning mechanism whose implementation can vary drastically from city to city, it is challenging to gauge the overall impact they have on the topic of preserving arts and cultural resources. However, they could serve as an adaptable tool to address the changing needs of communities as neighborhoods evolve and land uses change.

IV. Affordable Spaces for the Arts

The role that space affordability plays into the preservation of arts and cultural resources is at the intersection of all the other planning mechanisms reviewed here. At this point in time, affordability of space in general is at the crux of a very pressing challenge being felt all over major urban hubs. A lack of affordable housing options, combined with an increase of property values and wage stagnation in the face of increased cost of living and inflation has led to the displacement of low-income people, including artists and arts organizations. The National Apartment Association, in partnership with the National Multifamily Housing Council, conducted a study and found “the country will see a demand for an additional 4.6m new apartment homes by 2030.” Additionally, the study found that it will take “at least 328,000 new apartments every year to meet demand, yet, on average, just 225,000 units were delivered every year from 2011 through 2016.”⁵⁰ Harvard’s 2018 State of the Nation’s Housing Reports finds that while there is a “serious demand for affordable rentals, the trend in new building has been targeted towards the high end of the market,” effectively outpacing those who need affordable housing the most.⁵¹

The housing and affordability crisis is especially pressing in California, in large part due to the increasing wealth disparity in the state. San Francisco and Los Angeles have become two of the most expensive cities to live in the nation (with San Francisco ranking at number 1). The majority of artists and arts organizations struggle to keep up with rising costs of living. In a 2014 report conducted by BFAMFAPhD titled, “Artists Report Back” found that the median earnings for working artists is \$30,621⁵². DataArts, an organization dedicated to leveraging data and using it to benefit the business of culture, reports that, in LA County, arts organizations are spending an average of 12% of their total budgets in occupancy costs. Although this may seem reasonable, many arts organizations cannot afford this expense given the recent spike in rents and space affordability.

Furthermore, while there exist some affordable housing options, there aren’t nearly enough to accommodate the actual need. Based on census data, “more than 800,000 renter households would qualify for affordable housing were it available. But fewer than 300,000 units are

⁵⁰ Learn about the Demand for Apartments in Your Area, www.weareapartments.org/data/.

⁵¹ Joint Center for Housing Studies of Harvard University. The State Nation’s Housing 2018. Harvard Graduate School of Design Harvard Kennedy School, 2018.

⁵² Jahoda, Susan, et al. Artists Report Back - A National Study on the Lives of Arts Graduates and Working Artists. 2014

available across the entire county at rents that would be affordable to these residents.”⁵³ Incidentally, none of these affordable spaces are targeted towards artists and arts organizations, which makes the preservation of arts and cultural resources especially vulnerable.

a. Affordable Live/Work Spaces for Non-Profit Arts Organizations

The work of organizations like Artspace, P.L.A.C.E. (Projects Linking Art, Community, & Environment) and CAST (Community Arts Stabilization Trust) is helping to emphasize the importance of leveraging affordable spaces for artists and non-profit arts organizations and demonstrating the value of artist-led community transformation. Artspace is the leading non-profit organization, in the United States that develops projects where artists can live and work and has served as a consultant to numerous communities and arts organizations since the 1980s. Artspace’s work has demonstrated that there is a huge demand for these types of projects in every city, as evidenced by over 30 projects spread across fifteen different states. Artspace strives to develop projects “in ways that also support more stable, healthy communities anchored in existing assets. Because Artspace owns each of the projects it develops, we are able to ensure that they remain affordable and accessible to artists in perpetuity.”⁵⁴

P.L.A.C.E is another non-profit developer that is creating affordable projects for people of all income levels with live / work spaces. Their projects not only have affordable spaces for artists, but also offer permanent housing for people transitioning out of homelessness. Their projects are also all environmentally sustainable. P.L.A.C.E.’s first completed project, “WAV” (Working Artists Ventura), in Ventura, California, is thriving and has become a hub for the arts that has helped create a more vibrant community: “WAV was developed hand-in-hand with the local community over the course of 142 public meetings and is a landmark project in southern California, providing affordable live/work homes for hundreds of artists and their families, along with permanent homes for families transitioning out of homelessness. Because P.L.A.C.E. owns and manages WAV, it will remain an affordable artist community forever. It is a hub for the arts, a tourist attraction, and a vibrant, 24/7 neighborhood.”⁵⁵ Although a young organization, P.L.A.C.E offers proof that developers do not have to sacrifice return on investment to offer affordability, environmental sustainability and social equity all under one roof.

Similarly, CAST, located in San Francisco, California, is a non-profit that is buying buildings to ensure that purchases and lease spaces are for the exclusive use of non-profit arts organizations. As the city’s real estate market value continues to soar and arts non-profits are being priced out, CAST formed as a joint effort between the Kenneth Rainin Foundation, the Northern California Community Loan Fund, and Mayor Ed Lee’s office. “Without our support, some of San Francisco’s most vital arts organizations might be forced to leave because of the

⁵³ Chiland, Elijah. “Report: LA Needs Nearly 600,000 New Units of Affordable Housing.” Curbed LA, Curbed LA, 17 May 2018, la.curbed.com/2018/5/17/17362084/affordable-housing-shortage-los-angeles-units-needed.

⁵⁴ “Frequently Asked Questions.” Artspace, www.artspace.org/about/frequently-asked-questions.

⁵⁵ Velasco, Chris. “PLACE.” PLACE, www.welcometoplace.org/.

rising cost of real estate. To mitigate this issue, CAST creates innovative financial vehicles to secure permanent space in urban city centers for community arts and culture organizations. This enables arts entities to sustain the creativity and capacity necessary to promote lively and stable neighborhoods.”⁵⁶

If cities are to take on the pressing issue of affordable and accessible spaces for artists and arts organizations, it will be helpful to look to organizations like Artspace, P.L.A.C.E and CAST for innovative ways to tackle this challenge. These three non-profits are pioneers in reframing the way we think about the value that artists and arts organizations have in communities and the importance of creating affordable spaces that can foster neighborhood vitality and preserve the local arts and cultural resources, all while remaining a profitable business.

b. City Initiatives to Foster and Create Affordable Spaces

Pioneering developers like Artspace and P.L.A.C.E are key players in offering a working model to close the gap between the availability of and demand for affordable artists’ spaces. However, local government entities can also play an important role in the addition of affordable spaces. Many industrial areas include large buildings that are either not zoned for or are not structurally sound for occupancy by artists or arts organizations. One proposition would be to bring these un-permitted spaces up to code, making them accessible to arts and arts organizations. Another option is to look at the existing city-owned, underutilized buildings and allowing them to be used by artists and organizations. Lastly, cities can create incentives, such as streamlining the permitting process, offering a city tax break and/or offering to waive permitting costs for developers who are creating projects with affordable creative spaces in mind.

It goes without saying that, because each city varies in policies and governmental structures, specific sets of criteria must be identified in order for some of these propositions to be considered and implemented. Seattle’s 2017 CAP Report⁵⁷ and the 2018 Portland Report⁵⁸ on preserving and expanding affordable arts spaces both presented numerous recommendations for how their cities can aid in creating and fostering accessible spaces for the arts. Some of these include exploring options for scaling permit fees for certified non-profit creative projects, exploring options to incentivize creative space landlords, requiring creative space in certain public buildings of a certain size, and incorporating affordable creative space in district plans.⁵⁹ Although very much specific to Seattle and Portland, these recommendations can serve as a foundation for other cities to follow suit and examine the creative and non-traditional ways in which cities can consider the incorporation of arts and cultural preservation into a more formalized framework.

⁵⁶ “Community Arts Stabilization Trust.” CAST - Community Arts Stabilization Trust, cast-sf.org/.

⁵⁷ The CAP Report 30 Ideas for the Creation, Activation & Preservation of Cultural Space. City of Seattle, 2017

⁵⁸ Wheeler, Ted, et al. A Plan for Preserving & Expanding Affordable Arts Space in Portland. City of Portland, Oregon, 2018

⁵⁹ Wheeler, Ted, et al. A Plan for Preserving & Expanding Affordable Arts Space in Portland. 2018

c. Shared Ownership

Another model that is experimenting with a different approach to co-owning property among artists is the Indiana non-profit, Big Car Collective. Big Car Collective works with other partners to purchase vacant houses, remodel them, and offer co-ownership to local artists. Under their model, “artists will pay half the cost – one \$80,000 home, for example, will sell for around \$40,000. If they later move out, they’ll get their equity back, but no more; the house will be sold at the same cost to someone else, keeping the neighborhood accessible as the artists help make it more desirable.”⁶⁰ This is a wonderful model that both creates and sustains equity, and preserves local art and cultural resources.

Another example of a similar model is Project Row Houses, a development in the Third Ward area of Houston, Texas, which started with a group of eight restored houses that served as artists’ studios. As of 2009, the project now has thirty structures that include spaces for art exhibitions and housing for resident artists. Project Row Houses serves as a “community platform that enriches lives through art with an emphasis on cultural identity and its impact on the urban landscape.”⁶¹ Project Row Houses’s impact extends well beyond Houston, and the work they are doing to positively affect the lives of under-resourced neighbors, young single mothers, small enterprises, and artists interested in using their talents to understand and enrich the lives of others serves as a model for similar approaches to affordable spaces for artists. For example, Project Row Houses provided the basis for Big Car Collective’s work model.

Although co-ops have been around for many years, these two organizations’ focus on affordability and accessibility for low-income artists is fairly new and innovative. The need for these types of initiatives is paramount and cities and other arts and cultural organizations would benefit greatly from looking deeply into these types of models to identify where and how opportunities like these might be replicated within their localities.

V. Additional Mechanisms: Other Mechanisms that Preserve Arts and Cultural Resources

Although the main focus of this report was on planning mechanisms that could potentially aid in the preservation of arts and cultural resources, there are other non-planning tools that can serve a similar function. Below is a brief list of some of these tools and how they might augment the preservation, creation, and proliferation of arts and cultural resources.

- Percent for Arts Requirements: Tailor the requirements to include affordable spaces.
- Cultural Master Plans: Include an online database or directory accessible to the public that lists existing affordable spaces for artists and is constantly updated.
- Social Enterprises: Incentivize social enterprises to partner with non-profits and invest in the spaces that are created for artists and arts organizations.

⁶⁰ “Garfield Park Creative Community.” Big Car, 26 Jan. 2018, www.bigcar.org/project/garfield/.

⁶¹ “About PRH.” Project Row Houses, projectrowhouses.org/about/about-prh/.

CONCLUSION

Arts and cultural resources make our cities thrive and are the lifeline of our neighborhoods. It is, therefore, important to preserve these assets and make use of various planning mechanisms that can aid in these efforts. Considering and embedding cultural planning in the early stages of urban planning and individual developments can yield positive benefits that result in the longevity and overall success of these projects. Because every city evolves at a different rate and has particular needs and specific cultural values, it is important to look at the planning mechanisms that might be best suited to ensure the preservation of those local cultural assets. Whether it be the extension of a definition within a policy, the creation of new policies, the designation of cultural districts, the implementation or adaptation of overlay zones, the construction of affordable spaces for the arts, or a combination of any and all of these methods, a focus on the continual improvement of these preservation mechanisms to suit the needs of a city's ever-changing landscape is paramount.

The amount of recent cultural development research that is readily available demonstrates its impact in evolving and changing cities and is exciting as it provides a robust look at how cultural practices can be integrated into the development and planning of cities. One of the positive take-aways of this report is that, as more cities are confronted with the challenges of creating equity, accessibility, and the need to sustain healthy communities, arts and cultural resources are now considered key components in tackling these challenges and are being looked at more intently.

AVENUES OF INTEREST FOR FUTHER INVESTIGATION

These questions are beyond the scope and time limitations of this study, but may prove to be avenues of interest for others to pursue:

- An analysis of the general occupancy costs and rent (or mortgage) that arts non-profits pay out of their annual budget at a National, State, and Local level, how this impacts the services and programs they can provide, and how this affects how much space arts non-profits can afford.
- An analysis of correlations between public health, healthy communities, environment protection and access to arts and cultural resources.
- An investigation of how cultural district designations and other arts-based activities contribute to gentrification in different contexts.
- A review of the impact of newly-adopted Arts Overlay Zones and Cultural Districts and how they mitigate and/ or engender displacement.
- An investigation of the policy implications of expanding/ redefining the cultural assets component in CEQA / EIRs assessment.

APPENDIX A: List of Interviewees

Blackman, Tanner

Partner at Kindel Gagan Public Affairs Advocacy and an adjunct instructor of urban planning at USC's Price School of Public Policy

Brazell, Danielle

General Manager City of Los Angeles Department of Cultural Affairs

Breisch, Kenneth

PhD; Associate Professor, Founder and Director of the USC Graduate Programs in Historic Preservation (now Heritage Conservation)

Cole, Jen

Director of the National Accelerator for Cultural Innovation and Inclusion at ASU

Jackson, Maria Rosario

PhD; Senior Advisor Arts & Culture Program at The Kresge Foundation, Institute Professor at Arizona State University

Khalatian, Edgar

Land Use Attorney

Lee, Christina

Vice President Trammell Crow

McNutt, Keith

Director of the Western Region, The Actor's Fund

Robbins Kasson, Tricia

Economic Development Director, City of Los Angeles Council District 3

Stern, Henry

CA State Senator 27th District

Velasco, Chris

Founder / Executive Director P.L.A.C.E.

APPENDIX B: CEQA Guidelines Appendices

Association of Environmental Professionals 2016

CEQA Guidelines Appendices

	Potentially Significant Impact	Less Than Significant with Mitigation Incorporated	Less Than Significant Impact	No Impact
<u>V. CULTURAL RESOURCES.</u> Would the project:				
a) Cause a substantial adverse change in the significance of a historical resource as defined in § 15064.5?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Cause a substantial adverse change in the significance of an archaeological resource pursuant to § 15064.5?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Directly or indirectly destroy a unique paleontological resource or site or unique geologic feature?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Disturb any human remains, including those interred outside of formal cemeteries?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<u>VI. GEOLOGY AND SOILS.</u> Would the project:				
a) Expose people or structures to potential substantial adverse effects, including the risk of loss, injury, or death involving:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i) Rupture of a known earthquake fault, as delineated on the most recent Alquist-Priolo Earthquake Fault Zoning Map issued by the State Geologist for the area or based on other substantial evidence of a known fault? Refer to Division of Mines and Geology Special Publication 42.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
ii) Strong seismic ground shaking?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
iii) Seismic-related ground failure, including liquefaction?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
iv) Landslides?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Result in substantial soil erosion or the loss of topsoil?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Be located on a geologic unit or soil that is unstable, or that would become unstable as a result of the project, and potentially result in on- or off-site landslide, lateral spreading, subsidence, liquefaction or collapse?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



The California Environmental Quality Act

Appendix G

Environmental Checklist Form

1. Project title:

2. Lead agency name and address:

3. Contact person and phone number:

4. Project location:

5. Project sponsor's name and address:

6. General plan designation: _____
7. Zoning: _____
8. Description of project: (Describe the whole action involved, including but not limited to later phases of the project, and any secondary, support, or off-site features necessary for its implementation. Attach additional sheets if necessary.)

9. Surrounding land uses and setting: Briefly describe the project's surroundings:

10. Other public agencies whose approval is required (e.g., permits, financing approval, or participation agreement.)

ENVIRONMENTAL FACTORS POTENTIALLY AFFECTED:

The environmental factors checked below would be potentially affected by this project, involving at least one impact that is a "Potentially Significant Impact" as indicated by the checklist on the following pages.

- | | | |
|--|---|---|
| <input type="checkbox"/> Aesthetics | <input type="checkbox"/> Agriculture Resources | <input type="checkbox"/> Air Quality |
| <input type="checkbox"/> Biological Resources | <input type="checkbox"/> Cultural Resources | <input type="checkbox"/> Geology/Soils |
| <input type="checkbox"/> Hazards & Hazardous Materials | <input type="checkbox"/> Hydrology/Water Quality | <input type="checkbox"/> Land Use/Planning |
| <input type="checkbox"/> Mineral Resources | <input type="checkbox"/> Noise | <input type="checkbox"/> Population/Housing |
| <input type="checkbox"/> Public Services | <input type="checkbox"/> Recreation | <input type="checkbox"/> Transportation/Traffic |
| <input type="checkbox"/> Utilities/Service Systems | <input type="checkbox"/> Mandatory Findings of Significance | |

V. CULTURAL RESOURCES -- Would the project:

- | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|
| a) Cause a substantial adverse change in the significance of a historical resource as defined in § 15064.5? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| b) Cause a substantial adverse change in the significance of an archaeological resource pursuant to § 15064.5? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| c) Directly or indirectly destroy a unique paleontological resource or site or unique geologic feature? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| d) Disturb any human remains, including those interred outside of formal cemeteries? | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

APPENDIX D: What is a Healthy Community?

Health in All Policies task Force, Healthy Communities Framework

Table 1. Healthy Communities Framework – What is a Healthy Community?
A Healthy Community provides for the following through all stages of life:
► Meets basic needs of all
• Safe, sustainable, accessible and affordable transportation options
• Affordable, accessible and nutritious foods and safe drinkable water
• Affordable, high quality, socially integrated and location-efficient housing
• Affordable, accessible and high quality health care
• Complete and livable communities including quality schools, parks and recreational facilities, child care, libraries, financial services and other daily needs
• Access to affordable and safe opportunities for physical activity
• Able to adapt to changing environments, resilient, and prepared for emergencies
• Opportunities for engagement with arts, music and culture
► Quality and sustainability of environment
• Clean air, soil and water, and environments free of excessive noise
• Tobacco- and smoke-free
• Green and open spaces, including healthy tree canopy and agricultural lands
• Minimized toxics, greenhouse gas emissions and waste
• Affordable and sustainable energy use
• Aesthetically pleasing
► Adequate levels of economic, social development
• Living wage, safe and healthy job opportunities for all, and a thriving economy
• Support for healthy development of children and adolescents
• Opportunities for high quality and accessible education
► Health and social equity
► Social relationships that are supportive and respectful
• Robust social and civic engagement
• Socially cohesive and supportive relationships, families, homes and neighborhoods
• Safe communities, free of crime and violence

Source: Rudolph L, Sisson A, Caplan J, et al. Health in All Policies task Force. Report to the Strategic Growth Council. Sacramento, CA: Strategic Growth Council. December 3, 2010.
www.sgc.ca.gov/docs/workgroups/HIAP_Final_Report_12.3.10.pdf#page=22

APPENDIX E: States with Formalized Cultural District Policies

STATE	PROGRAM NAME	ESTABLISHED	STATE AUTHORITY
Arkansas	Arts and Cultural Districts	2011	Arkansas Arts Council
Colorado	Creative Districts	2011	Creative Industries Division within the Colorado Office of Economic Development
Indiana	Arts and Cultural Districts	2008	Indiana Arts Commission
Iowa	Cultural and Entertainment Districts	2005	Iowa Department of Cultural Affairs
Kentucky	Cultural Districts	2011	Kentucky Arts Council
Louisiana	Cultural Districts	2007	Department of Culture, Recreation and Tourism
Maryland	Arts and Entertainment Districts	2001	Department of Business and Economic Development: Program Administration, Maryland State Arts Council
Massachusetts	Cultural Districts	2010	Massachusetts Cultural Council
New Mexico	Arts and Cultural Districts	2007	New Mexico Economic Development Department: New Mexico Main Street, Program Administration; New Mexico Arts, District Authorization
Oklahoma	Oklahoma Cultural District Initiative	2013	Oklahoma Arts Council
Rhode Island*	Tax-Free Arts Districts	1998	Rhode Island State Council on the Arts
South Carolina	Statewide Cultural Districts	2014	South Carolina Arts Commission
Texas	Cultural Districts	2005	Texas Commission on the Arts
West Virginia	Certified Arts Community	2005	West Virginia Commission on the Arts

**Rhode Island passed legislation in 2013 which extended the tax benefits of Tax-Free Arts Districts to the entire state*

Source: State agency websites and cultural district enabling legislation

APPENDIX F: Types of Cultural Districts

Americans for the Arts: Cultural Districts Basics

In general, most cultural districts are divided into the following types:

Cultural Compounds

The oldest districts, primarily established in cities prior to the 1930s. They were built in areas somewhat removed from the city's central business district and have large, open green spaces between buildings. They often comprise major museums, large performing halls, theaters and auditoriums, colleges, libraries, planetariums and zoos. *Example - Forest Park; St. Louis, MO*

Major Cultural Institution Focus Districts

Anchored by one or two major cultural institutions, such as a large performing arts center, which then attracts smaller arts organizations around it. These districts are located close to central business districts, near convention centers or other large tourism sites. *Example - The Pittsburgh Cultural District; Pittsburgh, PA*

Downtown Area Focus Districts

Encompass the entire downtown area of a city. Designation is often tied to a tourism focus and common in small cities with walkable downtowns. *Example - City of Cumberland Arts and Entertainment District; Cumberland, MD*

Cultural Production Focus Districts

Comprised primarily of community centers, artist studios, and educational arts centers and media facilities and often exist in areas with affordable housing and commercial space. These districts create a cultural hub and enhance city livability for residents of a neighborhood rather than attracting tourists. *Example - The Warehouse Arts District; Tucson, AZ*

Arts and Entertainment Focus Districts

Include more popular culture and commercial attractions and include more modest size buildings with a bohemian feel. They include small theatres, movie houses, private galleries, restaurants, and other entertainment venues. *Example - The District; Nashville, TN*

Naturally Occurring Focus Districts

Usually are rooted in community based cultures and identities building on asset based strategies. They are holistic and are highly diverse and led by local empowered leadership. Generally they are neighborhood based and artist driven. *Example - St. George; Staten Island, NY*

APPENDIX G: Developing a Cultural District

Americans for the Arts: Developing and Advancing a Cultural District

Choose a Consultant

Sometimes your cultural district may need the help of a consultant for planning, marketing, fundraising, etc. [Download: Choosing a Cultural District Consultant \(pdf, 109KB\)](#)

Find the Right Partners

Creating partnerships and choosing partners is an important step in the development of a successful cultural district. These partners can range from a small nonprofit arts organization to a large real estate developers. [Download: Types of Partners for Cultural Districts \(pdf, 201KB\)](#)

Acquire Funding

There are many ways cultural districts are supported through different types of funding structures. These structures may include special taxing districts, business improvement districts, state funding, federal programs, etc. [Download: Cultural District Funding Structures \(pdf, 951KB\)](#)

Make a Marketing Plan

Developing a successful marketing plan and its implementation is an important component to creating a sustainable, viable cultural district. [Download: Cultural District Marketing Plans \(pdf, 423KB\)](#)

Plan your Cultural District

Planning for a cultural district is often required to become a certified cultural district in a state. This can be done in a variety of ways. [Download: Planning for Your Cultural District \(pdf, 975KB\)](#)

Learn more about plans and their focus types, including:

- Downtown area
- Strategic plan
- Economic development
- Main Street/Historic
- Facilities/Properties
- Business improvement
- Cultural Plan
- Design and Public Art

Create Legislative Descriptions

Many states and local jurisdictions have created legislation for the development of cultural districts. This is often necessary for the development of incentives and enhancements for cultural districts. [Download: Cultural District Legislation \(pdf, 627KB\)](#)

WORKS CITED

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