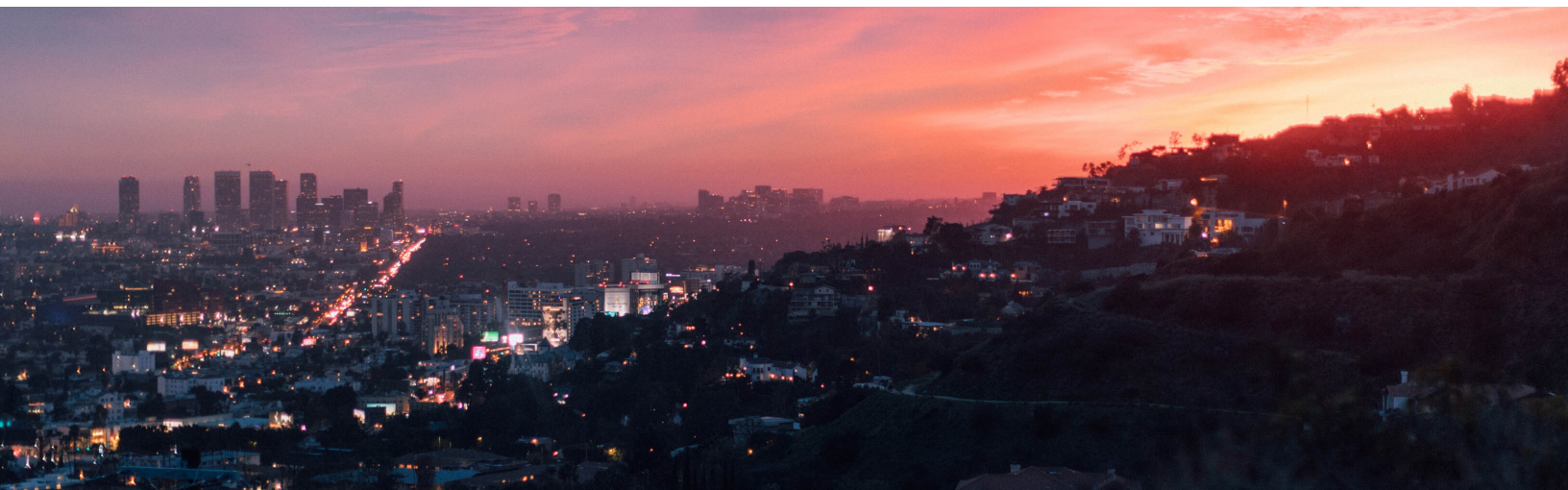


(Re) inventing the Dream



**Policies and Practices for
Keeping Artists in Los Angeles**



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About Arts for LA and the Laura Zucker Fellowship



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 five 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.

Introduction and Acknowledgements

In 2016, shortly after the opening of The Main Museum, a now-closed space focused on Los Angeles art and artists where I was the director, I embarked upon Office Hours, a program I initiated to get to know the artists living and working near the museum's downtown location. Over the course of a month, I sat down for an hour at a time with the first fifty artists who signed up. At the conclusion of each meeting, one piece each artist had brought with them was hung, culminating in a group exhibition and opening that allowed me to share a snapshot of art made in the community and also introduce the artists to one another. I repeated the project in 2017 and 2018, reserving a month of my time each of those years to get to know artist-neighbors and their concerns. Overwhelmingly, they were most troubled by the epidemic of homelessness in the city. On a personal level, most were also concerned that they would not be able to afford to live and work in Los Angeles much longer. I left The Main shortly after our final Office Hours program in 2018 equally concerned about these issues, which I could see plainly before my very eyes, and which were so poignantly expressed by the 150 artists I was fortunate to get to know through Office Hours. (See Appendix D for a perspective on living and working in Los Angeles as an artist experiencing homelessness.) As a result of these intimate conversations, affordability in Los Angeles and the looming, concomitant erosion of the creative community have become a chief concern in my work.

I am honored to be afforded the opportunity to share my research on this deeply personal topic. I would like to thank the many people who have contributed to my body of work. I extend my deepest gratitude to the artists of Office Hours and to my colleagues at The Main with whom I worked with over the years to create a free studio residency program. The development of that program greatly shaped my perspective on the needs of artists in Los Angeles. I am enormously indebted to artists who took the time to respond to the survey issued for this report and who did so with such vulnerability and eloquence.

Thank you to Laura Zucker, the inimitable arts leader for whom this fellowship is eponymous. I hold Laura and her work in the very highest regard, which makes conducting this study in her name a great honor. Not only is Laura an extraordinary force in Los Angeles, but she has been a huge force in my career. Gustavo Herrera, thank you for giving me this opportunity and for your support along the way. Jessica Cusick, your deep insight and intelligence truly mark this report. Laura Cooper and Anne Ellegood believed in me, and the focus of this study, from the beginning. Thanks to both of them, to the readers who shared their insight and edits with me -- Michael Alexander, Fred Goldstein, Abril Iñiguez, Addy Gonzalez Renteria -- and also to Tess Branker, whose help in organizing my tangle of research was truly invaluable.

A few of the people I interviewed became essential to the development of this report through the generous time they gave me. In particular, Bronwyn Mauldin spent countless hours teaching me about data collection and helping me craft a survey that is central to this report. Thank you also to Michelle Espinosa Coulter, Wendy Holmes, Keith McNutt, Sarah Conely Odenkirk, and Derek Weng for going the extra mile.

Finally, the title of this report is a take on Kevin Starr's book, "Inventing the Dream: California through the Progressive Era", a cultural history of California that, in part, correlates creative output with Southern California's growth from the 1850s through the 1920s. The dream may not yet be over, but, in true Los Angeles style, it might just be time for reinvention.

Building Blocks and Context

My work as a visual arts professional, versus a performing arts organizer or a public policy expert, provided the impetus for this study and also defines it in many ways. It is my greatest hope that Los Angeles's epic affordability crisis¹ can be relieved for artists... and teachers², firefighters³, service workers⁴... anyone who struggles to make ends meet here. Artists play an important role in the economic vitality of Los Angeles and in the health of communities in general, as is discussed later in this report, but that is not to suggest that artists are more deserving of affordable housing and workspace than anyone else.

Artists are the centerpiece of this report because it is written from my perspective as a curator and arts administrator and because affordability is what artists told me they were most concerned about over the years. Los Angeles is proud to call itself the creative capital of the world but it must address affordability if it is to maintain its stature as a haven for artists.

This report sets out to illuminate the issue of affordable space for Los Angeles artists and to present tactics used in other areas of the United States facing similar concerns, considering primarily the development of new affordable space and the preservation of existing affordable space. Certainly, there are other lenses through which to view this issue, for example, by examining income inequality commonly experienced by artists who have unstable income streams coupled with high levels of student debt.⁵

1. Smith, Kevin. "It's Pricey to Live in Southern California - Here's the Proof." Daily News, Daily News, 30 Oct. 2018, www.dailynews.com/2018/03/13/its-pricey-to-live-in-southern-california-heres-the-proof/.

2. Lambert, Diana. "In Need of Teacher Housing, More California School Districts Building Their Own." EdSource, EdSource, 1 May 2019, edsource.org/2019/in-need-of-teacher-housing-more-california-school-districts-building-their-own/611220.

3. "Most L.A. City Employees Don't Live in L.A., Times Analysis Finds." Los Angeles Times, Los Angeles Times, 8 June 2014, www.latimes.com/local/la-me-out-of-towners-20140608-story.html.

4. Bennet, Sydney. "As Knowledge Workers Thrive, Working Class Struggles." Rentonomics, 22 Mar. 2018, www.apartmentlist.com/rentonomics/wage-growth-by-occupation-type/.

5. Lam, Bourree. "M.F.A.s: An Increasingly Popular, Increasingly Bad Financial Decision." The Atlantic, Atlantic Media Company, 19 Dec. 2014, www.theatlantic.com/business/archive/2014/12/mfas-an-increasingly-popular-increasingly-bad-financial-decision/383706/.

*"I've move[d] so many times from the valley to SF to Hollywood and back again I can't afford my school loan my art and my bills/ rent sometimes it's too much and there's this overwhelming feeling of being a failure. I went after my dreams work hard but I guess that's not really enough these days." -- **survey respondent***

The availability of public and private funding for artists in Los Angeles is also worth a closer look, however, within the three month research and writing period for this report, it was not possible to explore these and other factors that can impact affordability.

Within this timeframe, it was also not possible to fully evaluate the living and working conditions of artists in Los Angeles. The survey conducted for this study only begins to give shape to their concerns regarding affordability. Tatiana Vahan is presently developing a more substantial survey under the aegis of the Los Angeles Artist Census. Described as, "Part research project, part public art—this project involves collecting basic financial data on LA-based artists to gain a better understanding of need versus resources-available to artists in the city," Vahan's work promises to be an invaluable future resource.

Executive Summary

For the last ten years, Los Angeles has been heralded as the creative capital of the world⁶ but an erupting affordability crisis threatens to diminish that status. In a survey of 763 artists conducted for this report, 89% stated that affordability of housing in Los Angeles County is a serious concern. 90% said the same of workspace affordability. When paired with data on incomes, it is clear the majority of Los Angeles area artists struggle to pay rent: 57% reported incomes of \$50,000 or less a year. With median rents in Los Angeles at \$1,369 for a one-bedroom as of August 2019⁷, these artists are “cost burdened;” anyone who pays in excess of 30% of their income in rent, according to the Department of Housing and Urban Development. Those who are cost burdened often have difficulty paying for basic necessities like food, clothing, transportation, and healthcare.⁸ Worse still, the rate of present day and recent homelessness amongst artists surveyed is more than three times that of the current rate of homelessness in Los Angeles county.

This report provides a glimpse into housing and workspace insecurity experienced by artists in Los Angeles County and investigates two strategies for tackling the issue: 1) Development of new affordable space; and 2) Preservation of existing affordable space. Surely, there are other lenses through which to view the issue. Because of time limitations, this study did not consider measures to address income inequality, an important factor related to affordability and one worth greater consideration. The availability of public and private funding for artists in Los Angeles versus other areas is also not a component of the research presented here.

New development is costly⁹ and time consuming¹⁰, but necessary in areas where demand outstrips supply.¹¹ As a result, in Los Angeles and beyond, policy reforms and other measures are under consideration to accelerate building.¹²

6. Walker, Alissa. “L.A. Is the Creative Capital of the World: Report.” Fast Company, Fast Company, 30 July 2012, www.fastcompany.com/1459573/la-creative-capital-world-report.

7. “1909 Apartments for Rent in Los Angeles, CA.” 100 Best Apartments In Los Angeles, CA (with Pictures)!, 15 Aug. 2019, www.apartmentlist.com/ca/los-angeles#rent-report.

8. HUD.gov / U.S. Department of Housing and Urban Development (HUD), www.hud.gov/program_offices/comm_planning/affordablehousing/.

9. “One Reason Housing Is so Expensive in California? Cities, Counties Charge Developers High Fees.” Los Angeles Times, Los Angeles Times, 6 Aug. 2019, www.latimes.com/california/story/2019-08-06/high-housing-fees-california?fbclid=IwARInnycGTfQpXRbd93fu0uNtHR4rTvVgGgGUHsl6-Br7k8NrJpIlvZuwRs.

10. “Editorial: In the Midst of California's Housing Crisis, Construction Slows and Lawmakers Stall.” Los Angeles Times, Los Angeles Times, 4 Aug. 2019, www.latimes.com/opinion/story/2019-08-02/housing-crisis-permits-california.

11. Income Californians Afford Housing, 9 Feb. 2016, <https://lao.ca.gov/Publications/Report/3345>

12. Bliss, Laura, and Laura Bliss. “California's Governor Has a Provocative New Affordable Housing Proposal.” CityLab, 11 Jan. 2019, www.citylab.com/transportation/2019/01/gavin-newsom-housing-reform-transportation-budget-homeless/580192/.

Avenues for exploration include:

- **Conversion of underutilized properties city- and county-owned properties**
- **Incentive zoning**
- **Permitting and tax exemptions**
- **New financing models**

Preservation of existing affordable live and work space for artists is less costly than new development and often requires a shorter timeline. But, while anti-displacement funding for arts organizations is gaining traction with foundations, there is little known support for individuals. To keep artists in Los Angeles, coalition building on all fronts is necessary and funders may need to turn their resources toward this issue. Public arts agencies can also get involved by, for example, allocating percent for art development fees to the creation of workspace for artists. Potential placekeeping strategies include:

- **Legalizing non-compliant artists live/workspaces**
- **Enacting anti-displacement policies**
- **Tenant education and advocacy**

To further explore the issue and to create a plan to preserve and make affordable space, the development of a working group is recommended. Only when artists, policy experts, elected officials, representatives from city and county arts agencies, and developers come together will a solution for this urgent yet seemingly intractable matter become imaginable.

Terminology and Methodology

Though “artist” in this report can refer to any number of disciplines, workspaces most often discussed in conversations with those working in the realm of affordable space were studio spaces as compared to performance rehearsal spaces. (Studio spaces appear to be more abundant than other types of spaces developed for artists.¹³) All in all, this report was developed in conversation with dozens of experts involved in prevention of the displacement of artists and the development of affordable space, ranging from for-profit and nonprofit real estate developers to leaders at government agencies to grassroots organizers, and many others. These discussions took place almost exclusively over the phone from June 19 to August 22, 2019. Additionally, 763 Los Angeles artists from a wide variety of disciplines including but not exclusive to painting, photography, woodworking, dance, music, writing, and acting were reached via electronic survey from August 8, 2019 to September 15, 2019. (Survey prompts are listed in Appendix A, on page 28.)

In addition to interviews, research for this project involved analysis of reports from government agencies, news articles, and studies generated by universities and other organizations with a focus on issues and solutions in the United States, as other countries’ models for funding the arts vary widely. Over time, the Bay Area and New York emerged as vital research hubs as networks of contacts grew organically there and because of the volume of important work emerging from both areas, which have shouldered widely-known struggles with affordable housing and work space for artists.

A final note on language: In this report, the word “affordability” is typically used when describing housing and workspace insecurity and its potential side effect, displacement. “Affordability” is used over “gentrification” as the two should not necessarily be conflated.¹⁴

13. Jackson, Maria Rosario, and Florence Kabwasa-Green. “Artist Space Development: Making the Case.” *Leveraging Investments in Creativity*, 2007. <https://www.urban.org/sites/default/files/publication/31226/1001176-Artist-Space-Development-Making-the-Case.PDF>

14. “Poverty, Not Gentrification, Is the Biggest Barrier to Affordable Housing.” *The American Prospect*, prospect.org/blog/tapped/poverty-not-gentrification-biggest-barrier-affordable-housing.

A Brief History: The Rise of Los Angeles as an Art Capital

"Los Angeles is the creative capital of the world, a place where we appreciate how art inspires us to see the world through new eyes." -- Mayor Eric Garcetti ¹⁵

Los Angeles's rise as an arts hub began not so long ago, in the mid-1950s with a burgeoning "home-grown, multi-disciplinary avant garde."¹⁶ By the 60's, a tumultuous and generative period marked by the Watts Rebellion and the opening of The Los Angeles County Museum of Art (LACMA) in the very same year, an art scene had emerged. Walt Disney founded California Institute of the Arts (CalArts), the Music Center opened, Artforum had moved (briefly) to LA, and spaces like the Ferus Gallery and the Brockman Gallery were thriving. The rise of the Chicano art movement in the mid 60s and 70s and the percolation of feminist practices helped shape Los Angeles into a viable place for artists to make a career.¹⁷ Cheap space made Los Angeles all the more alluring. *"I was renting 3000 square feet for \$350 a month at 8th and Spring,"* said Qathryn Brehm of the loft she rented in the Fashion District from 1979 to 1984. Brehm, a longtime LA artist and the Executive Director of Downtown Art Walk, recently moved to Lake Arrowhead and was interviewed over the phone for this report. In a follow up email exchange she wrote, *"During that time the rent went from \$350 to \$1700 a month. Since the building was right in the Fashion District, clothing designers and small clothing companies found the rents to be very cheap. So the building was in demand after the artists made it habitable. My space, as all the others, was raw when we moved in, so we did the cleaning, painting, plumbing, wiring etc. Having space to work is critical to what an artist can produce. With the 3,000 sq.ft. studio space, I was able to set up a print studio, a spray booth, an office and work on over-size pieces and hire assistants. At the time I was also doing interior and exterior murals and needed room to produce the working samples. Was also able to work on large canvases."*

15. Angeles, City of Los. "Mayor Garcetti Announces Roster of Artists for Current: LA." Public Art Challenge, 25 Apr. 2018, publicartchallenge.bloomberg.org/updates/mayor-garcetti-announces-roster-of-artists-for-currentla/.

16. "Los Angeles, 1955-1985: Birth of an Art Capital." Los Angeles, 1955-1985: Birth of an Art Capital, by Catherine Grenier et al., Centre Pompidou, 2006, pp. 34

17. "Los Angeles, 1955-1985: Birth of an Art Capital." Los Angeles, 1955-1985: Birth of an Art Capital, by Catherine Grenier et al., Centre Pompidou, 2006, pp. 47

The 1990s saw the canonization of LA art in key exhibitions like *Helter Skelter: L.A. Art* in the 1990s at the Museum of Contemporary Art in Los Angeles and *Sunshine and Noir: Art in LA 1960–1997* at the Louisiana Museum of Modern Art in Humlebaek, Denmark.¹⁸ By 2009, seemingly aligned with Otis’ annual report covering the area’s booming creative economy, Los Angeles was declared the creative capital of the world¹⁹ a phrase that has been used widely by elected officials²⁰, arts leaders²¹, and that continues to be reported in the press.

Just a year after that pivotal report was released, Ann Markusen’s *Los Angeles: America’s Artist Super City*, commissioned by the Center for Cultural Innovation, confirmed the Otis findings about the strengths of Los Angeles’s creative community, noting that it *“hosts the largest pool of artists of any metro area in the nation and is the top net attractor of young artists.”* Yet, she warned, *“The region has been a beneficiary of decades-long in-migrations of artists from other places. But this pipeline may be narrowing because of the persistent high costs of living... Compared with other cities, Los Angeles has no coherent strategy for celebrating and nourishing the artistic capital that comprises the region’s innovative creative genius.”*²²

Seven years after Markusen’s report, a study by Teri Deaver for the California Arts Council coinciding with the 2017 Otis report sounded the same alarm: *“For the past several years, the Otis Report on the Creative Economy has provided compelling data to support the conviction that ‘given the large economic contribution of the creative industries to California’s economy, it is important to ask how stakeholders can nurture, support and grow the creative economy’ and that a purpose of the report is ‘to develop strategies for attracting and retaining creative talent.’ Yet with few exceptions, there is a persistent statewide and local lack of systems in place for the creation, retention, and protection of permanently affordable housing and creative work space – which are so fundamental to achieving these goals.”*²³

18. “Los Angeles, 1955–1985: Birth of an Art Capital.” *Los Angeles, 1955–1985: Birth of an Art Capital*, by Catherine Grenier et al., Centre Pompidou, 2006, pp. 33

19. Walker, Alissa. “L.A. Is the Creative Capital of the World: Report.” *Fast Company*, Fast Company, 17 Nov. 2009, www.fastcompany.com/90185273/la-is-the-creative-capital-of-the-world-report.

20. Garcetti, Mayor Eric. “L.A. Is the Creative Capital of the World. Twitter, 30 Jan. 2018, twitter.com/mayorofla/status/958479216646868992?lang=en.

21. Southern California Public Radio. “LACMA Director Michael Govan on the Museum’s Past, Present and Future.” Southern California Public Radio, 24 May 2017, www.scpr.org/programs/the-frame/2015/05/08/42758/lacma-director-michael-govan-explains-what-the-mus/.

22. Markusen, Ann. “Los Angeles: America’s Artist Super City.” Sept. 2010, www.cciarts.org/_Library/docs/LAProject_Report.pdf.

23. Deaver, Teri. “AFFORDABLE ARTIST HOUSING, Retaining and Supporting California Artists and Creative Workers.” Ca.ca.gov, 2017, cac.ca.gov/files/2017-CA-Otis-Report-Artist-Housing.pdf.

The most recent Otis report, issued this year, states that one in seven people in Los Angeles are creative industry workers, together generating more than \$207 billion in creative economic output.²⁴ In spite of this whopping figure, Angelenos are worried about the very issues Markusen and Deaver surface in their studies. UCLA Luskin's 2019 Quality of Life index revealed that housing is the primary concern of LA's residents.²⁵ To be sure, rents have risen faster than incomes.²⁶ Los Angeles is hardly alone: In the United States, nearly half of all renters are "cost burdened," spending in excess of 30 percent of their income on housing.²⁷ Los Angeles County artists responding to a survey for this study corroborate the Luskin findings with 89% stating that housing affordability is a very serious concern. And with 57% reporting incomes of less than \$50,000 annually, the majority of artists surveyed are considered cost burdened.

"I've lived in LA for 7 years and I've moved 5 times, often due to affordability considerations. Even when affordability isn't the priority, it's still a concern, and I find it harder and harder to find places where I can even maintain my current rent, much less find cheaper rent. Every time I move, I pay more in rent." -- survey respondent

"I gave up my studio 3 years ago because of unstable employment. The increased cost of living has made it necessary for me to shift from part time to full time employment outside of my art practice simply to live in the city and I can't afford the time or money to support a studio." -- survey respondent

Los Angeles is at an impasse: it cannot remain a creative capital if it is a place where artists cannot afford to live and work. If the Otis report underscores the importance of preserving the place of artists in Los Angeles as an economic development matter, other studies posit that the role of artists goes beyond the bottom line. A study released by the University of Pennsylvania in 2017 found that the presence of artists in communities, among other cultural resources, "is significantly associated with improved outcomes around health, schooling, and personal security" as well as other aspects of wellbeing like social connection and political and cultural voice.²⁸ Further, the California Department of Public Health considers opportunities for engagement with arts, music and culture to be a critical aspect of healthy communities.²⁹ In other words, for a vibrant Los Angeles, artists are not optional—they are necessary.

24. Beacon Economics. "The Creative Economy, 2019 Otis Report on the Creative Economy." 2019.

25. Braswell, Mary. "Housing Costs Dampen Residents' Satisfaction With Life in Los Angeles." UCLA Luskin, 24 Apr. 2019, luskin.ucla.edu/housing-costs-dampen-residents-satisfaction-with-life-in-los-angeles/.

26. "Lack of Affordable Rent Plagues Cities across the United States." USC News, 30 Apr. 2019, news.usc.edu/156366/affordable-rent-research-income-distribution/.

27. Florida, Richard, et al. "It's Time to Acknowledge That the Housing Crisis Is Global." CityLab, 11 Apr. 2018, www.citylab.com/equity/2018/04/the-global-housing-crisis/557639/.

28. Stern, Mark J, and Susan C Seifert. "The Social Wellbeing of New York City's Neighborhoods: The Contribution of Culture and the Arts." ScholarlyCommons, https://repository.upenn.edu/siap_culture_nyc/1/.

29. Bustamante-Zamora, Dulce M, et al. "HEALTHY COMMUNITIES DATA AND INDICATORS PROJECT." California Department of Public Health, 2014, www.cdph.ca.gov/Programs/OHE/CDPH%20Document%20Library/HCI_TechnicalManual_10-23-14.pdf.

Los Angeles Today: Artists and Affordability

Seven hundred sixty three Los Angeles artists responded to a survey for this report, revealing affordability to be a major issue in the area. In total, 89% of artists living in Los Angeles said they found housing affordability to be a very serious concern and 90% said the same of studio affordability. 44% of artists who identified as Black or African American were displaced from their homes due to affordability in the last two years, a greater percentage than any other ethnic group, followed by 36% of people of mixed race and 32% of Latinx respondents. All ethnic groups reported lesser displacement from studio space than home space but, many respondents also volunteered that they have never or have not recently been able to afford studio space so this type of displacement is not a factor for them. Further, some noted that their practice did not require separate studio space. All in all, 34% of respondents said they had been displaced from their homes due to affordability within the last two years. 10% of those respondents said their move was outside of the county. Of that group, more than half moved out of the state entirely. Many said they had not yet been displaced but their conditions were precarious and subject to change.

Narrative responses to the survey offered unexpected findings. Most notably, though specific questions about homelessness were not included, 1.8% of respondents volunteered that they are currently experiencing homelessness or that they have been homeless in the last two years. This is more than three times the current rate of homelessness in Los Angeles County.

Artists surveyed were not asked about marital status or with whom they were living, yet in written responses to questions about live and workspace affordability, many artists volunteered that residing and working in Los Angeles is possible because of a partner who helps provide financial stability or because of family members with whom they continue to live.

"I'm married to someone who works in entertainment and thus can easily afford to live in Los Angeles... I benefit from this greatly." — survey respondent

"Due to rent increases, we had to leave the home my friends and I were renting. Now I'm back at my mom's house." — survey respondent

Others said that they wanted to move, but couldn't afford to leave unsuitable but affordable housing.

*"we've been unable to move from our current (too small, falling apart) house due to lack of affordable alternatives" -- **survey respondent***

*"I haven't moved due to lack of affordability- still living in 1 bedroom as a family of 3" -- **survey respondent***

**For additional insight directly from artists, see Appendix B, "In Their Own Words: Artists on Affordability on Los Angeles," on page 30.*

Addressing Affordability through Development

The rallying cry can be heard from San Francisco³⁰ to Dublin, Ireland: “If you want less displacement, build more housing.”³¹ And yet, as is the case in Los Angeles, the rate of affordable housing units coming online is not close to meeting the demand of people in need.³² Within the larger ecosystem of organizations and agencies focused on securing more housing, a smaller group focused on artists has sprung up. Bringing additional housing to the market for artists requires for-profit and nonprofit developers, the participation of arts and economic development agencies, and a sophisticated understanding of complex financing structures.

Housing is not the only issue for artists. In their profession, unlike many others, artists often must also pay for their own workspace. Esther Robinson, Co-Executive Director of ArtBuilt, an organization that, among other functions, creates affordable space rental and ownership opportunities for artists, believes that securing an artists’ work space can be enough to keep them in their communities. As she said, “It’s the combination of instability on both fronts [housing and workspace] that’s traumatic.” Robinson has observed that if they know they are assured long term, affordable workspace, artists can plan for the future, establishing roots in a community.

Across the board, in the dozens of interviews conducted for this report, experts involved with the affordable artist housing and workspace ecosystem reported the same challenges in their development projects: very high costs, a lengthy time frame to bring projects online, and a complex and coordinated effort with countless stakeholders. Or, as Moy Eng, Executive Director of Community Arts Stabilization Trust, an organization that does work to secure affordable space for the arts, says—developing affordable space for artists requires a great deal of “patience capital.” According to Kelley Lindquist, President of Artspace, the largest developer of affordable housing for artists in the United States, new projects take an average of five years to complete. Based on survey responses, it’s not clear if artists can wait that long.

30. Board, Chronicle Editorial. “Editorial: To Help Homeless, More Housing Is the Answer.” San Francisco Chronicle, San Francisco Chronicle, 28 June 2018, www.sfchronicle.com/opinion/editorials/article/Editorial-More-housing-is-the-answer-13031646.php.

31. Joe Cortright and City Observatory. “If You Want Less Displacement, Build More Housing.” CityLab, 30 Aug. 2018, www.citylab.com/equity/2018/08/if-you-want-less-displacement-build-more-housing/568714/.

32. Chiland, Elijah. “Report: LA Needs 516,946 Affordable Homes to Meet Demand.” Curbed LA, Curbed LA, 21 May 2019, la.curbed.com/2019/5/21/18634232/los-angeles-affordable-housing-shortage-how-much-need.

"I secured a long term lease 9 years ago for 10 years, so I have been safe, but in the meantime, my building was bought and I will have to move out at the end of the lease next year. the building is replacing the small businesses -- including three artists out of nine units -with "creative space." my rent searches have shown I will have to pay 3 times the amount per square foot when I leave." -- survey respondent

Government agencies, non-profits, and others are looking for solutions to speed up the development of affordable spaces and decrease the cost of building affordable units. In interviews with people working in the field, a number strategies emerged that could help Los Angeles and other areas like it to create a climate in which new projects can be brought online:

- **Conversion of underutilized city- and county-owned properties:** In New York, programs like Affordable Real Estate for Artists (AREA) are enabled by the development of unused city-owned properties.³³ Recent initiatives may be helpful in priming Los Angeles for a similar initiative. In June, the City of Los Angeles's Controller's Office launched Property Panel,³⁴ an interactive map tool that allows users to identify unused city properties. Last year, the city also launched a program that allows vacant city lots to be transformed into parks, gardens, or marketplaces for a year or less.³⁵ An expansion of this initiative could include development that is permanent and that includes space for artists to live or work.
- **Incentive zoning:** In Harlem, for a development or enlargement with frontage on 125th Street, developers may increase commercial or residential floor area if they provide space for the visual or performing arts.³⁶ In Seattle, developers can garner additional building capacity if affordable housing is included.³⁷
- **Permitting and tax exemptions:** Experts involved in affordable housing development repeatedly suggested that waiving permitting fees and streamlining the permitting process could speed up the building process and make it more attractive for affordable development. Tax breaks to bring affordable development online could also entice developers.

33. "Affordable Real Estate for Artists (AREA)." AREA - DCLA, <https://www1.nyc.gov/site/dcla/programs/area.page>.

34. "LOS ANGELES." L.A. Controller Maps Publicly-Owned Properties in L.A. to Create Affordable Housing, Community Development Opportunities | City of Los Angeles, www.lacity.org/blog/la-controller-maps-publicly-owned-properties-la-create-affordable-housing-community-development.

35. Barragan, Bianca. "New Program Helps Residents Turn Empty Lots into Community Gathering Spaces." Curbed LA, Curbed LA, 14 Dec. 2018, la.curbed.com/2018/12/14/18140119/adopt-vacant-lot-los-angeles-park-garden.

36. "97-422: Zoning Resolution." 97-422 | Zoning Resolution, zr.planning.nyc.gov/article-ix/chapter-7/97-422.

37. "Incentive Zoning for Affordable Housing." Incentive Zoning for Affordable Housing - Housing, www.seattle.gov/housing/housing-developers/incentive-zoning.

- **Financing for community land trusts:** Community land trusts show great promise as an affordable housing model but experts like Steve King, Executive Director of Oakland Community Land Trust say that a financing mechanism is needed to purchase properties. Low Income Housing Tax Credits, which fuel affordable development, can only be applied for rental properties. But, in land trusts, community members are able to purchase homes.

**Appendix C, available on page 34 of this report, highlights a selection of organizations involved in this work in the United States, ranging from the robustly-funded New York Department of Cultural Affairs, to nonprofits, for-profit and nonprofit developers.*

With a shortage of affordable live and work space, new development seems like an obvious solution, yet the cost, timeframe, and complexity are staggering.³⁸ Further, while the Housing and Economic Recovery Act of 2008 allowed for Low Income Housing Tax Credits (LIHTC) to be used in the development of space intended for artists³⁹, this practice has been questioned⁴⁰, particularly after disturbing outcomes were revealed in a 2016 study conducted by the University of Minnesota Law School's Institute on Metropolitan Opportunity. In the report, Minneapolis and Saint Paul are accused of operating a dual subsidized housing system in which "the majority of units are available in lower-cost, utilitarian developments located in racially segregated or diverse neighborhoods. These units are mostly occupied by families of color. But an important subset of units are located in predominantly white neighborhoods, in attractive, expensive buildings. These units, which frequently are subject to special screening requirements [tenants must be artists], are mostly occupied by white tenants. As a matter of policy, these buildings are troubling: they capture resources intended for the region's most disadvantaged, lowest-income families, and repurpose those resources towards the creation of greater segregation – which in turn causes even more harm to those same families."⁴¹

38. Bales, Andy, and G. Michael Arnold. "When It Comes to Homelessness, We Must Do More and We Must Do It Now." Los Angeles Downtown News – The Voice of Downtown Los Angeles, 5 Aug. 2019, www.ladowntownnews.com/opinion/when-it-comes-to-homelessness-we-must-do-more-and/article_6b08711a-b57e-11e9-850e-670a231aefa4.html.

39. Arnow, Daniel. "Affordable Housing for Artists in New York City – What Are the Challenges?" Multiple Cities, Multiple Cities, 17 Apr. 2018, www.multiplecities.org/home/2018/4/16/affordable-housing-for-artists-in-new-york-city-what-are-the-challenges.

40. Bagott, Jeremy. "The Problem with Public Housing for Artists." National Review, National Review, 8 Feb. 2017, www.nationalreview.com/2017/02/live-work-developments-artists-discriminatory-waste-taxpayer-money/.

41. "The Rise of White-Segregated Subsidized Housing." Institute on Metropolitan Opportunity, University of Minnesota Law School, May 2016, www.law.umn.edu/sites/law.umn.edu/files/metro-files/imo-white-segregated-subsidized-housing-5-18-2016.pdf.

When white artists like those described in the Minnesota study are treated as the “preferred poor”⁴², the most vulnerable populations are blocked from desperately needed resources. In one affordable housing complex for artists that was investigated by the Institute on Metropolitan Opportunity, only 14% of residents were artists of color and the average incomes in the building were \$10,000 higher than the annual average for subsidized housing in Minneapolis. By contrast, the majority of people living in subsidized housing in Minneapolis are black and are reliant on rent assistance.⁴³ In Minnesota and beyond, race plays an enormous role in affordability. From 2012 to 2016, Redfin reported that the percentage of affordable homes across 30 metropolitan regions decreased by about the same amount for white, Latinx, and African-American families. But the impact of this decrease is much more pronounced for minority families: because of their already lower rate of homeownership, the decrease in affordable housing stock effectively priced Latinx and African-American families out of the market in several major cities.⁴⁴

Some agencies and developers are putting practices in place to ensure that affordable developments for artists house the people in greatest need. In Artspace’s East Harlem development, the city required that 50 percent of the apartments were awarded to residents of the neighborhood. One resident described other residents as “a rainbow of people” whose roots in East Harlem give context to and inform the work of younger residents and newcomers.⁴⁵ Some new developments are integrating affordable artist housing with housing for other low-income groups. For example, Meta Housing’s Courson Arts Colony West, currently in construction in Palmdale, is being built for veterans who are artists.⁴⁶ Meta is also developing properties for seniors who are artists.⁴⁷ Jamie Bennett, Executive Director of ArtPlace America, a developer of affordable spaces for artists, wrote in a 2017 story for Shelterforce, “I have come to believe that affordable housing efforts need to always be inclusive of artists, but should never be exclusive to them. By not connecting these still too-often siloed conversations, we are doing a disservice to both artists and the housing sector itself.”⁴⁸

42. Tianga, Keli A. “Miracle on 42nd Street: A Tale of Artist Housing.” Shelterforce, 13 Feb. 2018, shelterforce.org/2018/01/03/miracle-on-42nd-street-a-tale-of-artists-housing/.

43. “The Rise of White-Segregated Subsidized Housing.” Institute on Metropolitan Opportunity, University of Minnesota Law School, May 2016, www.law.umn.edu/sites/law.umn.edu/files/metro-files/imo-white-segregated-subsidized-housing-5-18-2016.pdf.

44. Richardson, Nela. “Priced Out: The Housing Affordability Gap in America’s Largest Metros.” Redfin Blog, 15 July 2019, www.redfin.com/blog/priced-out-the-housing-affordability-gap-in-americas-largest-metros/.

45. Reckdahl, Katy. “Keeping Your Artists Close to Home.” Shelterforce, 14 June 2017, shelterforce.org/2017/01/11/keeping-your-artists-close-to-home/.

46. Meta Housing Corporation. “Courson Arts Colony-West.” Meta Housing, 6 Aug. 2019, www.methousing.com/location/courson-arts-colony-west/.

47. Shank, Jenny. “California Nonprofit Builds Art Colonies for Low-Income Seniors.” NationSwell, 2 Jan. 2015, nationswell.com/engage-offers-housing-arts-to-low-income-seniors/.

48. Bennett, Jamie. “False Narratives About Artists Harm Artists, and Communities.” Shelterforce, 6 July 2017, shelterforce.org/2017/04/13/false-narratives-about-artists-harm-artists-and-communities/.

Addressing Affordability through Preservation

Even with the benefit of systemic changes that could bring more affordable space online sooner, new development is not an immediate solution.⁴⁹ A variety of low-cost tactics that can be enacted in a shorter time period exist and have potential to help prevent the displacement of artists. These strategies favor creative placekeeping, the act of preserving a community and its creative resources. Recent state⁵⁰ and county⁵¹ measures to cap rents are a step in the right direction. There is broad agreement that rent control is a stabilizing force for those who have it. Rent control might even benefit those without it in neighborhoods where it is in place.⁵² Other avenues for exploration include:

- **Tenant Opportunity to Purchase Act (TOPA):** In Washington DC, a formal TOPA policy that was in place for decades and which allowed tenants first right of refusal to purchase properties they were renting if the buildings went up for sale, achieved only modest success in preventing displacement and provoked hundreds of lawsuits by tenants and landlords alike.⁵³ Nonetheless, the spirit of this policy may be worth further investigation. An Oakland coffee shop was able to buy its building, with help from the Oakland Community Land Trust, thanks to a simple clause in its rental agreement that allowed it to have first right of refusal if the building went up for sale.⁵⁴ This scenario could be translatable to art spaces or individual artists: if those renters had a similar clause in their rental agreements, they could be afforded the opportunity to purchase their buildings first if those buildings went up for sale.
- **Loft laws:** The tragic Ghost Ship Fire in 2016 was a reminder of the precarious living and working conditions of many artists.⁵⁵

49. Bales, Andy, and G. Michael Arnold. "When It Comes to Homelessness, We Must Do More and We Must Do It Now." Los Angeles Downtown News – The Voice of Downtown Los Angeles, 5 Aug. 2019. www.ladowntownnews.com/opinion/when-it-comes-to-homelessness-we-must-do-more-and/article_6b08711a-b57e-11e9-850e-670a231aefa4.html.

50. Dougherty, Conor, and Luis Ferré-sadurní. "California Approves Statewide Rent Control to Ease Housing Crisis." The New York Times, The New York Times, 11 Sept. 2019. www.nytimes.com/2019/09/11/business/economy/california-rent-control.html.

51. Collins, Jeff. "Supervisors Approve Permanent Rent Control in Unincorporated L.A. County." Daily News, Daily News, 11 Sept. 2019. www.dailynews.com/2019/09/10/supervisors-approve-permanent-rent-control-in-unincorporated-l-a-county/.

52. Manuel Pastor, Ph.D, et al. "Rent Matters: What Are the Impacts of Rent Stabilization Measures?" Dornsife.usc.edu, Oct. 2018. dornsife.usc.edu/assets/sites/242/docs/Rent_Matters_PERE_Report_Final_02.pdf.

53. Kass, Benny L. "What Renters and Landlords Need to Know about the New D.C. TOPA Law." The Washington Post, WP Company, 2 May 2018. www.washingtonpost.com/realestate/dc-council-seeks-to-abolish-tenants-right-of-first-refusal-to-buy-their-landlords-single-family-homes/2018/05/01/80ba1e12-4a3d-11e8-9072-f6d4bc32f223_story.html.

54. Chang, Momo. "Update: How Hasta Muerte Coffee Successfully Secured Its Building." East Bay Express, East Bay Express, 6 Aug. 2019. www.eastbayexpress.com/WhatTheFork/archives/2018/07/13/hasta-muerte-coffee-successfully-buys-its-building.

55. Sholette, Gregory, et al. "The Ghost Ship Fire and the Paradox of a 'Creative City.'" Hyperallergic, 29 Dec. 2016. hyperallergic.com/347287/the-ghost-ship-fire-and-the-paradox-of-a-creative-city/.

"i have to live in a dangerous place w no green-space. my rent goes up every year. i may have to leave as i am in between jobs." — survey respondent

So called "loft laws" like Article 7-C of New York's Multiple Dwelling Law allow commercial buildings with residential tenants to be brought up to code with protection for tenants once those buildings have been improved.⁵⁶

"i shared a live work space with a couple other artists in a warehouse downtown. we had an oral agreement with our landlord as many artists do, living in less than desirable circumstances. when the landlord discovered how much we had improved the space he evicted us and now there are other artists living there at higher rents."

— survey respondent

"After a decade in a rent controlled unit - new owner subdivided other units in building to insure inspection failure by city, therefore city condemned all units in building setting in motion the city mandated eviction. Extremely smart and passive aggressive. And then the building was listed for sale (after he owned it for 4 years) for a profit of \$250,000.00 usd" — survey respondent

- **Legalize non-compliant artist live/work spaces:** After the Ghost Ship Fire, Safer DIY Spaces, an Oakland nonprofit, began confidentially helping artists to make their non-compliant live and workspaces safer and legal through consulting and by implementing improvements. The work of Safer DIY Spaces is particularly valuable because, while special expertise is required, the lengthy time frame to create legislation or bring new development online is not. Further, Executive Director David Keenen says his organization has been able to remediate space at a cost unthinkable low relative to new affordable development, where units in California can cost upwards of \$600,000 or \$700,000, even \$800,000 to build.⁵⁷ Since its inception, Safer DIY Spaces has improved one million square feet—at just fifty cents per square foot.

Certainly, unsafe live and work spaces used by artists exist in many other places outside of Oakland⁵⁸, including Los Angeles.⁵⁹

56. NYCLoftTenants.org, nyclofttenants.org/loft-law-101/.

57. Joe Cortright and City Observatory. "Why Does It Cost So Much to Build 'Affordable' Housing?" CityLab, 19 Oct. 2017, www.citylab.com/equity/2017/10/why-is-affordable-housing-so-expensive-to-build/543399/.

58. Dandridge-Lemco, Ben. "DIY Warehouse Spaces Around The U.S. Face Closure Threats After Ghost Ship Fire." The FADER, The FADER, 9 Nov. 2017, www.thefader.com/2016/12/13/ghost-ship-rhinocropolis-bell-foundry-fire.

59. "At One Warehouse in L.A.'s Chinatown, Artists Feel Blunt Impact from Deadly Ghost Ship Fire." The Los Angeles Times, Los Angeles Times, 30 Dec. 2016, www.latimes.com/local/lanow/la-me-ln-warehouse-eviction-art-20161216-story.html.

"I've lived in illegal unlivable warehouses because I couldn't afford a room and even that was almost 900 a month." — survey respondent

- **Protect artist live/work warehouses that are vulnerable to market forces:**

Other measures have been taken in Oakland to keep artists in spaces that are ripe for development. After a cannabis company purchased a live/work space that housed more than thirty artists with the intention of turning the building into a cultivation facility, Oakland's City Council passed an ordinance to prevent Cannabis-related displacement.⁶⁰ The amendment of the municipal code states, "It is the purpose and intent of this Ordinance to restrict and prohibit the issuance of cannabis approvals and permits in properties utilized for Work/Live or residential purposes to preserve the public peace, health, safety, and general welfare of the citizens and residents of the City of Oakland."⁶¹ In the "goldrush" for warehouse spaces since the legalization of marijuana, it may behoove Los Angeles to investigate similar policies.⁶²

"I was asked to leave first due to the landlord wanting to lease to a weed operation, then due to a 30% rent increase." — survey respondent

- **Tenant education and advocacy:**

- *Teaching tenant rights:* Tenants are empowered when they know their rights and they can advocate for themselves and others to prevent displacement. Workshops⁶³ and meetings with organizers like L.A. Tenants Union⁶⁴ can prepare tenants to engage with landlords. Additionally, L.A. Tenants Union has developed a robust handbook to empower tenants to educate themselves.⁶⁵

"I was living in a house where [it]... was rent controlled. It was very affordable, however the landlord decided to sell and decided having a rent controlled tenant was a problem. I was served with an eviction notice which I fought. A year and a half later the eviction was dismissed.

60. Malsbury, Alison. "California Cannabis: Oakland Regulates Against Industry-Fueled Displacement." Canna Law Blog™, 9 Apr. 2018, www.cannalawblog.com/california-cannabis-oakland-regulates-against-industry-fueled-displacement/.

61. INTRODUCED BY COUNCIL MEMBER KAPLAN, MAYOR LIBBY SCHAAF, AND CITY ADMINISTRATOR SABRINA LANDRETH. "Oakland City Council." Oakland City Council, 2018. <http://www2.oaklandnet.com/oakcal/groups/cityadministrator/documents/agenda/oak070202.pdf>

62. Randall, David. "Legal Pot Growers to Drive up California Warehouse Rates." Reuters, Thomson Reuters, 21 Dec. 2016, www.reuters.com/article/us-california-marijuana-warehouses-analy/legal-pot-growers-to-drive-up-california-warehouse-rates-idUSKBN1492B5.

63. "Inquilinos Unidos." Inquilinos Unidos, www.inquilinosunidos.org/.

64. "Locals." Los Angeles Tenants Union, latenantsunion.org/en/locals/.

65. "L.A. Tenants Union Handbook." Los Angeles Tenants Union, 9 Sept. 2019, latenantsunion.org/en/2017/11/08/la-tenants-union-handbook/.

It was expensive, even with discounted rates from the lawyers and incredible stressful. Afterwards the house sold and I was evicted by the new owner with a no-fault Ellis Act eviction. However they first threatened to serve me with a new at fault eviction, and only decided against it when I pushed back. They also tried to pay me half of the relocation cost mandated by the city. This experience highlighted how critical it is to understand your rights as a renter and how vicious the rental market can be, and I know there are so many others with much more harrowing experiences. This experience greatly impacted my art practice, just before the first eviction I had started a two year MFA program at CalArts. My eviction battle lasted almost the entire time I was a master's student and drained much of my energy.” — **survey respondent**

- *Applying for affordable housing:* Training workshops can help artists understand how to apply for affordable housing that is earmarked for them, or affordable housing that exists in the general pool.⁶⁶ Organizations like the Actor's Fund are already engaged in this kind of work, with a focus on performing artists.⁶⁷ As a corollary, developers could benefit from training to help them understand fluctuations in artists' incomes and other aspects of their applications that may seem idiosyncratic.

*“Being a freelance artist landlords typically are apprehensive to rent to you and we were displaced due to thwm [sic] wanting a family in our old home vs. us. Although we were on time with rent and bills every month. **Being an artist limits where you can live in the city, landlords either respect or despise it.**”* — **survey respondent**

Education in the form of workshops make an ideal entry point for foundations, public art agencies, and art institutions ready to tackle the issue of affordability for artists as this type of programming can exist outside of a legislative timeframe and requires little more than space, educators, and a relatively modest amount of funding. Workshops could also offer an important avenue for organizations to better get to know the affordability-related needs of participants.

66. “Santa Ana Arts Collective to Host Workshops to Teach Artists How to Apply for Affordable Housing.” Los Angeles Times, Los Angeles Times, 26 July 2019, www.latimes.com/socal/daily-pilot/entertainment/story/2019-07-26/santa-ana-arts-collective-is-hosting-workshops-to-teach-artists-how-to-apply-for-affordable-housing.

67. “Affordable Housing Seminar (LA).” Actors Fund, 13 June 2019, actorsfund.org/workshops/affordable-housing-seminar-la.

Funding Approaches

In 2011, shortly after coming into office and in an attempt to shore up California's finances, Governor Jerry Brown abolished the state's Community Redevelopment Agencies (CRA). At the time, then-Los Angeles County Board of Supervisors Chairman Zev Yaroslavsky told the Los Angeles Times that redevelopment via the CRA had, "evolved into a honey pot that was tapped to underwrite billions of dollars worth of commercial and other for-profit projects." The projects, he said, "had nothing to do with reversing blight, but everything to do with subsidizing private real estate ventures that otherwise made no economic sense."⁶⁸ In spite of criticisms, community redevelopment agencies also played a crucial role in the development of affordable housing⁶⁹, not to mention the rehabilitation of notable cultural spaces such as the Vision Theater in Leimert Park⁷⁰ and the expansion of others like Inner City Arts, which provides arts education in the heart of Skid Row.⁷¹

Without the benefit of CRA monies, which were referenced by numerous people interviewed for this report, other funding sources are necessary. City, county, state, and federal percent for art programs allocate up to 2% of their own capital project budgets to create, purchase, or maintain public artworks, and many municipal jurisdictions also have ordinances that require developers to either create public art in conjunction with their projects or pay an in lieu fee. In Los Angeles County, the majority of cities have percent for art ordinances for private commercial and industrial development; these include the cities of Los Angeles, West Hollywood, Beverly Hills, Santa Monica, Pasadena, and Long Beach. These ordinances can often be used for the creation or improvements of cultural facilities, which could include workspaces for artists. This might only require expanded interpretation by public art staff in some cases; in other cases, ordinances could be amended to include this specific use as allowable. One of the best known uses for percent for art funds, under the Los Angeles' Community Redevelopment Agency's requirement at the time, led to the construction of the Museum of Contemporary Art's (MOCA's) Bunker Hill facility⁷² and adjacent Grand Performances.⁷³

68. "California High Court Puts Redevelopment Agencies out of Business." The Los Angeles Times, Los Angeles Times, 29 Dec. 2011, www.latimes.com/local/la-xpm-2011-dec-29-la-me-redevelopment-20111230-story.html.

69. "When L.A. Opted to Fund City Services over Housing, Did It Help Fuel a Crisis?" The Los Angeles Times, Los Angeles Times, 9 Apr. 2018, www.latimes.com/local/lanow/la-me-ln-redevelopment-money-20180409-story.html.

70. "How shutting down the CRA will impact South LA." Intersections South LA, 1 Feb. 2012 http://intersectionssouthla.org/story/how_shutting_down_the_cra_will_impact_south_la/.

71. CRA/LA, www.crala.org/internet-site/Other/Art_Program/artist_list/innercity_arts.cfm.

72. CRA/LA, www.crala.org/internet-site/Other/Art_Program/artist_list/moca.cfm.

73. CRA/LA, http://www.crala.org/internet-site/Other/Art_Program/artist_list/grand_performances.cfm

Public art agencies are increasingly expanding their definition of what can constitute a public art project, using funds for more experimental, experiential, and temporary projects to respond to community needs.

Foundations have typically favored funding for arts presenting organizations over artists or artist-focused organizations.⁷⁴ This holds true for support related to affordability as well. While a number of foundations have begun supporting initiatives to keep cultural organizations in their communities,⁷⁵ individuals are less frequently considered. As these foundations continue to assess their funding priorities, they might consider supporting individuals with unrestricted grants or by guaranteeing rent subsidies or helping with security deposits and first and last month's rent. With vision and flexibility, there is enormous potential for collective impact if arts grantmakers come together on the issue of affordability.⁷⁶

A significant omission in this report is the perspective of foundations. In outreach for this study to major foundations currently addressing the issue of affordability for artists in some way, none returned requests for interviews. Yet foundations can certainly play a role in the prevention of displacement of artists, alongside public agencies and others. For the artists surveyed as part of this study, affordability in Los Angeles is unquestionably an issue. What remains to be answered is who, exactly, will step in to organize and fund this work, while artists can still, precariously, afford to live in Los Angeles.

74. Jackson, Maria Rosario, and Florence Kabwasa-Green. "Artist Space Development: Making the Case." *Leveraging Investments in Creativity*, 2007. <https://www.urban.org/sites/default/files/publication/31226/1001176-Artist-Space-Development-Making-the-Case.PDF>

75. "Nonprofit Displacement Project." Northern California Grantmakers, 12 Apr. 2019. nccg.org/nonprofit-displacement-project.

76. "Embracing Emergence: How Collective Impact Addresses Complexity (SSIR)." *Stanford Social Innovation Review: Informing and Inspiring Leaders of Social Change*, https://ssir.org/articles/entry/social_progress_through_collective_impact#

Conclusion and Recommendations

“Without the creation and retention of affordable housing and live/work space for the creative sector, California’s unique culture and businesses, which rely on a steady pool of artistic and creative talent, will suffer. Educational institutions that seek to train the next generation of California creatives will watch graduates leave and invest their talents elsewhere. Every city, town, and business that relies on the output and impact of the creative economy and access to a healthy creative workforce should be concerned about the availability of affordable and appropriate space to incubate emerging talent and retain a competitive pool of creative workers.” — Terri Deaver, “Affordable Artist Housing: Retaining and supporting California artists and creative workers”

Whether speaking with developers about the creation of new affordable space or talking with activists fighting to preserve existing affordable space, a common theme emerged: artists and communities must organize. As James Carras, adjunct lecturer at the Harvard Kennedy School asked, “Who represents artists?... Where is the social capital?” Coalition building amongst artists and their supporters is essential. It takes a confluence of elected officials and other leaders as well as robust engagement from people living in neighborhoods that want additional space for artists to bring new development online, according to Kelley Lindquist of ArtSpace. David Keenan of Safer DIY Spaces has seen artists band together to affect meaningful change. He pointed to an example in Oakland, where residents of Shadetree, an artist community located in interconnected buildings, beat all odds when they raised \$2.5 million within months to buy their complex when their previous owner decided to sell.⁷⁷

Without suggesting that new development isn’t a factor in ameliorating an affordability crisis related to lack of inventory, research indicates that that it is not possible to eradicate the problem through building alone.⁷⁸ Other measures must be taken immediately to contain and lessen affordability woes. Donna Smithey, a consultant for Safer DIY Spaces says, “Preservation should be the mantra.”

77. “Oakland Artists Buy the Right to Stay Put as Development Rises up around Them.” Berkeleyside, 10 Aug. 2018, www.berkeleyside.com/2018/08/10/oakland-artists-buy-the-right-to-stay-put-as-luxury-homes-rise-up-around-them.

78. Florida, Richard, et al. “‘Build More Housing’ Is No Match for Inequality.” CityLab, 9 May 2019, www.citylab.com/equity/2019/05/housing-supply-home-prices-economic-inequality-cities/588997/.

Relative to development costs, anti-displacement work can be very inexpensive as Safer DIY Spaces has demonstrated. Tenant and developer education surely costs just a fraction of development costs as well. And yet, the modest amount of time and money to create these programs could be hard to come by in an increasingly competitive funding landscape.⁷⁹

A working group should form to address affordability for artists. Precedents for this type of organizing include the city of Oakland's Mayor's Artist Task Force on Affordable Housing and Workspaces⁸⁰ and a Baltimore's Safe Arts Space task force, also mayor-initiated.⁸¹ Working group participants would include artists, policy experts, elected officials, representatives from city and county art agencies, developers, and others outlined as "stakeholders" in Appendix C. Within this group, goals should be set, obstacles dissected, and tactics like alternative uses of percent-for-arts funds, examined. The immediate priority should be the implementation of strategies to preserve existing affordable space. The working group would do well to take cues from organizations like Safer DIY Spaces, which is improving and legalizing industrial spaces where artists live and work. It would also be valuable to include those involved with arts advocacy in existing working groups that are addressing housing and affordability. Other placekeeping strategies like educational workshops for tenants and landlords should also be explored. It is clear that a concerted effort by a large, diverse, and unified group will be required to protect remaining affordable live and work spaces as well as to ethically develop new affordable space. And, as the artists surveyed for this report can attest, there is no time to waste.

79. Scutari, Mike. "The Future Is Now: Behind the Surge In Los Angeles Arts Philanthropy." Inside Philanthropy, Inside Philanthropy, 1 Mar. 2018, www.insidephilanthropy.com/home/2018/3/1/la-arts-philanthropy-lacma-gifts.

80. "Mayor's Artist Task Force on Affordable Housing and Workspaces." City of Oakland, www.oaklandca.gov/resources/mayors-artist-task-force-on-affordable-housing-and-workspaces.

81. Case, Wesley. "Baltimore Safe Arts Space Task Force Recommends Repurposing Vacant Buildings, Appointing Liaison and More." Baltimoresun.com, Baltimore Sun, 1 July 2019, www.baltimoresun.com/food-drink/bs-fe-arts-task-force-findings-20171220-story.html.

Appendix A --

Survey: Can Artists Afford L.A.?

1. Please describe the nature of your art practice. (A one-word answer is fine – “photography” or “ceramics” -- but feel free to elaborate if you would like.)
2. For you as a working artist, has housing in Los Angeles County been a serious concern?
 - Very serious concern
 - Somewhat concerning
 - Not a concern
3. Do you consider housing to be a serious concern for artists in general in Los Angeles County?
 - Very serious concern
 - Somewhat concerning
 - Not a concern
4. Do you consider affordable workspace to be a serious concern for artists in general in Los Angeles County?
 - Very serious concern
 - Somewhat concerning
 - Not a concern
5. Have you made any work related to affordability? If yes, please describe.
6. Does your work itself reveal the way issues of affordability can impact an artist’s practice? (For example, making small-scale vs. large-scale work due to space limitations, using a medium you might not employ if you had more space, etc.) If yes, please describe.
7. Within the last two years, have you moved your home due to rent increases or lack of affordability? If yes, please describe the circumstances.
8. Within the last two years, have you moved your studio due to rent increases or lack of affordability? If yes, please describe the circumstances.

Appendix A (Cont.)

9. Using US Census definitions, which of these best describes your ethnic background?

- Hispanic or Latino
- Black or African American
- Native American
- White
- Asian or Pacific Islander
- Mixed Ethnicity
- Other

10. In your own words, how do you describe your race or ethnicity?

11. What was your total household income last year?

- Less than \$50,000
- \$50,000-\$99,999
- \$100,000+

12. Age:

- 16 and under
- 17-24
- 25-34
- 35-54
- 55+

13. Gender:

- Female
- Male
- Non-binary
- Transgender
- Other

14. What is the zip code where you live?

15. What is the zip code where you do most of your artistic work?

16. How many hours per week are you able to devote to your practice?

- 1 to 10 hours
- 11 to 31 hours
- 32 to 40 hours
- More than 40 hours

Appendix B --

In Their Own Words: Artists on Affordability of Los Angeles

763 artists responded to an electronic survey about housing and workspaces insecurity in Los Angeles. While the numbers clearly indicate that artists are concerned about affordability in both areas, their words bring the issue to life in a different way.

Within the last two years, have you moved your home due to rent increases or lack of affordability? If yes, please describe the circumstances.

"First we got priced out of Echo Park. Then Mount Washington. Then Frogtown. Now we're in Tujunga. Next move will probably be hours away from LA."

"Yes, the space 10 x 10 went from 650 to 1100, within two years."

"Retired early from teaching, then as an artist could not afford to stay in LA, moved to midwest."

"No. My apartment is expensive but cheap by LA standards and I would have to leave metro LA for something affordable, which I'm not willing to do in order to have more direct access to the local arts community and my relationships in the community that are so important."

"I was displaced from my home of 10 years due to gentrification. My 1 bedroom in Echo park that was \$900 now rents for \$2800."

"I had to move back home because I couldn't afford LA anymore."

"Yes. I was paying 1900 for a STUDIO apartment. I moved to get a roommate to cut costs. I'm 32. I shouldn't need a roommate."

"Left LA county because i had to work 7 days a week (between 5 jobs) to be able to afford 3 meals a day. building was sold & new landlords wanted to renovate and double rent."

"Yes / had to leave LA after living there for twenty years."

"Yes. I have been in a homeless shelter in skidrow and launched my business from there."

Appendix B (Cont.)

"Yes. The past two years have been marked by housing insecurity and precarity, ranging from rent increases, owner move-in, and lack of ability to pay."

"Yes. I was in Burbank and moved to Sunland for more square-footage for the dollar."

"Yes, I had to sell my home to be closer to the LA community welding shop and to my studio. I can't afford a home in this neighborhood so now I rent."

"No, but I have decided to remain living with family instead of getting my own place because I can't afford LA as a single person."

"Moved to the desert when LA became just too unaffordable. Only survived with the kindness of others. Was gifted a living space for free for a few months to make the transition."

Within the last two years, have you moved your studio due to rent increases or lack of affordability? If yes, please describe the circumstances.

"Yes, twice. The building I was in sold and they tripled the rent, building sold and the[y] kicked everyone out for renovations."

"yes, moved into a studio made vacant by another artist, I took over with same price, but no paperwork involved, its a precarious condition based on work honor."

"Yes can't afford everything such as healthcare, gas, food, and more it all adds up to what I cannot afford not to mention student loans."

"I've never had a theater/rehearsal studio; That has never been an option due to rent prices."

"Don't have a studio space since graduating."

"Yes. Moved from a commercial space designed for working artists to a converted living room space. Gentrification and rising rents in Echo Park forced me out of my studio."

"Increases in rent in the arts district made me go from a warehouse to my living room. It killed my practice and a lot of my confidence and identity."

Appendix B (Cont.)

"I sublet my studio because it was too expensive and now work in a modified double garage."

"I don't have a studio. I work out of a shed in my backyard."

"i was never able to afford studio space, been here for 10 years."

"I was priced out of the Arts District. I had part of a 5500 sqft building and the rent was quadrupled, so we had to relocate..."

"My garage was my studio. I cannot afford a place with a garage now. I have a sewing table in my bedroom to work on now."

"i had to get rid of my studio and only work from a one bedroom apartment that i share"

"I use part of a garage, which I only have because I am living with family members instead of on my own."

"My theatre Co. has moved every couple years due to rent increase."

"I lost my studio. The landlord sold the building to developers—the artists in the building made the location desirable over time, increasing the value of the lot."

"I had to close a studio/gallery in echo park due to rent and affordability. I currently don't have a studio for this reason- very few affordable studios."

"I could never afford a studio separate from my home, and rent increase in the last year has made me permanently downsize my home and my practice has physically shrunk."

"I moved to a small space but now after a year that landlord is already changed lease to month to month and is asking me to leave. There is high priced housing development going on in the neighborhood and she wants to convert property to live work space."

Appendix B (Cont.)

"My studio downtown evicted the tenant who rented to me after 20+ years. Basically, they raised the rent 300% and everyone had to move out of lack of funds. My next studio in Inglewood, the building was being sold. So they gave us an open ended 6 month lease with the expectation that they could sell at any time, or it might take longer 🙄"

"Yes. Partner (life & studio partner) became disabled and we could no longer support having a space."

"I was forced out of my Highland Park studio in late 2014. I have been in the same downtown space since, but my rent has increased by nearly 30% in that time. Despite the steep increase and the fact that I desperately need more space, I can't move because prices have gone up so much in that time. The going price per square foot of a studio is double what I pay, so I am stuck where I am with no stability at all."

"My studio has been at home for years because i can't afford to rent two spaces."

"I work out of my house because I cannot afford another space and want to live in a neighborhood with good schools for my son."

"I don't have a studio. That dream feels out of reach in Los Angeles."

Appendix C --

Outlining an Ecosystem:

A Sample of Organizations and Initiatives Addressing Affordable Space for Artists

Org / Initiative	AFFORDABLE REAL ESTATE FOR ARTISTS
Location	New York
Model	Interagency initiative (spearheaded by Department of Cultural Affairs): Non-profit operators rent studio and rehearsal space developed through AREA.
Stakeholders	Mayor's Office, the Department of Cultural Affairs (DCLA), Housing Preservation and Development, New York City Economic Development Corporation (NYCEDC).
Program	Commitment to create 1,500 units of affordable housing and 500 units of artist workspace for the cultural community over ten years.
Impact to date	100 below rent studios introduced in Brooklyn (2019).
Funding	\$30 million from DCLA in capital funding over ten years and the conversion of underutilized City-owned assets for select projects.
Enabling policies	Zoning bonuses: in New York, developers qualify to build taller buildings if community facilities are included in the building. (Community facilities may or may not be related to the arts; AREA is not reliant on zoning bonuses.)
Challenges	The city would like more non-profit operators to run the spaces developed through AREA.

Appendix C (Cont.)

Org / Initiative	COMMUNITY ARTS STABILIZATION TRUST
Location	San Francisco
Model	Non-profit real estate development and holding company focused on the Bay Area.
Stakeholders	San Francisco Arts Commission and Grants for the Arts, San Francisco Mayor's Office of Economic and Workforce Development, San Francisco Recreation and Parks Department, Oakland Mayor's Office, banks, funders include the Kenneth Rainin Foundation, community edvelopment financial institutions like Northern California Community Loan Fund, and real estate developers.
Program	Acquires properties to sustain arts in selected San Francisco neighborhoods. Builds the capacity of cultural organizations to lease or own property. Bundles leases to sustain affordable rents for those not prepared to buy. Leverage funding to achieve goals. 100 below rent studios introduced in Brooklyn (2019).
Impact to date	Four buildings housing art organizations developed with an additional two buidings in the pipeline; currently-housed organizations serve 95,000 people annually in low income neighborhoods city-wide.
Funding	\$38.5 million raised in five years.
Enabling policies	New market tax credits.
Challenges	"Patience capital" – often development projects take a long time to complete.

Appendix C (Cont.)

Org / Initiative	ARTSPACE
Location	Minneapolis-based; projects throughout U.S.
Model	Leading non-profit developer of live/work artist housing, artist studios, arts centers and arts-friendly businesses in the U.S.
Stakeholders	Artists, architects, planners, city leaders, contractors, community development organizations, neighbors, financiers, and philanthropic foundations
Program	Develops, builds, and manages affordable workspace for artists and their families. Additionally, Artspace; 1) Consults with creative communities coast to coast; 2) Runs Immersion, a capacity-building program for arts and culture organizations; 3) Works with Space to Create Colorado, a multi-agency, public-private partnership to drive economic development through the arts in rural and mountain communities; and 4) Runs the Rafala Green Fellowship program to promote equity and inclusion among communities often underrepresented in the real estate development field.
Impact to date	Projects in operation or development in more than 20 states across the nation. In all, these projects represent nearly 2,000 live/work units and millions of square feet of non-residential community and commercial space.
Funding	Public funding sources include those available for the creation of affordable housing, economic development, historic preservation, and cultural facility development. Private sector funding includes conventional bank financing as well as individual and community philanthropic support.
Enabling policies	Internal Revenue Code (Section 42) Low-Income Housing Tax Credit; and the Artist Housing Preference, wherein artists' housing is included on the list of qualified groups who can benefit from federally subsidized low-income housing.

Appendix C (Cont.)

Challenges	Projects normally span four to seven years. Artspace is committed to community engagement, which requires a substantial time commitment, as an essential part of the development process. Additional time is required to research and build relationships with a variety of public and private funding sources. The upside is that projects are often fully supported and funded at the time of groundbreaking.
Org / Initiative	THE ACTORS FUND HOUSING DEVELOPMENT CORPORATION
Location	Los Angeles, New Jersey, New York
Model	Non-profit real estate development connected to The Actors Fund, an organization that aims to foster stability and resiliency, and provide a safety net for performing arts and entertainment professionals over their lifespan
Stakeholders	Development partner, government agencies, foundations, community stakeholders, local elected officials
Program	Develops new affordable housing for the performing arts and entertainment community.
Impact to date	558 units spanning four buildings in New York, New Jersey, and Los Angeles.
Funding	For Hollywood Arts Collective (development-in-progress): \$70 million from various sources. Includes federal monies funneled through states, counties, and cities, including the Low-Income Housing Tax Credit (LIHTC) program and traditional financing .
Enabling policies	Low-Income Housing Tax Credit
Challenges	Cost of development is extremely high; robust philanthropic fundraising required; financing and development processes are very complex.

Appendix C (Cont.)

Org / Initiative	META HOUSING
Location	Los Angeles-based; projects throughout California
Model	For profit developer of affordable housing.
Stakeholders	<ul style="list-style-type: none"> • Communities, especially immediate neighbors, tenants, artists, and curators • Policy makers, including elected officials, government agencies, Associations of Governments, watchdog groups • Local permitting agencies, including building and safety, planning, housing departments, city councils • Public financiers, including CA Department of Housing and Community Development, California Tax Credit Allocation Committee of the CA Treasury Department, LA Housing + Community Investment Department, LA County Development Authority, local housing agencies • Low Income Housing Tax Credit syndicators and investors, banks like Wells Fargo, Union Bank, Citibank, Bank of America, Red Stone capital, National Enterprise Foundation (NEF)
Program	<p>For 55 years, has provided long-term affordable housing with rent restrictions and onsite services and amenities to improve the quality of life for tenants. For artists, provides outreach, education, and intake processes intended to link artists to affordable housing.</p> <p>Also, develops projects like: 1) the adaptive reuse of a nine-story bank building in Chinatown for senior housing; 2) housing for veterans and individuals and families that are formerly homeless; 3) a grocery store in South Los Angeles; 4) many transit-oriented and inclusionary housing developments.</p>
Impact to date	138 units developed for artists, with 75 available Fall 2019.
Funding	Earns a government/funder-defined Developer Fee once developments are completed; high construction costs and narrow policy priorities make affordable housing for all but extremely low income households difficult to build.

Appendix C (Cont.)

Enabling policies	Low-Income Housing Tax Credit, Housing Economic Recovery Act of 2008, Affordable Housing and Sustainable Communities Program (State).
Challenges	Cost of land in arts-rich communities. Public financing exists for housing space, but not work space. Live-work building codes are more onerous and thus expensive than housing building costs (this is why live-work units are very difficult to build). Highly personalized outreach is required to make artists aware of affordable housing opportunities. Financing sources require units for large households, while [per developer] artists are often single member households.

Org / Initiative	OAKLAND COMMUNITY LAND TRUST
Location	Oakland
Model	Community land trust
Stakeholders	OakCLT homeowners, renters and lessees. Organizational partners include Peacock Rebellion, Liberating Ourselves Locally, The Bikery / Cycles of Change, Oakland SOL: Sustaining Ourselves Locally, Hasta Muerte Coffee, East Bay Asian Local Development Corporation, Northern CA Land Trust - Community Real Estate Brokerage, City of Oakland Youth Employment Partnership, Alliance of Californians for Community Empowerment, SPARCC / Bay Area for All, The Bay Area Peoples Land & Housing Coalition, Grounded Solutions Network GRID Alternatives, Operation HOPE, Northern California Community Loan Fund
Program	In addition to resident controlled housing, building the administrative and legal capacities and public policy ecosystem to acquire and steward land in perpetuity for a variety of open space, agricultural, and gardening uses that directly serve low-income families and neighborhoods. Also developing workforce training in construction.

Appendix C (Cont.)

Impact to date	35 properties in land trust now (including 40 housing units, 5 community serving commercial spaces, 5 lots for growing food) ; Executive Director sees work done to create a model as one of the greatest areas of impact.
Funding	Funders include Catholic Campaign for Human Development, The San Francisco Foundation, The California Endowment, The Friedman Family Foundation, Walter and Elise Haas Fund, Enterprise Community Partners, NCB Capital Impact, Bank of the West, Fannie Mae, and HSBC.
Enabling policies	Measure KK, a 2016 Oakland bond measure, allotted funds for anti-displacement measures the organization can tap into.
Challenges	Financing mechanisms and policies are not yet in place to give community land trusts the opportunity to proliferate at a larger scale.

Appendix D

The text below was commissioned by The Main Museum in October 2018 and was presented alongside the Office Hours exhibition that year. It is used here with the artist's permission.

Artist Victoria Maturo on Being an Artist in L.A.

I got to know Victoria Maturo, whose work is presented in this exhibition, as part of The Main's Office Hours program, in which I meet with fifty downtown area artists to learn more about their work and their concerns in the community. In this third iteration of Office Hours, we allotted ten space in the otherwise first-come, first-served project to people who are experiencing homelessness or who for other reasons have low visibility in the art world. We made this decision so that we could create a more representative sample of our community within the space.

I learned a great deal from Victoria in our conversation and I wanted to share her story with you, as told by her, to help others understand the vulnerability that artists and many others in our community are experiencing at the moment. As you take a look at the work around you and then step outside of our doors into our neighborhood, I hope you will take a moment to reflect on her words.

--Allison Agsten, Director, The Main Museum

Currently, I work as a studio prep associate at Piece by Piece, a Los Angeles, Skid Row-based nonprofit social enterprise organization with the stated mission of providing low-income and formerly homeless people free mosaic art workshops to help develop professional artistic skills, earn supplemental income, and improve their overall quality of life. I first began classes there in the summer of 2014, and recently I was selected as one of three artists from the organization to put one of my mosaics, "Money Tree," on display in the Office Hours 2018 exhibition. I am thrilled to have been selected for such a great experience!

I have made various kinds of art since I was a young child, and I hold an MFA in Film and Television Production from the University of Southern California School of Cinematic Arts. Among my various jobs, I have worked as a full-time production coordinator in both television and new media for a television network. I was laid off from my network job in 2008, and nothing quite prepared me for the downward tumble that my life took following that nightmarish episode.

Appendix D (Cont.)

A few weeks after that, I signed for artist representation with a modeling and entertainment agency; at the end of 2017, it closed. Although I never made much money with the agency, it proved another dizzying experience to lose my representation after almost a decade, and I really felt stumped about my next professional step.

I first learned about Piece by Piece through a now-closed WorkSource Center. While looking at the Piece by Piece brochure, at first I thought that the organization appeared designed only for artistic beginners. When I gained my first Metro Access card, however, I decided to pay them a visit and to try their classes. After a few classes, I found myself hooked on mosaic!

Although I greatly enjoy what I do, there are a number of complex issues currently plaguing many low-income, Los Angeles-based artists today. One sizable disappointment remains the difficulty of earning sufficient money from an artistic career, regardless of the quality of one's art, to afford basic necessities such as housing, food, and clothing. Education, time, and talent put into beautiful art pieces often leads to shockingly low sticker prices for art. At times, the income from, and financial value of art hovers so low that artists must sell at prices that don't even cover the materials costs. Often it appears that the artist as individual is removed from the assessment of their art's value to the point that the artist's value is equated to, at best, that of the materials costs. Such low social status objectifies artists and makes them easy targets and prey for the unscrupulous.

Laboring under such oppressive conditions, low-income artists today can easily have serious security problems and find themselves open political targets without private art studios in which to work or escape. The lack of reasonable market competition generally surrounding the art of women, minority, and other underrepresented artists makes these burdens even greater for these vulnerable groups. Without support, services, and resources, low-income artists can find it very difficult to organize politically or to network to improve their overall conditions and opportunities. Such abuse of the artist's freedom of speech and cultural expression can threaten the very core of our democracy.

Events such as the Office Hours exhibition seek to raise awareness about these problems and to lift low-income, often unknown artists, laboring under anonymity and invisibility, into the spotlight of cultural and public recognition. I hope that everyone who sees this exhibition will benefit from discovering this new art and these new artistic voices, and feel inspired to help forge a better future for low-income artists and art in a country sadly close to losing its low-income artists and art entirely.

--Victoria Maturo, Artist

List of Interviewees

Nathan Birnbaum

Cultural Affairs Administrator, Grants and Special Projects, Santa Monica Cultural Affairs

Danielle Brazelle

General Manager, Los Angeles Department of Cultural Affairs

Qathryn Brehm

Executive Director, Downtown Los Angeles Art Walk

James Carras

Adjunct Lecturer in Public Policy, Harvard Kennedy School

Sarah Conley Odenkirk

Fine art attorney, Art Converge

Moy Eng

Executive Director, Community Arts Stabilization Trust

Michelle Espinosa Coulter

Director of Artist Housing, Meta Housing Corporation

Olga Garay-English

Interim Executive Director, John Anson Ford Theatre

Wendy Holmes

Senior Vice President, Consulting and Strategic Partnerships, Artspace

David Keenan

Executive Director, Safer DIY Spaces

Annette Kim

Associate Professor, USC Sol Price School of Public Policy and Director, Spatial Analysis Lab (SLAB)

Steve King

Executive Director, Oakland Community Land Trust

Haven Lin-Kirk

Dean, USC Roski School of Art and Design

Kelley Lindquist

President, Artspace

List of Interviewees (Cont.)

Ruby Lopez Harper

Director of Local Arts Services, Americans for the Arts

Karen Mack

CEO, LA Commons

Keith McNutt

Director, Western Region, The Actors Fund

Bronwyn Mauldin

Director of Research and Evaluation, Los Angeles County Department of Arts and Culture

Sandra McNeill

Principal, Sandra McNeill Consulting

Dr. Masum Momaya

Fellow, Open Society Foundations and Founder, Curating Words, Strategies and Sights for Justice and Rights

Lauren Pizer-Mains

Consultant, Joint Committee on the Arts for Senator Ben Allen

Esther Robinson

Producer/Director, Co-Executive Director, ArtBuilt

Kristin Sakoda

Executive Director, Los Angeles County Department of Arts and Culture

Donna Smithey

Consultant, Safer DIY Spaces

Anisha Steephen

Director of Real Estate, Spaceworks NYC

Sylvia Tidwell

President, Santa Fe Art Colony Tenants Association, Inc.

Tatiana Vahan

Los Angeles Artist Census

Derek Weng

Special Projects Manager, New York City Department of Cultural Affairs

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