



**CULTURAL
ARTS
MASTER
PLAN**

About the Cover . . .

The photograph of the "*Door of Life*" was selected for the front cover of Inglewood's Cultural Arts Master Plan because it symbolizes the opening of doors to a new era of arts and culture in Inglewood. The story of the discovery of this treasure is an example of the many discoveries that illuminated the planning process.

The most significant discovery of the planning process is the over 100 artists who live in Inglewood, whose voices were heard in the development of this Plan and whose future contributions are a key to the cultural renaissance of Inglewood.

We first heard of the bronze doors in an interview with Gladys Waddingham, Inglewood's historian, who told the story of the doors and wondered where they ended up. Gladys reported that the doors were commissioned in 1914 by Grace Freeman Howland, the daughter of Inglewood's founder, Daniel Freeman, for the Holy Faith Episcopal Church in Inglewood. The "Door of Life" was the work of Hawthorne artist, Felix Peano, an Italian immigrant. There are conflicting stories about why the commission was withdrawn--some say church members objected to an unclothed figure on it. However, Peano continued to work on his masterpiece, even though he had to bury it during two world wars to prevent confiscation of the metal for U.S. war efforts. Discouraged and in ill-health, Peano ended his life in 1948. Gladys told of the display of the doors at Inglewood Park Cemetery and the Manchester Branch of Bank of America in the early 1970's. She believed the doors were stored or buried in a foundry somewhere in East LA.

Intrigued by the story, we made inquiries about the possible location. We heard they were on display somewhere in Europe. Through records at Inglewood Park Cemetery, we learned that the doors had been displayed in Hawthorne in 1982 as part of its Diamond Jubilee, but no one we talked to in Hawthorne knew where they were now. A member of Holy Faith Episcopal Church said she knew of a church member who knew where the doors were. This led to the re-discovery of the doors. There they were, covered with dust and grime, in a dark corner of a foundry in East LA. The president of the foundry has also collected other Peano sculptures, manuscripts and memorabilia, including some photographs, one of which is pictured on the cover.

Let the doors open to the possibilities.

- by Skip Halloran, Community Services Manager

CULTURAL ARTS MASTER PLAN

FOR THE

City of Inglewood

Department of Recreation and Community Services

**One Manchester Boulevard
Inglewood, California, 90301
(310) 412-8750**

ABRIDGED

PREPARED BY

**CHERYL D. CROMWELL AND LEE DRAPER
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JUNE, 1996

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FOREWORD

The mission of the City of Inglewood's Cultural Arts Master Plan is to improve the quality of life in Inglewood through developing residents' awareness, understanding, appreciation and participation in the arts and to infuse arts into all facets of Inglewood society, including: education, religion, business, social services, public agencies, sports and entertainment.

Use of this Cultural Arts Master Plan is the principal tool with which that mission will be achieved. This document represents a summary of research, planning, findings and recommendations made by a community volunteer Task Force, with input from all segments of the community. Matt Robinson, Director of Recreation and Community Services, provided the consultant team of Cheryl Cromwell and Lee Draper with the vision to guide the process. He stated, "The total community of Inglewood must be a major part of the development of this plan; the process must be community driven." This document is a statement regarding that process, and represents a beginning of what will be an ongoing, vigorous process of planning, evaluation and implementation. A periodic review and update of this document will be led by staff.

There are many people to credit for their contributions to this Plan. The Cultural Arts Master Plan Task Force, the lay planning body, was a diverse group of community volunteers who shared their ideas, talents and time during a nine-month series of meetings and workshops. Ten trained community volunteers and staff conducted focus groups to solicit the opinions of the community. Twenty-six focus groups were conducted with over 250 residents, representing all ages, ethnicities and a variety of community interests and backgrounds. The themes that emerged from the focus groups and demographic data provided the principal material for the Task Force to consider in their recommendations.

In addition, other volunteers participated on an artists committee, on an arts and education committee and on a committee which began the work of charting possible venue sites, historical landmarks and other existing cultural resources. Finally, an interdepartmental staff committee worked alongside the community participants and provided data and support.

The City of Inglewood was honored by the invitation to present the Cultural Arts Master Plan as a model planning process at one of only six Community Forums sponsored throughout the United States by the National Endowment for the Arts on June 20, 1996 in Los Angeles.

Although we have verified the stories and ideas presented in this document to the best of our ability, we disclaim the unequivocal accuracy of every statement. Anyone with substantiated, updated information is urged to contact Matt Robinson, Director of the Recreation and Community Services Department at (310) 412-8750.

ACKNOWLEDGMENTS

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Councilwoman Judy Dunlap, District 2

Councilman Jose Fernandez, District 3
Councilman Garland Hardeman, District 4

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Director's Message

Recreation and Community Services in Inglewood has meant a lot to its residents including seniors, adults, youth and children over the years. They have supported the City by participating in various programs and activities. Now, we are fortunate to have within reach, a Cultural Arts Master Plan, as developed by community members and staff.

If a City is to be judged at any point by its interest, indulgence and support of the arts, then let the judging of Inglewood begin.

Matt Robinson,
Director of Recreation and Community Services

CITY OF INGLEWOOD CULTURAL ARTS MASTER PLAN

INTRODUCTION:

In September, 1994, Inglewood City Council approved the submittal of a proposal for a Municipal Cultural Arts Planning Grant for \$5,000 to the Music and Performing Arts Commission of Los Angeles County for the development of a cultural arts master plan for Inglewood. In January, 1995, City Council accepted the grant and approved the required \$5,000 match. A Request for Proposal was issued which solicited consultant services to assist with the development of the plan. The Request was sent out to approximately 100 consulting firms. After a thorough review, a consultant was selected. On May 9, 1995, City Council approved an Agreement with Cheryl D. Cromwell and Associates for \$10,000, which was amended in January, 1996 to \$15,000. The agreement defined the scope of work to include needs assessment, planning and document preparations to be completed by June 30, 1996.

PROJECT MILESTONES:

- May, 1993 The City of Inglewood, Department of Recreation and Community Services conducted 20 focus groups to determine the community's perspective on recreational or social needs and how programming at Lockhaven Community Center and Siminski Park might address some of these needs. Focus groups were conducted in multiple languages - English, Spanish and Tongan. Participants reflected the diversity of the community's residents, including: youth, senior citizens, parents, community leaders from all of the major ethnic groups. The recurring theme that arose was the community's desire to have more arts and cultural activities.
- September, 1994 The Inglewood City Council approved submittal of a proposal for a Municipal Planning Grant for \$5,000 to the Music and Performing Arts Commission of Los Angeles County for the development of a cultural arts master plan for Inglewood. The Department of Recreation and Community Services convened an Ad Hoc Cultural Planning Group which assisted with development of the application and endorsed the need for a long-range cultural plan. The group defined five areas of need: build a cultural arts center; fund artists; develop audiences; develop arts in education; and develop an infrastructure for the arts. Two publications, *Conducting a Community Cultural Assessment* and *Developing a Strategic Cultural Plan* were used as references throughout the planning process (Stevens, Louise K., 1990.)

- January, 1995 The City of Inglewood was awarded a Municipal Cultural Planning Grant. City Council approved the required \$5,000 match. A Committee, comprised of staff from Recreation and Community Services, the Planning Division and an administrator of an arts organization, solicited bids and selected a consultant.
- May, 1995 City Council approved an agreement with Cheryl D. Cromwell and Associates for \$10,000. The Consultants work with public and private arts and human services organizations and specialize in conducting community needs assessments, facilitating planning processes, multicultural program development and outreach. A Pre-Planning Committee was formed which included Director and staff of Recreation and Community Services, staff of Planning and Redevelopment and two resident arts administrators. The decision to make the planning process inclusive of the diverse populations and interest groups who live and work in Inglewood reflected the Recreation and Community Services Director's instructions to include community voices. Announcements inviting the community to volunteer for a variety of roles were published in local media including ethnic press and on local cable public affairs television. More than 75 people volunteered to serve on the Cultural Arts Master Plan Task Force, to conduct focus groups or to serve on various committees.
- October, 1995 The first meeting of the Cultural Arts Master Plan Task Force, the lay planning committee, was convened. Members included Inglewood residents representing business, education, artists, arts administrators and civic activists who reflect the ethnic and cultural diversity of the community. Each City Councilperson appointed a representative. City staff participated from the Departments of Recreation and Community Services; Community Development and Housing (Planning and Redevelopment Divisions); the Inglewood Police and the Public Library.
- October, 1995 The Consultants trained volunteers to conduct focus groups. Volunteers and City staff began convening focus groups with diverse community interest groups. Participants included all ethnic groups (African American, Hispanic, Asian Pacific Islanders, Whites); all age groups (youths, adults, senior citizens); business owners; educators; social service providers; artists and community residents. Twenty-six (26) focus groups were convened by June, 1996.
- November, 1995 Planning and Redevelopment provided demographic data and information about other Inglewood planning initiatives. Staff and

volunteers began charting the location of sites which are currently or potentially available as venues for cultural activities. The Consultants provided a matrix developed by Aaron Paley in preparation for the Los Angeles Fringe Festival (Paley, 1993.)

- December, 1995 Staff and volunteers examined municipal arts cultural master plans developed by other cities. Dru Cottrell, a visual artist who has been collecting cultural arts master plans, provided an overview of the success factors that move plans through implementation.
- January, 1996 The Consultants analyzed the first 18 focus group summaries and identified 10 emerging themes, which were presented to the Cultural Arts Master Plan Task Force and to City Council for consideration during an official interim report to that body on February 13, 1996. The major themes data became a principal data source for setting priorities, goals and strategies. The Consultants' contract was amended for an additional \$5,000.
- February, 1996 Cultural Arts Master Plan Task Force members began to attend meetings of The Main Street Project, a downtown redevelopment project, and to provide input concerning inclusion of the arts. Task Force members identified Inglewood's strengths, weaknesses, opportunities and challenges.
- March, 1996 The Cultural Arts Master Plan Task Force developed a mission statement.
- April, 1996 The Cultural Arts Master Plan Task Force established priorities and goals.
- May, 1996 The Cultural Arts Master Plan Task Force established objectives, strategies and timelines.
- June, 1996 The Cultural Arts Master Plan Task Force refined timelines and structure issues. The Cultural Arts Master Plan was finalized and approved by the Task Force.

Paley, Aaron; *Southern California Performing Arts Venues, 1993 Edition*; Los Angeles: 1993.

Stevens, Louise K. *Conducting a Community Cultural Assessment: A Work Kit and Developing a Strategic Cultural Plan: A Work Kit*. Massachusetts: The Arts Extension Service, Division of Continuing Education, University of Massachusetts at Amherst, 1990.

MAJOR THEMES:

The following major themes were identified through the focus groups.

1. **Support for Artists and Arts Organizations** - Artists need financial support, such as grants for the development and presentation of art. Artists in residence programs provide opportunities for community residents to see artists at work and to receive training from program artists. Visual artists need low rent spaces zoned as live / work residences. Arts organizations need affordable rehearsal spaces, offices, exhibit and performance venues to present their work.
2. **Arts and Education** -- Children and youth need developmental arts education at very young ages; however, Inglewood's schools and community organizations offer limited exposures to arts, drama or music classes. Parents report that they must take their children outside of Inglewood for arts classes and cultural arts events. Professional working artists can be utilized to teach arts classes in public schools and community based locations. Exposure to the arts is essential to the development of audiences and patrons for the arts.
3. **Venues** -- Inglewood offers few professional quality venues for theater, dance, music or visual arts exhibitions. The City does not have a facility or clusters of facilities which are dedicated to the presentation of art and the teaching / training of artists and potential artists. The creation of an arts center housed in a facility or cluster of facilities could provide a focal point for arts and culture around which compatible businesses and services might also cluster, such as bookstores, restaurants, art supply stores, and coffee houses. Venues might be developed or retrofitted in conjunction with the City's community economic development activities.
4. **Supports for Professional Artists** -- Most of the arts and cultural activities provided in Inglewood are not at a professional quality level. Most of what is presented is recreational. More than 100 professional artists from diverse disciplines are living in Inglewood. Few of them have exhibited or performed in Inglewood; however, many expressed enthusiasm about having future opportunities to do so.
5. **Funding and Resources** -- Inglewood has not received or generated significant resources for the arts. Traditional arts funding at the federal and state levels is diminishing. Potential funding for the arts may be mobilized by incorporating support for the arts in the budgets of programs, such as: redevelopment; parks and recreation; education; and employment and training. Opportunities exist for creative funding partnerships between the City, artists, businesses and community based organizations. An ongoing source of funding for cultural arts might be created through the establishment of a percentage levy on sources, such as development or entertainment.

6. **The City of Inglewood's Image** -- - Inglewood is known for sports and entertainment. People primarily come to Inglewood for the Forum, race track and casino events. Opportunities for people to dine, shop or explore arts or cultural activities are limited.
7. **Cultural Diversity / Ethnic Identity** -- Inglewood has become increasingly more diverse. Increased intercultural understanding may result from cultural arts programming that reflects the community's diversity, including Hispanics; Anglos; Asian and Pacific Islanders; African Americans and Native American Indians. Opportunities for cultural arts exchanges are potentially available through Inglewood's Sister Cities associations.
8. **City Government as Leadership** -- The Cultural Arts Planning Process indicates the City's recognition of the underdevelopment of the arts in Inglewood. The City Plan for the Civic Center developed in the 1970s included a strong public arts program; however, it appears that little of the plan was implemented. City government is a natural leader for spearheading public involvement in and promotion of the arts in Inglewood. City government agencies currently collaborate to plan and implement cultural, recreational, social service and community redevelopment projects. Intergovernmental collaboration potentially increases the resources available for implementation of the cultural arts master plan. City government plays a primary role in the maintenance of a supportive infrastructure for the arts, including: promotion of public safety; improvement of lighting and parking, especially in the Market Street area; inclusion of artists on planning bodies; inclusion of cultural arts in redevelopment plans; creation of a revenue generating mechanism for support of the arts, such as a one percent tax on development or entertainment; rezoning areas for live / work spaces; encouragement of support from Inglewood based businesses; and development of a grants program for artists.
9. **Business Involvement in the Arts / Redevelopment of the City** - The local business community is currently engaged in planning several major economic revitalization efforts including a central focus on Market Street. The arts have positively impacted the economies of some communities, such as Leimert Park; Santa Monica and West Hollywood. Arts bring in potential consumers and increase patronage of residual businesses such as restaurants, book stores and coffee houses. Businesses can support art by providing revenues for performance or display of art (such as the Water Court at Bunker Hill in downtown Los Angeles;) encouragement of their employees to volunteer; donation of in-kind contributions; assistance with promotion and marketing and patronage of arts activities.
10. **Barriers to Participation in Cultural Arts Activities** - Lack of knowledge about arts and events that are taking place is the major barrier to participation in cultural arts activities. Other barriers include: fear of crime, especially for night-time events; lack of money; limited time and transportation problems.

HISTORICAL BACKGROUND:

Although the City of Inglewood has a history of involving the community in decision making, the Department of Recreation and Community Services had not undertaken a systematic planning process for the cultural arts. Existing cultural arts programs were developed in response to constituents' demands or organizations that desired to conduct artistic activities in Inglewood. In September, 1994, the Los Angeles County Music and Performing Arts Commission issued a Request for Proposals inviting Los Angeles based municipalities to apply for Municipal Arts Planning Grants. The Department of Recreation and Community Services convened an Ad Hoc Cultural Planning Group, which endorsed the need for a long-range cultural plan and a planning process as outlined in the kit published by the Arts Extension Service. City Council approved the submittal of a proposal, which was then prepared and submitted. The proposal defined five areas of need: create a cultural arts center; fund artists; develop audiences; develop arts in education; and develop an infrastructure for the arts. Development of a cultural arts center had also been discussed in connection with redevelopment of downtown Inglewood.

Selection of the Project Consultants

In January, 1995, the City of Inglewood was notified that it would be awarded a Municipal Cultural Arts Planning Grant. A Committee was formed to solicit bids and select a consultant. The Committee was comprised of staff from the Department of Recreation and Community Services, the Planning Division and an Inglewood resident who is a company arts administrator. Several lists of consultants were compiled and more than 100 Requests for Proposals were sent to consultants nationwide. Two bids were received and both applicants were interviewed by the Selection Committee.

Cheryl D. Cromwell and Associates was selected as the project consulting firm, with Cheryl Cromwell and Lee Draper serving as principal consultants. Both consultants specialize in conducting community needs assessments and facilitating planning processes for public and private nonprofit organizations. Draper and Cromwell had worked with arts and human services organizations. Cromwell also specializes in multicultural program development and outreach. The team's backgrounds matched the community-based approach that was favored by the Department Director and the Ad Hoc Planning Group.

METHODOLOGY:

Overview

The City of Inglewood's Cultural Arts Master Plan activities began on May 15, 1995 with a series of meetings with the consultants, City of Inglewood staff and a Pre-Planning Committee. Initially, the Director of Recreation and Community Services requested that the planning process be inclusive of the diverse populations and interest groups who live and work in Inglewood. In order to have an open planning process, announcements inviting the community to volunteer for a variety of roles were published in *Inglewood Today*, *The Wave*, *L.A. Watts Times*, *L.A. News Observer*, *Daily Breeze* and *La Opinión* and on local cable public affairs television. At that time, more than 75 people volunteered to serve on the Cultural Master Plan Task Force, to conduct focus groups or to serve on various committees. In turn, a total of 26 focus groups were conducted with more than 250 participants.

The Pre-Planning Committee and the Consultants reviewed two publications for recommendations concerning the composition of the planning task force and questions to be included in interview and focus group surveys: *Conducting a Community Cultural Assessment: A Work Kit* and *Developing a Strategic Cultural Plan: A Work Kit* (Stevens, Louise K., Hadley, Massachusetts: The Arts Extension Service, Division of Continuing Education, University of Massachusetts at Amherst and Louise K. Stevens, 1990.)

The high level of community involvement provided opportunities for many segments of the community to have input into the planning process. Participants included various ethnic groups (African American, Hispanic, Asian Pacific Islanders, Whites); different age groups (youths, adults, senior citizens); business owners; educators; social service providers; artists and community residents. (See Attachments - Schedule of Focus Groups; Focus Group Participants.)

Cultural Arts Master Plan Task Force Composition

The Cultural Arts Master Plan Task Force was created to serve as the lay planning committee. Consultants assisted the Pre-Planning Committee staff with assessment of the types of participants who should be included on the Task Force. A matrix was developed which delineated various interests, expertise and constituent groups to be represented. The matrix delineated artists, arts professionals, business and tourism, civic and social organizations, funders and patrons, professions and ethnicity.

Job descriptions were developed for Task Force members. Announcements soliciting participation were widely distributed using electronic and print media. City Council members and the Mayor were each invited to appoint one member to the Task Force. (See Attachments - Cultural Arts Master Plan Task Force Member Job Description; Volunteer Recruitment Announcements.)

Approximately 75 people responded to the call for volunteers. Respondents completed applications and were then interviewed by staff. Applicants were sorted into the categories represented on the matrix. The Pre-Planning Committee selected prospective Task Force members, identified gaps in representation and identified individuals or organizations that might fill the unrepresented categories of desired Task Force members. These individuals and organizations were specifically invited to participate. Members of the Task Force included representatives from business, education, artists, arts administrators and civic activists who also reflected the ethnic and cultural diversity of the community. Each City Councilperson also appointed a representative.

The Task Force began meeting in October, 1995 and met monthly through June, 1996. In addition, staff from City Departments have participated with the Task Force and have met several times independently of the Task Force to identify roles for the City in the Cultural Arts Master Planning process. Participants have included representatives from the Departments of Recreation and Community Services; Community Development and Housing (Planning and Redevelopment Divisions); the Inglewood Police and the Public Library.

Data Collection

Both primary and secondary data were used to develop the Cultural Arts Master Plan. The Divisions of Planning and Redevelopment provided demographic data and information about other Inglewood planning initiatives. In order to maximize opportunities for community input, focus groups were used extensively.

Primary data was collected using focus groups, key informant interviews and oral histories. Primary data provided qualitative information about the community; its residents; their perceptions, interests and preferences; barriers to participation in the arts and recommendations for increasing arts and cultural activities.

Focus Groups and Key Informant Interviews

Focus groups use facilitated discussions to sample the opinions of various key constituencies. Participants were chosen because they were representative of the population whose opinions are to be sampled. A focus group is typically composed of participants who have been selected because they have certain characteristics in common, such as ethnicity; age; profession / occupation; and neighborhood. The facilitator uses a series of pre-designated questions to guide the discussion. Participants' responses are written on easel paper by the group recorder.

The Consultants assisted the Pre-Planning Committee with identification of possible focus groups, including:

- youth--elementary, middle, high school;
- business--Chamber of Commerce, Korean business;
- senior citizens;
- artists--professional, arts administrators, arts educators;
- Hispanics--youth, adults, new immigrants;
- Asians--Koreans, Tongans; other Pacific Islanders
- African Americans;
- Caucasians.

Focus group volunteer training sessions were held for ten people, including two youth, on October 5, 1995 and October 12, 1995. The Consultants and Recreation and Community Services staff developed the focus group questions. Although basically the same questions were used for each group, some modifications were made for the artists and younger children. (See Attachments - Focus Group Questions.) Recreation and Community Services staff scheduled 26 focus groups. Volunteers and staff facilitated the focus groups. Written summaries of the focus groups were forwarded to the Consultants, who compiled a master summary organized around key themes that emerged from the findings.

Oral Histories

Inglewood historians and persons active in the cultural life of early Inglewood were interviewed and shared their recollections about the history of the arts and cultural life in Inglewood.

Inventory of Existing Cultural Arts Facilities and Landmarks in Inglewood

Staff and volunteers began charting the location of sites which are potentially available as venues for cultural activities. Examples include: historical landmarks, buildings and properties; theaters, dance studios and performance spaces; galleries and exhibition spaces; music venues; libraries; bookstores, schools; churches; studios; coffeehouses, cafes. Professional visual and performing artists volunteered to assist staff from Recreation and Community Services with site visits to various community locations to determine their suitability for arts related activities. The Consultants provided a matrix for assessing venue characteristics which was developed by Aaron Paley in preparation for the Los Angeles Fringe Festival (Paley, Aaron; *Southern California Performing Arts Venues, 1993 Edition*; Los Angeles: 1993.)

Resources from Art Associations and Visits to Arts Venues in Other Cities

Staff, Consultants and volunteers attended two training sessions provided by the California Association of Local Arts Agencies (CALAA), including "Arts Education Seminar" and "Non-traditional Funding for the Arts." As a result of the workshops, potential sources of funding for arts were identified, such as: Job Training Partnership Act (JTPA), Community Development Block Grant (CDBG) and Transportation funds.

Consultants provided information about cultural venues and arts planning activities in other cities, such as: Pasadena, Santa Monica, West Hollywood and Long Beach. Dru Cottrell, a visual artist who has been collecting cultural arts master plans, attended one of the Cultural Arts Master Plan Task Force meetings and provided an overview of the success factors that move plans through implementation. She also provided copies of 23 municipal cultural arts master plans which were reviewed by the staff and Consultants. On January 30, staff visited the Artists Village in Santa Ana, where artists are considered the key to downtown revitalization in that city. Staff also conducted interviews with municipal arts councils, including: Santa Monica, Pasadena and Long Beach.

Data Analysis

The first 18 focus group summaries were completed by the end of December, 1995. The Consultants reviewed and analyzed the findings, which were organized into 10 emerging themes. An unabridged version of the major themes and findings was presented to the Cultural Arts Master Plan Task Force and discussed at its meeting on January 17, 1996. As other focus groups were conducted, additional information was added to the summaries. The major themes data became a principal source for setting priorities, goals and the development of strategies.

Cultural Arts Master Plan Task Force

Utilizing the demographic, focus group and other data, the Consultants guided the Cultural Arts Master Plan Task Force through a process of developing a mission statement and five-year goals. The Task Force selected six priority areas for further development of recommendations and establishment of goals, objectives and strategies. These six areas were: Coordinating Organization for Arts in Inglewood; Arts and Education; Venues for Visual and Performing Arts; Supports for Professional Artists; Funding and Resources and Inglewood's Image. Finally, the Cultural Arts Master Plan Task Force developed a timeline for the accomplishment of these goals over a five-year period, through the year 2001.

CITY OF INGLEWOOD CULTURAL ARTS MASTER PLAN

MISSION STATEMENT

The mission of the City of Inglewood's Cultural Arts Master Plan is to improve the quality of life in Inglewood through developing residents' awareness, understanding, appreciation and participation in the arts and to infuse arts into all facets of Inglewood society, including: education, religion, business, social services, public agencies, sports and entertainment.

FIVE YEAR GOALS

1. Establish an ongoing City government sponsored entity to administer and support arts and culture related activities in Inglewood.
2. Integrate arts education into the regular Inglewood School District curriculum.
3. Increase opportunities for community based arts appreciation and instruction for youth and adults.
4. Create a multi-use venue or a cluster of venues which can serve as focal points for art in Inglewood and provide appropriate spaces for the presentation of the visual and performing arts.
5. Create a supportive environment that encourages artists to live and present their creative work in Inglewood.
6. Develop funding and other resources to support the arts.
7. Expand Inglewood's image to include arts and culture.

CULTURAL ARTS MASTER PLAN
COORDINATING AGENCY



Centinela Adobe

This rendering of the Centinela Adobe represents the historical past of Inglewood. Built in 1830, it is not only the oldest house in Inglewood but in all of Centinela Valley. The Adobe grounds contain many important buildings, artifacts and photographs depicting Inglewood's heritage.

"The desire and the instigation for cultural arts expansion should come from the City. As I see it, there is no feeling of community. There are little pockets here and there. We need something here to really feel a part of things."

*- Participant in
Ballet Folklorico Focus Group.*

CRITICAL ISSUES, RECOMMENDATIONS, GOALS AND STRATEGIES

Issue I: Coordinating Organization for Arts in Inglewood

Key Findings / Problems or Conditions to be Addressed

The City of Inglewood does not have a City government office or department or a nonprofit organization which is dedicated to planning, implementing and supporting the arts and artists. There is no funding earmarked for presenting art or for supporting the development and maintenance of professional artists.

The Department of Recreation and Community Services initiated and assumed leadership for the development of the Cultural Arts Master Plan and provided staff support for the planning process; however, no one on the present staff is a professionally trained arts administrator. Currently, the Department of Recreation and Community Services has a position entitled, "Cultural Supervisor;" however, the position is primarily responsible for planning cultural activities in conjunction with the Recreation Division. The Cultural Supervisor plans community festivals and schedules ongoing visual and performing arts classes for youth and adults.

Recommendations

Implementation of the Cultural Arts Master Plan will require staffing by persons who have training and experience with planning city-wide arts programs; knowledge of resources for the arts and artists; experience with promoting and advocating for the arts; and experience with integration of arts into educational programs. Staff should also be experienced with audience development and programming arts for multicultural, multi-ethnic audiences spanning diverse age and socio-economic levels.

Diverse community interests should be involved in arts policy development and planning, which could be accomplished through the appointment of an Inglewood Arts Committee, comprised of artists, arts administrators, business persons, community leaders, educators and arts consumers. The Committee would work collaboratively with the arts planning staff.

Funding and support is needed to establish an entity to plan, implement and generate additional resources for arts and artists in Inglewood. The City Council would appoint representatives to the Inglewood Arts Committee.

Goal / Desired Outcomes

Establish a permanent structure which can serve as a central leadership body for the planning, funding, development, coordination and support for arts and culture in Inglewood.

Objectives

1. Ensure that there is a formal vehicle for diverse interests to have input into the development and implementation of City government arts policy; include input from artists, arts managers, educators, businesses and community residents at every phase of the process.
2. Increase the economic impact of the arts on the City of Inglewood by creating linkages between the arts community and businesses.
3. Develop a source of ongoing funding and leverage additional matching funds to support the planning and implementation of cultural arts programs in Inglewood.
4. Facilitate access to information, resources, support and contacts for artists, arts donors, arts supporters and arts audiences.
5. Empower artists by facilitating their access to information, resources and contacts; include them in the establishment of a cultural arts committee.

Strategies

1. Develop broad based support and strong endorsements from all segments of the community for implementation of the Cultural Arts Master Plan and acquire resources to support arts and artists.
2. Promote interdepartmental support for the arts through collaborative planning with the Departments of Recreation and Community Services, Community Development and Housing (Planning and Redevelopment Divisions) and Library, as well as with the Inglewood Unified School District.
3. Create a City government-based entity, with the following functions:
 - a. Maintain a clearinghouse and resource center for information about artists, arts events, sponsors, venues, funding and other related information; develop a Web site to facilitate communication and enable the public and artists to easily access information; and provide community use computers with staff assistance;

- b. Linkage / brokerage / facilitation / advocacy to facilitate arts and education, such as link schools and educators with artists; promote the arts; interface with other community planning efforts; assist artists; act as a resource for persons with visionary / artistic ideas; facilitate relationships between artists and potential supporters; educate artists on how to access resources and funding; advocate for and promote artists; build networks; help bridge divisions between ethnic groups, artists and businesses; develop collaborative partnerships to support the arts; broker funding relationships with the City of Inglewood;
 - c. Sponsor events and festivals and promote community involvement and participation;
 - d. Develop facilities / venues for the arts;
 - e. Obtain and mobilize funding / grants / resources to support local Inglewood artists and arts organizations; implement a grants program for the arts; help artists and arts organizations to leverage existing resources; link arts activities and artists to economic development projects;
 - f. Provide technical assistance to artists, arts educators, presenters and sponsors.
4. Develop a community-based advisory board or committee to recommend policies to the City Council through the Cultural Arts Office. The committee would help to provide professional expertise, financial resources, volunteer support, and provide accountability to the City staff and the community. Membership should be inclusive and representative of the varied interests within the City of Inglewood. Representatives should include: City Council appointees; seats appointed by various designated community groups, such as the Chamber of Commerce and representatives from venues, arts and education, individual artists, arts organizations, arts patrons, audiences, ethnic and cultural groups. The committee would propose and monitor annual goals. The committee would have sub-committees focused on artistic disciplines: development (earned and contributed); technology; community / public art; arts and education; historical / cultural conservation and preservation and audience development, marketing and promotion.
5. Expand community awareness of the arts by including artists and arts presentations in existing events; publish an arts calendar; develop partnerships with other institutions for program sponsorship; and collaborate with school arts activities.

CULTURAL ARTS MASTER PLAN
ARTS AND EDUCATION



"Teach Us to Know" - a Mural Painted by Inglewood Youth

Inglewood based artist and member of the Cultural Arts Master Plan Task Force, Nancy Williams led a group of very spirited teens through the design and paint process of "Teach Us to Know," a mural which is located at Darby Park. The theme of the mural was inspired by the thirst for knowledge which we all have, the promise for a better life through knowledge, and the idea that knowing should dispel ignorance and misunderstanding.

The teens were enrolled in the Summer Youth Employment and Training Program. The mural project helped the youth develop abilities to analyze and interpret art styles, techniques and mediums. In addition, the youth built their literary skills by reading about art and artists.

"We want to see ponies and unicorns."

*First grader,
Kew-Bennett School Fun Club Focus Group.*

"There needs to be structured arts education programs to develop the latent talent and creative potential of the youth. If it is developed, the benefits will spill over into academic development, too."

*Participant in Discipline Based
Art Education Focus Group.*

Issue II: Arts and Education

Key Findings / Problems or Conditions to be Addressed

Inglewood offers few opportunities for its residents to receive exposure and education to the arts early in life. There is no policy to replace trained art teachers when they retire or leave the school system. Most of the art classes in schools are sponsored by individual teachers who use their own resources. Field trips to cultural events, museums, galleries, theaters or concerts are limited.

The Department of Recreation and Community Services offers some classes in the visual, music and performing arts, which are taught by working artists. Classes are offered for youth, adults and senior citizens.

Recommendations

Schools should increase students' exposure to the arts. Studies have found that arts education has a positive correlation with increased Scholastic Aptitude Test (SAT) scores and improved self-esteem. Arts education has also been used as an effective tool in rehabilitating disadvantaged and alienated youth. There should be both discrete art classes, as well as art content integrated throughout the curriculum which is consistent with the State Department of Education's framework for education in the visual and performing arts for grades kindergarten through twelve. Art classes and art content should be offered at all grade levels. Students should receive instruction in all of the visual and performing arts disciplines. The arts curriculum should include content reflecting expressions of visual and performing arts by diverse cultural and ethnic groups, with special emphasis on those represented in Inglewood's resident populations.

The School District should replace art teachers lost to attrition with credentialed art teachers. Existing arts education resources should be re-deployed, in order to maximize the capacities of teachers who do not have specialized arts training. For example, art educators and regular classroom teachers could participate in team teaching. Programs that bring professional working artists into the schools should be encouraged. Programs might include: artists-in-residency and internships for art students. Professional artists and arts educators could conduct workshops for teachers, to train them to integrate arts into traditional courses.

More arts classes should be offered in after-school programs and at community centers. There should be community based arts classes and activities for all age groups and all levels of talent. Opportunities for families to participate together in arts education-oriented activities should be expanded. Schools and recreation centers should recruit volunteers to teach arts classes.

Youth should be exposed to cultural resources in the greater Los Angeles area and especially to City resources such as the Centinela Adobe, Inglewood Playhouse, Library and local arts studios.

Goals / Desired Outcomes

1. Integrate arts education into the regular Inglewood Unified School District curriculum.
2. Increase opportunities for community based arts appreciation and instruction for youth and adults.

Objectives

1. Fully implement the State Department of Education's required framework for the visual and performing arts.
2. Increase school-aged youths' exposure to arts and artists across the range of visual and performing arts disciplines.
3. Increase the range and depth of art classes and art content offered to youth in public schools at all grade levels.
4. Increase parent involvement in planning and implementing arts education programs in the schools and the community.
5. Increase public awareness of Inglewood's art history, traditions and the active presence of working artists in Inglewood.

Strategies:

1. Identify and review educational program models, which integrate art throughout the curriculum.
2. Review and replicate programs operated by other schools and school districts which have good arts departments, such as the arts magnet schools sponsored by Loyola and Los Angeles Unified School District (LAUSD).
3. Designate priority to elementary school teachers for in-service training and staff development to prepare them to provide arts education content. (Elementary school teachers are more likely to be generalists; while teachers with specialized training in art education are usually deployed to secondary schools).

4. Conduct literature reviews and present data documenting the positive impact of participation in arts education on students' academic achievement; performance on standardized achievement tests; development of basic social skills and discipline records.
5. Recruit college students to serve as mentors to assist talented art students with development of portfolios and applications to art schools, such as: California Summer School for the Arts and Music Center Arts Program.
6. Develop a visiting artists series for public schools and community workshops.
7. Expose youth to careers in the arts, including: make-up artists, costumers, technicians (electricians, lighting, production assistants, carpenters, etc.).
8. Encourage parents and children to watch educational television shows.
9. Increase community awareness and appreciation for the arts by offering community outreach and education components with all arts activities provided.
10. Increase parents' abilities to advocate for implementation of developmental arts instruction for grades kindergarten through twelve.



Lula Washington, followed by three of her dancers.

Lula Washington Dance Theatre is headquartered in Inglewood and Executive Director Irwin Washington is an active member of the Cultural Arts Task Force. This troupe has never performed in Inglewood because there is not a suitable venue in Inglewood.

“I see a serene, tranquil place of beauty. It could be a museum; it could be filled with glass sculptures; it could have a water fountain; it would be a bit of heaven on earth.”

*- 13-year old, Boys and Girls Club
Focus Group at Rogers Park.*

Issue III: Venues for Visual and Performing Arts

Key Findings / Problems or Conditions to be Addressed

Inglewood has limited venues suitable for the presentation of professional quality visual and performing artists. Many of the existing auditoriums are located in schools, churches or recreation centers. There are several converted motion picture theaters in the City; however, these are in very poor condition. Members of the public stated that the existing facilities do not present a professional image. Artists questioned the suitability of these facilities for appropriate presentation of their art. The Inglewood Playhouse is an equity waiver theater with fewer than 50 seats, located in Centinela Park.

Focus groups participants mentioned that they attend a number of arts venues outside of Inglewood, such as: the Music Center Complex in downtown Los Angeles, the Cerritos Performing Arts Center, the Schubert Theater, Hollywood Bowl, El Camino College and Universal City Walk.

Recommendations

Inglewood needs to develop multiple use venues for the visual and performing arts. The focal point for the arts might be developed within a multi-use venue or cluster of venues in close geographic proximity to one another, with a singular aesthetic look or unified image. The arts center or cluster should include galleries, theaters, rehearsal rooms and classrooms. Other venues should be developed throughout the City as a means of bringing art to the people.

Venues should be located in areas that are easy to access, well-lighted, with convenient parking. Artists from a wide range of disciplines should be involved in defining the physical requirements of venues for presentation of their specific form of art. Artists should participate in the assessment of the suitability of existing venues for presentation of the arts. Artists should also assess non-traditional settings that might be made suitable for presentation of arts, such as: public buildings, libraries, restaurants, outdoor restaurants and parks. The arts complex and venues should reflect the culture of Inglewood's residences and should reflect community participation and input.

Development of a major venue or cluster of venues should be undertaken in collaboration with the Inglewood Planning and Redevelopment Division's projects to restore existing buildings and to promote economic development. Arts venues should be located near businesses that will attract patrons, such as restaurants; book stores and motion picture theaters.

Goal / Desired Outcome

Create a multi-use venue or a cluster of venues which can serve as focal points for art in Inglewood and provide appropriate spaces for the presentation of the visual and performing arts.

Objectives

1. Develop physical space (s) for the creation, practice and training of visual and performing arts disciplines in Inglewood.
2. Increase opportunities for residents of all ages to be exposed to the creation and practice of various arts disciplines.
3. Develop vibrant, beneficial relationships between the arts community and businesses in support of the creation and maintenance of the arts center.

Strategies

1. Develop a range of theater spaces, including a large, professional theater with 1,000 or more seats; a 300 seat mid-size theater space and a small theater with 99 seats or less space. Begin with a smaller space to see how the community responds. Inglewood Main Library has a lecture hall with a seating capacity of 197 which could be used for various art venues.
2. Programs at the arts complex should reflect the cultures of Inglewood's residents;
3. Include a cultural museum in the arts complex;
4. Develop relationships with music, drama and dance companies which might potentially become resident companies at Inglewood venues.
5. Organize community breakfasts to provide prospective sponsors with a vision of what an arts center might be like and to showcase art; place ads on billboards; bring City departments together; develop operational, as well as capital funding;

CULTURAL ARTS MASTER PLAN
SUPPORTS FOR PROFESSIONAL ARTISTS

"We the People"



Two Collages by Michael Massenburg

Inglewood artist Michael Massenburg is an active member of the Cultural Arts Task Force. His preferred medium is collage. He combines painting, photoscreening and different objects like coins and torn fabrics to create works about the African-American experience. Massenburg will be an Artist in Residence in Inglewood Recreation Centers beginning in October, 1996.



"Brother's Keeper"

"The City can serve as a Clearinghouse for registering artists' needs, and also inventory and promote existing and newly discovered arts resources."

*- Participant,
Artists Focus Group.*

Issue IV: Supports for Professional Artists

Key Findings / Problems or Conditions to be Addressed

Professional artists from all of the visual and performing arts disciplines live in Inglewood. Some are nationally and internationally recognized; however, the artists have very low profiles within the City. None of them currently present their art in Inglewood due to the inadequacy of the venues and the lack of funding to support the creation and presentation of art in Inglewood. Artists are attracted to Inglewood because of the low rents; however, the lack of zoning for live-work spaces causes some artists to remain intentionally “invisible” to Inglewood City officials. Live-work space is defined as “commercial space in which an artist both lives and produces art.” Artists expressed their desires to live and work in Inglewood and to contribute to the cultural life of the community.

Recommendations

The following supports are needed to attract and retain artists in Inglewood.

- Artists-in-residency programs provide opportunities for artists to produce professional art and to interact with community residents. These programs provide opportunities for artists to become involved in schools, enabling youth to work with professional working artists.
- Commercial loft spaces with low rents that are zoned for mixed use (live-work) attract visual artists, arts students and local businesses to provide services. Artists require assurance that landlords won't substantially raise the rents after artists improve neighborhoods, making them more attractive to higher paying renters. Artists need to be encouraged to create live-work areas which benefit both the City and the property owners.
- Low cost or donated rehearsal / performance / office spaces attract the performing arts and arts organizations.

Goal / Desired Outcomes

Create a supportive environment that encourages artists to live and present their creative work in Inglewood.

Objectives

1. Attract and retain artists who live and work in Inglewood by addressing zoning regulations for mixed use live-work spaces.



**Renowned Artist's Gift to Community Presents
a Composite of the Past and the Present**

Muralist, Richard Wyatt, whose work is recognized throughout Los Angeles County, is the creative talent behind the mural located on Inglewood High School's Gymnasium north wall (along Manchester Boulevard).

The work, a reflection of Inglewood's modern character, strong presence and rich history, portrays a mirror image of Inglewood City Hall set on a foundation which symbolizes Inglewood's roots, the Centinela Valley.

The mural was erected in 1985. Larry Freeman, a personal friend of Wyatt and then principal at Inglewood High School, had assisted Wyatt in securing an "arts" grant. As a gift to the community, Wyatt painted the mural.

We should be able to see the cultural foot-prints of all ethnic groups and peoples who make up and have made up the population."

*- Participant in Family and Community
Development Board of the
Children's Bureau Focus Group.*

VI. Inglewood's Image

Key Findings / Problems or Conditions to be Addressed

The City of Inglewood is noted for sports and entertainment. Inglewood is known to its residents and other communities as "the City of Champions." Champions, however, seems to refer to athletes.

Many visual and performing artists live in Inglewood; Inglewood is home to the Centinela Adobe and museum; a nationally recognized depression era mural, a small theater, and a commercial art gallery are located in Inglewood; however, few people in and outside of the community identify resident artists, art treasures and resources with Inglewood.

Recommendations

Inglewood needs to broaden its image to include arts and culture. The concept of "champion" needs to include artists, as well as athletes. Inglewood needs a theme which can be used to promote the cultural arts of the City. Existing artists, venues and historical sites should be promoted.

Goals / Desired Outcomes

Expand Inglewood's image to include arts and culture.

Objectives

1. Increase awareness of Inglewood's artists and its historical contributions to the arts.
2. Create interest in arts activities provided in existing venues.

Strategies

1. Develop a theme that promotes cultural arts in Inglewood.
2. Develop a "Who's Who in Inglewood" campaign to highlight contributions by Inglewood artists.
3. Host an "Introduction to the Arts" series with artists, authors and teachers, as a strategy to promote the arts. Such events could be held in the Main Library lecture hall or in the Main Library after 6 p.m. on Fridays.

4. Sponsor art walks, festivals and events which can be mounted at various locales to draw attention to Inglewood based artists and venues.
5. Sponsor informational breakfasts and presentations to which targeted people would be invited, such as: elected officials, community leaders, artists/authors, celebrities, parents, foundation liaisons, to promote art and arts education.
6. Conduct ad campaigns to excite the regional community.
7. Sponsor book fairs in popular community locations.
8. Develop web sites on the Internet to promote cultural arts activities in Inglewood.
9. Recruit volunteer docents to expand field trips to the Centinela Adobe and other cultural and historical locales such as the Inglewood Park Cemetery, Inglewood Public Library and Centinela Park.

CULTURAL ARTS MASTER PLAN
ATTACHMENTS

Task Force

Cultural Arts Master Plan Task Force Member Job Description
Volunteer Recruitment Announcements

Focus Groups

Focus Group Questions
Schedule of Focus Groups
Focus Group Participants

City of Inglewood

Recreation and Community Services Department

Cultural Master Plan Task Force Job Description

Position: Task Force Member

Duties and Responsibilities: Cultural Master Plan Task Force members will be responsible to:

- participate in collection and review of arts needs assessment data describing the state of arts and culture in the City of Inglewood;
- represent the interests and concerns of one or more constituent / interest groups;
- promote and mobilize community participation in cultural master planning activities;
- analyze data from arts needs assessment;
- develop cultural arts master plan issues, goals, objectives and strategies;
- participate in identification of resources to implement the Cultural Arts Master Plan;
- develop a plan for evaluating the implementation and impact of cultural master planning activities.

Qualifications:

Cultural Master Plan Task Force Members must have knowledge of one or more of a key segment of community constituents or interest groups in the City of Inglewood; knowledge of arts, arts resources and / or arts management; knowledge of potential funding sources or sponsors; ability to work effectively in a task oriented planning group; willingness to participate in planning related activities that may occur in addition to regularly scheduled task force meetings. Previous experience in community planning is desired but not required.

ARTS COME TO INGLEWOOD

The City of Inglewood is developing a Cultural Arts Master Plan. The Master Plan will reflect the interests of all segments of the community. A Cultural Arts Master Plan Task Force is responsible for identifying desired and existing cultural arts activities and services and synthesizing data to develop a plan for expanding arts and cultural programs in Inglewood. An Arts in Education Committee is responsible for conducting the same type of data collection and analysis with respect to art education. Moreover, members of a Focus Group Committee facilitate community discussions about concerns related to development and support of cultural activities in Inglewood.

It is imperative that all segments of the Inglewood community have a voice in the cultural master planning process. If you are interested in volunteering for any of the aforementioned Cultural Arts Master Plan roles, please contact Skip Halloran, Community Services Manager, City of Inglewood, Recreation and Community Services Department at 310/ 412-8750.

CIUDAD DE INGLEWOOD PROYECTO DE PLAN MAESTRO CULTURAL

La ciudad de Inglewood está en el proceso de desarrollar un Plan Maestro de Artes Culturales para avanzar, apoyar, promover y presentar artistas, artes, educación y organizaciones profesionales. Este planeamiento ha sido procesado por los fondos del Condado de Los Angeles y La Comisión de Enseñanza de Música y Artes.

El grupo de Planeamiento de Artes y Cultura está desarrollando este proceso desde octubre, 1995. Contribuciones de ideas de todos los sectores de la comunidad son muy importantes para el éxito de este proceso. Artistas, educadores y patronatos de artes, los comercios de Inglewood y la población han participado.

La comunidad ha contribuido a través de reuniones con grupos de personas y entrevistas individuales. Estos grupos facilitan discusiones, y dan ejemplos de opiniones y intereses de los grupos variados. Estos grupos son elegidos porque ellos representan los intereses y opiniones de la población.

Los grupos generalmente se componen de 7 a 10 participantes teniendo en consideración ciertas características en común tales como, origen, edades, profesión, ocupación, vecindario, etc. El facilitador tiene las preguntas preparadas para guiar la discusión. Las respuestas son grabadas.

Aproximadamente de 25 a 30 grupos han participado. En añadidura a las entrevistas han sido conducidas con individuos que tienen informaciones especiales; artistas que no son de Inglewood, fundadores prospectivos, media, agencia de artes y la industria del turismo.

El proceso de planeamiento será completado para el 30 de junio, 1996.

**Cultural Arts Master Plan
Focus Group Questions**

1. What comes to mind when you think of the “arts and cultural life” of Inglewood?
2. What kind of reputation do you think Inglewood’s has for arts and cultural offerings
3. What do you think are Inglewood’s most important needs for cultural development?
4. What role do you think City government should play in the expansion of cultural arts programming in Inglewood?
5. What role do you think local businesses can play in the expansion of cultural arts programming in Inglewood?
6. What role can you and people with similar interests to yours play in the expansion of cultural arts programming in Inglewood?
7. What keeps people from participating in cultural arts activities?
8. What is the best way to get information to you about cultural arts activities?
9. Do you participate in cultural arts activities outside of Inglewood? If yes, in what types of activities do you participate?
10. Is there anything else you would like to tell us?

SCHEDULE OF FOCUS GROUPS

Inglewood Artists
September 25, 1995
Participants: 10

Master Plan Task Force
October 11, 1995
participants: 12

Arts in Education Committee
October 12, 1995.
participants: 21

Ken Moore Art Gallery
October 31, 1995
participants: 2

Inglewood Artists 2
November 9, 1995
participants: 16

Marvin Engineering Employees
November 14, 1995
participants: 7

Discipline Based Art Education
(Teachers Involved with the Getty Art Project)
November 16, 1995
participants: 6

Golden 50's Senior Citizen Club
November 21, 1995
participants: 5

Hispanic Leadership Group
November 29, 1995
participants: 7

Teens Involved in M.E.Ch.A.
December 1, 1995
participants: 17

Life Story Writing Class

December 5, 1995

participants: 10

Western Regional Asian Pacific Agency

December 5, 1995

participants: 2

Boys and Girls Club at Rogers Park

December 21, 1995

participants: 10

Peace Colors Youth Group

January 11, 1996

participants: 15

Music and Performing Arts Group

January 11, 1996

participants: 5

Heights at Ladera Block Club

January 12, 1996

participants: 9

Family and Community Development Board of Childrens Bureau

January 16, 1996

participants: 9

Y B Mad Youth Group of Coalition of Drug and Violence Prevention

January 16, 1996

participants: 6

Senior Citizens Project Advisory Council

January 18, 1996

participants: 11

Bennett-Kew School Fun Club

February 14, 1996,

participants: 13

Morningside Park Block Club

February 26, 1996

participants: 9

Pan-Hellenic Council

April 23, 1996

participants: 27

Ballet Folklorico Group

June 8, 1996

Participants: 7

Spanish-speaking Neighborhood Group

June 10, 1996

Participants: 13

ORAL HISTORIES

Gladys Waddingham

December 22, 1995

Margaret Grodrian

January 26, 1996

FOCUS GROUP PARTICIPANTS

Acey, Charisma
Adams, Jimmie Z.
Alex, Gustavo
Alford, Lonnette
Alvarez, Hector
Alvavenga, Magaly
Ametu, Rion
Anderson, Velma
Aparicio, Madeline Janis
Arch-Smith, Aires
Avalos, Luis
Avery, Charles
Baker, Jerome
Barbosa, Lisa
Barnes, Sabrina
Barrics, Mario
Beavers, Rhett
Beavers, Yolanda
Becerra-Jones, Yolanda
Bedford, Marcus A.
Beebe, Saville
Bell, Joanna
Berman, Lynne
Bernstein, Morris
Berry, Pamela
Bertain, Richard
Bolen, Jarutha
Bradley, Naomi
Brown, Bonnie
Brown, Jean E.
Brown, James
Brown, Nancy
Bryant, Shirley
Buggage, Dwayne L.
Buggage, C. Rhune
Burks, James
Burneh, Michael
Butler, Eugenia
Cajo, Victor
Calzada, Mike
Campbell, David
Cardenas, Mrs.
Cardenas, Alfonso
Carranza, Gabriel
Carroll, Bruce
Castillo, Maritza
Cervantes, Petra
Charles, Roland
Chiappe, Mario
Childs, Irabelle
Chinchilla, Lucia

Chuksonjo, J.
Cisneros, Erik
Cisneros, Nord C.
Clarke, Daphne
Coffey, William
Colbert, Jonathan
Coleman, Lupe
Contreras, Alex
Cook, Christine
Cook, Lucy
Coronado, Charles
Cortez, Ana
Cotton, David
Council, Khalil
Cummings, Robert
Curry, Elizabeth
Daniels, Ronald
Davis, Jeanette
De La O, Maria
De La O, Martina
De La O, Josefina
Deaver, Elizabeth
Diaz, Roberto
Diaz, Yolanda
Dominguez, Maria Luisa
Douglas, Robert
Douroux, Margaret
Duran, Vickie
Dyer, Alice M.
Ellis, Pearl
Enriquez, Rosa
Fernandez, Nik
Ferrer, Lourdes
Fields, Barbara
Filer, Janice
Fisher, Cliff
Foggy, Andrea
Fontes, David
Ford, Glen
Fribourg, Art
Friedman, Jerry
Gaines, Naje
Garcia, Gesselle
Garcia, Edith
Gardner, Rita
Gembica, Virginia
Gibbs, Marla
Gillette, Jim
Goins, Eddi
40 Gonzalez, Felix
Gonzalez, Jose Luis

Gonzalez, Jairo
Greenfield, Mark
Griffith Rogelio
Grodrian, Margaret
Guerrero, Florence
Guilfoil, Martina
Guillory, James
Halloran, Skip
Hambleton, Debby
Hamilton, Karen
Hampton, Charles
Hanserd, Dorothy
Harkey, Charles
Harris, Christy
Harris, Henry
Harris, Bernice
Harris, Helen
Harris, Kira Lynn
Hernandez, Susie
Herndon, David
Hesse, Ernie
Horan, Antonio
Howard, Phebe
Huizar, Roy
Hunter, Victoria
Ibanga, Charles
Inghram, Charlene
Jefferson, Mary
Jeffries, Ruth T.
Jenkins, Ulysses
Jensen, Suzanne
Johnson, Ernest
Johnson, Cynthia
Johnstone, Mark
Jones, Auverne
Kessman, Nathan
Kircher, Joyce
Kotzin, Bernard
Kukay, Peter
Lamb, Gina
Lapesarde, Mable
Lee, Susie
Lewis, Dyanna Benford
Lewis, Warren
Liggins, Kassandra
Loupe, Milton
Macias, Margarita
Malone, Pierre
Massenburg, Michael
Mayfield, Pamela
Mayorga, Dianna
McCall, Gale
McClenton, Wendell
McClure, Donald

McGriff, Essie
McKenzie, Cleda
McKinney Edward
McNeely, Edna
McRichard, Imogene M.
Miles, Shirley
Miller, Margaret
Montoya, Glasis
Moore, Pamela
Moore, Kenneth
Moore, Cristal
Moore, Juanita
Morales, Eloy
Morales, Paula
Morales, Alex
Morgan, Oscar
Mundy, Melody
Mungo, Howard
Myers, Latoya
Nichold, Pinkie
Norfleet, Joyce
Norwood, Elizabeth
Nunez, Carmen
Odell, Ray
Odums, Linclaire
Onyeador, Obinne
Osby, Toi
Otto, Adeline
Owens, Maura
Perryman, Bob
Peterson, Eleanor
Pinela, Fidelia
Potts, Nell
Price, Howard
Ramirez, Erika
Ramirez, Beatriz
Reed, Myron E.
Reid, Michael
Reiniger, Annie
Rhodes, W.H.
Richel, Earl
Rico, Elvia
Rivera, Patricia
Rivera, Jessica
Robinson, Matt
Robinson, Charita
Robinson, Gwen
Robles, Ruben
Rodriguez, Maria
Rollins, Bernard
Roman, Maria Magdalena
Romero, Mary Lu
Rose, M. Doris,
41 Ruiz, Sylvia

Ruvalcaba, Sergio
Schalley, Carrie
Scholz, Pat
Schuler Dustin
Shenefield, Rosalie
Shields, Axel
Shores, Catherine
Sills, Lutelia
Sills, Calvin
Skaggs, Linda
Smith, Tyrone
Smith, D.L.
Smith, Briana
Snorton, Willa
Solomon, Barbara
Steiner, Matilda
Stevenson, Tyreesha
Stewart, Ken
Talbert, W. Nelson
Taylor, Lauren
Taylor, Chavonne
Terrell, Scott
Theveny, Joe
Tolbert, Gloria
Tollette, Viking B.
Tolson, Annie
Toney, James R.
Torres, Hector
Torres-Zayas, Adelin
Trotter,, Diane
Tyus, Eleanor
Varn, Tess
Vaughn, Thaie E'Sha
Vaughn, Alma
Ventura, Mila A.
Vincent, Sequ
Voegtlen, Dean
Voegtlen, Lee
Waddingham, Gladys
Walker, Louise
Waller, Annette
Ward-Woehler, Gloria
Washington, Keith
Washington, Erwin
Welton, Keli
Wilkerson, Cynthia
Williams, Nancy
Williams, Dorothea
Williams, Donnell
Williams, Porsche
Yamata, Stephanie
Zacarias, Alex

HISTORY OF TRANSPORTATION MURAL

The mural in its entirety consists of 60 panels, each 7.5 feet tall and 4 ft. wide, the finished piece being 240 feet long. The mural is dedicated to the Pioneers of the Centinela Valley.



We have chosen to conclude this document with the story of the History of Transportation Mural because its theme, transportation, symbolizes progress and moving ahead and its hoped-for restoration illustrates how the community may be involved in saving artistic and historical landmarks.

In 1940 a mural was dedicated in Inglewood's Centinela Park. The mural resembled an Egyptian frieze in sandstone with inlaid figures of precious-seeming, silicate imbedded rock, softly tinted, muted but luminous. Today the wall goes mostly unnoticed, faded, and crumbling.

The mural was a product of the Great Depression. The government Works Progress Administration (WPA) provided jobs by commissioning public art projects. Artists were employed who in turn employed others to complete the works. The artist who designed and oversaw the creation of the Inglewood mural was Helen Lundeberg, who not only survived the Depression but became very successful; some of her paintings now sell for more than \$100,000.00. Now valued at \$1,000,000.00, the mural is one of only three in the world to feature the petrochrome process of mosaic inlay.

A number of Inglewood artist volunteers on the Cultural Arts Master Plan expressed concern about the mural. As a result, an arts conservator, representatives of Helen Lundeberg, and interested community members met at the wall to assess its current condition. It was determined that new preservation materials and techniques, donated equipment and materials and volunteer labor could significantly reduce the restoration cost. Funds and volunteers are needed to restore this mosaic of significant cultural, artistic and aesthetic value.

We hope that the spirit of progress and optimism which the mural represents carries us forward in the implementation of the Cultural Arts Master Plan to the year 2001 and beyond.