Uncommon Ground IV
Uncommon Ground IV was a community planning workshop for the Arts District sponsored by the LaDAD space, the ADCA, and the NEA Artworks. The workshop was an all day event that was held on the campus of the Southern California Institute of Architecture (SCI-Arc) on Saturday, September 27th 2014.

The purpose of the workshop was to bring together Arts District stakeholders, including property owners, developers, residents, representatives of arts organizations, and business owners to develop strategies to guide the evolution of the community over the next decade.

This pamphlet documents the findings from the Uncommon Ground IV workshop. A digital version of this report can be downloaded at ladadspace.org. The previous Uncommon Ground workshop reports can also be downloaded from the LaDAD website.

Credits
The workshop was run by Dr. Kevin Seymour and Alan Kumomoto.

The workshop was coordinated by Tim Keating, LaDADspace President.

The planning committee included Angie An, Yuval Bar-Zelmer, Tanner Blackman, Quathryn Brehm, Heather Flood, Tim Keating, Alan Kumomoto, Anna Marie Piersomoni, and Mark Rothenberg.

The findings pamphlet was designed by Heather Flood.

The findings pamphlet photographs were taken by Ed Fuentes and Helen Ly.

Thanks
A special thanks to LA Councilmember José Huizar for attending and supporting the workshop.

A special thanks to John Enright of SCI-Arc for welcoming the participants.

A special thanks to The Americano for catering the workshop.

The Uncommon Ground IV workshop was funded in part by the LaDADspace which received support from the National Endowment for the Arts as part of the ADCA design process.
## Table of Contents

**ADCA and Media** ................................................................. 06-09  
Inclusive! Local! Unexpected!

**Affordable Housing and Workspaces** .............................. 10-13  
Localize Don’t Globalize!

**Architecture and the 6th Street Bridge** .............................. 14-17  
Authentic and Experimental!

**Cultural Tourism** ............................................................... 18-21  
Artainment

**Gallery and Public Art** ...................................................... 22-25  
David vs. Goliath

**Performing Arts** ............................................................... 26-29  
Space Invaders! Category Killers!

![Image of Mark Rothenberg (RSA Architects) and Jamie Bennett (SCI-Arc)](image-url)
Fundraising
1. The building needs political support in order to secure city money for construction of the project.
2. There is a lack of awareness about the project. Increasing awareness could lead to revenue sources.
3. The ADCA needs more community support put towards fund-raising efforts.
4. All funding sources should be explored including the film industry, developers through the 1% initiative, a kickstarter campaign, and a campaign for tiered support.
5. Efforts should be made to improve and expand the board. The board members and their network of associates are a source of revenue generation.
6. There should be a large mass e-mail list.

Operational Transparency
1. A process should be made explicit for determining who can use the ADCA. The constituents of the Arts District need clarification on who’s in charge, what the selection process is, and what the RFP process is.
2. How do you define who the community is?
3. The ADCA should be open to and able to accommodate many types of uses including performances, gallery shows, video presentations, dog competitions, and incubator sessions.
4. There should be a diverse range of art presented at the ADCA.
ADCA and Media

**Priorities:**
- Getting It Built
- Raise Awareness About the Project
- Administrative Transparency

**Barriers:**
- Money
- Film Industry
- 1% for the Arts
- Tiered Support
- Expand the Board
- Kickstarter Campaign

**Reducing Barriers:**

**Themes:**

**Inclusive**
The ADCA must be able to showcase a wide-range of artistic pursuits and be able to accommodate many different media and performance types.

**Local**
The ADCA must extend support to community-based artists.

**Unexpected**
The ADCA should be inventive and fun with its programming by hosting events such as dog competitions.

**Construction Costs**
There is currently not enough funding to complete the design and construction of the facility.

**Fair Administration**
It’s unclear how the ADCA will run and operate. The community would like a fair and open process for determining who will be able to use the facility and for determining who the gatekeepers of the facility are.

**Fund-raising**
Fund-raising efforts must occur at multiple scales. Small sized donations should be sought through social media platforms such as kick-starter or go-fund-me. Medium sized donations should be sought after by board members through their network of contacts. Large sized donations should come from the city through the 1% for the arts initiative.

**ADCA and Media**

**Barriers:**
- Money
- Film Industry
- 1% for the Arts
- Tiered Support
- Expand the Board
- Kickstarter Campaign

**Reducing Barriers:**

**Priorities:**
- Getting It Built
- Raise Awareness About the Project
- Administrative Transparency

**Themes:**

**Inclusive**
The ADCA must be able to showcase a wide-range of artistic pursuits and be able to accommodate many different media and performance types.

**Local**
The ADCA must extend support to community-based artists.

**Unexpected**
The ADCA should be inventive and fun with its programming by hosting events such as dog competitions.

**Construction Costs**
There is currently not enough funding to complete the design and construction of the facility.

**Fair Administration**
It’s unclear how the ADCA will run and operate. The community would like a fair and open process for determining who will be able to use the facility and for determining who the gatekeepers of the facility are.

**Fund-raising**
Fund-raising efforts must occur at multiple scales. Small sized donations should be sought through social media platforms such as kick-starter or go-fund-me. Medium sized donations should be sought after by board members through their network of contacts. Large sized donations should come from the city through the 1% for the arts initiative.
Artists can no longer afford the Arts District. There are limited options to solve this problem - the future looks bleak.

Don't grow bigger, grow together.

Arts are important for the city as a resource and a destination. There is cultural and commercial value in keeping artists in the Arts District.

The history of Arts District is being erased through the loss of artists who can no longer afford to live here and through the loss of artist spaces.

Possible housing solutions are:
1. A city mandate of 20% affordable housing on new developments.
2. The creation of an artists co-op.
3. The formation of an artists union.
4. The establishment of more rent control units.

The community should create professional standards for determining who qualifies as an artist.

There is a need for more studio rental space to bring artists into the community who choose to live elsewhere in the city.

People moving into the Arts District are not engaged with the arts. There should be a cultural think that if you live here, you support artists here.

The type and size of space is important for artists. Things such as large scale entrances and acoustic separation are valuable.

Artists are spending all of their time working to pay rent and have little time left to make art.

There is a need for better transportation servicing the Arts District.

MTA storefronts could be rented to artists for work or show space.

Design should be included as an art.

Create a competition like the Art Prize, Frogtown Arts, or PS1.

Create a time share / skill share for artists.

Affordable Housing and Workspaces

Overview:
The two subject matters at this table were Affordable Housing and Workspaces. The issue of affordability is now a crisis. The rapid growth of the neighborhood has produced a sharp rise in the cost of living. As a result, many artists can no longer afford to live or work in the Arts District. The loss of artists threatens the unique character and vitality of the Arts District and paves the way for the transformation of this vibrant community into just another pseudo-hip pocket of Los Angeles. The ideas that came from this table centered on the housing and workspace needs for artists in the Arts District.

Table Talk:
1. Artists can no longer afford the Arts District. There are limited options to solve this problem - the future looks bleak.
2. Don't grow bigger, grow together.
3. Arts are important for the city as a resource and a destination. There is cultural and commercial value in keeping artists in the Arts District.
4. The history of Arts District is being erased through the loss of artists who can no longer afford to live here and through the loss of artist spaces.
5. Possible housing solutions are: 1. A city mandate of 20% affordable housing on new developments. 2. The creation of an artists co-op. 3. The formation of an artists union. and, 4. The establishment of more rent control units.
6. The community should create professional standards for determining who qualifies as an artist.
7. There is a need for more studio rental space to bring artists into the community who choose to live elsewhere in the city.
8. People moving into the Arts District are not engaged with the arts. There should be a cultural think that if you live here, you support artists here.
9. The type and size of space is important for artists. Things such as large scale entrances and acoustic separation are valuable.
10. Artists are spending all of their time working to pay rent and have little time left to make art.
11. There is a need for better transportation servicing the Arts District.
12. MTA storefronts could be rented to artists for work or show space.
13. Design should be included as an art.
14. Create a competition like the Art Prize, Frogtown Arts, or PS1.
15. Create a time share / skill share for artists.
Affordable Housing and Workspaces

Priorities:
- Affordability
- Increase Amount of Workspaces for Artists
- Integrity of the Neighborhood

Barriers:
- New Developments
- Artists are Relocating

Reducing Barriers:
- Create New Ordinances for Artist Housing
- CRA Supported Complexes
- Government Donations
- Filming Revenue
- Form an Artists Union
- Co-op's
- MTA Storefronts
- New Ordinances (ordinances are easier with work only spaces)
- Artists Given Preference for Renting in the Neighborhood
- Create a 'Torpedo Factory'
- Cultural Think 'If you live here, you support artists'.

Themes:
- Localize Don’t Globalize
- The vitality of the Arts District depends on its ability to generate an authentic culture and not homogenize into everywhere else. The unique qualities of the Arts District are what make it an important and exciting destination in Los Angeles.

- Don’t Grow Bigger, Grow Together
- Focus on becoming a better, not a bigger Arts District.

- No-Artist District
- The Arts District is no longer affordable for artists. There is little optimism within the community that this will change. Many residents are frustrated by the limited options available for solving this problem. The new demographic moving into the Arts District is disengaged from the arts.

- Stimulus
- The city must provide incentives to developers for the construction of affordable artist housing and workspaces.

- Unionize
- The artist should form a union so that they have greater negotiating power when dealing with the city and with private developers.

- Torpedo the Arts District
- Learn from the Torpedo Factory Art Center in Alexandria, Virginia in terms of how to create a thriving civic facility around the arts that includes co-op galleries and shared workspaces.

- Work Here, Live There
- The Arts District would benefit from more rental studio spaces so that artists can produce work in the Arts District yet live elsewhere. This would pull in artists from across Los Angeles.

- Housing Artists not Artist Housing
- Architects and developers need to think about what it means to house artists and not just produce affordable 'artist housing'. Large-scale entrances, acoustic separation, and lighting must all be considered.
Overview:
The two subject matters at this table were Architecture and the 6th Street Bridge. In terms of architecture, the discussion centered around a desire for new buildings to be thoughtfully designed and well constructed. It was suggested that the neighborhood focus on planning so that they can influence the types of uses coming into the neighborhood. It was also suggested that the community form a design review board to ensure that new developments are of quality design and construction. The 6th Street Bridge conversation centered around the imminent threat to the project brought on by the MTA maintenance shed. There were also many suggestions for how the park at the base of the bridge should function.

Table Talk:

<table>
<thead>
<tr>
<th>Architecture</th>
<th>Table Talk: Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Maintain the existing fabric of the neighborhood without producing architectural reproductions.</td>
<td>1. Maintain the existing fabric of the neighborhood without producing architectural reproductions.</td>
</tr>
<tr>
<td>2. LARABA and SCI-Arc should jointly form a design review board.</td>
<td>2. LARABA and SCI-Arc should jointly form a design review board.</td>
</tr>
<tr>
<td>3. Developers are buying property for the investment, we must push them on the uses.</td>
<td>3. Developers are buying property for the investment, we must push them on the uses.</td>
</tr>
<tr>
<td>4. Quality construction is important. No more type 5 architecture.</td>
<td>4. Quality construction is important. No more type 5 architecture.</td>
</tr>
<tr>
<td>5. Parking needs to be integrated into buildings.</td>
<td>5. Parking needs to be integrated into buildings.</td>
</tr>
<tr>
<td>6. Create a plan that articulates the type of uses constituents would like to see come into the neighborhood.</td>
<td>6. Create a plan that articulates the type of uses constituents would like to see come into the neighborhood.</td>
</tr>
<tr>
<td>7. Does the Arts District want to be insular or does it want to be a destination?</td>
<td>7. Does the Arts District want to be insular or does it want to be a destination?</td>
</tr>
<tr>
<td>8. What are artist-oriented amenities vs. tourist-oriented amenities? Artists can’t afford $5 coffee.</td>
<td>8. What are artist-oriented amenities vs. tourist-oriented amenities? Artists can’t afford $5 coffee.</td>
</tr>
<tr>
<td>9. There is a desire to maintain a craftsman quality to the amenities and not to allow chains to move in. However, well crafted amenities are often expensive.</td>
<td>9. There is a desire to maintain a craftsman quality to the amenities and not to allow chains to move in. However, well crafted amenities are often expensive.</td>
</tr>
<tr>
<td>10. Buildings should look different from one another. New buildings should be adventurous and creative.</td>
<td>10. Buildings should look different from one another. New buildings should be adventurous and creative.</td>
</tr>
<tr>
<td>New buildings should have pedestrian setbacks and incorporate outdoor public space into their design.</td>
<td>11. New buildings should have pedestrian setbacks and incorporate outdoor public space into their design.</td>
</tr>
<tr>
<td>New buildings should be sustainable.</td>
<td>12. New buildings should be sustainable.</td>
</tr>
</tbody>
</table>

6th Street Bridge

1. Stop the MTA maintenance shed.
2. There is a lack of funding for the Art Park.
3. The Art Park should accommodate 18-21 year olds at a festival scale.
4. The Art Park should include the following: 1. A performance space with lighting and sound equipment. 2. A water feature that attracts children and families, and. 3. Pathways that connect the Arts District to the Los Angeles river.
Architecture and the 6th Street Bridge

Priorities:

Good Design
Art Park

Barriers:

Developers Values
MTA Maintenance Shed

Reducing Barriers:

LARABA and SCI-Arc join forces to create a Design Review Board.

Stimulate Political Will.

Themes:

Authentic
New architecture should not be made to look old. The challenge is to maintain the fabric of the neighborhood without doing architectural knock-offs.

Experimental
Good design is paramount. New buildings should not look the same. Instead, they should strive to be visionary, adventurous, and sustainable.

What Goes Where?
Develop a neighborhood plan that identifies the types of uses residents would like to see come to the Arts District such as craft-quality amenities for both artists and tourists, artist studio spaces, and galleries.

Quality Control
LARABA should partner with SCI-Arc to create a design review board. The review board would evaluate new developments prior to construction and have the authority to reject proposals that do not meet minimum standards of design.

Cultural Exchange
The Arts District should create an Artist-in-Residence program for national and international artists. This could be done cost effectively through air b-n-b.

Parks Within a Park
The 6th Street bridge park must be engaging for all Arts District residents. It should have a performance space with light and sound equipment, sculptures, access points to the river, and a water feature for dogs and kids.

Shed the Shed
The Arts District community must rally in opposition to the MTA maintenance shed that is scheduled for construction at the base of the 6th Street Bridge. If the shed is constructed, the Art Park will no longer be a possibility.
Cultural Tourism is an authentic experience of a community provided by the community.

Cultural mining can be done by creating an inventory of cultural elements within the Arts District that includes people, organizations, and artwork such as murals.

Collective experiences foster cultural tourism. Examples would be exhibitions, festivals, salons, workshops, and tours.

Guided tours that are curated and hosted would be beneficial to both artists and patrons.

A one-day drop-off show would bring people to the Arts District.

Virtual tourism is a good way to gain exposure outside of Los Angeles and outside of the United States.

The new industry of craft-oriented food amenities helps to drive cultural tourism.

Artainment

Overview:
The subject matter at this table was cultural tourism. It benefits the artists and business owners who operate in the Arts District to attract and engage as many patrons as possible. Currently people from across Los Angeles are coming to the Arts District for the high-quality, unique and burgeoning food and beverage scene. The issue is how to make them stay and/or come-back for the art. Large-scale collective programming such as festivals and tours are a good way of getting a lot of people to come to the Arts District for the Art. A large obstacle to overcome is the lack of a comprehensive media platform for disseminating information about events and openings. The current media platforms are too disconnected.

Table Talk:
1. Cultural Tourism is an authentic experience of a community provided by the community.
2. Cultural mining can be done by creating an inventory of cultural elements within the Arts District that includes people, organizations, and artwork such as murals.
3. Collective experiences foster cultural tourism. Examples would be exhibitions, festivals, salons, workshops, and tours.
4. Guided tours that are curated and hosted would be beneficial to both artists and patrons.
5. A one-day drop-off show would bring people to the Arts District.
6. Virtual tourism is a good way to gain exposure outside of Los Angeles and outside of the United States.
7. The new industry of craft-oriented food amenities helps to drive cultural tourism.
8. Artists need greater exposure. More people should know about happens in the Arts District.
9. The media sources in the neighborhood should share their resources so that a greater amount of press is possible.
10. The Arts District needs a chamber of commerce and a tourism board.
11. Businesses and artist are not given equal recognition or treatment by the city.
12. Creative businesses and galleries need more support.
Cultural Tourism

Priorities:
- Collective Experiences (tours, festivals, etc.)
- Lack of Exposure

Barriers:
- Reducing Barriers:
  - Editorial Support (LARABA, Downtown Muse, etc.)
  - Create a Cultural Map
  - Live Streaming
  - Chamber of Commerce for the Arts District
  - Tourism Board for the Arts District

Themes:
- Artainment
  The Arts District can attract patrons through entertainment type programming that combines festivals, walkthroughs, and salons, with cocktail hours, coffee chats, or fine dining. Tourists coming to the Arts district can combine viewing and learning about art with other entertainment programming such as dinner and drinks.

- Authenticity
  Cultural tourism provides the opportunity for experiencing a community outside of one’s own. Authenticity of experience happens when the members of the community are the one’s providing the experience.

- Educational
  Cultural tourism offers a way to teach people about art and the Arts District.

- Collective
  Collective experiences stimulate cultural Tourism. Festivals, tours, salons, and workshops are all ways of bringing people to the Arts District.

- Re-View
  There are many ways to re-think how art is viewed. Live streaming, virtual tours, and drop-off shows would all expand the reach of the Arts District.

- Organize
  The Arts District would benefit from a tourist board and a chamber of commerce.

- Fractured Networks
  Critical people in the Arts District are disconnected from one another. Collating resources, such as contacts and mailing lists, into one large document would expand the reach of the Arts District.
Overview:
The two subject matters at this table were Galleries and Public Art. In terms of galleries, the discussion centered on two concerns. The first concern was how to control the rise in rent so that small, independent galleries can stay in the Arts District. The second concern was how to get local artists shown in the galleries. In terms of the Public Art, the conversation centered around three issues. The first issue was how to improve the Murals program. The second issue was how to expand Public Art beyond murals. And the third issue was how to track the 1% for the arts. A concerning observation is that there is a lot of new development and not a lot of new art.

Table Talk:

<table>
<thead>
<tr>
<th>Galleries</th>
<th>Public Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop programs that educate the public on how to collect art.</td>
<td>Create a Public Arts Commission.</td>
</tr>
<tr>
<td>Galleries need incentives for showing local artists such as lower rent and/or longer leases.</td>
<td>Permitting murals is tedious and time consuming. Streamlining the process would allow more murals to be produced.</td>
</tr>
<tr>
<td>How do we regulate rent on existing small galleries when big establishments are opening up? There’s a fear that big galleries will price out the small ones.</td>
<td>Who keeps track of the 1%? The money trail is hard to follow. There are a lot of new developments but not a lot of new art.</td>
</tr>
<tr>
<td>How do we get new galleries such as Schimmel to showcase local work?</td>
<td>Santa Fe needs a public wall for graffiti or murals.</td>
</tr>
<tr>
<td>How do we get collectors to support local artists?</td>
<td>The murals should be illuminated at night. This could provide way finding as well as increase safety.</td>
</tr>
<tr>
<td>Identify alternative gallery sites such as pop-up venues and portable art trucks.</td>
<td>Public Art is more than murals. The Arts District needs to broaden its scope of public art.</td>
</tr>
<tr>
<td>Host studio tours and invite curators and collectors.</td>
<td>What’s decorative and what’s public art?</td>
</tr>
<tr>
<td>The Arts District needs a curator-at-large.</td>
<td>There should be an official map, or app, that locates and describes the murals in the Arts District.</td>
</tr>
</tbody>
</table>
Gallery and Public Art

<table>
<thead>
<tr>
<th>Priorities:</th>
<th>Barriers:</th>
<th>Reducing Barriers:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintain Small Galleries</td>
<td>Rising Rents</td>
<td>Financial Incentives from the City (rent control, longer leases)</td>
</tr>
<tr>
<td>Local Artists in Galleries</td>
<td>Low Profile</td>
<td>Create Collectives</td>
</tr>
<tr>
<td>More Than Murals (expand public art)</td>
<td>Support</td>
<td>Explore Temporary Venues (warehouse pop-ups, portable art trucks)</td>
</tr>
<tr>
<td>Local Artists in Galleries</td>
<td>Low Profile</td>
<td>Local Art Month at Large Venues (Schimmel)</td>
</tr>
<tr>
<td>More Than Murals (expand public art)</td>
<td>Support</td>
<td>Coordinated Studio Tours</td>
</tr>
<tr>
<td>More Than Murals (expand public art)</td>
<td>Support</td>
<td>Curator -at - Large</td>
</tr>
<tr>
<td>More Than Murals (expand public art)</td>
<td>Support</td>
<td>Create a Public Arts Commission</td>
</tr>
<tr>
<td>More Than Murals (expand public art)</td>
<td>Support</td>
<td>Track the 1% (Savoy, Artisan, Mura, Barker, Molino, One Santa Fe - where's the art?)</td>
</tr>
</tbody>
</table>

Themes:

**David vs. Goliath**
There is concern that the large and established galleries currently moving into the Arts District will push out the existing small galleries. While the large galleries raise the profile of the neighborhood, they also raise the rents.

**More Than Murals**
Public art has many forms. The murals are outstanding but there needs to be support for other types of public art.

**Art is Not Decoration**
There should be a public art czar for the Arts District to ensure that support is put behind quality projects and not merely decorative work.

**Remove the Red Tape**
Permitting for murals is very difficult and time-consuming. This discourages property owners from embracing a mural. The Arts District should work with the city to streamline the process.

**Show Me The Money**
The 1% is difficult to track. The Arts District should demand transparent accounting from the city. The residents see a lot of new developments but not much new artwork.

**Lighting**
Effort should be made to better light the murals. They are a defining characteristic of the Arts District and give visual identity to the neighborhood. This would also increase safety at night.

**Maps and Tours**
Navigating the Arts District can be difficult and intimidating. The Arts District should organize studio tours with collectors and also produce maps (or apps) of galleries and murals.

**Local Inside the Global**
Work with the large galleries such as the Schimmel gallery to showcase local artwork. Perhaps a 'locals' gallery month.

**Alternative Sites**
The Arts District should explore non-standard venues for displaying art such as pop-ups and portable trucks.

**Incentivize**
There should be financial support, such as lower rents, for galleries that are showcasing local talent.
Performing Arts

Overview:
The subject matter at this table was Performing Arts, which by its collaborative and temporal nature, has difficulties that other artistic mediums do not. In terms of collaboration, the performing arts often rely on multiple artists and support staff to bring a project together. Everything from locating props to pulling permits requires specific know-how that could be easier acquired if resources were shared within the community. The temporal nature of performing arts requires venues where large numbers of people can view the performance simultaneously. The Arts District is currently limited in terms of performance facilities and venues.

Table Talk:
1. Performing arts includes: literary, theater, dance, music, multimedia, film, and fashion.
2. Expand people’s perception of art.
3. Defy the disciplines and destroy the categories.
4. Find ways to make art accessible through no admission fees, evening exhibits, and showings for area residents only.
5. Perform in public spaces including the 6th Street Amphitheater and under the bridges.
6. The Arts District needs a large multimedia performance space with 200-300 seats.
7. Small performances can be staged at the farmer’s market, in restaurants, and at pop-up venues.
8. Create a shared resource that contains information on venues, technical and legal advice, and permitting processes.
9. Create an incubator space for the development of new work that has a space for rehearsal, instruments, props, and gear.
10. Promote more partnerships with established institutions such as a satellite film series for The Hammer or MOCA.
11. Create a series such as Shakespeare in the Park that puts on plays, music concerts, or alternative film screenings.
12. Look towards MOCA’s Step and Repeat in terms of how to defy boundaries.
13. Look to Frogtown and Chinatown as models for community engagement.
14. Use Air BnB to create residencies for out-of-town artists.

Space Invaders!
Category Killers!
## Performing Arts

### Priorities:

<table>
<thead>
<tr>
<th>Venues</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Look for small spaces such as the farmer’s market, restaurants, and pop-up venues.</td>
<td></td>
</tr>
<tr>
<td>Create a large venue that seats 200-300 people.</td>
<td></td>
</tr>
<tr>
<td>Utilize public space such as under the bridge or in the river.</td>
<td></td>
</tr>
<tr>
<td>Create an incubator space that contains tools, equipment, and rehearsal space.</td>
<td></td>
</tr>
<tr>
<td>Create an information resource that describes how to navigate permitting, how to locate venues, and how to secure funding.</td>
<td></td>
</tr>
</tbody>
</table>

### Reducing Barriers:

- Space Invaders
  - There are many small and medium sized spaces throughout the Arts District that could transform into temporary venues for the performing arts. Examples are the farmer’s market, coffee shops, restaurants, retail stores, and under the 6th Street bridge.

- Category Killer
  - The Arts District should be open to and supportive of performance types that defy conventional artistic boundaries. This will expand people’s perception of art.

- Community
  - The Arts District should focus on how to grow together, not how to grow larger.

- Accessibility
  - The Arts District should help make art accessible to a wide range of people through initiatives that reduce or eliminate admission fees, hosting exhibits in the evenings, and showings specifically for community residents.

- Dedicated Venue
  - The Arts District should have a large theater style space that can seat 200-300 people and accommodate a wide range of performance types including literary, theatre, dance, music, multimedia, film, and fashion.

- Shared Resources
  - The members of the community should collate and share resources. The Arts District should have a ‘drop-in’ space that contains resources to help individuals put together a performance. The resources should include the following: materials, gear, a list of venues, a list of people, and information on public permitting. The space would behave as an incubator for new work.

- Satellites
  - The Arts District should have satellite programming that builds on the experience, resources, and networks of major city institutions. Such as hosting a film series for MOCA, REDCAT, or the Hammer.

- Cultural Exchange
  - The Arts District should create an Artist-in-Residence program for national and international artists. This could be done cost effectively through air b&b.