

REGULAR MEETING OF THE  
CULTURAL AFFAIRS COMMISSION  
CULVER CITY, CALIFORNIA

April 21, 2026  
7:00 P.M.

**Call to Order & Roll Call**

Chair Mesghali called the regular meeting of the Cultural Affairs Commission to order at 7:03 P.M. in Mike Balkman Council Chambers at Culver City Hall.

Present: Ehsaan Mesghali, Chair  
Tania Fleischer, Vice Chair  
Shona Gupta, Commissioner  
Heather Moses, Commissioner

Staff: Sally Unsworth, Cultural Affairs Manager  
Lee Lawlor, Cultural Affairs Analyst

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**Pledge of Allegiance**

Chair Mesghali led the Pledge of Allegiance.

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**Public Comment - Items NOT On the Agenda**

Hope Parrish, Culver City Historical Society, invited everyone to attend Phantom of the Backlots on April 28.

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**Receipt of Correspondence**

Sally Unsworth, Cultural Affairs Manager, reported that she had forwarded two letters to Commissioners and she indicated that the Artist Laureate had shared a video.

Chair Mesghali noted that due to the full agenda, the video would be deferred to the next meeting.

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**Consent Calendar Items**

Item C-1

**Approval of Minutes of the Regular Meetings of February 17, 2026 and March 17, 2026**

MOVED BY COMMISSIONER GUPTA, SECONDED BY CHAIR MESGHALI AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION APPROVE MINUTES OF THE REGULAR MEETINGS OF FEBRUARY 17, 2026 AND MARCH 17, 2026.

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**Presentation Items**

Item P-1

**Presentation on Arts Activities by Arts District BID**

Sally Unsworth, Cultural Affairs Manager, introduced the presentation noting it was not a discussion item.

Jeff Morrical provided background on himself; presented a map of the Arts District; discussed banner updates; arts assets; the site plan and survey; future banner locations; tree surrounds; planted medians; bistro lights; art assets centered around Helms; public art; architecture as art; urban assets; recent bike lanes and restriping in the area; efforts to get Blackwelder involved in the district; the tree surrounds; the layered history of the area; he presented a preview of new banners to be installed in the next month; and he discussed a ten minute video available on YouTube that he put together with his thoughts about the tree surrounds.

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**Action Items**

Item A-1

**(1) Consideration of the Research and Options Presented for the Washington Boulevard Tree Surrounds; and (2) Review, Discuss, and Provide Comments; and (3) If appropriate, Make a Recommendation to City Council**

Sally Unsworth, Cultural Affairs Manager, introduced the item; noted that the video by Jeff Morrival provided background on the item; discussed information available to the public on the tree surrounds; and she expressed appreciation for the work done by Jeff Morrival.

A video on the Arts District tree surrounds made by Jeff Morrival was presented to the Commission.

Sally Unsworth, Cultural Affairs Manager, provided a summary of the material of record; reported feedback from the original designer indicating uniformity as an intention of the design; discussed cost estimates; funding; and information to be considered in making a recommendation to the City Council.

Chair Mesghali invited public comment.

The following members of the public addressed the Commission:

Jeff Morrival felt the density of the system is what provides the neighborhood; discussed the urban purpose served by the unification and lighting elements; historical value; artistic value; lack of a succession plan; the pedestrian neighborhood; his initial goal to prevent complete erasure without anyone knowing about it; and finding solutions moving forward.

Alicia Ide, Culver Arts Foundation, discussed support for making certain the issue was brought up; potential options; the Cultural Trust Fund; and the Commission recommendation to the City Council.

Marla Koosed expressed appreciation for the presentation; discussed the importance of Mr. Prejza's comments; available options; design style; costs; complete restoration with lighting; potential collaboration with a non-profit; and shifting responsibility for maintenance.

Hope Parrish, City Historian, shared personal recollections of the Washington Boulevard corridor as a historically underutilized and poorly lit area prior to its revitalization; referenced a 1998 article written by the then-City Historian on the importance of revitalizing the district; acknowledged significant financial challenges involved in restoration; noted strong neighborhood advocacy both in support of and opposition to preservation; partnership with another organization to preserve the tree surrounds; acknowledged the challenging decision; expressed gratitude for the illumination the surrounds provide to the corridor; and she urged the Commission to pursue a course of action that results in saving them.

Responding to inquiry, Cultural Affairs Manager Sally Unsworth summarized principal considerations before the Commission in order to structure the discussion; discussed determining whether to preserve some or all of the tree surrounds or to proceed with removal; classification of some or all of the surrounds as public art which would make them eligible for Cultural Trust funding and subject to the Commission's covenant process and collection restrictions; alternative approaches, including outside funding mechanisms, non-collection rehabilitation strategies, and the steel-cut design alternative replacing the film strips with a unified visual element; staff capacity; formulation of partial recommendations; and addressing remaining questions through subsequent steps.

Discussion ensued between staff and Commissioners regarding support for preservation of the tree surrounds as part of the cultural identity of the Washington Boulevard corridor; design of the surrounds as integrated streetscape elements rather than as public art; concern with premature classification as public art in advance of the forthcoming Community Cultural Plan; providing a broader framework for addressing the district's identity and assets wholistically; concern that public art classification would impose restrictions on future alterations or adaptive approaches; maintenance of the surrounds and their lighting infrastructure within the purview of the Public Works Department; the role of the Commission to advise the City Council; support for preservation while encouraging exploration of outside nonprofit partnerships; and pursuit of an official state designation as a cultural district potentially providing additional resources for the broader Arts District.

Additional discussion ensued between staff and Commissioners regarding prior involvement of Public Works; budgeted funding to remove the tree surrounds that was paused in response to community advocacy which had remanded the item to the Cultural Affairs Commission; engaging Public Works regarding maintenance feasibility and costs; criteria for public art classification and the financial implications of that approach; size and annual replenishment of the Cultural Trust and the proportional impact of rehabilitation costs; whether the steel-cut unified design alternative could qualify as public art if pursued as a cohesive system; covenants that govern all pieces in the public art collection and define specifications and maintenance obligations; engagement of a public art consultant to evaluate an altered design for collection eligibility; the healthy Cultural Trust; and the Public Art Master Plan timeline.

Further discussion ensued between staff and Commissioners regarding concern with setting a precedent by admitting infrastructure elements into the public art collection; design of the ordinance for commissioned art rather than streetscape infrastructure; covenant restrictions; concern with entering a slippery slope of absorbing infrastructure from other departments; the feeling that the conversation belongs with Public Works and that the Commission's appropriate contribution is a preservation recommendation to the City Council; appreciation for Jeff Morrical's presentation and for the community engagement facilitated over an extended period; prioritizing those tree surrounds in the worst condition; the practicality of taking a more selective approach rather than preserving all sixty-five; support for consultation with a public art consultant and development of a covenant as described by staff if the items are to come into the collection; the importance of restored lighting for pedestrian safety in the corridor; looking at clusters of the tree surrounds; incorporating technology such as mobile applications to enhance visitor engagement with the surrounds; and the High Line in New York City.

Discussion ensued between staff and Commissioners regarding appreciation for sustained efforts to prevent the surrounds from being disposed of and for creating the conditions for a more informed community decision; potential focus on the forty surrounds in the more densely concentrated segment rather than the full sixty-five; opposition to adding the surrounds to the public art collection; staffing

considerations; constraints on the Cultural Trust; the function of the surrounds as infrastructure with a utility component; the hybrid nature that warrants formal engagement of the Public Works Department; overlap; gateway art; ensuring the Commission does not get involved in areas that are not appropriate; organizing any nonprofit effort around the Arts District as a whole rather than the surrounds alone; and support for keeping the surrounds outside the public art collection to preserve greater flexibility for creative approaches to the system's future, including animated lighting and rotating artist involvement.

Additional discussion ensued between staff and Commissioners regarding the mechanism for engaging the Public Works Department; engagement with the City Manager's office; willingness to open interdepartmental discussions regarding feasibility, maintenance costs, and funding options; the economy; concern with finding an outside organization to lead a private fundraising campaign of the required scale; preference for exploring affordable interim improvements to a limited number of surrounds in advance of the 2028 Olympics; a single surround recently cleaned and repainted by community members that demonstrated a visually significant improvement in a short period of time; and a suggestion to return the matter to the Public Art Subcommittee for further deliberation before the Commission takes a formal position.

Further discussion ensued between staff and Commissioners regarding copyright consideration relevant to potential corporate sponsorship; film titles depicted on the surrounds; technology or media companies that might be solicited for funding; conditions and interest in underwriting the project; support for exploring funding options; the feeling that the item should go to Public Works, not back to the Public Art Subcommittee; and looking at the parameters of the Public Art Ordinance.

Sally Unsworth, Cultural Affairs Manager, summarized apparent points of consensus as follows: unanimous Commission support for preserving at least a portion of the tree surrounds; lack of consensus on classification as public art or a funding mechanism; and agreement to direct staff to open interdepartmental discussions with the Public Works Department and the City Manager's Office regarding feasibility, maintenance costs, and funding options, with findings to be returned to the Commission before any formal recommendation to the City Council is finalized.

Discussion ensued between staff and Commissioners regarding best practices to address items; preference for returning directly to the full Commission once interdepartmental feasibility findings are available; length of the process; community engagement, research, and pricing work already completed; interest in the longer-term possibility of organizing a broader Arts District initiative that would encompass the tree surrounds within a more comprehensive framework; avoiding additional consultant engagement on the item; incorporation of Public Works' plans for the district over the coming years into a broader conversation; clarification that the option of entering the surrounds into the public art collection had not been eliminated and remained available pending further feasibility information; ascertaining the true cost and work involved of maintaining the tree surrounds; and interdepartmental conversations encompassing the bus stops, gateway signage, and other elements from the original integrated streetscape plan, not only the tree surrounds.

Further discussion ensued between staff and Commissioners regarding the original Public Works Department decision to budget for removal of the surrounds made without Cultural Affairs Commission input; Commission exploration of preservation; lack of organized advocacy prior to Commission involvement; staff agreement to present to Public Works; public sentiment reflected in the community survey results alongside Commission support for preservation of at least a portion of the surrounds; lack of staff capacity to do a fundraising campaign; and Culver Arts as a potential partner for an outside fundraising campaign that would preclude the tree surrounds from being a public art component.

Lee Lawlor, Cultural Affairs Analyst, noted that no formal motion would be made and she summarized the disposition of the item: receive and file the staff report regarding research and options for the Washington Boulevard tree surrounds; direct staff to continue interdepartmental research with the Public Works Department and City Manager's office; and make no formal recommendation to the City Council at this time.

Sally Unsworth, Cultural Affairs Manager, indicated that staff would return with an action item after consultations.

**(1) Consideration of the CAC Public Art Subcommittee's Recommendation Regarding an "Architecture as Art" Proposal at 9810-9814 Washington Boulevard by Brooks Scarpa Huber on Behalf of Rethink Culver, LLC.; (2) Review, Discuss, and Provide Comments; and, (3) Make a Motion to Accept the CAC Public Art Subcommittee's Recommendation**

Sally Unsworth, Cultural Affairs Manager, provided a summary of the material of record; discussed public comments received; indicated willingness to guide the Commission through a discussion of alternative paths forward if desired; clarified the motion before the Commission; presented an image of the building rendering for reference; discussed that previous Architecture as Art proposal that went before the Commission in 2005; and she noted that components of the code that allowed for Architecture as Art were created around the time of the Eric Owen Moss buildings which are the majority of the collection that fits the criteria.

Chair Mesghali invited public comment.

The following members of the public addressed the Commission:

Carlos Augusto Garcia, Brooks + Scarpa Huber, thanked the Commission, review panel, Public Art Subcommittee, and staff for their engagement with the proposal; discussed the learning experience; stated that his comments were not intended to challenge the panel's recommendation or to relitigate the language of the ordinance; noted mostly universal positive reception of the design, particularly the sculptural stair elements; discussed the design demonstrating complex ideas, cultural significance, and conceptual complexity in a manner consistent with the intent of the ordinance; described the sculptural stair enclosures as integrated architectural artwork conceived as part of the original design concept, carried through four years of development since the project's PRC approval in 2022; incorporating studies of light, movement, public visibility, and a cinematic narrative tied to Culver City's identity in performance and storytelling; the practical consequence of the Commission's decision; removal of the sculptural elements due to value engineering constraints; scheduled construction date; alternative to the sculptural elements; compliance with the minimum required by code; acceptance of the panel's recommendations as measured and constructive; directing the

one percent public art allocation in a manner that more directly fulfills the intent of the ordinance for the specific project; and he proposed that the Commission and the developer collaborate to create a framework in which the one percent allocation remains tied to the sculptural element, with the Commission and Public Art Subcommittee retaining oversight over delivery and long-term maintenance, aligned with Culver City standards and the project's affordable housing goals.

Sally Unsworth, Cultural Affairs Manager, displayed three renderings provided by Brooks + Scarpa.

Sharon, a designer associated with the project and a resident of Culver City, indicated participating in prior subcommittee meetings; described the louver elements as a means of engaging with the public realm and benefiting daily users of the space; noted that the elements were part of the project from its inception; discussed meaning and relationship to the history of Culver City; and she expressed support for retaining the louvers within the project.

Lawrence Scarpa, architect and principal of Brooks + Scarpa Huber, identified himself as both an architect and a practicing public artist; discussed the contextual challenge of the project site; the highly dense downtown location leaving little room for the kind of freestanding sculpture associated with the last approved Architecture as Art project in 2005; explained design intent to make parts of the building itself artistic in an experiential way, rather than directing art funds into general construction; and he expressed support for working with the Commission to find a path that enhances the building and contributes to the visual quality of Culver City.

David Kaplan was called to speak but was not present in person or online.

Nikki Kamisa, Culver City resident within walking distance of the project site, expressed support for directing the one percent allocation toward retaining the original design elements; noted that the design integrated well within the block; and she indicated she could not envision alternative art she would prefer in that location.

Irvin Sandoval, Culver City resident and frequent visitor to the downtown area, expressed support for the project's

contribution to the character of downtown Culver City; described the design as bringing something fresh to the area with potential as a destination; noted that creative design in a downtown multifamily housing project is uncommon; and he expressed hope that approval would inspire additional examples of artistic architecture in the area.

Alexandra Sandoval, Culver City resident, expressed support for the project as an exciting approach to art in the neighborhood; noted Culver City's distinct identity as a city that highly values art and filmmaking; described the louver system as creating an interactive experience that introduces a new way to engage with art in the public realm; expressed appreciation for the expressive and approachable quality of the design; and support for implementing art into the building on a block that has no extra space.

Marla Koosed, former member of the Cultural Affairs Commission (CAC), reported participating in revision of the Architecture as Art ordinance; discussed the building that received Architecture as Art approval in 2005; strong regard for the work of Brooks + Scarpa Huber; the sculptural elements as conceived and integrated with attention to movement, lighting, shadow, and experiential qualities that may only be fully understood once built; and she expressed the view that rejection of the proposal would represent a significant missed opportunity for Culver City.

Sally Unsworth, Cultural Affairs Manager, provided background on the project; discussed different project incarnations; project length; changes made; City Council support for the project; art fees; valuation; the four pathways available to developers for fulfilling the public art fee obligation; noted that final valuation figures for the project were not yet available; discussed an additional alternative not previously presented to include a fee waiver and allowing the architectural elements to remain, formalized through a Memorandum of Understanding (MOU) between the City and the developer requiring City Council approval; and she indicated that approach had not previously been employed by the Commission but could be a viable path given the process and the project's unique relationship with the City.

Discussion ensued between staff and Commissioners regarding the process and timeline by which the Architecture as Art pathway was identified and pursued; whether there had been an earlier point in the project at which the architects could

have received more specific guidance on what would be required to qualify for Architecture as Art classification; numerous prior incarnations processed through the Economic Development department rather than through the standard planning route in which Cultural Affairs is engaged at an early stage; initial conversations with the developer about fulfilling the public art obligation more than a year prior to the meeting, at which time Architecture as Art was not identified as the likely path; and staff confirmed that it was only after the architects approached staff separately with renderings showing distinct architectural elements that the Architecture as Art pathway was identified as an option and the panel process was initiated, approximately six months before the meeting.

Discussion ensued between Carlos Augusto Garcia, staff, and Commissioners, regarding the affordable housing allocation; the nature of public access to the paseo and staircase elements; clarification that the sculptural stair enclosure is visible in the interior rendering are the same elements visible from the exterior; confirmation that the paseo connecting the Culver Boulevard frontage to the Washington Boulevard frontage is designed to be publicly accessible pursuant to the development agreement between the developer and the City; and two exterior sculptural stair enclosures flanking the paseo that members of the public can observe, touch, and interact with as they pass through the space.

Additional discussion ensued between staff and Commissioners regarding the difficulty of the situation given the tension between the quality of the design and the professional panel's recommendation; wariness about overriding the panel's conclusion; the importance of honoring the process through which independent professionals are convened and their time respected; special circumstances given project ties to the City, the central location, and the involvement of existing cultural institutions; internal recommendations that were not taken more seriously; stronger advocacy for the louvers as art specifically, with a more explicit connection to sculpture and less emphasis on architectural embellishment; concern that the paseo would not open to the public at all hours in the way that other public art is; the distinction between access to the paseo and access to the staircase elements themselves; the stairs as primarily serving the residential units; likely residential use of the elevators rather than the stairs; use of the stairs for public utility rather than for personal use; openness to exploring the MOU

pathway; and community value in encouraging higher-quality building design even where elements fall outside the strict definition of public art under the ordinance.

Further discussion ensued between staff and Commissioners regarding regret that fuller representation from the firm had not been available at the prior Public Art Subcommittee meeting; the striking comparison between the building's design with and without the architectural louver elements demonstrating the significant visual difference the elements make to the project's character and aesthetic quality; feedback and suggestions offered by the Subcommittee that did not result in a response; preference for recommending a fee waiver as a mechanism to allow the architectural elements to remain; the view that the loss of the louvers would be a significant detriment to the building's design; the one percent public art fee obligation; the panel's recommendation to reject the Art as Architecture proposal; and alternatives beyond payment into the Public Art Fund or installation of a separate public artwork.

Discussion ensued between staff and Commissioners regarding benefits that could have been realized from more representation before the Subcommittee and providing a before and after rendering; the mandate given to the independent professional review panel to evaluate whether the project met the Art as Architecture criteria under the ordinance, not to consider comparative aesthetics or alternative approaches; recent similar interpretive questions regarding how the ordinance is applied in practice; preliminary consultation with the City's legal department on a related matter indicating that, where alternative Memoranda of Understanding arise from a development project, a fee waiver would require a City Council request and decision; the potential structure of such a fee waiver contingent on a binding MOU requiring the developer retain the specified architectural elements, ensuring that a fee waiver could not be obtained and the design subsequently scaled back; the non-standard scenario; background research conducted; and the option presented for the Commission's awareness and direction.

Additional discussion ensued between staff and Commissioners regarding a parallel with another item on the agenda in which the Commission was required to follow the determination of an expert panel mandated by ordinance; recommendations made to the architect on how to comply with the Art as Architecture requirement; budget realities; the Art as Architecture review

process; potential need for more clarity within the ordinance; other cities that do not have the Art as Architecture ordinance; and future consideration of the Cultural Plan.

Marla Koosed stated that the project had been overseen by the Economic Development Department rather than routed through Planning, which is the standard pathway allowing sufficient time for the Art as Architecture process to be conducted properly.

Discussion ensued between staff and Commissioners regarding the project; City Council has reviewed the plans on multiple occasions with changes to scope; significant involvement of the City Council in shepherding the project over time; and reinforcing the proper process through Planning rather than requiring amendment to the ordinance.

Additional discussion ensued between staff and Commissioners regarding consensus on proposed direction that despite the professional review panel's determination that the architectural elements do not qualify as Art as Architecture under the ordinance, the Commission finds that the elements possess sufficient artistic merit to warrant retention through a separate mechanism, and recommends that staff pursue a fee waiver contingent on an MOU with the developer to ensure the elements are built as designed.

MOVED BY COMMISSIONER GUPTA, SECONDED BY COMMISSIONER MOSES AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION: APPROVE THE RECOMMENDATION OF THE PROFESSIONAL REVIEW PANEL AND PUBLIC ART SUBCOMMITTEE TO REJECT THE ORIGINAL ART AS ARCHITECTURE PROPOSAL FOR THE PROJECT.

Further discussion ensued between staff and Commissioners regarding the process; support of a fee waiver contingent on an MOU that retains the architectural elements based on valuation; the need for City Council approval; the rationale to retain the integrity of the building to have more visual interest; the MOU that would go directly to the City Council; clarification that the item would not return to the Commission for further review; ensuring it is clear that despite the panel's findings, the project has enough artistic merit to qualify through an MOU; and key elements to include in the staff report.

MOVED BY COMMISSIONER GUPTA, SECONDED BY COMMISSIONER MOSES AND UNANIMOUSLY CARRIED, THAT THE CULTURAL AFFAIRS COMMISSION: APPROVE A RECOMMENDATION FROM THE COMMISSION THAT STAFF PREPARE A FEE WAIVER CONTINGENT ON A MEMORANDUM OF UNDERSTANDING WITH RETHINK LLC TO RETAIN THE ARCHITECTURAL ELEMENTS OF THE PROJECT, AND PRESENT FOR APPROVAL BY CITY COUNCIL.

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Item A-3

**Receipt and Filing of Updates from the Members of the Standing Subcommittee and Ad Hoc Subcommittees of the Cultural Affairs Commission**

Sally Unsworth, Cultural Affairs Manager, indicated that the Commission could choose to hear the item at the next meeting and the Chair concurred.

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**Public Comment - Items NOT On the Agenda (Continued)**

Chair Mesghali invited public comment.

Lee Lawlor, Cultural Affairs Analyst, reported that no additional requests to speak had been received.

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**Items from Commissioners/Staff**

Lee Lawlor, Cultural Affairs Analyst, indicated that she had been adding upcoming cultural events and performances to the shared Outlook calendar and sending calendar invitations to Commissioners; stated that the invitations were informational only and did not constitute invitations from the event producers or presenters; reminded Commissioners that RSVPs, ticket purchases, and other attendance requirements were the responsibility of each individual Commissioner and not managed by staff; and she indicated that a full list of events

supported by the Performing Arts Program was available on the community calendar.

Sally Unsworth, Cultural Affairs Manager, reported that applications for seats on the Cultural Affairs Commission were open and urged Commissioners to encourage eligible individuals to apply before the application deadline in early May; reminded Chair Mesghali and Commissioner Moses that their terms were up for renewal and that the City Clerk had contacted them regarding the reappointment process; expressed gratitude to City Historian Hope Parrish and all those involved in the Culver Studios historical program that fulfilled a longstanding public art obligation by Culver Studios and Hackman Capital Partners; reported ongoing interdepartmental collaboration with the Parks, Recreation and Community Services (PRCS) Department, including participation in a community meeting related to the possibility of incorporating a mural into Tellefson Park as part of a grant-funded initiative with upcoming consideration of the item by the Public Art Subcommittee; reported attending an event at the Wende Museum alongside City Council Members who were among its founders; acknowledged the extraordinary value of the Wende Museum to the community as a free resource for artists and consistently relevant to the Commission's work, including through the Performing Arts Grant program; discussed Performing Arts Grant recipient Si Se Puede; thanked Commissioner Moses for inviting staff to attend a student performance at the library; noted the thoughtful response to recent events related to the legacy of Dolores Huerta; discussed City Council approval of the Community Cultural Plan framework and next steps; issuing Requests for Proposals (RFPs) in collaboration with both the City Council Olympic Subcommittee and the Cultural Affairs Commission Olympic Subcommittee; invited all Commissioners to attend the first Colorful Communities public engagement workshop scheduled at the Vibes After Five event on April 22; discussed research provided by City Historian Hope Parrish facilitating incorporation of elements of the neighborhood's history into mural design; an interdepartmental meeting to coordinate installation of the City's largest public art installation to date: the Charles Gaines sculpture "Frame for a Tree" requiring coordination across nearly every City department; indicated that the City Manager's office had requested that departments prepare work plans as part of the budget process noting that a draft work plan would be brought before the Commission as a

future agenda item; reported that the City is hosting a series of FIFA World Cup soccer events and that Cultural Affairs is working to incorporate an art component; discussed a local mural artist identified to create a temporary mural at the USA versus Portugal match on June 12 at Veterans Memorial; discussed the pilot effort to integrate art into City-produced events in collaboration with the Economic Development Department; she encouraged everyone to listen to City Historian Hope Parrish's recent appearance on the Art Talk program; discussed work to document the progress of the relocation of Neptune's Necklace at Westfield Culver City for the public art covenant and City files noting community inquiries received about the removal of the benches; discussed a recent productive meeting with Edgar Varela regarding the possibility of Culver City hosting one of the twenty-eight concerts in the Los Angeles Jazz Festival; potential relevance to the Commission's forthcoming jazz-focused Olympic RFP; recommended Commissioners attend the free Monuments Exhibition currently on view at The Brick and MOCA given ongoing conversations about memorialization, public art, and recent decisions to modify public-facing text on existing public artworks; and discussed a recent visit to LACMA with Chair Mesghali to view the new building and galleries.

Chair Mesghali commented on the museum's use of gray rather than white gallery walls noting that neutral tones allowed artwork to stand more prominently without excessive contrast; expressed appreciation to Lee Lawlor for sending out the invites; received clarification regarding protocol for artist engagement for FIFA and World Cup-related art; and he expressed appreciation to staff for their efforts, to the public for their participation at the meeting, and for the ability to support the arts and be an advocate for the public through service on the Commission.

Commissioner Moses discussed a recent Culver City Symphony clinic and assembly-day visit with students at Culver City High School, and invited everyone to attend the Wende opening reception on April 25.

Commissioner Gupta reported attending the recent Culver City Book Festival and praised the performance and activation piece created by Artist Laureate Victoria Marks; extended thanks to Culver Arts Foundation and Executive Director Jen Casper for

accommodating the activation; and encouraged Commissioners to attend future book festival events.

Vice Chair Fleischer reported attending the Victoria Marks presentation at the Book Fair and congratulated Culver Arts on the event; discussed attending the Viver Brazil Brazilian Block Party performance at Grand Performances; number of attendees; the atmosphere as vibrant and comparable to the City's summer concert series; reported attending the first interdepartmental kick-off meeting for the Cultural Plan; expressed enthusiasm for the depth of artistic engagement found across City departments; reported an upcoming meeting with Martin Glicklick of the Music Guild to begin discussing a contract, with the process expected to begin in July; observed that the benches at the Westfield center court had been removed in preparation for the sculpture relocation; recommended the production of Kim's Convenience, currently playing at the Ahmanson Theater; and expressed enthusiasm for the FIFA live mural initiative.

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**Adjournment**

There being no further business, at 9:51 P.M., the Cultural Affairs Commission adjourned to a regular meeting to be held at 7:00 P.M. on Tuesday, May 19, 2026.

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SECRETARY of the Cultural Affairs Commission

APPROVED \_\_\_\_\_

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EHSAAN MESGHALI  
CHAIR of the Culver City Cultural Affairs Commission  
Culver City, California

I declare under penalty of perjury under the laws of the State of California that, on the date below written, these minutes were filed in the Office of the City Clerk, Culver City, California and constitute the Official Minutes of said meeting.

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Jeremy Bocchino  
CITY CLERK

\_\_\_\_\_ Date