



RESPONSE TO RFP #2640

City of Culver City Community Cultural Equity Plan with Public Art Master Plan Component

PREPARED FOR:

Sally Unsworth
Cultural Affairs Manager
City of Culver City
9770 Culver Boulevard
Culver City, CA 90232

SUBMITTED:

September 18, 2025



IN PARTNERSHIP WITH:



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AUTHORIZED CONTACT INFORMATION

CVL Economics
Federal EIN: 87-122827

Principal Place of Business:
8306 Kirkwood Drive
Los Angeles, CA 90046

Uday Ram
Founding Partner

Office Phone: (310) 547-7740
Mobile Phone: (646) 479-1497
Email: uday@cvleconomics.com

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EXECUTIVE SUMMARY

CVL Economics, in partnership with MIG, brings a transformative approach to the Culver City Community Cultural Equity Plan with Public Art Master Plan Component engagement that combines economic rigor with authentic community engagement. Our partnership represents the next generation of cultural planning—one that centers equity and historical redress while building sustainable economic foundations for creative communities.

PROJECT UNDERSTANDING

Culver City faces a critical moment in its cultural evolution. As the "Heart of Screenland" adapts to become a more inclusive creative hub, the City must balance leveraging its entertainment industry legacy with addressing a past that often excluded communities of color and other underrepresented affinity groups from cultural and economic participation. The Community Cultural Equity Plan with Public Art Master Plan Component represents an opportunity to fundamentally reshape how cultural resources are distributed and who benefits from creative economy growth.

We understand this plan must serve three interconnected purposes: establish strategic frameworks for Cultural Trust Fund utilization that center community needs; enhance Culver City's regional cultural profile while ensuring deep local engagement; and develop an equitable public art strategy that addresses current geographic disparities. These goals require integration with the General Plan 2045 and Parks Plan while explicitly addressing SB 1000 Priority Neighborhoods and implementing participatory processes that build lasting community capacity for cultural advocacy. Success depends on creating implementation frameworks that enable community-controlled development rather than top-down cultural programming.

QUALIFICATIONS AND CAPABILITIES

CVL Economics is a Los Angeles-based economic consulting firm founded in 2021, specializing in creative economy analysis and equity-centered development strategies. We bring deep expertise in arts and cultural planning, economic analysis, and community engagement, with a particular strength in the Los Angeles creative economy landscape. Our approach integrates quantitative analysis with qualitative community engagement, ensuring recommendations are both data-driven and community-owned. We specialize in addressing the complex intersection between cultural development and economic opportunity.

MIG is a nationally recognized multidisciplinary planning and design firm with over 40 years of experience in cultural planning, public art strategy, and equity-centered community engagement. Their expertise includes curatorial framework development, artist selection processes, maintenance and conservation strategies, and creating implementation guidelines that translate vision into action.

Our integrated project team combines CVL Economics' economic analysis expertise with MIG's public art and engagement specialization:

- ADAM J. FOWLER | Founding Partner, CVL Economics (Project Manager): Economist specializing in creative economy policy analysis and regulatory assessment, leading strategic planning and economic modeling.
- UDAY RAM | Founding Partner, CVL Economics: Urban planner focused on spatial analysis and community engagement design, managing cultural asset mapping and stakeholder outreach.
- ALISSA DUBETZ | Director, CVL Economics: Economist specializing in data analytics and economic modeling, leading research and assessment.
- RYAN M. MARTINEZ | Manager, CVL Economics: Data scientist and urban economist with expertise in public finance and statistical analysis, supporting funding strategy development.
- ANN BERCHTOLD | Principal and Director of Public Art & Placemaking, MIG: Public art specialist focused on equity-centered curation and policy development, leading public art master plan components.
- NOÉ NOYOLA | Community Planner, MIG: Bilingual (Spanish) community planner specializing in participatory engagement with diverse demographics, managing community input processes.
- DANYEL CISNEROS | Graphic Designer and Marketing Specialist, MIG: Visual communication specialist focused on accessible design and materials, supporting branding, engagement, and communications.

VALUE PROPOSITION

Unlike traditional consultants who treat public art and cultural equity as separate domains, we demonstrate how curatorial excellence and community wealth-building reinforce each other through evidence-based strategies. Our partnership delivers specialized expertise in anti-displacement policy, community-controlled development, and creative economy analysis directly relevant to Los Angeles County's competitive cultural landscape. We provide both strategic planning documents and community capacity-building that creates lasting change, ensuring residents become long-term stewards of cultural equity rather than passive beneficiaries of planning decisions.

PROJECT DELIVERY

We propose a 12-month engagement spanning six phases and 19 key deliverables including comprehensive cultural asset mapping, equity-centered stakeholder engagement, creative economy

analysis, policy framework development, and final Community Cultural Equity Plan with Public Art Master Plan Component. Presentations will be delivered to the Cultural Affairs Commission and City Council. Our total not-to-exceed project cost is \$173,660, demonstrating cost-effective delivery within the City's \$175,000 budget while maintaining comprehensive scope and quality standards that address all three primary project goals.

NO EXCEPTIONS

CVL Economics accepts all terms and conditions set forth in RFP #2640 without exception and is fully prepared to execute the required professional services agreement and insurance requirements upon contract award.



COMPANY AND GENERAL INFORMATION

1. Company name and address.

CVL Economics LLC
8306 Kirkwood Drive
Los Angeles, CA 90046

2. Letter of transmittal signed by an individual authorized to bind the respondent, stating that the respondent has read and will comply with all terms and conditions of the RFP.

September 18, 2025

Sally Unsworth
Cultural Affairs Manager
City of Culver City
9770 Culver Boulevard
Culver City, CA 90232

Dear Sally:

On behalf of CVL Economics, I am pleased to submit our proposal to develop a Community Cultural Equity Plan with Public Art Master Plan Component for the City of Culver City. We have partnered with MIG, a nationally recognized cultural planning and public art consulting firm, to deliver a comprehensive approach that centers equity while building on Culver City's rich creative legacy.

Our team brings deep expertise in cultural equity planning, economic analysis, and community engagement, with particular strength in California's creative economy landscape. CVL Economics' current work on similar initiatives for Los Angeles County Metro, Ventura County, Destination Crenshaw, and other regional partners demonstrates our understanding of the complex intersection between cultural development, economic vitality, and community equity. MIG's proven track record in public art master planning and inclusive community engagement processes ensures we can deliver both components of this integrated plan effectively.

I hereby certify that CVL Economics has read and will comply with all terms and conditions set forth in RFP #2640. As a founding partner of CVL Economics, I am authorized to bind the firm to this proposal and the resulting contract, should it be awarded to our team. If you have any questions regarding our proposal, please do not hesitate to contact me via email (uday@cvleconomics.com) or by phone at (646) 479-1497. We are excited by the opportunity to support the City of Culver City in this important initiative and look forward to working together to strengthen the City's hospitality sector and advance its economic development goals.

Sincerely,



Uday Ram
Founding Partner
CVL Economics

3. General information about the primary contact who would be able to answer questions about the proposal. Include name, title, telephone number and email address of the individual.

Uday Ram
Founding Partner

Office: (310) 547-8840
Mobile: (646) 479-1497
Email: uday@cvleconomics.com

B

QUALIFICATIONS AND EXPERIENCE OF THE FIRM

1. Describe your firm’s history and organizational structure. Include the size of the firm, location of offices, years in business, organizational chart, name(s) of owner(s) and principal parties, and number and position titles of staff.

CVL Economics, an independently owned, Los Angeles-based limited liability company with five full-time staff, is an economic consulting firm that takes a data-driven, human-centric approach to equitable development and sustainable growth. Founded in 2021, we partner with communities, municipalities, organizations, and institutions to address today’s most complex challenges and to foster bold action that creates lasting impact.

Our team of economists, statisticians, data scientists, planners, and policy analysts draws on the latest methods in data and behavioral science to deliver insights that are both rigorous and practical. This multidisciplinary approach ensures that decisionmakers are equipped with the tools to expand opportunity, strengthen resilience, and improve wellbeing across diverse communities. Framed through our creative economy lens, we focus on five interrelated practice areas that demonstrate how creativity, culture, and talent intersect with all parts of the economy. By emphasizing the capacities that drive innovation and growth, these areas provide a framework for advancing strategies that are both inclusive and future-oriented:



ARTS & CULTURE

Strengthening the creative backbone of communities by supporting institutions and cultural infrastructure that foster identity, participation, and growth.



MEDIA & ENTERTAINMENT

Designing strategies and policies that balance industry innovation, workforce needs, and equitable community benefits across film, television, music, gaming, and related sectors.



TALENT INNOVATION

Helping partners develop, attract, and retain diverse talent while creating equitable pathways into high-quality jobs and emerging industries.



NIGHTTIME ECONOMIES

Recognizing evening and late-night activities as vital to urban vibrancy and developing policies to leverage their full economic potential.



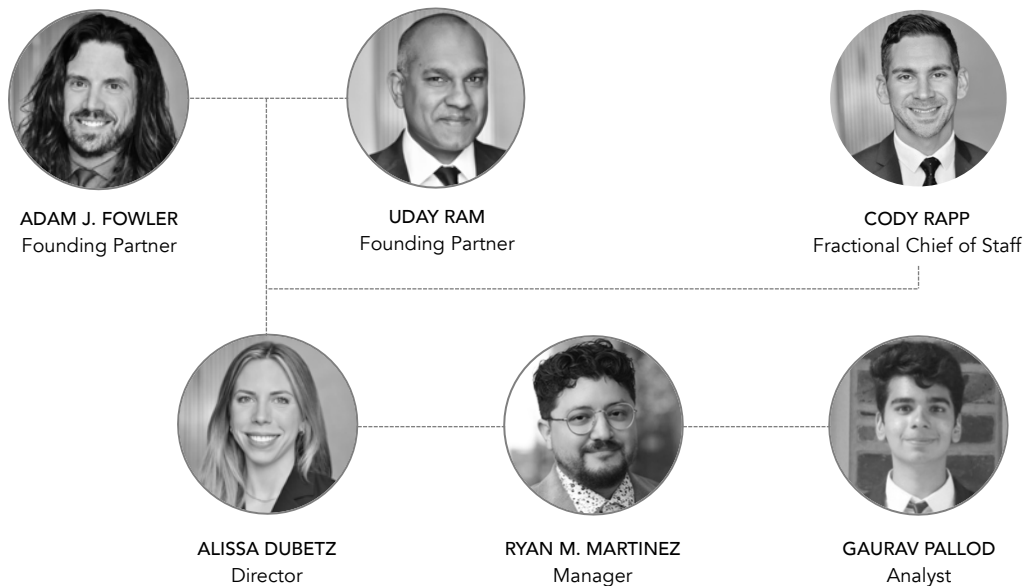
TRANSFORMATIVE PLACES

Advancing place-based strategies that leverage local assets, catalyze inclusive growth, and build long-term resilience.

At CVL Economics, we approach each engagement with a comprehensive toolkit of quantitative and qualitative methods that can be adapted to the unique objectives of our clients. This toolkit includes advanced economic modeling, regional and industry analysis, workforce and demographic assessments, and policy evaluation, alongside qualitative approaches such as stakeholder engagement, behavioral

research, and community-based outreach. These tools are not applied as one-size-fits-all deliverables, but in bespoke combinations that respond to the specific scale, context, and ambitions of each project—whether at the neighborhood, city, or regional level. Our team has guided complex initiatives across urban and rural contexts, and we maintain strong ties with industry, academia, and the public sector to ensure our recommendations remain novel yet evidence-based.

CVL Economics is owned by founding partners Adam J. Fowler and Uday Ram. They collectively have over 25 years of experience in the economic development and planning fields and oversee a growing team of specialists from diverse backgrounds.



For this engagement, we are pleased to join forces with MIG, a nationally recognized multidisciplinary planning and design firm with more than 40 years of experience leading cultural planning, public art strategy, and community engagement processes. The firm partners with cities, cultural institutions, and community organizations to create inclusive and equitable plans that connect people, strengthen creative ecosystems, and integrate arts and culture into civic life.

At the heart of MIG's approach is their commitment to equity and authentic engagement. They design processes that ensure a broad cross-section of voices are represented, with special attention to historically underserved communities. Their engagement frameworks balance in-person and virtual opportunities, integrate cultural capacity-building workshops, and emphasize co-creation so that residents and artists are collaborators rather than simply participants.

MIG's in-house creative studio develops compelling communications, branding, and outreach tools to support every stage of cultural planning. From bilingual collateral and surveys to event branding and digital platforms, they create materials that are visually engaging, accessible, and strategically aligned to build awareness, foster trust, and broaden participation. The following team members from MIG will work alongside CVL Economics over the course of this engagement:



ANN BERCHTOLD
Principal and
Director of Public
Art & Placemaking



NOÉ NOYOLA
Community Planner &
Project Manager



DANYEL CISNEROS
Graphic Designer,
Creative Team

What sets our combined team apart is our shared belief that cultural planning must be grounded in both rigorous analysis and authentic community partnership. While CVL Economics brings the economic lens that helps cities understand the development opportunities and fiscal realities of cultural investment, MIG contributes the artistic vision and engagement expertise that ensures plans reflect genuine community aspirations rather than top-down assumptions. More than just a consulting arrangement, this is a collaboration born from recognizing that Culver City's cultural future requires both the precision of economic modeling and the creativity of community-driven design. Our combined approach treats residents as co-creators of their city's cultural landscape, not just beneficiaries of planning decisions made elsewhere.

- 2. Which office(s) of your organization will have primary responsibility for managing this account? List the members of your team who will be responsible for providing the services and for ongoing support.**

CVL Economics' sole office, located in Los Angeles, CA, will have the responsibility for managing this account. The proposed project team for this engagement will include Adam J. Fowler (who will serve as Project Manager), Uday Ram, Alissa Dubetz, and Ryan M. Martinez from CVL Economics and Ann Berchtold, Noé Noyola, and Danyel Cisneros from MIG.

3. What is your organization’s experience conducting the services requested, specifically in cultural planning, public art planning, strategic planning, and equity-centered community engagement? Describe comparable projects performed by your consultancy in the last five years, including the number of projects, scope of service, and status of projects.

CVL Economics has extensive experience working with California jurisdictions and organizations at the state, county, city, and subregional levels. Our specialized expertise in arts and culture planning, economic development strategy, and municipal policy is evidenced by recent client engagements that have encompassed regulatory barrier assessment, land use constraint analysis, and development incentives, consistently delivering actionable strategies that support hospitality sector growth while advancing broader community economic development objectives. Select engagements are summarized in the table below.

PROJECT	DESCRIPTION	STATUS
County of Los Angeles Metropolitan Transit Authority (Metro) Arts and Culture Planning Services	Multifaceted engagement that features countywide asset mapping, creative economy analysis, and travel network analysis.	In Process (Expected Completion: 9/2027)
County of Ventura: Arts, Culture, and Creative Economy Strategic Plan (2025)	Roadmap that bolsters the creative economy (in part) through tourism revenue attraction and real estate development.	In Process (Expected Completion: 10/2025)
Destination Crenshaw: Cultural Tourism and Commercial Corridor Activation (2025)	Study positioning historic corridor as tourism destination through hospitality development and regulatory reforms.	Completed
City of West Hollywood: Economic Impact Analysis of City Special Events (2025)	Analysis measuring tourism visitor spending, hospitality sector benefits, and operational effects across major events.	In Process (Expected Completion: 12/2025)
City of Palm Springs: Economic Development Strategic Plan (2025)	Strategy balancing tourism legacy with technology/creative sectors through zoning reforms and incentive packages.	In Process (Expected Completion: 10/2025)
City of San Leandro: Economic Development Strategy Creative Economy Component (2024)	Analysis focused on leveraging arts, culture, and the creative economy to revitalize tourism sector, diversify the economy, and attract new industries and talent.	Completed
Japanese American Cultural & Community Center: Downtown Los Angeles Creative Ecosystem Landscape Analysis (2024)	Analysis exploring virtual production and immersive theater opportunities to revitalize DTLA economy and diversify organizational revenue streams.	Completed

Otis College Report on the Creative Economy (2022, 2023)	Annual study focused on understanding the size, growth, structure, and character of the creative economy in California, with an emphasis on Los Angeles County.	Completed
Center Stage: The Role of Live Performing Arts in Revitalizing California Communities (2023)	Impact analysis that evaluated the performing arts sector's economic contributions; identified social and community benefits; and provided recommendations for the sector's long-term sustainability.	Completed

MIG provides clear curatorial frameworks, policy recommendations, and implementation strategies that align with citywide goals while remaining flexible and responsive to community priorities. With deep expertise in cultural equity planning and public art, MIG delivers processes and products that inspire, build capacity, and result in measurable, long-term impact. The following are just a few recent examples of their work from the past five years.

PROJECT	DESCRIPTION	STATUS
Howard County Public Art and Placemaking Strategy (Howard County, MD)	Countywide strategy to guide the curation, selection, and conservation of public art, with equity and inclusion as central principles.	In Process
City of Redmond Public Art Master Plan Update (Redmond, WA)	Update providing a roadmap for curatorial vision, cultural asset mapping, and implementation strategies.	In Process
Grand River Public Art Plan (Grand Rapids, MI)	Large-scale public art and placemaking plan for the Grand River corridor, an 80-acre stretch at the heart of the city.	Completed
City of Bakersfield Public Art & Placemaking Strategy (Bakersfield, CA)	Comprehensive strategy for public art and placemaking that emphasized activation of underutilized public spaces.	In Process
Ontario Museum of History and Art (Ontario, CA)	Comprehensive communications strategy that elevated the museum's visibility and connection to the community.	Completed
IQHQ RaDD Campus (San Diego, CA) and Fenway Center (Boston, MA)	Public art plan, artist selection and procurement framework, and management of installation of 20 artworks across the campus.	Completed

4. Comment on other areas that may make your consultancy unique.

CVL Economics and MIG represent a new generation of cultural planning—one that combines economic rigor with artistic vision, data analysis with community co-creation, and policy development with authentic engagement. For Culver City's Community Cultural Equity Plan, this partnership ensures the City receives not just a planning document, but a strategic framework for transformative cultural development. We believe several core principles separate us from our competitors:

- **EQUITY-CENTERED ECONOMIC ANALYSIS:** While most cultural planning firms approach equity as an add-on consideration, we center historical redress and community healing from the outset. CVL Economics brings specialized expertise in analyzing how creative economies can either perpetuate or address systemic inequities, while MIG's engagement frameworks ensure historically marginalized voices drive planning decisions rather than simply being consulted.
- **INTEGRATED PUBLIC ART AND CULTURAL EQUITY METHODOLOGY:** Unlike firms that segment public art from broader cultural planning, our partnership seamlessly integrates curatorial vision with community-driven cultural development. MIG's decades long track record in public art master planning combines with CVL Economics' creative economy analysis to ensure public art investments advance equity goals while supporting sustainable sector growth.
- **CREATIVE ECONOMY SPECIALIZATION WITH IMPLEMENTATION FOCUS:** Our combined expertise spans the full spectrum from entertainment industry analysis to grassroots cultural organizing. We understand how Culver City's "Heart of Screenland" legacy can be leveraged for inclusive economic development, while our implementation support ensures recommendations translate into measurable community impact rather than remaining on shelves.
- **COMMUNITY CO-CREATION THAT BUILDS LASTING CAPACITY:** Rather than extractive consultation processes, we design engagement frameworks that leave communities stronger. MIG's participatory planning methodologies combined with CVL Economics' economic literacy approaches ensure residents become long-term advocates for cultural equity, not just participants in a planning process.
- **SYSTEMS-THINKING APPROACH TO CULTURAL INFRASTRUCTURE:** We analyze how cultural investments intersect with housing, transportation, economic development, and public health rather than examining arts and culture in isolation. This comprehensive perspective reveals opportunities for cross-departmental collaboration and funding strategies that traditional cultural consultants might miss.

Ultimately, what distinguishes our partnership is our commitment to transformation over transaction. We're not simply documenting existing conditions or producing policy recommendations—we're facilitating a fundamental shift in how Culver City approaches cultural development. This means Culver City receives both a roadmap for action and the community capacity to implement it successfully, creating lasting change that extends far beyond the planning period.



QUALIFICATIONS AND EXPERIENCE OF THE PROPOSED PROJECT TEAM

1. Describe the qualifications of staff proposed for the assignment, position(s) in the consultancy, and types and amount of equivalent experience. This should include recent experience, diversity, equity, and/or inclusion training or education, familiarity with public art in or around Culver City and the Los Angeles area, examples of completing similar projects on time and within budget and demonstrated experience researching and overseeing sub-contractors. Be sure to include any municipal agencies they have worked with in the past three years and their level of involvement. A description of how overall supervision will be provided should be included.

At the heart of CVL Economics lies our team's dedication to asking big questions and promoting transformative action. Our team's diverse backgrounds — which span the private, public, and nonprofit sectors — inform the perspectives and solutions we bring to the table. Blending empirical rigor with empathetic outreach, we strive for outcomes are both data-driven and human-centric.

Founding Partner Adam J. Fowler will serve as the Project Manager and will be the primary point of contact with the City of Culver City. An economist with expertise in the creative economy, policy and regulatory analysis, and quantitative research methods, he will lead the CVL Economics project team in the production and delivery of all deliverables and will be joined by Uday Ram (Founding Partner), Alissa Dubetz (Director), and Ryan M. Martinez (Manager) from the CVL Economics team.



ADAM J. FOWLER
FOUNDING PARTNER

PROJECT ROLE:
Project Manager and
Policy Analysis

**MUNICIPAL PROJECT
EXPERIENCE IN PAST 3 YEARS:**

County of Ventura
(Project Manager)

City of West
Hollywood
(Project Manager)

City of Palm Springs
(Policy Analyst)



UDAY RAM
FOUNDING PARTNER

PROJECT ROLE:
Spatial Analysis and
Stakeholder Engagement

**MUNICIPAL PROJECT
EXPERIENCE IN PAST 3 YEARS:**

City of Palm Springs
(Project Manager)

City of San Leandro
(Project Manager)

County of Monterey
(Project Manager)



ALISSA DUBETZ
DIRECTOR

PROJECT ROLE:
Data Analytics and
Economic Modeling

**MUNICIPAL PROJECT
EXPERIENCE IN PAST 3 YEARS:**

City of Berkeley
(Project Manager)

Los Angeles County
Community College
District
(Project Manager)

County of Monterey
(Deputy Project
Manager/Analyst)



RYAN M. MARTINEZ
MANAGER

PROJECT ROLE:
Data and Public
Finance Analysis

**MUNICIPAL PROJECT
EXPERIENCE IN PAST 3 YEARS:**

City of Oakland
(Project Manager)

City of Redwood City
(Project Manager)

City of San Mateo
(Project Manager)

City of San Carlos
(Project Manager)

The team members from MIG will be fully integrated into the CVL Economics project team and will lead the development of the Public Art Master Plan component, the design and implementation of the community engagement infrastructure, and the creation of communications and branding materials. Proposed staff from MIG include:



ANN BERCHTOLD
PRINCIPAL AND
DIRECTOR OF PUBLIC
ART & PLACEMAKING

PROJECT ROLE:
Public Art Master
Plan Development



NOÉ NOYOLA
SENIOR ASSOCIATE,
COMMUNITY PLANNER
AND PROJECT MANAGER

PROJECT ROLE:
Community
Engagement Lead



DANYEL CISNEROS
GRAPHIC DESIGNER
AND MARKETING
SPECIALIST

PROJECT ROLE:
Branding and
Creative Campaign
Development

CVL Economics employs a structured supervision framework that ensures quality delivery, maintains accountability, and provides clear oversight throughout the project lifecycle. Our supervision approach prioritizes technical excellence, stakeholder coordination, and transparent project management to deliver actionable outcomes that meet City objectives.

Supervision Structure and Accountability

- **PROJECT LEADERSHIP OVERSIGHT:** Adam will provide direct supervision of all project activities and maintain accountability for deliverable quality and timeline adherence. As Project Manager, he will conduct weekly team meetings, review all work products before client delivery, and ensure alignment with project objectives and City requirements.
- **CLIENT COORDINATION AND OVERSIGHT:** The Project Manager will establish bi-weekly coordination meetings with City staff to provide project updates, present preliminary findings, and address emerging issues. This supervision framework ensures continuous City input throughout the project process and enables course corrections as needed to meet evolving project requirements.

Quality Assurance and Delivery Management

- **INTERNAL REVIEW PROTOCOLS:** All deliverables undergo multi-tier internal review, including peer review by team members, technical validation by subject matter experts, and final approval by

the Project Manager. This supervision structure ensures technical accuracy, clarity of presentation, and alignment with project objectives before City delivery.

- **MILESTONE TRACKING AND ACCOUNTABILITY:** The Project Manager maintains detailed project tracking systems that monitor progress against established milestones, budget parameters, and quality standards. Regular supervision includes assessment of team performance, resource allocation, and timeline adherence to ensure successful project completion.

Adaptive Supervision and Continuous Improvement

- **RESPONSIVE PROJECT MANAGEMENT:** Our supervision framework includes regular assessment of project methods and stakeholder feedback to ensure adaptive management that responds to evolving project needs. The Project Manager coordinates with City staff to adjust approaches as needed while maintaining project scope and quality standards.
- **TRANSPARENT COMMUNICATION PROTOCOLS:** Supervision includes establishment of clear communication channels with City staff, including advance briefings on findings, structured feedback processes, and collaborative review of draft materials. This ensures City leadership maintains oversight of project direction and outcomes throughout the engagement.

2. Identify and provide the resume(s) of the personnel who will be assigned to this project.

Resumes for proposed project team members begin on the following page.



ADAM J. FOWLER

Founding Partner,
CVL Economics

M: (310) 739-4105
E: adam@cvtleconomics.com

EXPERTISE

Labor Market Economics
Economic Development Strategy
Housing Policy
Creative and Nightlife Industries
Sectoral Partnerships

EDUCATION

ABD, Political Psychology |
University of California,
Los Angeles

MA, Political Science | University
of Arkansas, Fayetteville

BA, Political Science | University
of Arkansas, Fayetteville

AFFILIATIONS

California Association for
Local Economic Development

International Economic
Development Council

International Downtown
Association

Adam J. Fowler is a recognized thought leader in economic and workforce development with a focus on the creative economy. He is a trusted advisor to public sector leaders who are eager to advance regional economic vitality and, through his research and consulting work, helps communities unlock their economic potential by leveraging their unique strengths. His passion for unleashing the power of local talent pools is grounded in a deep understanding of the value of creativity, innovation, and human capital as key drivers of economic growth and prosperity.

EXPERIENCE

Ventura County Arts, Culture, and Creative Economy Strategic Plan | Ventura, CA |
County of Ventura

Los Angeles County Metro Arts and Culture Planning Services | Los Angeles
County, CA | LACMTA

City of Palm Spring Economic Strategic Development Plan | Palm Springs, CA |
City of Palm Springs

Destination Crenshaw Report on Cultural Tourism | Los Angeles, CA | Destination
Crenshaw

Otis College Report on the Creative Economy | Los Angeles, CA | Otis College of
Art and Design

Washington State Music Industry: Economic Impact, Trends, and Opportunities |
Seattle, WA | Washington Nightlife Music Association

Creativity in Demand: Report on the Creative Labor Market | Walnut, CA | Mt.
San Antonio Community College

Strong Workforce Program: Entertainment and LA Creative Economy 2.0 | Los
Angeles County, CA | Los Angeles Regional Consortium

Film and Digital Media Industry Analysis | Los Angeles, CA | County of Los
Angeles

Creative Jobs Collective Impact Initiative Analysis and Forecast for Creative
Occupations | Los Angeles, CA | Arts for LA

State of Film, TV, VFX, and Post-Production | Los Angeles, CA | California Film
Commission

Los Angeles Pride Economic Impact Analysis | West Hollywood, CA | Christopher
Street West


UDAY RAM

Founding Partner,
CVL Economics

M: (646) 479-1497
E: uday@cvleconomics.com

EXPERTISE

Regional Economic Development
Industry Analysis
Urban Planning
Creative Economy
Strategy Development
Community Development

EDUCATION

Master of Urban and Regional
Planning | University of California,
Los Angeles

MA, Security Studies |
Georgetown University

BA, Economics and Government |
Cornell University

Uday specializes in resilient economic development, which is informed by over 15 years of domestic and international experience in the planning discipline. His areas of focus lie at the intersection of regional planning, the creative economy, and expanding opportunity to disinvested communities and underrepresented populations. Previously, Uday served as an advisor to City of Los Angeles Mayor Eric Garcetti's Office of Resilience, the Lower Los Angeles River Working Group, and the Abu Dhabi Urban Planning Council.

EXPERIENCE

Destination Crenshaw Report on the Creative and Cultural Economy | Los Angeles, CA | Destination Crenshaw

The Role of T.R.U.S.T. South LA in Preserving Communities and Expanding Opportunity in South Los Angeles | Los Angeles, CA | T.R.U.S.T. South LA

Downtown Los Angeles Creative Ecosystem Landscape Analysis | Los Angeles County, CA | Japanese American Cultural & Community Center

City of Palm Spring Economic Strategic Development Plan | Palm Springs, CA | City of Palm Springs

County of Monterey Comprehensive Economic Development Strategy, Year 1 Update, Year 2 Update, and Year 3 Update | Monterey County, CA | Monterey County Economic Development

Economic Development Strategy: Creative Economy Component | San Leandro, CA | City of San Leandro

Hollywood Economic Analysis and COVID-19 Recovery Framework | Los Angeles, CA | Hollywood Chamber of Commerce

Economic Impact Analysis of Pandemic Recovery Investments on the Arts and Culture Sector | Berkeley, CA | City of Berkeley

Lower Los Angeles River Revitalization: An Inclusive Approach to Planning, Implementation, and Community Engagement | Los Angeles, CA | Urban Federal Waters Partnership

Otis College Report on the Creative Economy | Los Angeles, CA | Otis College of Art and Design

The Impact of Tech Accelerator Programs on Black and Brown Founders in Los Angeles | Los Angeles, CA | Plug In Ventures


ALISSA DUBETZ

Director,
CVL Economics

M: (330) 860-4737
E: alissa@cvleconomics.com

EXPERTISE

Industry Analysis
Workforce Analysis
Impact Analysis
Data Analytics
Stakeholder Engagement

EDUCATION

MA, Economics | University
of Southern California

BA, Economics | Fordham
University

Alissa specializes in economic analysis and policy research, committed to driving impactful and inclusive change across communities through data-driven insights. With expertise in workforce development, business ecosystems, infrastructure, and the creative economy, her work centers on utilizing data analytics to inform decision-making in the public, private, and nonprofit sectors. She previously held positions at the Milken Institute and Beacon Economics, where she focused on economic impact assessments for various programs, organizations, and industries.

EXPERIENCE

Center Stage: The Role of Live Performing Arts in Revitalizing California Communities | Los Angeles, CA | Theatre Producers of Southern California, Arts for LA, Californians for the Arts, and Actors Equity Association

Economic Impact of the Arts Sector and Analysis of Pandemic Recovery Investments | Berkeley, CA | City of Berkeley

Economic and Fiscal Impact Analysis of West Hollywood's Special Events | West Hollywood, CA | City of West Hollywood

Economic and Fiscal Impact Analysis of Pandemic Recovery Investments in the Arts and Culture Sector | Berkeley, CA | City of Berkeley

An Inclusive Economic Development Roadmap for California's Inland Empire | San Bernardino and Riverside Counties, CA | Western Riverside Council of Governments

Reclaiming California's Role in Global Animation: The Case for Modernizing California's Film and TV Tax Credit | Los Angeles, CA | BRIC Foundation, The Animation Guild, Titmouse

Future Unscripted: The Impact of Generative Artificial Intelligence on Entertainment Industry Jobs | Los Angeles, CA | Concept Art Association, The Animation Guild, The Human Artistry Campaign, The National Cartoonists Society

The Economic Impact of the Tech Sector on California's Economy | Sacramento, CA | California Foundation for Commerce and Education

Otis College Report on the Creative Economy | Los Angeles, CA | Otis College of Art and Design

Economic Impact Analysis of the Los Angeles Zoo and Botanical Gardens | Los Angeles, CA | Los Angeles Zoo and Botanical Gardens

**RYAN M. MARTINEZ**

Manager,
CVL Economics

M: (408) 841-6201
E: ryan@c vleconomics.com

EXPERTISE

Statistical Analysis
Economic Forecasting
Real Estate Economics
Public Finance
Urban Planning

EDUCATION

MS, Statistics | California
State University at Fullerton

BA, Economics | California
State University at East Bay

BS, Statistics | California
State University at East Bay

Ryan is a data scientist and urban economist who leverages computational methods and empirical analysis to tackle complex economic challenges. At CVL Economics, he applies innovative methodologies at the intersection of data science and economic theory to deliver actionable insights for clients. Before joining CVL, Ryan served as a Senior Associate at Economic & Planning Systems (EPS) in Oakland and previously led the Economic and Revenue Forecasting practice at Beacon Economics in Los Angeles.

EXPERIENCE

San Mateo General Plan Update Feasibility and Fiscal Impact Analysis of Land Use Alternatives and Preferred Land Use Plan | San Mateo, CA | City of San Mateo

Oakland General Update Existing Conditions Analysis and Industrial Lands Policy Study | Oakland, CA | City of Oakland

BART A-Line Jobs Attraction Strategy | Oakland, CA | Bay Area Rapid Transit (BART)

South Santa Rosa Specific Plan Market Demand Analysis | Santa Rosa, CA | City of Santa Rosa

Redwood City Greater Downtown Area Plan Market Context Analysis and Community Engagement | Redwood City, CA | City of Redwood City

San Francisco Downtown Fiscal Impact Analysis of Office-to-Residential Conversion Incentive Policies | San Francisco, CA | San Francisco Bay Area Planning and Urban Research Association (SPUR)

Fairfield Parks and Recreation Development Impact Fee Update | Fairfield, CA | City of Fairfield

Fiscal Impact Analysis for the Potrero Power Station Redevelopment Enhanced Infrastructure Financing District | San Francisco, CA | Associate Capital

Fiscal Impact Analysis for the Treasure Island Redevelopment Enhanced Infrastructure Financing District | San Francisco, CA | Treasure Island Development Group

Napa Economic Development Element Update Socioeconomic Analysis | Napa, CA | City of Napa

Watsonville Urban Limit Line Ballot Initiative Impact Assessment | Watsonville, CA | City of Watsonville



ANN BERCHTOLD

Principal and Director of
Public Art & Placemaking,
MIG

M: (858) 254-3031
E: aberchtold@migcom.com

EXPERTISE

Public Art Master Planning
Cultural Planning
Placemaking
Community Engagement
Marketing

EDUCATION

BS, Business Administration
(Marketing) with Minor in Fine
Art | San Diego State University

Ann is a nationally recognized leader in public art and cultural planning, with over 20 years of experience designing and managing inclusive processes that integrate arts and culture into civic systems. As Principal and Director of Public Art & Placemaking at MIG, Ann guides cultural equity planning, public art policy, and creative placemaking initiatives for cities across the country. She specializes in projects that center equity, amplify underrepresented voices, and create lasting impact.

RELEVANT EXPERIENCE

Cultural Equity & Community Plans | Leads cultural planning efforts that embed equity principles into city policies and practices. Experienced in building engagement frameworks that balance in-person and virtual access, prioritize underserved communities, and create capacity-building opportunities.

Public Art Master Plans | Directs the development of public art master plans that align with cultural equity goals, including curatorial frameworks, maintenance and conservation strategies, and funding/staffing recommendations. Known for clear implementation roadmaps that translate vision into action.

Creative Capacity-Building | Leads workshops that strengthen the artist ecosystem, including professional development, financial resilience, health equity in the arts, and placemaking strategies. Ensures planning processes leave behind skills and tools that support artists long-term.

In-House Creative Studio Leadership | Oversees MIG's in-house creative studio, producing accessible and visually compelling communications, branding, and engagement tools tailored for cultural equity initiatives.

SELECTED PROJECTS

Howard County, MD | Public Art & Placemaking Strategy: Developed an equity-focused plan with robust hybrid engagement, emphasizing underserved communities and cross-departmental collaboration.

City of Redmond, WA | Public Art Master Plan Update: Directed public engagement and policy development for a fast-growing community, balancing cultural equity priorities with implementation-focused recommendations.

Grand Rapids, MI | Grand River Public Art & Placemaking Strategy: Led inclusive engagement to shape curatorial vision and strategies for equitable distribution of public art along an 80-acre river corridor.

Bakersfield, CA | Public Art Plan & Strategy: Delivered a comprehensive plan focused on activating underutilized public spaces and building cultural equity across the city.



NOÉ NOYOLA

Senior Associate, Community Planner and Project Manager, MIG

E: nnoyola@migcom.com

EXPERTISE

Community Engagement
Community Development
Communications Strategy
Workshop Facilitation

EDUCATION

Master of City Planning
(Housing, Community, and Economic Development) |
University of California,
Berkeley

BA, Political Science and Spanish | Sonoma State University

Noé is a highly skilled and dedicated community planner and project manager with experience addressing the full spectrum of urban planning and design issues, including transportation, housing, economic development, and recreation. He is deeply aware of the emotional ties people hold to their communities and designs planning processes that respect and build on these connections. His cultural competency, fluency in Spanish, and mastery of facilitation enable him to effectively bridge technical content with the lived experience of impacted and often underserved communities. A creative communicator and facilitator, Noé ensures open and balanced exchanges of information that build trust, foster collaboration, and lead to equitable and positive outcomes.

SELECTED PROJECTS

Franklin Blvd. Complete Streets Visualization, Project Identity, and Bilingual Engagement | Sacramento, CA

Caltrans Statewide Equity Training | Statewide, CA

Caltrans Public Engagement Trainings for Districts | Statewide, CA

Cherryland Community Center Development and Workshop Facilitation, Hayward Area Recreation and Parks District | Hayward, CA

Decoto Neighborhood Outreach | Union City, CA

Sustainable Transportation Visualization and Community Guide, Santa Cruz County Regional Transportation Commission | Santa Cruz, CA

Valley Link Commuter Rail Outreach and Stakeholder Engagement | San Joaquin and Alameda Counties, CA

Visión Salinas, Project Identity, Website Development, and Bilingual Communications | Salinas, CA

Salinas Police Station Development Outreach and Bilingual Engagement | Salinas, CA

Farmworker Housing Summit, Bilingual Facilitation and Infographics | Salinas, CA

Caltrans Border Port of Entry, Bilingual Merchant Outreach | Calexico, CA

Downtown Specific Plan and Sustainable Grants Application | Watsonville, CA

Yurok Lands Act Multi-Tribal Facilitation | Eureka, CA

**DANYEL CISNEROS**

Graphic Designer and
Marketing Specialist,
MIG

E: dcisneros@migcom.com

EXPERTISE

Graphic Design
Branding
Marketing
Data Visualization

EDUCATION

BFA, Graphic Design | San
Diego State University

Danyel is an accomplished graphic designer specializing in brand identity, creative campaign development, and visual communications for public agencies and cultural organizations. At MIG, he develops brand identities, creative templates, original illustrations, and logos, collaborating with planners, public art consultants, and engagement specialists to create visually compelling, accessible materials. His work ensures that public-facing projects are supported by strong visual storytelling and cohesive communications strategies.

Prior to joining MIG, Danyel served as a graphic designer and marketing specialist at the San Diego International Airport, where he contributed to the airport's rebranding efforts and created advertising and collateral for a wide range of marketing campaigns. His background in both design and marketing brings a dual focus on creativity and strategy to every project.

RELEVANT EXPERIENCE

Brand development and creative campaigns for cultural planning, public art, and public engagement initiatives.

Design of accessible, equity-centered collateral for diverse audiences.

Expertise in aligning visual identity with community values and project goals.

SELECTED PROJECTS

Grand River Public Art Master Plan | Grand Rapids, MI

City of Bakersfield Public Art Plan & Public Art Siting | Bakersfield, CA

Ontario Museum of History and Art | Ontario, CA

San Diego County Parks and Recreation Branding | San Diego, CA

Project Clean Water: Stormwater Brand Development | San Diego, CA

Orange County Stormwater Marketing Communications | Orange County, CA

Beach and Bay Water Quality Program Brand Development | County of San Diego, CA

First 5 San Diego Branding and Marketing | San Diego, CA

San Diego County Office of Education Branding and Marketing | San Diego, CA



RESPONSE TO SCOPE OF SERVICES

APPROACH

The following work plan outlines CVL Economics' approach to fulfilling the project's Scope of Services. Our methodology addresses the City's three primary goals while centering equity and historical redress throughout the planning process. Organized into six (6) phases and corresponding tasks spanning twelve (12) months, the plan outlines the analysis and methods CVL Economics will leverage to produce the findings and recommendations aimed at attracting new hospitality developments and redevelopments in Culver City.

PHASE 1: PROJECT INITIATION

Establishing a strong foundation is critical for successful project execution. We begin by confirming objectives, building collaborative relationships with City staff, and developing comprehensive frameworks for community engagement and communications. Our planning approach ensures all stakeholders align on project scope, methodology, and expectations while establishing the equity-centered foundation that will guide all subsequent work.

Task 1.1: Kickoff Meeting

CVL Economics will begin with a comprehensive project kickoff meeting with designated Culver City Cultural Affairs staff to confirm project objectives, review scope and timeline, identify key stakeholders, and establish project management protocols including bi-weekly check-ins and communication frameworks. We will document all agreements in a project charter that includes an updated work plan, timeline, and coordination protocols that account for the collaborative approach outlined in the Amendment, serving as the foundational governance document for the engagement and baseline for measuring project success.

Task 1.2: Public Engagement Framework

We will develop a comprehensive Public Engagement Plan that prioritizes historically marginalized voices and residents of SB 1000 Priority Neighborhoods through detailed outreach strategies for different demographics, accessibility accommodations, and multilingual capacity (Spanish with provisions for additional languages as community needs indicate). The framework will incorporate both in-person and virtual engagement options, include partnership protocols with community-based organizations, and establish clear documentation and feedback integration processes to ensure authentic community participation throughout all project phases.

Task 1.3: Communications Strategy and Branding

CVL Economics will collaborate with City staff to develop a basic graphic identity for the planning process and establish communication protocols that leverage the City's commitment to lead on citywide communications while providing strategic guidance on messaging that resonates across Culver City's diverse communities. Our approach will include development of multilingual materials, social media strategies, and stakeholder notification systems that support transparent and accessible communication throughout the planning process.

PHASE 1 DELIVERABLES:

1. Kickoff Meeting Agenda and Briefing Materials
2. Project Charter
3. Communications Roadmap and Basic Branding Elements

PHASE 2: ASSESSMENT AND ANALYSIS

Understanding Culver City's current cultural landscape requires thorough investigation of policy environments, community assets, and existing conditions. Through document review, data analysis, and asset mapping, we create a comprehensive baseline that informs all strategic recommendations and ensures the plan builds upon existing strengths while addressing identified gaps and inequities.

Task 2.1: Document Review

Our team will conduct a thorough review of the Culver City General Plan 2045 (particularly the Arts, Culture, and Creative Economy Element), Parks Plan, existing Art in Public Places Program policies, Creative Economy reports (2017 and 2020), and other relevant city documents including zoning code provisions and economic development strategies. This analysis will provide the foundation for understanding current policy frameworks, identifying areas for integration and enhancement, and assessing alignment between existing policies and community cultural equity goals, with particular attention to implementation gaps and resource allocation patterns.

Task 2.2: Cultural Asset Inventory and Mapping

CVL Economics, in collaboration with the City's GIS team, will develop a comprehensive cultural asset inventory, in part leveraging our work with LA Metro on their countywide asset mapping project. We will inventory established cultural institutions using City business license data and existing arts and cultural asset databases, map creative businesses and entertainment venues using relevant NAICS codes, and identify informal cultural spaces, murals, and gathering places (through community outreach) not captured in traditional inventories. Each asset will be geocoded and analyzed for geographic distribution with deliverables including an interactive digital map and comprehensive asset database.

Task 2.3: Creative Economy Analysis

We will assess Culver City's creative economy using demographic data, employment data, business attraction data, and real estate analysis to understand current economic conditions affecting the arts and cultural sector. This will include benchmarking against comparable cities, regional analysis to understand Culver City's position within the broader Los Angeles cultural landscape, and assessment of affordability challenges facing artists and cultural workers. Our analysis will examine workforce patterns, business formation rates, real estate costs, and economic multiplier effects of cultural activities to establish baseline conditions for measuring plan implementation success.

Task 2.4: Needs Assessment

Our team will perform a comprehensive landscape analysis characterizing cultural assets, documenting development patterns and population shifts, and identifying barriers to participation in arts and culture programming with specific analysis of SB 1000 Priority Neighborhoods and their unique needs and assets. This analysis will examine demographic trends, transportation patterns, housing affordability impacts on cultural workers, and infrastructure conditions affecting cultural programming.

PHASE 2 DELIVERABLES:

4. Digital Cultural Asset Maps and Database
5. Summary Assessment and Analysis Slide Deck

PHASE 3: COMMUNITY ENGAGEMENT AND VISIONING

Meaningful community participation drives our equity-centered engagement approach, with particular emphasis on historically marginalized voices throughout Culver City's diverse neighborhoods. Multiple engagement methods ensure broad community participation in defining needs, priorities, and vision for the city's cultural future, creating authentic opportunities for residents to shape the plan's direction.

Task 3.1: Stakeholder Engagement Infrastructure

CVL Economics will work with relevant Cultural Affairs Commission Subcommittees and staff to liaison to identify and engage the broad stakeholder network outlined in the RFP including artists, cultural organizations, business owners, residents, and community leaders. We will facilitate regular working sessions with relevant Cultural Affairs Commission subcommittees and staff, preparing meeting agendas and summaries as specified, while maintaining detailed stakeholder databases and engagement tracking systems to ensure representative participation throughout the planning process.

Task 3.2: Community Input Sessions

CVL Economics will conduct three (3) strategically located in-person community input sessions with particular focus on SB 1000 Priority Neighborhoods, using participatory methodology including small group discussions, visual preference surveys, and asset mapping exercises. Sessions may, in coordination with the City, include Spanish language translation, ADA accessibility accommodations, and childcare support to ensure broad participation, with locations selected in partnership with community-based organizations and cultural institutions.

These meetings will also serve as visioning sessions that synthesize community input from all engagement activities to establish shared principles and frame the community vision for both the Community Cultural Equity Plan and Public Art Master Plan components. We will employ multiple engagement formats including facilitated discussions and interactive polling to accommodate diverse communication preferences and cultural backgrounds, with detailed documentation of input themes, demographic participation patterns, and specific policy recommendations emerging from community discussions.

Task 3.3: Focus Groups and Interviews

Our team will facilitate at least two in-person focus or advisory group meetings targeting specific demographics including artists, cultural workers, youth, seniors, and business owners, plus individual and small group interviews with City staff from partnering departments (Public Works, Parks Recreation & Community Services, Planning, Economic Development). In addition, we will conduct stakeholder interviews across the arts ecosystem using structured interview protocols to gather detailed input on regulatory barriers, funding needs, programming gaps, and partnership opportunities, with findings synthesized to inform policy recommendations and implementation strategies.

Task 3.4: Community Survey

CVL Economics will design and implement a comprehensive community survey—tailored for specific demographics and available in English and Spanish with additional language support as community needs indicate—using the Qualtrics XM platform to reach residents who may not attend in-person meetings. The survey will assess cultural participation patterns, funding priorities, accessibility barriers, and community vision elements, with demographic analysis to ensure representative responses and targeted outreach to underrepresented communities through community-based organization partnerships.

PHASE 3 DELIVERABLES:

6. Community Input Session Facilitation and Materials
7. Focus Group and Interview Facilitation and Agendas
8. Survey Instrument
9. Stakeholder Outreach Summary Slide Deck

PHASE 4: STRATEGY DEVELOPMENT

Translating community voice into actionable policy requires strategic frameworks that address Culver City's cultural equity goals while building on established community vision. We develop comprehensive approaches for utilizing the Cultural Trust Fund, enhancing the city's cultural profile, and creating equitable access to arts and cultural resources that reflect community priorities and address historical inequities.

Task 4.1: SWOT Analysis

Building on the preceding phases, CVL Economics will conduct a strategic SWOT assessment that evaluates Culver City's cultural strengths, weaknesses, opportunities, and threats. This assessment will integrate findings from the cultural asset inventory, creative economy analysis, and needs assessment with themes emerging from community engagement sessions, stakeholder interviews, and survey responses to identify strategic priorities for cultural equity advancement and sustainable sector growth. We will validate findings with City Staff and select stakeholders to ensure the assessment reflects both technical analysis and lived community experience, providing the strategic foundation for all subsequent policy recommendations and implementation planning.

Task 4.2: Strategic Framework

The strategic framework will aim to enhance Culver City's regional, national, and international profile as a center for innovation and creativity. Recommendations for economic growth and development will focus on cultural tourism initiatives, festival and event programming, media relations strategies, and cross-departmental partnerships that amplify the role of arts and culture in achieving citywide goals. We will evaluate potential partnerships with regional cultural institutions, higher education, and tourism organizations to leverage Culver City's "Heart of Screenland" legacy and creative tech hub identity for economic development and cultural advancement.

In addition, we will develop specific strategies that address historical inequities and promote equitable outcomes through comprehensive analysis of current resource distribution patterns, community-identified barriers from the SWOT analysis, and national best practices in cultural equity advancement. Strategies will include affordable working and living spaces for creatives, inclusive programming requirements, sustainable arts districts development, enhanced funding access for underrepresented communities, and community-driven cultural initiatives that leverage identified strengths while addressing documented weaknesses. Implementation recommendations will include partnership protocols with housing developers, zoning modification strategies, and anti-displacement measures that protect existing cultural communities while supporting growth and investment.

Task 4.3: Revenue Analysis and Funding Strategy

Our team will develop a comprehensive funding analysis exploring existing revenue sources, new or expanded revenue opportunities, external funding sources, and operating fees through examination of comparable city programs, grant landscape assessment, and revenue forecasting under different scenarios. This analysis will include specific recommendations for sustainable funding mechanisms that support both cultural programming and public art initiatives (such as the Cultural Trust Fund), including federal and state grant opportunities, corporate partnership structures, and innovative financing approaches such as social impact bonds and crowdfunding integration that align with community values and equity goals.

Task 4.4: Implementation Planning

We will create detailed implementation timelines with short-, medium-, and long-term priorities, including specific metrics and evaluation criteria for tracking progress through development of a comprehensive project management framework that organizes recommendations by substantive area and implementation timeline. The matrix will facilitate coordination with partner agencies and funding sources, include risk assessment and mitigation strategies, and establish evaluation benchmarks that enable adaptive management and continuous improvement. Implementation priorities will reflect community input, resource availability, and strategic sequencing that builds momentum and demonstrates early wins while advancing long-term equity goals.

PHASE 4 DELIVERABLES:

10. SWOT Analysis
11. Strategic Framework

12. Implementation Plan

PHASE 5: PUBLIC ART MASTER PLAN

In tandem with the development of the Community Cultural Equity Plan, we will produce a Public Art Master Plan that ensures alignment between citywide cultural goals and the policies, programs, and investments that shape Culver City's public art program. Our approach emphasizes clarity, accessibility, and actionable strategies supported by strong visuals, data, and community input. The plan will provide a visionary framework for the next decade of public art while staying rooted in practical implementation steps and equity priorities.

Task 5.1: Public Art Collection Assessment

The project team will conduct a high-level assessment of the City's existing Art in Public Places Program, evaluating the collection's geographic distribution, cultural representation, and alignment with equity goals. Using GIS mapping, demographic overlays, and transit accessibility analysis, we will identify where public art is currently concentrated and where gaps exist. This analysis will highlight SB 1000 Priority Neighborhoods and other areas surfaced through community engagement as culturally significant but underserved by current programming.

In addition, we will conduct a policy-level condition and maintenance scan—not a detailed conservation assessment, but a review of existing policies, resources, and practices to identify systemic needs and opportunities for long-term stewardship. Findings will be visualized through maps, dashboards, and equity scorecards to clearly communicate where resources are strong, where gaps remain, and where future investment will have the greatest impact.

Task 5.2: Public Art Vision and Goals Development

Our team will facilitate visioning sessions with community members, artists, and Cultural Affairs Commission representatives to establish a comprehensive public art vision that centers on community-identified priorities for geographic distribution and artistic representation. We will develop specific goals addressing artistic excellence, community engagement, economic impact, and cultural representation, with measurable outcomes and evaluation criteria to guide implementation and assess program success over the next decade.

Task 5.3: Strategy Development

We will create a phased strategic framework for commissioning and siting public art across Culver City that prioritizes equity, cultural representation, and long-term sustainability. The strategy will build directly from community input, demographic analysis, GIS mapping, and transit accessibility overlays to identify where investments will have the most impact, with a focus on SB 1000 Priority Neighborhoods and other areas surfaced through engagement as culturally significant but historically underserved.

The framework will establish clear criteria for site selection, incorporating considerations such as community visibility, geographic balance, accessibility, cultural relevance, and opportunities to activate

public spaces. It will also define engagement requirements that ensure residents are collaborators in shaping projects, not just audiences.

To maximize resources and expand reach, the strategy will outline partnership pathways with private development, community organizations, and other City departments (such as Parks Recreation & Community Services and Planning), embedding public art into civic systems rather than treating it as an afterthought. Recommendations will be presented in phased priorities—short-, mid-, and long-term—allowing Culver City to build a sustainable pipeline of projects while ensuring equitable access to public art across all neighborhoods.

Task 5.4: Implementation Guidelines

Our team will prepare clear, policy-level guidelines that help Culver City prioritize public art investments based on available funding, resources, and capacity. Drawing on national best practices, we will establish a framework that aligns the City's cultural equity vision with realistic implementation steps, ensuring the program is both ambitious and achievable. The guidelines will provide a tiered prioritization system to help the City determine which projects should move forward first—based on equity impact, community visibility, geographic distribution, and available resources. This approach will ensure that public art is advanced strategically, even under constrained budgets, while maintaining a clear long-term vision.

We will also recommend funding and resource strategies, including developer contributions, public-private partnerships, and leveraging City investments in parks, infrastructure, and economic development. Coordination protocols will be outlined to ensure staff across departments can effectively integrate public art into capital projects and planning initiatives. Finally, the guidelines will offer streamlined procedures and practical tools—such as process flowcharts, site selection checklists, and community engagement requirements—to help City staff and partners manage projects efficiently. Together, these implementation guidelines will enable Culver City to make transparent, equitable, and sustainable decisions about how and where to invest in public art.

Task 5.5: Administrative Framework

We will develop a consolidated administrative framework to support the efficient and equitable operation of Culver City's public art program. This framework will address the day-to-day systems and resources needed to manage projects, streamline processes, and ensure consistency across the program. Key elements include:

- **PROGRAM STRUCTURE & STAFFING:** Recommendations for staffing levels, roles, and administrative capacity to effectively manage the program.
- **STREAMLINED PROCEDURES:** Clear, step-by-step processes for permitting, contracting, artist selection, and approvals, supported by template agreements and flowcharts to reduce barriers for artists and partners.
- **ARTIST SELECTION PROCESSES:** Updated procedures that maintain transparency, expand opportunities for emerging artists and community-based organizations, and align with cultural equity goals.

- MAINTENANCE RESPONSIBILITIES: Policies for documenting artworks, assigning maintenance responsibilities, and ensuring long-term stewardship of the collection at a programmatic level.
- EVALUATION & REPORTING: Development of metrics and tools to track program outcomes, measure equity impacts, and communicate progress to the community and City leadership.
- IMPLEMENTATION TOOLS: Practical resources such as process checklists, template agreements, and administrative timelines to guide staff in daily program management.

This framework will provide Culver City with a clear, easy-to-use administrative toolkit that strengthens program efficiency, reduces barriers for participation, and ensures that public art projects are delivered consistently and equitably.

Task 5.6: Maintenance and Conservation Strategy

Finally, CVL Economics will prepare a policy-level strategy (to be integrated into the Community Cultural Equity Plan) to ensure the long-term care and sustainability of Culver City's public art collection. This strategy will provide guidance on staffing, funding, and program resources, while clarifying responsibilities across City departments. Key elements include:

- HIGH-LEVEL ASSESSMENT: Review current maintenance practices, staffing capacity, and funding streams to identify strengths and systemic gaps. (Detailed condition assessments of individual artworks are not included in this scope.)
- SUSTAINABLE FUNDING APPROACHES: Recommend funding strategies such as dedicated maintenance reserves, developer contributions, public-private partnerships, and potential endowment or sponsorship models.
- ROLES AND RESPONSIBILITIES: Clarify staff and department responsibilities for routine care, emergency response, and long-term conservation.
- COMMUNITY & INSTITUTIONAL PARTNERSHIPS: Explore opportunities to engage community organizations, volunteers, and educational institutions in supporting stewardship, documentation, and conservation practices.
- DEACCESSION & REPLACEMENT POLICIES: Establish clear policies for when and how artworks may be deaccessioned or replaced, ensuring decisions reflect community values, equity considerations, and artistic integrity.
- INNOVATION & ENGAGEMENT: Incorporate best practices for conservation that balance preservation with community engagement and support ongoing artistic innovation.

The strategy will provide Culver City with a sustainable framework for maintaining collection quality while supporting transparency, accountability, and continued community trust in the public art program.

PHASE 5 DELIVERABLES:

13. Draft Public Art Master Plan Component (Word Format)

PHASE 6: REPORT PRODUCTION

Bringing together all research, analysis, and community input into a unified plan requires careful synthesis and community validation before formal adoption. Our approach ensures community ownership through iterative review and refinement, culminating in professional presentation to decision-making bodies for plan adoption and implementation authorization.

Task 6.1: Draft Plan Development

CVL Economics will produce a draft Community Cultural Equity Plan with integrated Public Art Master Plan component (in Word format), which will include images, text, maps, and supporting analyses. The plan will reflect the community's vision and provide actionable strategies for implementation, with clear connections between community input, policy recommendations, and implementation strategies. Our approach will ensure accessibility through accessible narratives, visual communication techniques, and summary materials that enable broad community understanding and engagement.

Task 6.2: Final Plan Production

CVL Economics will produce a professionally designed final plan document (in PDF format) that serves as both a policy guide and community resource, incorporating all feedback and revisions from City staff and an online community review process. The final plan will include executive summaries, detailed implementation guides, appendices with supporting research, and community engagement documentation that demonstrates the collaborative planning process and community ownership of recommendations.

Task 6.3: Presentations

Our team will prepare and deliver presentations to the Cultural Affairs Commission for recommendation and to City Council for adoption, with up to three (3) additional presentations to relevant City departments as requested. We will provide presentation materials suitable for public meetings and legislative bodies, including slide decks, executive summaries, and supporting documentation that clearly communicate plan recommendations, implementation requirements, and expected outcomes. Presentation preparation will include coordination with City staff on timing, format, and key messaging to ensure successful plan adoption and implementation authorization.

PHASE 6 DELIVERABLES:

14. Draft Community Cultural Equity Plan (Word Format)
15. Online Community Review Platform
16. Final Community Cultural Equity Plan with Public Art Master Plan Component (PDF)
17. Presentation Slide Deck
18. In-Person Cultural Affairs Commission Presentation
19. In-Person City Council Presentation



FEES

1. Provide your fees for the proposed services. Fee quotes should be detailed by service and the breakdown of all fees itemized. Proposals should include a competitive bid for the anticipated scope of work and the hourly billable rates which will be applied to the project.

The table below provides pricing information for each of the six phases described in this proposal along with production costs. The total cost of this project—barring any changes to scope of work in the preceding pages—shall not exceed **\$173,660**. This proposal price will be valid for a period of at least 180 days.

PROJECT TEAM							
Consultant	Fowler	Ram	Dubetz	Martinez	Berchtold	Noyola	Cisneros
Title	Partner	Partner	Director	Manager	Principal	Manager	Designer
Hourly Rate	\$250	\$250	\$200	\$175	\$230	\$175	\$130
Total Project Hours: 744	110	91	77	93	271	81	21

PHASE 1: PROJECT INITIATION							
Task 1.1: Kickoff Meeting	2	1	1	1	1	1	1
Task 1.2: Public Engagement Framework	2	2	-	-	10	10	-
Task 1.3: Communications Strategy and Branding	2	-	-	-	10	-	20
Phase 1 Subtotal: \$12,110	\$1,500	\$750	\$200	\$175	\$4,830	\$1,925	\$2,730

PHASE 2: ASSESSMENT AND ANALYSIS							
Task 2.1: Document Review	8	4	8	8	-	-	-
Task 2.2: Cultural Asset Inventory and Mapping	2	16	-	24	-	-	-
Task 2.3: Creative Economy Analysis	8	4	16	-	-	-	-
Task 2.4: Needs Assessment	8	4	-	-	-	-	-
Phase 2 Subtotal: \$23,900	\$6,500	\$7,000	\$4,800	\$5,600	\$0	\$0	\$0

PHASE 3: COMMUNITY ENGAGEMENT AND VISIONING							
Task 3.1: Stakeholder Engagement Infrastructure	2	4	-	-	10	20	-
Task 3.2: Community Input Sessions	4	4	2	-	-	30	-
Task 3.3: Focus Groups and Interviews	4	12	2	-	10	20	-
Task 3.4: Community Survey	-	8	8	-	-	-	-
Phase 3 Subtotal: \$28,750	\$2,500	\$7,000	\$2,400	\$0	\$4,600	\$12,250	\$0
PHASE 4: STRATEGY DEVELOPMENT							
Task 4.1: SWOT Analysis	8	4	4	-	-	-	-
Task 4.2: Strategic Framework	20	4	4	4	-	-	-
Task 4.3: Revenue Analysis and Funding Strategy	2	-	-	16	-	-	-
Task 4.4: Implementation Planning	2	-	-	8	-	-	-
Phase 4 Subtotal: \$16,500	\$8,000	\$2,000	\$1,600	\$4,900	\$0	\$0	\$0
PHASE 5: PUBLIC ART MASTER PLAN							
Task 5.1: Public Art Collection Assessment	-	-	-	-	64	-	-
Task 5.3: Public Art Vision and Goals Development	-	-	-	-	32	-	-
Task 5.3: Strategy Development	2	-	-	-	56	-	-
Task 5.4: Implementation Guidelines	-	-	-	-	24	-	-
Task 5.5: Administrative Framework	2	-	-	-	32	-	-
Task 5.6: Maintenance and Conservation Strategy	-	-	-	-	14	-	-
Phase 5 Subtotal: \$52,060	\$1,000	\$0	\$0	\$0	\$51,060	\$0	\$0

PHASE 6: REPORT PRODUCTION							
Task 6.1: Draft Plan Development	20	16	32	32	-	-	-
Task 6.2: Final Plan Production	8	8	-	-	4	-	-
Task 6.3: Presentations	4	-	-	-	4	-	-
Phase 6 Subtotal: \$27,840	\$8,000	\$6,000	\$6,400	\$5,600	\$1,840	\$0	\$0

Consultant Fees Subtotal	\$27,500	\$22,750	\$15,400	\$16,275	\$62,330	\$14,175	\$2,730
Total Consulting Fees	\$161,160						

PROJECT BUDGET	
Total Consultant Fees	\$161,160
Report Design, Layout, and Production	\$10,000
Estimated Travel Costs	\$2,500
TOTAL PROJECT COST	\$173,660

2. Outline billing and payment expectations, including timing and method of payment.

CVL Economics will invoice the City of Culver City on a monthly basis for 12 equal payments of \$14,471.67 starting after the first month of the engagement (tentatively January 1, 2026) through the final month (expected completion date: November 2026, with a final invoice date of December 1, 2026). Payment will be expected within 30 days of invoice receipt and may be processed via paper check or ACH bank transfer.

3. Describe any remaining fees not previously detailed in the above.

All fees for this engagement are accounted for in the table on the preceding page.



REFERENCES

List the name, address, e-mail address and telephone number of references from at least three (3) recent similar projects. Include a brief description of the work provided for each reference. California municipal or county projects are preferred. You may not use the Culver City as a reference. You may offer more than three recent similar projects if desired. The references should include the start date of the project and the date of completion for each project.

CVL ECONOMICS

The following references represent CVL Economics' recent experience in California county, municipal, and local cultural planning projects that directly demonstrate our qualifications for Culver City's Community Cultural Equity Plan. Each engagement showcases our integrated approach combining rigorous economic analysis with authentic community engagement, policy expertise with implementation planning, and data-driven insights with equity-centered strategies.

PROJECT: County of Ventura Arts, Culture, and Creative Economy Plan

CLIENT: Ventura County, CA

YEARS: August 2023 to October 2025 (Expected)

CVL Economics is developing Ventura County's first comprehensive Arts, Culture, and Creative Economy Strategic Plan, demonstrating our expertise in regional cultural planning and equity-centered approaches. Our methodology included extensive cultural asset mapping across eleven jurisdictions, policy analysis of municipal barriers to creative development, and economic impact assessment of the county's over \$3 billion creative economy. We designed and implemented countywide engagement prioritizing historically underrepresented communities through multilingual surveys, focus groups with artists and cultural workers, and collaborative workshops ensuring authentic community participation shaped all recommendations.

Our strategic framework addresses five core objectives from ecosystem sustainability to equitable placemaking, explicitly centering historical redress. We developed actionable strategies for municipal policy coordination, sustainable funding mechanisms, and anti-displacement measures protecting existing cultural communities. The plan established Ventura Creates as a public-private partnership model for coordinated investment and identified specific revenue strategies including percent-for-art policies and cultural district financing. Our deliverables included detailed implementation frameworks with clear metrics, phased timelines, and accountability structures ensuring community ownership of outcomes.

David Yoshitomi
Arts & Culture Manager
County of Ventura
800 South Victoria Avenue
Ventura, CA 93009

Email: david.yoshitomi@ventura.org
Phone: (805) 662-6706

PROJECT: Cultural Tourism and Corridor Activation Study

CLIENT: Destination Crenshaw (Los Angeles)

YEAR: February to May 2025

Destination Crenshaw engaged CVL Economics to conduct a comprehensive cultural and economic development study positioning the historic Crenshaw Corridor as a major cultural destination that centers Black cultural heritage while advancing community economic development goals. Our analysis identified significant opportunities to leverage cultural assets for community wealth-building while addressing historical disinvestment patterns. We evaluated how new Metro K Line transit access could support local cultural businesses and examined strategies for preventing cultural displacement as the area gains regional prominence.

The study included market analysis of cultural tourism potential, assessment of existing creative assets, and development of specific policy recommendations including Cultural District designation, Community Benefits Agreement frameworks, and local hiring requirements for cultural developments. Our recommendations provided actionable strategies for removing barriers to cultural business development while ensuring community members benefit from increased investment. This project demonstrates our expertise in community-controlled cultural development, anti-displacement policy design, and developing evidence-based recommendations that advance from analysis to implementable equity strategies.

Jason Foster
President and CEO
Destination Crenshaw
5444 Crenshaw Blvd, Suite #100
Los Angeles, CA 90043

Email: jason@destinationcrenshaw.la
Phone: (323) 678-4917

PROJECT: Palm Springs Economic Development Strategic Plan

CLIENT: City of Palm Springs, CA

YEARS: September 2024 to October 2025 (Expected)

We are currently finalizing a comprehensive economic development strategic plan that positions Palm Springs to balance its tourism legacy with emerging opportunities in creative and technology sectors—directly relevant to Culver City's evolution as both a creative hub and diverse community. Our approach integrates cultural asset analysis within a broader framework addressing year-round economic activity, workforce development, and business diversification while centering equity considerations throughout the planning process.

A critical component involves extensive collaboration with community stakeholders, including artists, cultural organizations, and historically underrepresented business owners, to understand barriers to participation in the creative economy. We conducted comprehensive analysis of existing zoning constraints and municipal policies affecting cultural spaces, evaluating affordability challenges, permitted

use designations, and development incentive structures. Recommendations include strategic modifications supporting creative sector growth while preventing displacement, including live-work zoning for artists, streamlined permitting for cultural venues, and anti-speculation measures protecting existing cultural communities.

Wayne Olson
Chief Economic Development Officer
City of Palm Springs
3200 E Tahquitz Canyon Way
Palm Springs, CA 92262

Email: wayne.olson@palmspringsca.gov
Phone: (760) 322-8358

MIG

MIG's recent project portfolio demonstrates deep expertise in public art master planning, cultural equity strategies, and community-centered engagement processes across diverse municipal contexts. These projects showcase MIG's ability to develop comprehensive curatorial frameworks, navigate complex stakeholder environments, and create implementation strategies that balance artistic excellence with community priorities. Each engagement reflects MIG's commitment to inclusive planning processes that ensure investments advance equity goals while building lasting community ownership of cultural assets.

PROJECT: Public Art & Placemaking Strategy
CLIENT: Howard County, MD
YEARS: 2024 to 2026

MIG developed a countywide strategy to guide the curation, selection, and conservation of public art, with equity and inclusion as central principles. The plan balanced input from advisory committees, community members, and County staff to define curatorial frameworks, identify siting opportunities, and recommend funding and staffing approaches. Engagement was designed to reach underrepresented communities and ensure a broad spectrum of voices shaped the final recommendations.

Coleen West
Executive Director
Howard County Arts Council

Email: coleen@hocoarts.org
Phone: (410) 313-2787

PROJECT: Public Art Master Plan Update
CLIENT: City of Redmond, WA
YEARS: 2025 to 2026

MIG is leading the update of Redmond's Public Art Master Plan, providing a roadmap for curatorial vision, cultural asset mapping, and implementation strategies. The process combined in-person

workshops, virtual meetings, and a citywide survey to capture input from diverse audiences. The plan will offer actionable policy recommendations, maintenance and conservation strategies, and phased priorities to align public art with Redmond's rapid growth and changing demographics.

Chris Weber
Cultural Arts Supervisor
City of Redmond

Email: cweber@redmond.gov
Phone: (425) 556-2316

PROJECT: Grand River Public Art Plan
CLIENT: City of Grand Rapids, MI
YEARS: 2024 to 2025

MIG guided a large-scale public art and placemaking plan for the Grand River corridor, an 80-acre stretch at the heart of the city. The process involved extensive community engagement, participatory cultural asset mapping, and close collaboration with artists and cultural organizations. The plan established a curatorial framework, recommended strategies for integrating art into civic systems, and outlined approaches for equitable distribution of public art across neighborhoods.

Kimberly Van Driel
Director of Public Space Management
Downtown Grand Rapids, Inc.

Email: kvandriel@downtowngr.org
Phone: (616) 915-9500

PROJECT: Public Art & Placemaking Strategy
CLIENT: City of Bakersfield, CA
YEARS: 2024 to Present

MIG worked with the City of Bakersfield to create a comprehensive strategy for public art and placemaking that emphasized activation of underutilized public spaces. The plan combined policy-level recommendations with siting opportunities and curatorial strategies designed to reflect community identity. Public engagement was central to the process, incorporating input from residents, artists, and civic leaders to build consensus around priorities and future investments.

Walter Michael Villa
Administrative Analyst III
City Manager's Office
City of Bakersfield

Email: wvilla@bakersfieldcity.us
Phone: 661.326.3620

PROJECT: Comprehensive Communications Strategy

CLIENT: Ontario Museum of History and Art

YEARS: 2023 to 2024

MIG partnered with the Ontario Museum of History and Art to deliver a comprehensive communications strategy that elevated the museum's visibility and connection to the community. The work included branding, marketing, social media, and public relations designed to broaden participation in cultural programming and strengthen the museum's role as a community anchor. MIG developed a cohesive brand identity and produced creative materials and campaigns that reflected local identity while engaging diverse audiences across multiple platforms.

Marissa Kuchek

Chief Curator

Ontario Museum of History & Art

Email: MKuchek@ontarioca.gov

Phone: (909) 395-2523

PROJECT: RaDD Campus (San Diego, CA) and Fenway Center (Boston, MA)

CLIENT: IQHQ

YEARS: 2021 to 2024

MIG served as public art advisor for the IQHQ RaDD Campus, a large mixed-use life science development on the San Diego waterfront. The scope included developing a comprehensive site plan for art, overseeing artist selection and procurement, and managing the installation of 20 artworks across the campus. MIG guided curatorial strategy and artist engagement, ensuring opportunities for local and emerging artists while aligning installations with the project's identity and long-term stewardship goals.

Ashley Simpson

Senior Vice President of Design

IQHQ

Email: asimpson@iqhqreit.com

Phone: (858) 366-2700



IMPLEMENTATION SCHEDULE

Include a detailed implementation schedule with an estimated project start date in December 2025 and note key project milestones and timelines for deliverables. Identify any assumptions used in developing the schedule.

	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV
PHASE 1: PROJECT INITIATION												
Task 1.1: Kickoff Meeting	1											
Task 1.2: Public Engagement Framework	•	2										
Task 1.3: Communications Strategy and Branding	•	3										
PHASE 2: ASSESSMENT AND ANALYSIS												
Task 2.1: Document Review	•	•										
Task 2.2: Cultural Asset Inventory and Mapping	•	•	•	4								
Task 2.3: Creative Economy Analysis	•	•	•	•								
Task 2.4: Needs Assessment			•	•	5							
PHASE 3: COMMUNITY ENGAGEMENT AND VISIONING												
Task 3.1: Stakeholder Engagement Infrastructure	•	•										
Task 3.2: Community Input Sessions		6	•	•								
Task 3.3: Focus Groups and Interviews		7	•	•								
Task 3.4: Community Survey		8	•	•	9							
PHASE 4: STRATEGY DEVELOPMENT												
Task 4.1: SWOT Analysis					•	10						
Task 4.2: Strategic Framework					•	•	11					
Task 4.3: Revenue Analysis and Funding Strategy						•	•					
Task 4.4: Implementation Planning						•	•	12				
PHASE 5: PUBLIC ART MASTER PLAN												
Task 5.1: Public Art Collection Assessment	•	•	•									
Task 5.3: Public Art Vision and Goals Development			•	•								
Task 5.3: Strategy Development				•	•	•						
Task 5.4: Implementation Guidelines						•	•					
Task 5.5: Administrative Framework							•	•				
Task 5.6: Maintenance and Conservation Strategy							•	13				

	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV
PHASE 6: REPORT PRODUCTION												
Task 6.1: Draft Plan Development								●	14	15		
Task 6.2: Final Plan Production										●	16	
Task 6.3: Presentations											●	●
Presentation Slide Deck												17
Cultural Affairs Commission Presentation												18
City Council Presentation												19

SUMMARY OF DELIVERABLES

1. Kickoff Meeting Agenda and Briefing Materials
2. Project Charter
3. Communications Roadmap and Basic Branding Elements
4. Digital Cultural Asset Maps and Database
5. Summary Assessment and Analysis Slide Deck
6. Community Input Session Facilitation and Materials
7. Focus Group and Interview Facilitation and Agendas
8. Survey Instrument
9. Stakeholder Outreach Summary Slide Deck
10. SWOT Analysis
11. Strategic Framework
12. Implementation Plan
13. Draft Public Art Master Plan Component (Word Format)
14. Draft Community Cultural Equity Plan (Word Format)
15. Online Community Review Platform
16. Final Community Cultural Equity Plan with Public Art Master Plan Component (PDF)
17. Presentation Slide Deck
18. In-Person Cultural Affairs Commission Presentation
19. In-Person City Council Presentation

ATTACHMENTS

Additional requested documentation pertaining to this RFP response begin on the following pages:

- Acknowledgement of Addendum #1
- Acknowledgement of Addendum #2



Culver City

Proposal: Lord Cultural Resources
Specification No. 2640:
Community Cultural Equity Plan



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Executive Summary

Lord Cultural Resources is honored to submit this proposal for Culver City's Community Cultural Equity Plan, inclusive of a comprehensive Public Art Master Plan. With nearly 45 years of global leadership in cultural planning and a proud local presence in Culver City, we offer unmatched experience in cultural strategy, public art planning, and equity-centered community engagement. Our practice has helped shape arts and cultural futures in more than 460 cities and 57 countries, and our mission is clear: to collaborate with communities to create places, programs, and resources that make the world a better place through culture.

QUALIFICATIONS AND EXPERIENCE

Lord brings deep expertise in municipal cultural planning and public art strategy. Our recent projects illustrate our capacity to guide complex cultural initiatives toward adoption and impact:

- In **Tucson, AZ**, we developed *iSomos Uno! A Cultural Heritage Strategy*, the city's first cultural plan, which was unanimously adopted in 2025. This plan directly led to the creation of the City's first Cultural Affairs Officer and elevated culture as a driver of belonging, economic growth, and equity.
- In **Charlotte, NC**, we led the *Charlotte Arts and Culture Plan*, engaging over 3,200 residents. The plan resulted in historic public investments of \$21 million to sustain the city's arts and culture sector.
- In **Columbus, OH**, we created *Greater Art. Greater Columbus.*, the city's first public art strategy, which established a new Art in Public Places program and broadened representation by amplifying underrepresented voices and embedding public art in transportation, housing, and sustainability initiatives.
- In **Los Angeles**, we are developing the *Warner Center Cultural Amenities Master Plan*, ensuring new development integrates arts and culture into the fabric of a rapidly growing district.

Each of these projects demonstrates our ability to design inclusive processes, secure political and financial buy-in, and deliver actionable cultural strategies that result in measurable change.

METHODOLOGY AND APPROACH

Our approach to Culver City's plan is guided by four principles: centering equity, co-creation with artists, an ecosystem mindset, and actionable implementation. We will deliver the plan over a **12-month timeline** through four integrated phases:

1. **Discovery & Research** – Conduct cultural asset mapping, policy review, and benchmarking against peer cities. Assess current cultural conditions, identify gaps, and highlight opportunities for equity and access.
2. **Community Engagement** – Lead a robust, inclusive engagement process including interviews, workshops, surveys, focus groups, and creative pop-up events. Center historically marginalized voices and embed artists as co-designers of the process.

3. **Visioning & Strategy Development** – Synthesize insights into a shared cultural vision and actionable strategies, aligning with Culver City’s General Plan 2045 and Parks Plan. Develop goals for affordability, sustainability, and integration of public art.
4. **Plan Development & Implementation Roadmap** – Deliver a comprehensive Community Cultural Equity Plan and Public Art Master Plan, including measurable actions, phased implementation, funding strategies, and evaluation tools to ensure long-term impact.

THE TEAM

Our proposed team combines national expertise and local connection:

- **Joy Bailey-Bryant, President & Managing Partner (Project Advisor)** – a sector leader and expert in municipal cultural engagement with experience guiding major projects such as the National Museum of African American History and Culture.
- **Holly Shen, Senior Director (Project Lead & Public Art Specialist)** – a cultural strategy leader based in the Culver City office with over 20 years of experience in cultural strategy and public art planning, including recent municipal work in Tucson, Columbus, and Warner Center.
- **Erica Rawles, Senior Consultant (Community and Creative Engagement Lead)** – a Los Angeles native with deep expertise in creative engagement and cultural strategy, and a local connection to Culver City.
- **Valerie Guevara, Senior Manager, Projects and Operations (Project Manager)** – experienced in complex municipal cultural projects including Rockford, Long Beach, and Charlotte.
- **Magdiel Espinal (Research Lead)** – experienced in providing expertise in thorough and equitable research.

Lord Cultural Resources is honored to have the opportunity to support Culver City in developing not just a plan, but a process that will energize its creative sector, strengthen community trust, and embed equity in cultural policy. Building on the City’s strong foundation, we will deliver a Community Cultural Equity Plan that:

- Aligns with existing plans and priorities
- Integrates public art into the cultural fabric of the city
- Addresses affordability and space challenges
- Elevates Culver City’s profile as a center for cultural innovation

Delivered with cultural respect, inclusivity, and actionable vision, this plan will serve as a blueprint for the next decade—ensuring that all residents see themselves reflected in Culver City’s creative future.



Section One:

Questionnaire/Response to Scope of Services



Section A:

Company and General Information



A. COMPANY AND GENERAL INFORMATION

A1. Company name and address. Also, include A/P remit address, contact names, emails and phone numbers.

Company Name and Address:

Lord Cultural Resources
3520 Schaefer St.
Culver City,
CA 90232

Contacts:

Holly Shen
Senior Director
917-364-1073
hshen@lord.ca

A/P Remit Address:

125 Park Avenue
Suite 2553
New York, NY 10017

Andrea Kezdi
Director of Business Development
akezdi@lord.ca
416-457-8173

A2. Letter of Transmittal

Lord Cultural Resources affirms that it has thoroughly reviewed the RFP and agrees to comply with all terms and conditions set forth therein.

Johnson Paul
Chief Financial Officer
Lord Cultural Resources

A3. Primary Contact

Holly Shen (she/her)
Senior Director, Lord Cultural Resources
917-364-1073
hshen@lord.ca



Section Two:

Qualifications and Experience of the Consultancy



B. QUALIFICATIONS AND EXPERIENCE OF THE CONSULTANCY

B1. Describe your consultancy's history and organizational structure.

Lord Cultural Resources is the global practice leader in cultural sector planning. Founded in 1981 by Gail and Barry Lord, the company will celebrate 45 years of operation in 2026. We have helped to create, plan, and operate cultural spaces and places in more than 460 cities, 57 countries, and six continents. Our global network of offices are located in Toronto, New York, Madrid, Mumbai, and we proudly base our West Coast operations in Culver City, on Tongva land. We are driven by our vision *"Making the world a better place through culture."* We plan and develop implementable solutions, help create new visitor experiences, and craft visionary strategies for museums, heritage sites, cultural centres, parks, universities, festivals, theatres, archives, libraries, gardens, conservatories, and arboreta around the world. Our work advances our mission to *"collaborate with our clients on planning and managing places, programs, and resources to create enriching and meaningful experiences."*

In April 2025, Chargeurs Museum Studio (CMS) acquired a stake in Lord Cultural Resources, strengthening our capacity to support planning, development, and implementation for cultural places and spaces globally. The company is owned and managed by the following principal leaders:



Joy Bailey Bryant
President and Managing
Partner



Dov Goldstein
Managing Partner



Javier Jimenez
Managing Partner



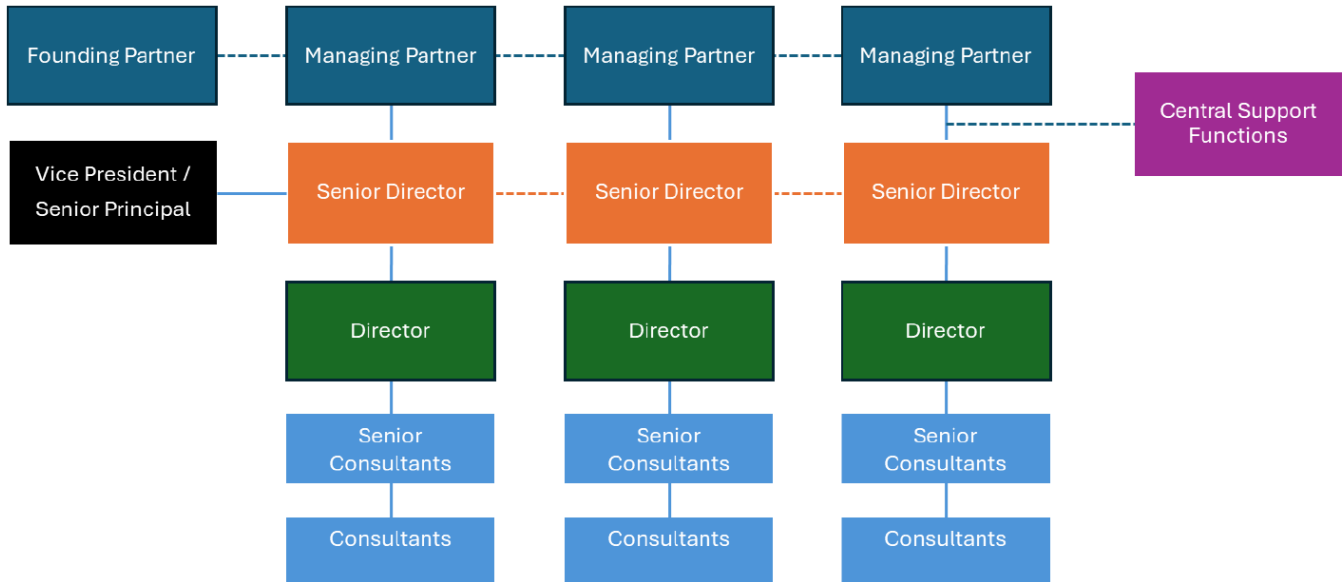
Gail Lord
Founding Partner



SIZE AND STAFF COMPOSITION

We are a 35-person consultancy comprising partners and senior leadership; practice and project directors; senior consultants and consultants; community engagement specialists; researchers/analysts; project managers and coordinators; and operations, finance, and administrative professionals.

The organizational chart below details the structure of the company.



NUMBER AND POSITION TITLES OF STAFF

The following number of people hold the listed staff titles.

- Founding Partner: one (1)
- Managing Partner: three (3)
- Vice President/Senior Principal: three (3)
- Senior Director: three (3)
- Director: five (5)
- Senior Consultant: six (6)
- Consultant: five (5)
- Central Support Functions: nine (9)



Lord Staff and Thought Leaders

OUR COMMITMENT TO DIVERSITY, EQUITY, AND INCLUSION

Embedding the values of belonging, equity, and inclusion is central to our mission of *making the world a better place through culture*. Lord Cultural Resources is guided by an equity framework that informs every aspect of our practice, from project design to implementation. We are experienced in delivering culturally competent and equitable services within diverse communities, and we prioritize engagement methods that are inclusive, responsive, and accessible. We view engagement as central to the success of our work and approach it with the understanding that community members are true experts, possessing the knowledge and lived experience to identify the best solutions to their most pressing challenges. We craft intentional and equitable approaches to engage populations that are historically excluded from planning processes—critical to building trust, creating a stronger sense of belonging, and producing outcomes that reflect the full diversity of community perspectives—ultimately leading to more just, effective, and sustainable cultural strategies.

Our global team—based in Toronto, Los Angeles, New York, Mumbai, China, and Europe—embodies this commitment, communicating in more than 15 languages and reflecting the diversity of the communities we serve. We live equity, diversity, and inclusion through our organizational culture and strengthen belonging by learning from and with the many communities of culture, race, and ethnicity that we engage.

B2. Which office(s) of your organization will have primary responsibility for managing this account?

Our Culver City office will have primary responsibility for managing this account. The members of the team who will be responsible for providing the services and ongoing support are:

- **Project Advisor:** Joy Bailey-Bryant, President & Managing Partner
- **Project Lead:** Holly Shen, Senior Director
- **Community Engagement Lead:** Erica Rawles, Senior Consultant
- **Project Manager:** Valerie Guevara, Senior Manager, Projects & Operations
- **Research Lead and Administrative Support:** Magdiel Espinal, Consultant

B3. What is your organization's experience conducting the services requested, specifically in cultural planning, public art planning, strategic planning, and equity-centered community engagement?

EXPERIENCE CONDUCTING SERVICES REQUESTED

Lord Cultural Resources brings an unparalleled depth of experience in cultural planning, municipal arts policy, public engagement, and implementation. Our recent and relevant work in cities such as Tucson, AZ; Charlotte, NC; Gwinnett County, GA; and Dallas, TX demonstrates our ability to guide public agencies through complex strategies that support arts and culture sectors to improve quality of life.

In our work, culture is the fourth pillar of sustainability—equal to the economic, environmental and social realms of a city's vitality. We assist municipalities, foundations, developers and public-private partnerships. Results are realized across more than one organization, facility or building. Beneficiaries are community stakeholders, residents and tourists.

We help communities manage and strengthen the cultural assets that shape its sense of place, foster creativity and expand economic opportunity. All of our planning work is grounded in deep engagement with stakeholders, clear alignment with mission and values, and a commitment to measurable outcomes. Not only have we conducted many strategic plans around the world over the last five years, but our consultancy also authored multiple publications on strategic planning.

Across multiple nationally significant initiatives—from commemorating civil rights history to uplifting underrecognized stories—Lord has consistently served as a trusted steward of place-based identity, helping communities share, honor, and preserve their stories through a robust and thoughtful planning process in which community members are considered experts and planning moves at the speed of trust. Our engagement process embodies the philosophy “meet people where they are.”

COMPARABLE PROJECTS IN THE LAST FIVE YEARS: OVERVIEW

Our work in the U.S. over the past five years has included the following.

- Cultural planning: 5 completed; 4 ongoing
- Public art planning: 1 completed; 2 ongoing
- Strategic planning: 5 ongoing; 12 completed

COMPARABLE PROJECTS: SELECTED PROJECT DESCRIPTIONS

WARNER CENTER CULTURAL AMENITIES MASTER PLAN

Los Angeles, CA (March 2023 – October 2025)



Lord Cultural Resources was engaged by the Los Angeles Department of City Planning (DCP) and the Los Angeles Department of Cultural Affairs (DCA) in 2023 to develop the first Cultural Amenities Master Plan (CAMP) for Warner Center. Building on the 2013 Warner Center 2035 Plan, the CAMP establishes a clear strategy for leveraging the area’s cultural amenities fee, *ensuring that new development contributes to the creation of vibrant, inclusive, and accessible cultural infrastructure*. The planning process included a comprehensive review of existing cultural amenities, an environmental scan of national best practices, a five-month public engagement process, and *a detailed site survey mapping cultural amenity typologies and opportunities*. The final plan provides a long-term vision for Warner Center as a regional cultural destination—integrating arts and culture into future development, strengthening community identity, and *guiding the allocation of dedicated cultural trust funds*.



CULTURAL AFFAIRS DEVELOPMENT PLAN

Long Beach, CA (December 2024 - March 2025)



In December 2024, Lord Cultural Resources was engaged by the City of Long Beach to create a Cultural Affairs Development Plan *supporting the expansion of the former Library Services to include arts and culture as the new Library, Arts & Culture Department*. The Plan provides a roadmap for strategically advancing Long Beach's cultural infrastructure into a centralized, efficient and innovative system—a critical step to ensuring long-term growth and sustainability for arts and culture in Long Beach.

To ensure the plan was responsive to stakeholder needs and concerns, the consultant team conducted a robust *stakeholder engagement process*, including 20 interviews, a series of six workshops, and drop-in office hours. The process also included robust research and analysis on the current conditions of the City's arts and culture infrastructure and funding, and the study of past precedents from eight peer cities that have also merged arts and culture and library services into holistic services under one umbrella. The final plan ultimately resulted in a series of recommendations and a five-year implementation plan that outlined steps to increase cohesion, build out needed staff, streamline roles, responsibilities and functions, and standardize operations and management procedures.

GREATER ART. GREATER COLUMBUS. PUBLIC ART STRATEGY

Columbus, OH (April 2023 - Sept 2025)



Lord Cultural Resources was engaged by the Greater Columbus Arts Council (GCAC), in partnership with the City of Columbus and Franklin County, to develop *Greater Art. Greater Columbus*, the region's first-ever public art strategy. Published in 2024, this landmark initiative established a comprehensive framework for commissioning, managing, and advocating for public art across Central Ohio. The strategy charts a path toward elevating the role of public art in advancing civic pride, social cohesion, equity, and regional identity through a unified vision for the future of public art. Central to this vision is the creation of a new Art in Public Places (AiPP) program housed at GCAC, supported by sustainable funding, governance, and staffing models to ensure long-term impact.

The planning process spanned 18 months and included an *in-depth analysis of 23 peer cities' public art programs and funding models*, a comprehensive review of Columbus's existing cultural ecosystem, and robust *community and stakeholder engagement that reached more than 2,000 residents, artists, and civic leaders* through surveys, interviews, workshops, and pop-up events. The process also produced a Public Art Toolkit, offering practical guidance, templates, and resources for artists, developers, and municipalities throughout the county.

The newly formed AiPP program fills a long-standing gap by centralizing public art leadership for the City and County. *The strategy also laid the foundation for new public art funding mechanisms* through pooled city, county, and private investment; provided recommendations for broadening representation by amplifying underrepresented voices, building artist capacity, and expanding the geographic distribution artworks across the region; and created pathways for embedding public art into transportation, housing, parks, and environmental sustainability initiatives, making public art a more visible driver of civic identity and quality of life.

Greater Art. Greater Columbus. positions Columbus and Franklin County as national leaders in innovative, equitable, and community-driven public art. Its implementation will not only enrich the cultural landscape but also strengthen civic trust, economic vitality, and quality of life for decades to come.

iSOMOS UNO! A CULTURAL HERITAGE STRATEGY FOR TUCSON

Tucson, AZ (May 2023 – January 2025)



Lord Cultural Resources was engaged in 2023 by the City of Tucson to develop the City's first comprehensive cultural plan. *iSomos Uno! A Cultural Heritage Strategy for Tucson* was published in October 2024 and unanimously adopted by Tucson Mayor and City Council in January 2025. This strategy charts a path toward sustaining the city's cultural heritage while promoting economic growth, social cohesion, and creative innovation through a unified vision for the city's cultural future. The plan focuses on four key priorities—Governance and Policy, Creative Placekeeping, Belonging and Cultural Equity, and Cross-Sector Collaboration—and provides targeted strategies to achieve meaningful progress toward actionable goals. *The first major milestone following the plan's adoption was the appointment of the City's first Cultural Affairs Officer, an action that directly stemmed from the plan's recommendations* and one that creates the leadership capacity needed to sustain momentum, advance cultural equity, and translate the strategy's vision into lasting impact.

The planning process included extensive background research, an analysis of peer cities and Tucson's existing arts and culture ecosystem; six months of *robust public engagement that reached over 2,000 people*; and an economic and fiscal impact analysis of the creative economy and arts and cultural industry, which resulted in the important finding that Tucson's overall arts and cultural economy contributes \$8.4 billion in business revenue in Tucson and cultural tourism generates approximately \$431 million in annual visitor spending.

"The Cultural Heritage Strategy for Tucson is the result of hundreds of hours of in-depth conversations with artists, performers, culture bearers, craftspersons, cultural workers, and others who have maintained our local heritage for generations. It genuinely reflects the dire needs, hopes, challenges, and potential of Tucson's arts, heritage, and culture sector. Its recommendations are critical to the health of our city's cultural assets."

- Marc Pinate, *iSomos Uno!* Steering Committee Member and Producing Director,
Borderlands Theater

ROCKFORD REGION CULTURAL PLAN

Rockford, Illinois (2023 – 24)



In early 2023, The Rockford Area Arts Council (RAAC) hired Lord Cultural Resources to facilitate a cultural plan for the Rockford Region (Winnebago and Boone Counties). The Lord team worked closely with the Arts Council, Project Advisory Committee (PAC) and Community Ambassadors, to ensure inclusive and representative public engagement to complement extensive research. The resulting plan includes four high-level “gears,” or interconnected priorities, (in recognition of Rockford’s proud manufacturing history) surrounding an overall vision for arts and culture to thrive in Rockford.

The Rockford Region Cultural Plan quickly produced multiple positive impacts for the region. During the cultural planning process, Rockford’s City Council voted to allocate \$200K towards public art, after community input surfaced that a monument to Rockford multi-racial founders was in need of refurbishment after long-term storage. Since the unveiling of the plan, each priority of the plan has yielded specific results. For Advocacy & Policy, the newly arrived Hard Rock Café agreed to provide \$250K annually towards arts and culture. For Youth & Arts Education, RAAC’s signature SPARK! summer arts program expanded to include a mental health agency as a partner. For Inclusivity/Intersectional Collaboration, RAAC began a Business of Art program to collaborate with the business community and expand access to the arts. And for Neighborhood & Space Development, in 2024, RAAC purchased the defunct Illinois National Guard Armory to convert the facility to a cultural center. In May 2024, RAAC was awarded \$1.5 million from the USEPA, to clean up the facility in preparation for cultural use. *The Cultural Plan resulted in a total of over \$2 million to Rockford’s arts and culture ecosystem.*

CHARLOTTE ARTS AND CULTURE PLAN

City of Charlotte, North Carolina



Charlotte-Mecklenburg is one of the fastest growing communities in the nation. Home to the country's 16th largest city, the area hosts major headquarters for banking, fintech and other industry giants as well as multiple higher education institutions. It is an increasingly diverse community with growing Asian, multiracial and Hispanic populations throughout the area. Charlotte-Mecklenburg's creative ecosystem includes many layers, each of which rely on and support each other. As it has done with its successful business and community development planning, Charlotte-Mecklenburg seeks to harness its strengths in the arts and culture sector to grapple with its challenges.

The City of Charlotte engaged Lord Cultural Resources in 2022 to create the Charlotte Arts and Culture Plan, at a moment of significant transition for the Charlotte-Mecklenburg region. The model that funded the Charlotte-Mecklenburg arts and culture sector for many years, which included robust workplace giving, no longer provides sufficient funding, in line with broader national funding trends. The 2008 economic downturn exacerbated funding challenges for the sector, as did the COVID-19 pandemic; in the wake of these events, new funding models are needed.

The Charlotte Arts and Culture Plan created a roadmap for a path forward to ensure a vibrant, equitable, and inclusive arts and culture landscape for all in the area. *Over 3,240 community members throughout Charlotte-Mecklenburg engaged in the planning process.* The final plan is built around eight priorities, all in service of a vision where all people in the community are valued and supported through arts and culture.

Following Charlotte City Council's adoption of the plan, the Council approved a budget of \$11 million to fund arts & culture – more than any previous amount. In addition, Mecklenburg County approved \$10 million, for *a total of \$21 million. These historic allocations – a testament to the recognition of the value of arts and culture for Charlotte-Mecklenburg – are a direct result from the Charlotte Arts and Culture Plan.*

B4. Comment on other areas that may make your consultancy unique.

A RESPONSIVE AND INTEGRATED APPROACH TO CULTURAL PLANNING

Lord Cultural Resources differs from other consultancies in that our entire approach is built on collaboration, co-creation, cultural respect, and an arts-integrated approach. Outlined below are six unique qualities of our consultancy.

FULL-SERVICE CULTURAL PLANNING

Lord Cultural Resources is a full-service and fully-staffed cultural planning firm: any engagement with our firm inherently includes: rigorous project management protocol, graphic design and production of reports and public communications, and access to a deep bench of subject matter experts. Fundamental to any successful planning effort is the adherence to project management practices. To ensure the highest quality of service, **we staff a dedicated project manager on every cultural planning effort**, whose role is to steer the course of our work, provide administrative support, and spot bottlenecks or challenges before they occur. Our graphic designers are incredibly skilled at developing public communication campaigns to promote surveys, drive engagement, and creatively elicit the input of community members. For example, in Columbus and Franklin County, our team in 2024 (led by Senior Director, Holly Shen) conducted over 1,800 surveys for a comprehensive engagement initiative around public art planning. Moreover, our network of thought leaders and experts—even if not staffed specifically on this project—are widely accessible to the project team throughout the course of the engagement, and are essentially “on-call” to help navigate thorny situations, provide additional insights or considerations, or make valuable introductions to cultural leaders, artists, and changemakers when necessary or appropriate. An added bonus is the multilingual nature of many of our diverse staff, who can provide ad-hoc assistance on translation needs.

AN “ECOSYSTEM” MINDSET

We recognize the city's arts and culture as part of an interconnected ecosystem. Each artist, organization, and community space is both distinct and part of a larger cultural fabric that together expresses Culver City's unique identity. By treating cultural assets not as isolated entities but as interdependent and mutually reinforcing, we aim to strengthen connections across disciplines, neighborhoods, and generations. This approach allows the plan to serve not only as a strategic roadmap, but also as a process that builds community ownership, fosters collaboration, and ensures that equity is embedded throughout.

CENTERING ARTISTS & EMBEDDING CREATIVE ENGAGEMENT

Lord's approach to cultural planning centers artists not only as participants in the planning process but as co-designers of it. ***We will embed creative practitioners throughout the engagement, transforming workshops, surveys, and community meetings into spaces of cultural expression and collective authorship.*** By treating artists as civic partners, we ensure that equity is not just a lens for analysis but a lived practice in the process itself. This creative integration sets our methodology apart: rather than producing another static policy document, we will generate a plan rooted in shared imagination, cultural vitality, and the lived creativity of Culver City's communities. In this way, the Community Cultural Equity Plan becomes both a strategic roadmap and a civic expression of creativity, reflecting the diversity and dynamism of Culver City.

INCLUSIVITY AND BELONGING

We follow the principle of “nothing about us, without us,” and tailor every planning process to the people and place at its core.

We do not bring a pre-packaged list of tasks to execute, rather we build a plan with you, based on who you are, where you’re coming from, and where your community wants to go. Most importantly, our staff are culturally competent planners who share an ethos of centering community needs and empowering diverse and historically marginalized voices from the area. Early in our planning process we will work with you to strategize a public engagement and communications plan to democratize access to the planning process itself.

SKILLED COMMUNITY FACILITATORS

Our team—and in particular community engagement lead Erica Rawles—is highly trained and experienced in facilitating productive dialogue, bridging differing viewpoints to achieve consensus. When working with a variety of stakeholders with different viewpoints and opinions, we know how important it is to foster an environment of authentic collaboration and equity—both within the final cultural plan, but also within the cultural planning process itself. We focus on achieving consensus by creating intentional space for input, feedback, and ideas. Often, we start from and return to a place of agreement—the organization’s values are guiding pillars of the process. Our team also carefully considers the various power dynamics to promote an iterative process that incorporates different avenues for input and that responds in real-time to meet the needs of the group. As experienced facilitators, we name points of disagreement and emphasize transparency to ensure that stakeholders with differing opinions still feel heard, so that even where there is disagreement, there can be understanding.

BIG PICTURE THINKING

In our cultural planning, we think big picture about planning culturally; that is, using a broad definition of arts and culture to help connect the arts to the many adjacent sectors that benefit from a cultural plan – for example, by connecting a public art strategy to broader goals of corridor plans, neighborhood development, connectivity, improved walkable/bikeable routes, activities and improvements to park and green space, and economic development opportunities. This, we inherently understand the desire expressed in the RFP for Culver City to embed a public art master plan within the larger community cultural equity initiative.

HARNESSING ENERGY AND VITALITY THROUGH PLANNING PROCESS

We prioritize energizing the arts, cultural and creative sectors, residents, and leaders through the Culver City Community Cultural Equity Planning *process*—ultimately strengthening partnerships, community participation, and civic engagement. This momentum will build upon the excitement and ideas already seeded in the Parks Plan and Element 3 of the General Plan, both of which explicitly identify cultural activities as key needs and opportunities.



Section C:

Qualifications and Experience of Proposed Project Team

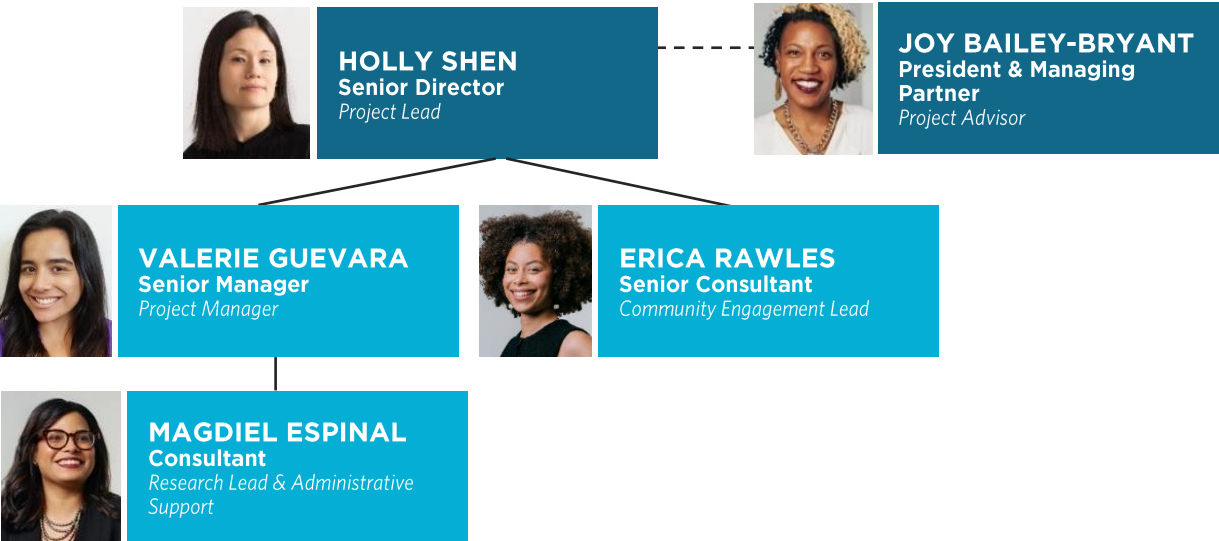


C. QUALIFICATIONS AND EXPERIENCE OF PROPOSED PROJECT TEAM

C1. Describe the qualifications of staff proposed for the assignment, position(s) in the consultancy, and types and amount of equivalent experience.

We are pleased to present a dedicated team of cultural sector professionals who bring a wealth of experience and expertise to this planning process. Each team member has been carefully selected for their proven track record in cultural planning, public art, and equity-centered engagement. Their individual qualifications, experience, and roles for this project are outlined below. This core team will be responsible for delivering all aspects of the work throughout the duration of the contract, ensuring continuity, accountability, and a collaborative approach at every stage.

The organizational chart below outlines reporting structure, and the roles and responsibilities of each team member.



Profiles of the consultant team are included below, highlighting their experience and qualifications.



JOY BAILEY-BRYANT (she/her)

President & Managing Partner
Project Advisor

Joy Bailey-Bryant is the president and managing partner of Lord Cultural Resources. She is a specialist and sector-leader in municipal engagement around culture, working with city officials, institutional leaders, and developers in global municipalities to creatively plan cities and bring people to public institutions.

Joy has been an integral part of the development of hundreds of cultural spaces—museums, parks, gardens, libraries and the like—where people are doing the searching work to define themselves through discovery, storytelling, and objects. As project advisor for this planning process, Joy will provide high-level strategic guidance, drawing upon her years of expertise in cultural planning and municipal engagement. Her presence and input will be especially valuable in navigating complex or sensitive issues, ensuring that challenges are addressed with intentionality and perspective.

PROJECT EXPERIENCE

Joy led the teams for planning on major projects like the Lucas Museum of Narrative Art and the National Museum of African American History and Culture in Washington, D.C., reaching more than 1,000 stakeholders across the country to learn their expectations for the new museum. She has directed citywide engagement in locations as large as Dallas and Chicago and as small as Decatur, Georgia, speaking with thousands of individuals in meetings and on social media to assess, project, and plan for their cultural needs. For the expansion of the Albany Civil Rights Institute in Albany, Georgia, Joy led the team unearthing thousands of untold stories of the Southwest Georgia Civil Rights Movement.

Other projects of note include:

- Charlotte Arts and Culture Plan (Charlotte, NC)
- Brooklyn Botanical Garden, Strategic Plan (New York, NY)
- Memorial Park Conservancy, Master Plan and Interpretive Plan (Houston, TX)
- The Laundromat Project, Strategic Plan (New York, NY)
- Lucas Museum of Narrative Art, Strategic and Business Plan, Los Angeles
- The New York Public Library, Schomburg Center for Research in Black Culture, Visionary Strategic Plan, (New York)
- National September 11 Memorial and Museum at the World Trade Center, Institutional Plan (New York)

DIVERSITY, EQUITY, AND INCLUSION EXPERIENCE

Joy is a specialist in equity-driven community engagement. Driven by the philosophy of “meet people where they are,” Joy has authored several articles on community engagement, including “Planning for Community Needs” in the third edition of the *Manual of Museum Planning*. Following her mantra, Joy is known for holding community conversations at festivals, conferences, on social media, houses of worship, centers of community, schools, and even bars.

QUALIFICATIONS

Before joining Lord, Joy was on the transition team at the Institute of Museum and Library Services (IMLS) evolving the General Operating Support (GOS) grant to the Museums for American grant, the

agency's leading award for museums. A member of the advisory board of the Girl Scouts of Heart of the Hudson and the National Heritage and Archives committee for Delta Sigma Theta Sorority, Inc., Joy has spoken on numerous international and national professional panels.

Joy holds an M.A. in Arts Management from American University in Washington, D.C. and a B.S. in Public Relations from Florida A&M University in Tallahassee, Florida.



HOLLY SHEN (she/her)

Senior Director

Project Lead & Public Art Subject Matter Expert

Holly Shen serves as Senior Director in our Los Angeles office and works remotely from San Jose, California. In this leadership role, Holly oversees major cultural planning and strategy projects, providing guidance and strategy in project design, team management, and client relations. She brings over twenty years of experience in arts administration, cultural strategy, public art planning, and organizational leadership, which she leverages to guide projects from inception through implementation.

As the project lead for this planning process, Holly is responsible for overall quality control, ensuring that all deliverables meet the highest professional standards. She provides strategic oversight and direction for the project team, guides alignment with the client's goals and expectations, and ensures the integration of research, analysis, and community input into a cohesive and actionable plan. Holly also serves as the primary point of accountability, maintaining focus on the project's vision while supporting the team in delivering work that is both rigorous and responsive to community needs.

PROJECT EXPERIENCE

Since joining Lord, Holly has shown exceptional leadership and creativity, making significant contributions to various high-profile projects and taking on lead, co-lead, and consultant roles. Given her depth of experience in public art, she has played a key role in the development of a new service area of public art planning for the firm, and is currently wrapping up a 2-year effort to develop a comprehensive public art strategy for Columbus & Franklin County, OH, forthcoming at the end of September, as well as the Cultural Amenities Master Plan for Warner Center in LA, which will be published at the end of October. Her other recent local projects include developing a strategic plan for the Academy Museum of Motion Picture Arts. Most notably, Holly led an 18-month process, on budget, to develop Somos Uno, the City of Tucson's first-ever cultural heritage strategy. Holly presented the plan to Mayor Regina Romero and Tucson City Council in January of 2025, which unanimously voted to adopt the plan. Since then, the City of Tucson has hired its first Cultural Affairs Officer.

In addition to her public art planning experience, she has extensive experience working with municipalities, including in recently completed projects, such as the Arts & Creative Economy Master Plan in Gwinnett County, GA beyond those listed above. Her dedication and expertise have been invaluable assets to the Lord team, elevating the success of our projects to new heights. In many of these projects, Holly has had experience overseeing subcontractors.

DIVERSITY, EQUITY, AND INCLUSION EXPERIENCE

Holly is a passionate supporter of equity and access initiatives in museums and arts organizations, and advocates for Anti-Asian-American-Hate platforms as well as other activist causes. Recognized for co-founding an experimental platform that connected artists and activists following the 2016 presidential election, she was named a Women in Power Fellow with 92Y's Belfer Center for Social Innovation in New York in 2018 and was subsequently tapped to head the digital strategy and public program initiatives at San Jose Museum of Art (SJMA), where she served as deputy director from 2018-2020.

At SJMA she led the design and implementation of the inaugural diversity, equity, inclusion (DEI) initiative at the museum and launched Facebook First Fridays, the first-of-its-kind, six-figure tech sponsorship with Facebook Open Arts, which enabled free admission to the museum once monthly on Fridays, expanding access and reaching new audiences. As a proponent of authentic community exchange, she also expanded outreach to the underserved and dominant Vietnamese population in San Jose, authoring the organization's largest award from the California Arts Council for a creative-placemaking project that combined art workshops and an exhibition at City Hall to celebrate the often-overlooked history of Vietnamese immigrants in helping to develop downtown San Jose.

QUALIFICATIONS & PUBLIC ART EXPERIENCE

A thought leader in creative-placemaking, public art, and digital strategy, Holly has diverse experience conceiving of and shepherding innovative program models in the cultural sector that drive audience outreach and foster value-aligned community engagement. Prior to Lord, Holly executed the launch of a new digital strategy at the San Jose Museum of Art (SJMA), directing the roll-out of the Museum's first-ever digital publication, 50X50: Stories from the Collection, produced using Getty Research Institute's free publishing platform for museums.

Prior to joining SJMA, Holly cut her teeth running the visual arts program at BAM (Brooklyn Academy of Music) in Fort Greene, Brooklyn, from 2013-2018, where she developed and directed a \$3.5M public art initiative that commissioned four major public art installations across BAM's campus, and produced numerous exhibitions and programs. Holly also holds an extensive knowledge base of best practices in museum registration and collection management through her experience as a registrar for San Francisco Museum of Modern Art from 2007-2013, where she both oversaw permanent collection as a full-time staff registrar and project managed high-value and government indemnified loans as an on-call exhibitions registrar. She holds a BA and MA in art history from Georgetown University and Institute of Fine Arts, New York University, respectively.

**ERICA RAWLES (she/her)**

Senior Consultant

Community & Creative Engagement Lead

Erica Rawles serves as a Senior Consultant at our Los Angeles office. With a strong interdisciplinary background in community engagement, creative placemaking, facilitation, and arts and cultural strategy, Erica brings a thoughtful and strategic approach to cultural planning. As senior consultant, Erica leads and supports projects across the country, guiding research, stakeholder engagement, and the development of actionable cultural strategies. She is skilled at designing participatory processes that center community voices, building consensus among diverse stakeholders, and translating input into clear recommendations and implementation frameworks.

In addition to project management, Erica will coordinate and facilitate community workshops, focus groups, and pop-up engagements (in collaboration with the client), designing engagements that gather nuanced insight and informative input to ensure the final plan is responsive to community needs.

PROJECT EXPERIENCE

At Lord, Erica has led and contributed to several high-impact, municipal cultural planning projects, including the Cultural Heritage Strategy for Tucson, which was unanimously adopted by Tucson Mayor and Council in January 2025. Erica also played a key role in the cultural affairs development strategy for the City of Long Beach, which supported the initiative to expand the library services division into the Department of Library, Arts & Culture. An outcome of both projects in Tucson and Long Beach was the hiring (ongoing in Long Beach) of the cities' first ever cultural affairs officer.

In addition, Erica is currently working on the development of the Cultural Amenities Master Plan for Warner Center in Los Angeles, scheduled to be published in October. She also led the creation of an impact agenda for the Black Trustee Alliance for Art Museums and designed and co-facilitated a session for the organization's members at their annual convening hosted by the Getty Museum.

DIVERSITY, EQUITY AND INCLUSION EXPERIENCE

Erica's commitment to diversity, equity, and inclusion is deeply woven throughout her extensive professional experience at nonprofits that serve communities of color. Her passion for community engagement was first ignited through her community engagement role at a fair housing organization in New Orleans, where she developed a young adult curriculum on fair housing history and rights, and later adapted it into a participatory arts project for incarcerated youth at a local juvenile detention center. She went on to design and launch a hyperlocal community arts micro-grant program in Bedford-Stuyvesant, Brooklyn that addressed cultural displacement by supporting the creative ideas, civic actions, and cultural practices of long-term residents and deeply invested community members. The micro-grant program was the result of a series of community conversations and qualitative research, underscoring her capacity for translating insights into action.

QUALIFICATIONS

A skilled strategist, facilitator, and bringing over eight years of experience, Erica excels at building consensus, leading collaborative visioning processes and participatory workshops with a wide range of stakeholders across public and nonprofit sectors. She brings a unique strength in fostering cross-sector partnerships—particularly between community-engaged artists and non-arts organizations—to drive innovation, deepen community impact, and catalyze transformative cultural initiatives. Prior to joining Lord Cultural Resources, Erica brought her interdisciplinary cultural strategy approach to non-arts organizations, embedding arts and culture strategies into institutions such as the US Water Alliance (a water-related organization aiming to increase equity and access to clean and affordable water) and the Othering and Belonging Institute at UC Berkeley (an interdisciplinary research institute working to transform structural marginalization and inequality and build a world in which we all belong).

As the first Creative Strategist at Little Tokyo Service Center in Los Angeles, Erica developed an innovative framework for integrating arts and culture into a community development corporation—shaping both the organization's internal practices and reshaping its approach to community engagement. In one especially successful initiative, she led an interdepartmental staff team in addressing the collaboratively identified goal of increasing the sense of belonging among culturally and linguistically diverse residents of a low-income apartment building. The process culminated in a multicultural barbecue that brought together more than 200 residents.

Erica holds a dual BA in art and philosophy from Claremont McKenna College. In addition to consulting work, she is a freelance writer, visual artist, and arts educator. Her writing on contemporary artists of

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color and cultural news has been featured in Artforum, New York Times Style Magazine, Hyperallergic, and Art in America, among other publications.

CONNECTION TO CULVER CITY

Born and raised in Los Angeles, Erica spent her childhood in Culver City — where she attended elementary school — and in the surrounding Los Angeles neighborhoods of Ladera Heights and Baldwin Hills, where she still lives now. Erica has a deep understanding of and appreciation for the LA region's rich history and diverse cultural landscape. With our local office based in Culver City and Erica residing within walking and biking distance of the area, she brings both professional expertise and a personal connection to this work. Erica frequently attends cultural programs, arts events, and community gatherings in Culver City, giving her first-hand knowledge of the city's strong creative history, diverse cultural assets and evolving creative landscape. This proximity and engagement enable her to stay attuned to community dynamics, emerging opportunities, and the everyday ways residents and visitors experience arts and culture in Culver City.



VALERIE GUEVARA

Senior Manager, Projects and Operations

[Project Manager](#)

Valerie is a Senior Manager of Projects and Operations at Lord, based in the New York City office. As a seasoned senior manager, Valerie has vast experience managing complex cultural projects of all sizes. With a keen eye for detail and a commitment to excellence, Valerie is skilled at managing the streamlined progression of projects, overseeing them from inception to fruition, collaborating seamlessly with diverse teams. As project manager for this planning process, Valerie will provide overall coordination to ensure the project stays on schedule and on scope. She facilitates clear and transparent communication between the consultant and client teams, ensuring alignment at every stage. Valerie also designs and manages meeting processes to be efficient, inclusive, and productive, creating space for meaningful input while driving toward actionable outcomes. Her attention to detail, responsiveness, and collaborative approach help keep the project moving forward smoothly and successfully.

PROJECT EXPERIENCE

Valerie excels in fostering meaningful connections with communities, placing a strong emphasis on outreach and engagement initiatives. Valerie firmly believes that the key to project success lies in prioritizing people, a principle she has consistently upheld while working alongside diverse communities across the globe. Past municipal planning projects include the Rockford Area Cultural Plan, City of Long Beach Latino Cultural Center, the North Carolina Department of Natural and Cultural Resources, the City of Charlotte Cultural Plan, and the Gwinnett County Cultural Plan.

In addition, other recent projects include strategic Plans for the Weeksville Heritage Center, The University of Florida Museum of Natural History, The Detroit Cultural Plan, MAC Panama, Project Row Houses, Trans Canada Trail, the American Jazz Museum The South Street Seaport Museum, The Historic New Orleans Collection, The Frist Art Museum, Mystic Seaport Museum, Cheekwood, New York Botanical Garden, The Lucas Museum of Narrative Art, The Poetry Foundation, Aperture Foundation, Gwinnett County, National Center for Civil and Human rights, Brooklyn Botanic Garden, The Laundromat Project, and El Museo del Barrio.

DIVERSITY, EQUITY, AND INCLUSION EXPERIENCE

Valerie's commitment to diversity, equity, and inclusion plays out throughout her projects at Lord, where she works with diverse communities and populations across the country. In a recent project, Valerie provided facilitation services for the National Park Service Emmett Till and Mamie Till- Mobley National Monument. Valerie conducted in-depth conversations with individual family members of Emmett Till and Mamie Till-Mobley and served as an external moderator as family members were introduced to the National Park Service representatives who would be leading the monument's foundation document development. Such a sensitive and historically significant project working to uplift under-recognized history required a deep understanding of equity and inclusion that Valerie applied throughout her work. Ultimately, the consultant team developed preliminary interpretive documentation to guide memorial interpretation, which included core themes and key points of contention and cohesion within the family regarding the telling of Emmett and Mamie's story.

QUALIFICATIONS

Valeries has had many speaking engagements, including Why comm(you)nity Matters at the 2023 Museum Association of the Caribbean Conference and Art as Activism at the 2024 Association of African American Museum Conference.

Valerie received a Master of International Relations degree from the Université Panthéon-Assas Paris II where she focused on human rights, and a Bachelor's degree in Political Science with a focus International Studies with a minor in Latin American Studies from the University of Central Florida. She also studied at the Université Sorbonne Paris IV where she majored in French Language and Civilization. She has worked in the United States, France and her native Colombia.

Valerie leverages her international background, cultivated through her work experiences in Colombia and France. She is fluent in Spanish and French and has a working knowledge of Portuguese.

**MAGDIEL ESPINAL (she/her)**

Consultant

Research Lead & Administrative Support

Magdiel Espinal is a consultant at Lord Cultural Resources based in Toronto. As the research lead and administrative support for this planning process, Magdiel will spearhead the background research, environmental scan and industry trends, and comparable city's research to provide a high-level overview as well as in-depth understanding of the context needed for a successful Cultural Community Equity Plan. She will also support administrative needs, such as scheduling, email communications and meeting agendas and minutes. Fluent in Spanish, Magdiel will provide written translation support for planning documents and engagement materials to ensure accessibility.

PROJECT EXPERIENCE

At Lord, Magdiel has contributed research and analysis to several cultural planning initiatives, including the Columbus & Franklin County Public Art Plan in Ohio, the History, Heritage, Arts & Culture Strategy in Tucson, AZ, and the Ulster County Arts & Culture Plan in New York. In each of these projects, she supported the development of recommendations by gathering and analyzing data, conducting comparable research, and integrating community perspectives.

She has also worked with Los Angeles-based clients, such as in the development of the Warner Center Cultural Amenities Master Plan for the City of Los Angeles, the cultural affairs development strategy



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for the City of Long Beach, and the Academy Museum of Motion Pictures, where she supported strategic planning and operational alignment.

DIVERSITY, EQUITY, INCLUSION EXPERIENCE

Magdiel's work is informed by a commitment to inclusive research and engagement, ensuring that research and engagement practices are intentional and transparent. She has supported projects through contextual research, stakeholder interviews, data analysis, and comparable studies, with a focus on understanding how communities value and interact with the arts. Her background in placemaking also contributes to projects where cultural identity and community use of space are central considerations.

QUALIFICATIONS

Prior to Lord Cultural Resources, Magdiel worked at Arts Etobicoke, Toronto, on community engagement, creative data collection, analysis and information sharing as part of their Digital Strategies team. She additionally led all marketing and design initiatives at Cinco C, SRL, in the Dominican Republic.

Magdiel holds an M.A. in Strategic Branding and Stakeholders Communications from Middlesex University London, UK, and a post-graduate certificate in Arts Administration and Cultural Management from Humber College in Toronto, CA. She has a B.A. in marketing at the Pontificia Universidad Católica Madre y Maestra (PUCMM) in Santo Domingo, DR.

C2. Identify and provide the resume(s) of the personnel who will be assigned to this project (4-page maximum per principal).



JOY BAILEY-BRYANT

PRESIDENT & MANAGING PARTNER

- | | |
|---------------------------------------|---|
| Office Location | <ul style="list-style-type: none"> ▪ New York, NY |
| Education | <ul style="list-style-type: none"> ▪ Master of Arts, Arts Management, American University, 2004 ▪ B. Sc., Public Relations, Minor in Theatre and Visual Arts, Florida A&M University, 1995-99 |
| Certifications | <ul style="list-style-type: none"> ▪ Executive Leadership, Cornell University, 2015 ▪ Certified Interpretive Planner, National Association for Interpretation, 2011 |
| Experience | <ul style="list-style-type: none"> ▪ President & Managing Partner, US, Lord Cultural Resources, 2023-Present ▪ President, US, Lord Cultural Resources, 2021-2023 ▪ Vice President, Lord Cultural Resources, June 2018-2020 ▪ Managing Director, U.S. Lord Cultural Resources, New York City, 2014-2018 ▪ Principal Consultant, Lord Cultural Resources, New York City, 2012-13 ▪ Senior Consultant, Lord Cultural Resources, New York City, 2007-2011 ▪ Project Director, Albany Civil Rights Experience, Albany, Georgia, 2007-2008 ▪ Research Consultant, Lord Cultural Resources Planning & Management Inc., Washington, DC, 2002 ▪ Program Assistant, Institute of Museum and Library Services, 2000-01 ▪ Public Relations and Exhibitions Manager, APEX (African American Panoramic Experience) Museum, Atlanta, 1999 ▪ Public Relations Intern, Foster-Tanner Fine Arts Gallery, Tallahassee, 1997-99 ▪ Museum Education Intern, Museum of Florida History, Tallahassee, 1998 ▪ Museum Interpreter, Ivan Allen, Jr. Braves Museum at Turner Field, Atlanta, 1997-99 ▪ "Joy in the Morning," Gospel Show Disc Jockey, WAMF Radio Announcer, Florida A&M University, 1995-98 ▪ Researcher, Seven Network Australia, 1996 Atlanta Olympic Games |
| Publications | <ul style="list-style-type: none"> ▪ "We're Not that Hard to Find: Hiring Diverse Museum Staff," in <i>Museum</i> (January/February), 2017. ▪ "A Tale of Two Civil and Human Rights Cities." Co-authored with Gail Dexter Lord in <i>Cities, Museums, and Soft Power</i>, 2015. Edited by Gail Dexter Lord and Ngaire Blankenberg. Distributed for American Alliance of Museums Press ▪ <i>Who are Our Visitors</i>, in <i>The Manual of Museum Planning 3rd Edition</i>, Altamira Press, 2012 |
| Associations & Memberships | <ul style="list-style-type: none"> ▪ Board Member, Association of African American Museums, 2010- 2012; 2006-09 ▪ Program Chair, Committee for Audience Research and Evaluation (CARE), American Association of Museums (AAM) ▪ New York Chapter, National Urban League ▪ North Manhattan Alumnae Chapter, Delta Sigma Theta Sorority, Inc. |



	<ul style="list-style-type: none">▪ FAMU National Alumni Association▪ Gold Award Alliance, Girl Scouts of America
Selected Project Experience 2025 - Current	<ul style="list-style-type: none">▪ Wittington Cultural Centre, Concept and Business Plan, Toronto, Ontario▪ National Slavery Museum, Feasibility Study, Richmond, Virginia▪ Prince George's County Arts & Humanities Council, Feasibility Study, Hyattsville, Maryland▪ The New York Public Library, Research Libraries Exhibit and Program Roadmap, New York
2024	<ul style="list-style-type: none">▪ National Arts Education Association, Strategic vision update, Washington, DC▪ African American Museum in Philadelphia, Institutional Plan, Pennsylvania▪ Piedmont Park Conservancy, Strategic Planning, Atlanta, Georgia▪ Brooklyn Botanic Garden, Strategic Planning, New York, NY▪ Laundromat Project, Strategic Plan, New York, NY▪ Virginia Key Beach, Institutional Plan, Miami, FL▪ Memorial Park, Interpretive Planning, Houston, TX▪ Queens Museum, Strategic Business Plan, New York, NY▪ Weeksville Heritage Center, Strategic Plan, Brooklyn, New York
2023	<ul style="list-style-type: none">▪ Urban Civil Rights Museum, National Urban League, Operations Plans and Projections, Harlem, NY▪ The Clara Luper Civil Rights and Freedom Center, Institutional Plan, Oklahoma City, Oklahoma▪ City of Charlotte, Arts and Cultural Planning, North Carolina▪ Cummer Museum of Art & Gardens, Placemaking Strategy, Jacksonville, FL▪ Lucas Museum of Narrative Art, Strategic and Business Plan, Los Angeles
2022	<ul style="list-style-type: none">▪ Aperture Foundation, Strategic Plan, New York, NY▪ Museum Trustee Association, Strategic Plan, Baltimore, MD▪ Artworks Gwinnett, Master Plan for Gwinnett County Arts and Creative Economy, Georgia▪ Association of Children's Museums, Strategic Plan, Washington, DC▪ North Carolina Department of Natural and Cultural Resources, Visitor Experience Study
2021	<ul style="list-style-type: none">▪ Apex Museum, Feasibility Study, Atlanta, Georgia▪ Connecticut Historical Society, Strategic Plan, Hartford, Connecticut▪ Hinchliffe Stadium, Exhibition Design, Paterson, New Jersey▪ The Historic New Orleans Collections, Strategic Plan, Louisiana▪ Kingston Cultural Master Plan, New York▪ National Art Educators Association, Strategic Action Plan, Reston, Virginia▪ Newburgh Arts & Culture Plan, New York
2020	<ul style="list-style-type: none">▪ Prince George's County Cultural Arts Plan, Maryland▪ South Street Seaport Museum, Visioning and Business Plan, New York▪ Frist Art Museum, IDEA Plan, Nashville, Tennessee▪ Turning Point Discovery Center, Institutional Plan, Trenton, New Jersey▪ Smithsonian Institution, Castle / Arts & Industries Building, Revisioning
2019	<ul style="list-style-type: none">▪ Macon-Bibb Cultural Plan, Macon, Georgia▪ Weeksville Heritage Center, Strategic Plan, New York



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- Brooklyn Children's Museum, Strategic Planning, New York
- New Jersey State Museum, Strategic Planning, Trenton
- Hillsborough County African American Art Museum and Cultural Center, Opportunity Assessment, Tampa, Florida
- City of Detroit Cultural Planning and Engagement Services, Michigan
- Heidelberg Project, Master Plan, Detroit, Michigan
- Forest Park Forever, Client Representation, Saint Louis, Missouri
- University of Florida Museum of Natural History, Strategic Planning, Gainesville

- 2018**
 - Universal Hip Hop Museum, Feasibility Study, Bronx, New York
 - East Jersey Old Town Village, Interpretive Planning, Piscataway, New Jersey
 - NASA Tracking Station, Strategic Visioning, Bermuda

- 2017**
 - City of Dallas Cultural Plan
 - International African American Museum, Charleston, South Carolina
 - Jackie Robinson Museum, Manhattan, New York
 - Harlem African Burial Ground Memorial and Education Center
 - Houston Museum of African American Culture, Houston
 - Bermuda Arts & Culture Assets Audit and Tourism Action Plan, Bermuda
 - Motown Museum, Detroit, Michigan

- 2016**
 - Bronx Museum of the Arts, New York
 - The Franklin Institute, Strategic Plan, Philadelphia, Pennsylvania
 - Forest Park Forever, Strategic Plan, St. Louis, Missouri
 - Sing Sing Prison Museum, Museum Program Plan, Ossining, New York
 - Greater Louisville Arts Master Plan, Kentucky
 - Historic Virginia Key Beach Park Business Plan Update, Miami, Florida

- 2015**
 - Arts and Culture Master Plan for Downtown Lake Worth, Florida
 - Four Freedoms Park Conservancy, Strategic Plan, New York, New York
 - In Pursuit of Freedom, Interpretive Plan, Brooklyn Historical Society

- 2014**
 - Iowa Department of Cultural Affairs, Statewide Community Engagement, Des Moines
 - Studio Museum in Harlem, Institutional Planning, New York
 - Rosa Parks Museum, Business Plan, Montgomery, Alabama
 - DuSable Museum of African American History, Cohesive Campus Strategy, Chicago
 - Schomburg Center for Research in Black Culture, State of Black Collections Conference, New York

- 2013**
 - Houston Parks Department, Memorial Park, Public Education and Engagement and Market Analysis, Texas
 - Tennessee State Museum, Master Plan, Nashville, Tennessee
 - Chattanooga Public Library, Eastgate Branch Public Engagement, Tennessee
 - City of Sugar Land, Cultural Plan, Texas
 - Old South Baton Rouge Cultural Placemaking and Planning, Baton Rouge, Louisiana

- 2012**
 - City of Chicago, 2012 Cultural Plan, Public Engagement
 - National Urban League, Project Home, Concept Development and Preliminary Business Plan



- Studio Museum in Harlem, Program Assessment
 - Fort Monroe, Virginia Interpretive and Program Plan
 - Concept Development, National Urban League
 - National Museum of African American History and Culture, Resource Center
 - Liberation War Museum, Dhaka, Bangladesh, Interpretive Plan
 - National Civil Rights Museum, Communications Plan
- 2011**
- National Museum of African American History and Culture, Explore More Children's Learning Space, Program Development, Washington, DC
 - City of Richardson, Cultural Arts Master Plan, Texas
 - Mississippi Civil Rights Museum, Program Facility Verification, Jackson
 - Emily E. Clyburn Archives, South Carolina State University, Research Program Archives Master Plan
 - Save Ellis Island, Ellis Island Institute Market Study, New York
 - U.S. National Slavery Museum, Richmond, Institutional Visioning
 - Brooklyn Historical Society/ Weeksville Heritage Center/ Irondale Ensemble, Interpretive Plan for In Pursuit of Freedom
 - Smithsonian National Museum of African American History and Culture, Learning Center, Master Plan, Interpretive Plan
- 2010**
- Erie Canal Harbor Development, Buffalo Canalside Development, Public Engagement, New York
 - Prince George's African American Museum and Cultural Center, Maryland, Program Development, Concept Refinement and Business Planning Study
 - City of Decatur, Georgia, Master Plan for the Beacon School City of Decatur, Georgia, Cultural Arts Master Plan
 - Longwood Gardens, Interpretive and Heritage Master Plan, Kennett Square, Pennsylvania
- 2009**
- King Abdul-Aziz Center for Knowledge and Culture, Dharan, Saudi Arabia, Program Plan
 - Malcolm X & Dr. Betty Shabazz Memorial and Educational Center, Strategic Plan, New York
 - Schomburg Center for Research in Black Culture, New York, Strategic Vision and Charrette
- 2008**
- National Museum of African American History and Culture, Washington, DC. In Association with The Freelon Group Architects; Davis, Brody, Bond, Aedas; and Amaze Design. Pre-Design Master Facilities Program
 - National Museum of the U.S. Army, Program Seminar
 - National Civil Rights Museum, Memphis, Exhibition/Architectural Design Team Selection Advisor
 - United States Library of Congress, Feasibility Study and Business Plan for a Center of Education, Washington, DC
- 2007**
- Albany Civil Rights Movement Museum, Project Director, Albany, Georgia
- 2006**
- Reginald F. Lewis Museum of Maryland African American History and Culture, Strategic Plan, Baltimore
 - National Civil Rights Museum, Memphis, Campus Facility Needs Assessment
 - City of Natchez, Mississippi, Cultural Needs Assessment and Concept Development, Natchez



HOLLY SHEN

Senior Director

Education

- BA, *cum laude*, Georgetown University, 2006
- MA, Art History, Institute of Fine Arts, New York University, 2012

Employment Experience

- Senior Director, Lord Cultural Resources, 2025-Present
- Director, US, Lord Cultural Resources, 2022-2025
- Public Art Consultant, Google, Mountain View, CA, 2022-Present
- Managing Consultant, San Jose Institute of Contemporary Art, San Jose, CA 2021-2022
- Deputy Director, San Jose Museum of Art, CA, 2018-2020
- Director & Curator of Visual Arts, Brooklyn Academy of Music, NYC, 2013-2018
- Lecturer, Marketing for Arts Organizations, MA Art Market Program at Fashion Institute of Technology, NYC, 2017-2019
- Curatorial & Program Consultant, Ambulatory Care Division, Memorial Sloan-Kettering Cancer Center, NYC, 2012-2013
- Art Historian & Curatorial Consultant, Artsy, NYC, 2011-2012
- Research Assistant, Whitney Museum of American Art, NYC, 2011
- On-Call Exhibition Registrar, San Francisco Museum of Modern Art, CA, 2010-2013
- Assistant Registrar, San Francisco Museum of Modern Art, CA, 2007-2010
- Administrative Assistant, Farallon Capital Management, CA, 2006-2007
- Internships: Registration & Collection Management, Guggenheim Museum (2006), Exhibitions, Hirschhorn Museum & Sculpture Garden (2005)

Professional Affiliations

- 92Y Women-in Power Fellow, Belfer Center for Social Impact at 92Y, New York, 2018
- Cofounder, Forward Union, LLC, 2016-2020
- Development volunteer, GYOPO, Los Angeles, 2022-present

Publications

- "Dear H" in *Best! Letters from Asian Americans in the Arts*, ed. Daisy Wong and Christopher Ho. New York, N+1, Paper Monument Press, 2021
- "Hyperakt Portraits of Leadership: The San Jose Museum of Art confronts COVID19," *Medium*, 2020
- "The Museum Leader: Holly Shen," *The Path Forward Interview Series*, Arts Funders Forum, 2020
- "Anthony McCall & Performance Art," in *Wanderlust: Actions, Traces, Journeys 1976-2017*, ed. Rachel Adams. MIT Press, 2017
- "On Mel Bochner," in *Art=Text=Art: Drawings, Prints, and Artist's Books from the Wynn and Sally Kramarsky Collection*, digital catalogue for exhibition at UB Anderson Gallery, University of Buffalo, SUNY, New York, 9/20/14-1/11/2015
- "On Ellsworth Kelly," in *Drawn/Taped/Burned: Abstraction on Paper*, digital catalogue for exhibition at Katonah Museum, New York, 1/23-5/11/2011

Public Speaking & Engagement

- Art Omi, 2022 Artist Residency, selection juror
- “RepresentAsian In the Arts: Celebrating our Stories through Art,” moderator, Facebook, May 2020
- “Preparing to Reopen: Strategy, Planning & Process on the Road to Reopening Museums,” virtual panelist, Cuseum, 2020
- “Virtual Charrette #1: Technology,” panelist, *Arts Funders Forum Virtual Charrette Series*, 2020
- Guest Lecturer, Bing Overseas Study Program, Art & Art History Department, Stanford University, Palo Alto, CA, September, 2019
- “Kickstarter Panel on Art & Activism,” *NADA New York Presents*, New York, March 2018
- “Is It a Glass Box?” panelist, National Arts Club, New York, May 2017
- Visiting MFA Critic and Lecturer, Rhode Island School of Design, Providence, RI, May 2017

Project Experience

- Forecast Public Art, Strategic Plan, St. Paul, Mn, 2025
- City of Tempe Art and Culture Plan, Arizona, 2025-ongoing
- Assembly for the Arts, Research on Public Funding of the Arts, 2025
- City of Long Beach Cultural Affairs Development Plan, Long Beach, CA, 2024 – 25
- Joyce Foundation, Re-design of the Joyce Awards program, 2024-25
- Academy Museum of Motion Pictures, Los Angeles, CA, Strategic Operations Plan, 2023-24
- Cummer Museum, Creative Placemaking Strategy, Jacksonville, FL, 2022-23
- Independent curator, *No Fixed Horizon: Mimi Chen Ting*, Sonoma State University Art Gallery & Marin Museum of Contemporary Art, forthcoming in 2023-2024
- Finalist, grant author, and producer, Hewlett50 Arts Commission for New Media Art, \$150K award for *Naming Names*, an interactive performance work by Eve Sussman & sponsored by Long Now Foundation, San Francisco, CA, 2022-ongoing
- Consultant, Public Art Master Plan for Google and Lendlease’s East Whisman/Middlefield Park VTA Station Community Development Project, Mountain View, CA, 2022-ongoing
- Consulting project manager, Conrad Egyir, Ebony G. Patterson exhibitions at San Jose Institute of Contemporary Art, 2021
- Project manager, *Karma*, Do Ho Suh, privately funded public art installation at San Jose Museum of Art, CA, 2019
- Sponsorship and project manager, public art initiative with Westfield Valley Fair, San Jose Museum of Art, 2019
- Grant author and project manager, *Hidden Heritages*, a multi-year \$135K “California Creative Communities” creative-placemaking grant administered by California Arts Council, San Jose Museum of Art, 2019
- Project manager, Arts & Technology in Museums 2019 Cohort, \$150K Award, Knight Foundation, San Jose Museum of Art, 2019
- Project manager, completion and launch of *50X50: Stories from the Collection*, San Jose Museum of Art’s first digital publication using Quire, Getty Research Institute’s open-source publishing platform for museums, CA, 2019
- Project design and manager, *Facebook First Fridays*, six-figure sponsorship with Facebook Open Arts at San Jose Museum of Art, 2019-2020
- Founder and alternative fair producer, *Forward Union X REDBULL Arts FU Fair*, New York, NY, September 2018



- Curator and project designer and manager, BAM Robert W. Wilson Public Art Initiative, \$3.5M fund to commission new public artworks by Teresita Fernandez, Hank Willis Thomas, and Leo Villareal, Brooklyn Academy of Music, NY, 2015-2018
- Curator, *In Terms of Performance*, an exhibition and interactive digital installation, Pew Center for Arts and Heritage & Brooklyn Academy of Music, NY, 2017
- Curator and producer, *Buffer* by Xavier Cha, PERFORMA17 & Brooklyn Academy of Music, NY, 2017
- Curator and producer, *More Up A Tree* by Eve Sussman, PERFORMA15 & Brooklyn Academy of Music, NY, 2015
- Independent Curator, *Surface Matters*, Knockdown Center, Flushing, Queens, NY, 2015
- Independent Curator, *Circumstances: Selections from the Kentler Flatfiles*, Kentler International Drawing Space, Red Hook, Brooklyn, NY, 2014
- Curator and project manager, rotating exhibition program, Brooklyn Infusion Center, Atlantic Terminal, NY, Memorial Sloan-Kettering Cancer Center
- Research associate, *Jay DeFeo: A Retrospective*, curated by Dana Miller, Whitney Museum of American Art, NY, 2/28-6/2/2013
- Consulting art historian and curatorial advisor for the Art Genome Project, Artsy, 2011-2012
- Exhibition registrar and courier, *Jasper Johns: Seeing With the Mind's Eye*, SFMOMA, CA 2012-2013
- Exhibition registrar and courier, *Steins Collect*, co-organized by MET/ RMN Paris and SFMOMA, CA, 2011-2012



ERICA RAWLES

Senior Consultant

Education

- BA, *cum laude*, Dual Art and Philosophy, Claremont McKenna College, 2017

Professional Experience

- Senior Consultant, Lord Cultural Resources, 2024-present
- Freelance Arts and Culture Writer, Various, 2018 – present
- Arts and Culture Program Manager, US Water Alliance, remote, 2023-2024
- Arts and Culture and Summer Fellowship Project Coordinator, Othering & Belonging Institute, UC Berkeley, remote, 2022-2023
- Community Engagement Coordinator, The Laundromat Project, Brooklyn, NY 2022
- Programs Associate, The Laundromat Project, Brooklyn, NY, 2021-2022
- Programs Fellow, The Laundromat Project, Brooklyn, NY, 2020
- Art Table Fellow, New York, NY 2020
- ThirdSpace@ Facilitator, Barnard College, New York, NY, 2020-2021
- Creative Strategist, Little Tokyo Service Center, Los Angeles, CA, 2019-2020
- Educator, Museum of Contemporary Art, Los Angeles, CA, 2018-2019
- Community Engagement Coordinator, Louisiana Fair Housing Action Center, New Orleans, LA, 2018-2019

Professional Affiliations

- Periplus Collective

Selected Publications

- Artist Humanizes Google Street Views of Southeast L.A., *PBS Artbound*, 2022
- Nina Chanel Abney Imagines a Queer Black Utopia, *New York Times Style Magazine*, 2020
- Echo Park Pottery Studio POT Centers POCs, *PBS Southland Sessions*, 2020
- Frieze Los Angeles Excavates the City's Multilayered Stories, *PBS Artbound*, 2020
- Critic's Pick: Li Shun, *Artforum*, 2019
- Lost Time: Isabelle Armand's Portraits of the Exonerated, *Art in America*, 2018
- Critic's Pick: Paul Anthony Smith, *Artforum*, 2018
- Critic's Pick: Sheree Hovsepian, *Artforum*, 2018
- Between What Is and What Could Be, *The Nation*, 2018

Workshops & Speaking Engagements

- Creative Collaboration and Activism, Athena Skill Building for Change Makers Workshop, Barnard College, virtual, 2021
- Collective Recipes for Creative Placemaking, ArtPlace Summit, virtual, 2020
- Fostering Creativity in Facilitation, Big Problems Forum, Barnard College, virtual, 2020

Project Experience

- City of Tempe, Art and Culture Plan, Arizona, 2025-ongoing
- Seattle Office of Arts and Culture, Design and Implementation of Arts Organizational Transformation Program, 2025-ongoing
- Warner Center, Cultural Amenities Master Plan, 2024-ongoing



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- City of Long Beach Cultural Affairs Development Plan, Long Beach, CA, 2024 – 25
- Black Trustee Alliance, Impact Agenda Development, Los Angeles, CA, 2025
- City of Tucson, Cultural Heritage Strategy, Tucson, AZ, 2024-2025

Media Mentions

- Creative Placemaking in Transition, Part 1 and 2, Johanna K. Taylor and Andrew Zitcer, 2023
- Remaining Connected, Urban Omnibus, 2020
- A Creative Impetus for Cultural Pride in Little Tokyo, Shelterforce, 2020

Additional Languages

- Italian, professional working proficiency



VALERIE GUEVARA

Senior Manager, Projects & Operations

Languages

- Fluent in Spanish and French, working knowledge of Portuguese

Education

- Masters of Art, Political Science-International Relations, Université Panthéon-Assas Paris II, 2012
- Certificate French Language and Civilization, Sorbonne Université, 2012
- Bachelor's Degree, Political Science-International Studies, Minor in Latin American Studies, University of Central Florida 2008

Employment Experience

- Senior Manager, Operations and Projects, 2022-Present
- Consultant, Lord Cultural Resources, 2021-2022
- Research Consultant, Lord Cultural Resources, 2019-2021
- Co-Founder, Drim Films, 2018-Present
- Co-Founder, Fundación RET, 2014-2019
- Research Associate, Bressand Advisory, 2011-2012
- Research Assistant, Columbia University, 2009-2010

Project Experience

- Pauli Murray Center for History and Social Justice, Organizational Alignment and Implementation Framework, 2024-2025
- National Park Service- Emmett Till and Mamie Till- Mobley National Monument, Family Engagement Facilitation, 2024-2025
- Rockford Area Arts Council, Cultural Planning, 2023-2024
- Queens Museum, Business Planning and Community Engagement, 2023-2024
- El Museo del Barrio, Strategic Planning, 2022- 2025
- The Laundromat Project, Strategic Planning, 2023
- Brooklyn Botanic Garden, Strategic Planning, 2022-2024
- City of Charlotte & Mecklenburg County, Cultural Plan, 2022-2024
- Gwinnett County, Arts and Creative Economy Master Plan, 2022-2023
- Aperture Foundation, Strategic Planning, 2022-2023
- North Carolina Department of Natural and Cultural Affairs, DEIA and Visitor Experience Assessment, 2021-2023
- Lucas Museum of Narrative Art, Strategic and Business Planning, 2021-2023
- The Poetry Foundation, Strategic Planning, 2021-2022
- Mystic Seaport Museum, DEIA Planning, 2021-2022
- Cheekwood Estate and Garden, Strategic Planning, 2021- 2022
- City of Long Beach Latino Cultural Center, Business Planning, 2020-2021
- New York Botanical Garden, DEIA planning, 2020-2021
- Weeksville Heritage Center, Strategic Plan, Crown Heights, 2019-2022
- Frist Art Museum, IDEA Plan, Nashville, Tennessee, 2020-2021
- South Street Seaport Museum, Visioning and Business Plan, New York, 2020-2021
- The Historic New Orleans Collection, Strategic Plan, New Orleans, Louisiana 2020-2021



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- MAC Panama, Strategic Planning, Operations and Business Plan, Facility Planning, Panama City, Panama, 2019-2020
- Third Ward Cultural District, Project Row Houses, Cultural Planning, Cultural District Application, Houston, Texas, 2020
- City of Detroit Community Engagement and Cultural Action Plan, Michigan, 2019
- Hillsborough County African American Art Museum and Cultural Center, Opportunity Assessment, Tampa, Florida, 2019

Public Speaking

- Why Comm(you)nity Matters, Museum Association of the Caribbean Conference, 2023
- Art as Activism, Association of African American Museums Conference, 2024
- Amplifying Legacies: Evers, Murray, and the Power of Community Advocacy, Association of African American Museums Conference, 2025



Magdiel Espinal

Consultant

Languages

- Spanish (Native)
- English (Bilingual)
- Portuguese (fluent)
- French (working knowledge)

Education

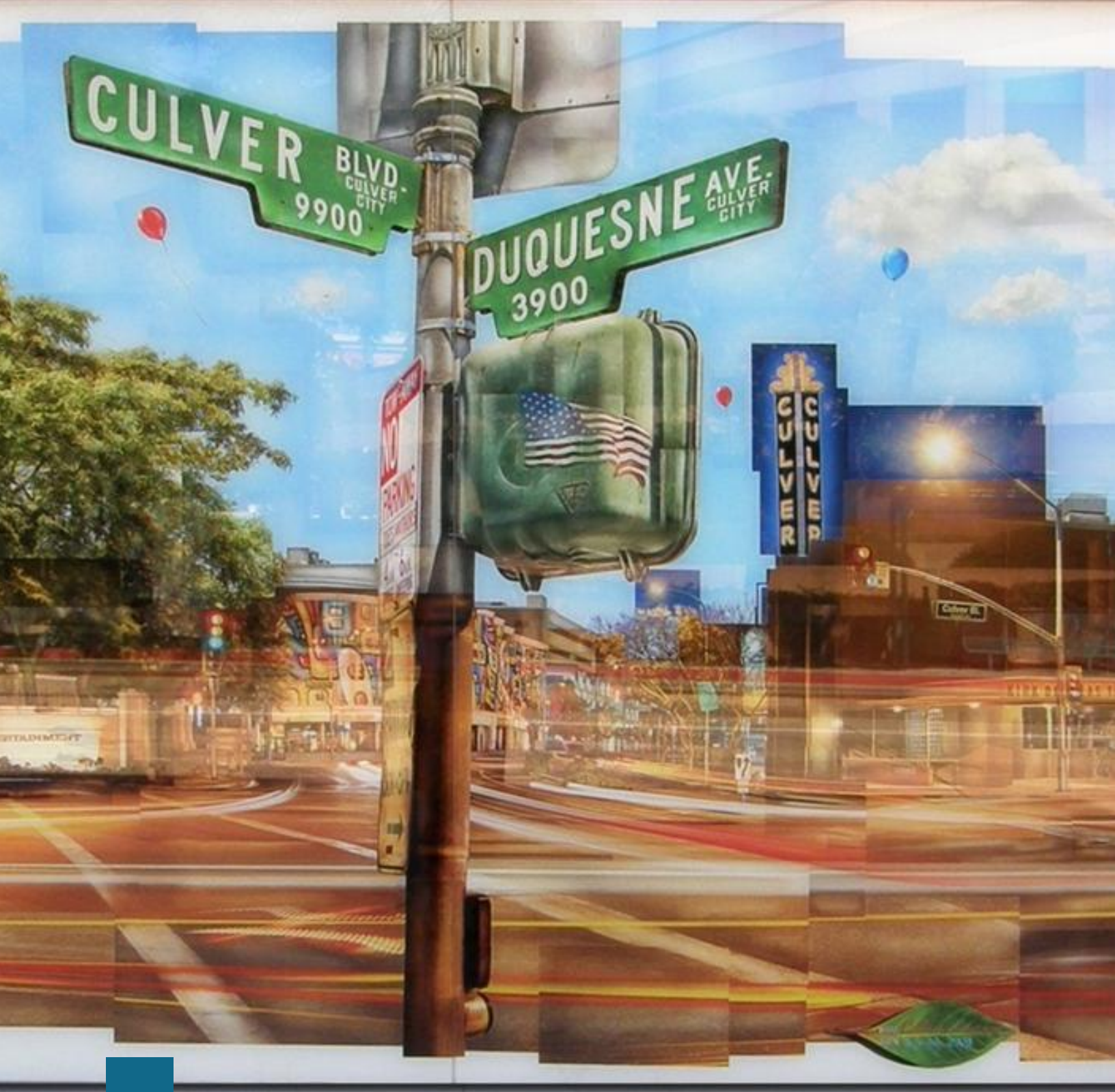
- Graduate Certificate, Arts Administration & Cultural Management, Humber College, CA, 2020
- Master of Arts, Strategic Branding & Stakeholder Communication, Middlesex University London, UK, 2018.
- Bachelor in Marketing, Pontificia Universidad Católica Madre y Maestra (PUCMM), DR, 2015

Employment Experience

- Consultant, Lord Cultural Resources, CA-US, 2024-Present
- Research Consultant, Lord Cultural Resources, CA-US, 2022-2024
- Community Research Coordinator, Arts Etobicoke, CA, 2019-2021
- Marketing Coordinator, Cinco C SRL, DR, 2016-2017
- Consumer Product Analyst, Farmacia Carol, DR, 2015-2016

Project Experience

- Columbus & Franklin County Public Art Plan, OH, 2023-ongoing
- Knight Foundation Arts Framework, 2025-ongoing
- Forecast Public Art Strategic Plan, 2025-ongoing
- El Salvador Branded Destination Concept, 2025-ongoing
- City of Asheville Arts Recovery Plan, 2024-ongoing
- Joyce Foundation, Joyce Awards Re-design Strategy, 2024-ongoing
- Cultural Amenities Master Plan for Warner Center in Los Angeles, CA, 2023-ongoing
- Ulster County Arts & Culture Plan, NY, 2024-2025
- Piedmont Park Conservancy Strategic Plan, GA, 2024-2025
- New York Public Library Exhibit and Program Roadmap, NY, 2024-2025
- City of Long Beach Cultural Affairs Development Strategy, 2024-2025
- Academy Museum of Motion Pictures Strategic Plan & Operational Alignment, CA, 2023-2024
- History Heritage Arts & Culture Strategy for Tucson, AZ, 2023-2024
- Visitor Research Initiative for Google in Mountain View, CA, 2022-2023
- Creative Placemaking and DEAI Strategy for Cummer Museum, FL, 2022-2023



Section D:

Fees



D. FEES

D1. Provide your fees for the proposed services.

The following pricing proposal details all professional fees, which are inclusive of administrative, graphic design, and production costs. Artist fees, material and travel expenses are estimated and may be billed at cost or included in the total contract value. The team included within this proposal will collaboratively work on all elements of the workplan. This pricing proposal is valid for 180 days from the date of submission. We are happy to discuss and/or negotiate cost based on your needs.

Task		Professional Fees
Project Management Overall		
	Ongoing project mangement	\$19,500
Phase 1: Research & Discovery (Planning to Plan)		
	Background review	\$3,250
	Kickoff and initial key sites tour	\$6,940
	Landscape scan, comparable research, existing conditions anal	\$13,000
	Community engagement plan	\$3,840
Phase 1 Subtotal		\$27,030
Phase 2: Community Engagement & Needs Assessment		
	Engagement launch event (survey/asset inventory kickoff)	\$11,990
	Stakeholder Interviews (8)	\$7,090
	Workshops/Community Input Sessions (5)	\$16,260
	Community Needs Assessmemt Survey admin and analysis	\$9,460
	Group stakeholder meetings (2)	\$3,840
	Community pop-ups (3) and office hours (1-2)	\$9,830
	Cultural asset inventory	\$11,280
	State of Culture Report	\$14,570
Phase 2 Subtotal		\$84,320

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Phase 3: Strategy development and action planning		
	Priority & goal setting	\$5,390
	Action planning workshop	\$11,890
Phase 3 Subtotal		\$17,280
Phase 4: Draft & Final Plan		
	Draft Community Cultural Equity Plan	\$7,980
	Final Community Cultural Equity Plan & Leadership Presentation	\$5,180
Phase 4 Subtotal		\$13,160
Total Professional Fees		\$161,290

Estimated Artist Fees	\$3,000
Estimated Travel & Material Expenses	\$8,000
Total Professional Fees with Expenses	\$172,290

D2. Outline billing and payment expectations, including timing and method of payment.

We recommend a twelve-month project schedule, with monthly billing commencing in December 2025 and continuing through November 2026. Our standard policy is to issue invoices at the end of each month, with payments distributed in equal installments throughout the duration of the contract. Additionally, we request a 20% start-up payment at the commencement of the project. Payment may be made by wire transfer, cheque, or credit card.

D3. Describe any remaining fees not previously detailed in the above.

Per the above, artist fees, material and travel expenses are estimated within the budget provided and may be billed at cost (with a do not exceed) or included as fixed amounts in the total contract value.

D5. Provide an explanation of any assumptions made in calculating the project costs. The proposal must stipulate that the proposal price will be valid for a period of at least 180 days.

Per item D4 in the RFP, our pricing proposal is comprehensive and all-inclusive to preclude amendments or change-orders. While all material and artist expenses for public engagement are included in the expense estimate, we have not included the cost of renting space, as our assumption is that the City will help facilitate access to City-owned locations and/or help the team conduct outreach to businesses or partners who may be able to provide space at no cost. However, major requests for significant additional or complimentary services (e.g. economic and fiscal impact analysis) may necessitate a separate cost proposal.



Section E: References



E. REFERENCES

E1. List the company, contact name, address, e-mail address and telephone number of references from at least three (3) recent similar projects.

REFERENCE 1

Company	City of Tucson
Contact Name	Kelly Wiehe, Cultural Affairs Officer
Address	255 W. Alameda Tucson, AZ 85701
Email	Kelly.Wiehe@tucsonaz.gov
Phone	(520) 975-3295
Project Dates	May 2023-January 2025
Description	Lord Cultural Resources was engaged in 2023 by the City of Tucson to develop the City’s first comprehensive cultural plan. <i>iSomos Uno! A Cultural Heritage Strategy for Tucson</i> was published in October 2024 and unanimously adopted by Tucson Mayor and City Council in January 2025. The planning process included extensive background research, an analysis of peer cities and Tucson’s existing arts and culture ecosystem; six months of robust public engagement that reached over 2,000 people; and an economic and fiscal impact analysis of the creative economy and arts and cultural industry.



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REFERENCE 2

Company	Library, Arts, & Culture, City of Long Beach
Contact Name	Cathy De Leon, Director of Library, Arts & Culture
Address	411 W Ocean Blvd, Long Beach, CA 90802
Email	cathy.deleon@longbeach.gov
Phone	562.570.6291
Project Dates	December 2024-March 2025
Description	Lord Cultural Resources was engaged by the City of Long Beach to create a Cultural Affairs Development Plan supporting the expansion of the former Library Services to include arts and culture as the new Library, Arts & Culture Department. The Plan provides a roadmap for strategically advancing Long Beach’s cultural infrastructure into a centralized, efficient and innovative system—a critical step to ensuring long-term growth and sustainability for arts and culture in Long Beach.

REFERENCE 3

Company	Greater Columbus Arts Council
Contact Name	Jami Goldstein, Chief Creative Officer
Address	182 E. Long St., Columbus, OH 43215
Email	jgoldstein@gcac.org
Phone	Office: 614-221-8492 mobile: 614-460-9369
Project Dates	April 2023 - September 2025
Description	Lord Cultural Resources developed <i>Greater Art. Greater Columbus.</i> , the first public art strategy for the City of Columbus and Franklin County. The 18-month process combined peer city research, broad community engagement with more than 2,000 residents, and policy design to create a new Art in Public Places program. The strategy sets a bold vision for public art that reflects community stories, fosters civic pride, and strengthens regional collaboration.



Section F:

Implementation Schedule

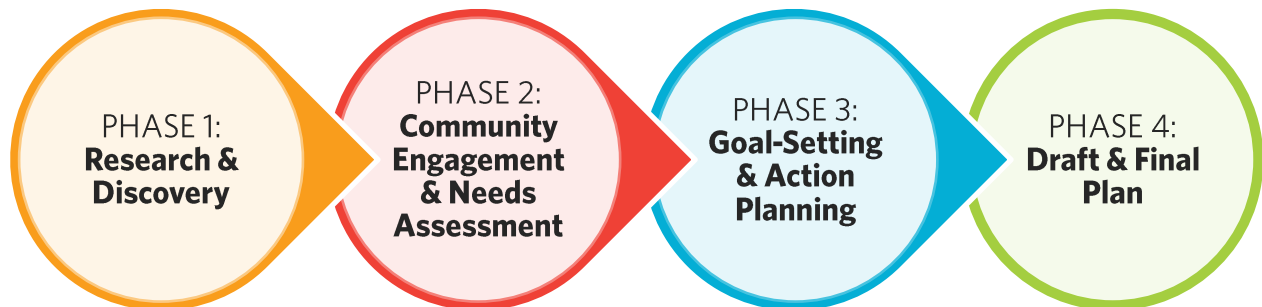


F. IMPEMETATION SCHEDULE

F1. Include a detailed implementation schedule with an estimated project start date in December 2025 and note key project milestones and timelines for deliverables.

METHODOLOGY

Lord Cultural Resources is honored and excited to support the Culver City in shaping a strategic and forward-thinking Arts and Culture Plan. We propose a comprehensive **four-phase approach** that responds directly to the City's Scope of Work and builds on Culver City's ongoing commitments to equity, community engagement, and innovation:



PROJECT SCHEDULE

Given the scope of work outlined in the RFP, we recommend a minimum 12-month planning process. Based on our experience conducting many similar efforts over the last several years, we know that cultural planning moves at the speed of trust. Adequate time—to round back with stakeholders, to test ideas and refine strategies—is crucial to providing quality service. However, we are flexible and amenable to discussing a shorter timeline should there be a firm target deadline for this project.

Upon project initiation and kickoff, our team will create a comprehensive timeline, with each task and deliverable mapped out in a Gantt-style chart, and confirm this with you. The following is intended to provide a general sense of how we will structure the timing of the project schedule:



Phase 1: Research & Discovery	Dec 2025 - Mar 2026
Phase 2: Engagement & Needs Assessment	Mar – Aug 2026
Phase 3: Strategy & Goal Development	Aug – Oct 2026
Phase 4: Draft & Final Plan	Oct – Nov 2026

PROJECT MANAGEMENT

A cornerstone of our cultural planning process is clear, transparent communication and careful and consistent project management. Senior Manager of Projects, Valerie Guevara, will serve as project manager and primary point of contact for all scheduling, communication, and administrative tasks for this engagement. We provide a dedicated project manager for cultural planning engagements to ensure the project is delivered successfully on time and within budget. She will be supported with administrative needs by Consultant, Magdiel Espinal. Our project management practice includes recurring virtual project management meetings to maintain transparent, open, and accessible communication between Lord’s consultant team and the core working group from Culver City. The cadence and frequency of these meetings will be confirmed upon project initiation; however, we typically recommend bi-weekly check-ins. We will also work with you upon kickoff to confirm file-sharing protocol, City style guides and preferences, and all other supporting and administrative project needs. All reports and/or deliverables will be professionally designed. Any final documents created for public circulation will be professionally proofed.

PHASE 1: RESEARCH & DISCOVERY

DECEMBER 2025 – MARCH 2026

The goal of this phase is to conduct a 360° assessment of Culver City’s arts and culture ecosystem, while at the same time working with you to develop a plan for robust community and stakeholder engagement. This phase will include an analysis of current conditions; a review of other planning efforts in the City and opportunities to connect these efforts with arts and culture; a cultural asset inventory; research on comparable communities for insights into trends and lessons for Culver City for both cultural planning and public art planning; and a clear strategy for public engagement and communications throughout the overarching effort. This phase will develop insights and produce data that will be foundational for the duration of the project.

1.1 Background Research & Review

At the start of the process, the consultant team will conduct a thorough review of key background materials and data provided by the Culver City team. This will include:

- The Culver City General Plan 2045
- Parks Plan
- Public Art policies and procedures, including the Art in Public Places Program
- Public Art inventories and any relevant metadata associated with specific artworks
- Culver City’s Racial History Acknowledgment and Commitment to Racial Equity
- Creative Economy Report (2017)
- Creative Economy Connect (2020)
- Prior survey data
- Existing cultural asset inventories
- Additional reports or plans related to cultural facilities and community demographics



We will also examine how other City departments—such as economic development, sustainability, tourism, transportation, and planning—intersect with and support arts and culture. This enables us to identify natural alignment points and cross-sector opportunities.

1.2 Virtual Startup Meeting

Upon completion of the background review, the consultant team will facilitate an initial virtual startup meeting with the core Cultural Affairs Division staff to re-examine the overall project timeline, deliverables, and approach, and make any necessary adjustments, as well as discuss the official project kick-off meeting and site tour.

1.3 Project Kick-off & Site Visit

We recommend convening a collaborative, in-person project kick-off meeting with the Cultural Affairs Division staff and the Cultural Affairs Commission Community Cultural Equity Plan and Public Art Plan Sub-Committees. At this meeting, we will discuss overall project goals and hopes, schedule key milestones, and begin exchanging ideas and considerations for the planning process, including the approach to community engagement as well as preliminary visioning for the future. We can also discuss whether this endeavor necessitates a community stakeholder advisory committee to advise the process alongside the Commission Sub-Committees.

In conjunction with this meeting, select members of the consultant team can participate in a site-visit of key cultural institutions and assets. To maximize efficiency and contingent upon client input, this initial site visit is also an opportunity to begin conducting stakeholder interviews (detailed further below) with key patrons or staff.

1.4 Landscape Scan and Comparable Research

Our team will research cultural planning trends and best practices and conduct a contextual analysis of Culver City's arts and culture ecosystem, including an overview and qualitative discussion of the economic impact and funding, its public art program, and an analysis of comparable cities to support benchmarking and serve as inspiration for future endeavors.

This research and preliminary assessment will help the consultant team begin developing a deeper understanding of Culver City's existing arts and culture conditions and the City's Art in Public Places program, enabling us to benchmark these findings against relevant peer cities. Working with the Cultural Affairs Commission Sub-Committees and Division staff, the consultant team will develop a long list of potential peer cities based on population size, demographics, budget, programming, staffing, funding, and government structure. From this list, together we will identify a short list of 3-4 cities for more in-depth analysis.

Understanding the values and goals of embedding equity in the strategic plan, this research will also place an emphasis on identifying peer cities that are leaders in foregrounding equitable strategies within their arts and culture and public art programs, and/or that have been successful in implementing equity strategies in their work.

This research may be presented in a deck or report format (determined in consultation with you prior to commencing) and will help to establish common ground and shared knowledge for the Cultural Affairs Commission and Division staff to meaningfully participate in the planning process. It will also plant the seeds for further assessment of the strengths, weaknesses, challenges and opportunities related to arts and culture and public art throughout the city. The



comparable cities research will highlight key trends and insights, and best and promising practices—offering ideas for new programs, policies, activities, or entities, ultimately informing Phase 2.

1.5 Stakeholder and Community Engagement Strategy

The purpose of the engagement strategy is to create a clear roadmap for participation that fosters transparency, ensures diverse voices are heard, and generates insights to inform the planning process. The consultant team will work closely with Cultural Affairs Division staff and the Cultural Affairs Commission Community Cultural Equity Plan and Public Art Plan Sub-Committees to co-design a comprehensive community engagement strategy that is tailored to Culver City's unique context and that will guide the work in Phase 2. This strategy will outline the goals, methods, and schedule for engaging residents, artists, arts and cultural organizations, and other key stakeholders in meaningful and accessible ways. Careful and intentional planning will ensure that the approach reflects shared priorities, aligns with City protocols, and reaches diverse communities.

Graphic Identity & Design

At this time, our team will develop 2-3 options for the graphic identity of the plan and receive feedback from Cultural Affairs before landing on the final graphic identity that will be carried forward throughout the project.

PHASE 1 DELIVERABLES:

- Landscape Scan & Comparable Cities Research Report
- Community Engagement and Communications Plan

PHASE 2: COMMUNITY ENGAGEMENT & NEEDS ASSESSMENT

MARCH – AUGUST 2026

Artist & Creative Engagement

We value partnering with artists throughout the cultural planning process, recognizing them as co-creators who bring unique insights, creativity, and perspectives to this work. Artistic and cultural strategies not only help reach new and diverse audiences, but they can also create more inclusive and resonant ways for community members to participate. By integrating artists into the process, we foster deeper and lasting impact while infusing the work with joy, creativity, and play. Artists also serve as bridge-builders between institutions and communities, helping translate complex ideas into accessible, engaging, and inspiring forms that strengthen both the process and its outcomes.

Outcomes of the engagement process include:

- A community-informed definition of cultural equity
- Cultural equity needs articulated by community and stakeholders
- A cultural asset map co-created with community and stakeholders

As an artist herself with extensive experience leading, commissioning, and partnering with artists in participatory arts engagement projects, Erica's role on our team will be dedicated to leading the community engagement process and seamlessly integrating creativity and artist collaborations so that it is both intentional and impactful. **This type of collaborative idea-and-perspective generation is foundational for future collaboration, innovation, and partnerships, while creating connections that will be invaluable during the implementation of the final plan. More details around specific ideas and design prompts are provided further below.**

We have intentionally set aside a substantial portion of the budget towards professional artist fees and materials for creative workshops that may involve drawing, ceramics, or writing (in addition to hospitality/food). Throughout the methodology below, we outline several ways in which artist and creative engagements might take shape.

2.1 Community Engagement and Cultural Asset Mapping Launch

The community launch will publicly kick-off the planning process through an engaging and arts-filled event. This launch is designed to generate excitement, awareness, and early input for the cultural asset inventory. We will collaborate with local artists to host a welcoming, accessible event that combines information-sharing about the project with creative, participatory engagement activities led by local artists. Interactive stations, performances, and hands-on activities will invite residents of all ages to share their hopes, ideas, and priorities in playful and creative ways. This approach ensures that community members not only contribute valuable insights from the outset but also experience the process as inclusive, joyful, and rooted in the Culver City's cultural vibrancy.

Artist-Commissioned Poster Design

An artist-commissioned poster that reflects Culver City's diverse cultural heritage and ecosystem offers both a creative and practical way to generate excitement about the plan. This poster will serve as a vibrant piece of art on one side and provide clear information about the planning process on the other—including a QR code that links to the digital survey—ensuring it is both engaging, informative, and participatory. Over time, the design could evolve into or inspire a broader visual identity and wayfinding theme for the city, extending the impact of the project beyond the planning process itself. *Note: If desired by the Cultural Affairs Division, a select number of the Culver City: Colorful Communities Poster Program posters, which are scheduled to go into production in June 2026, could be leveraged for this planning effort instead of commissioning a separate poster design.*

In addition to live music by a local musician or band and the distribution of the artist commissioned poster, below are other types of activities this event might include:

Cultural Asset Mapping Station

- Participants mark large, graphic maps of Culver City and place color-coded pins to identify cultural assets, gathering spaces, or areas they feel need more cultural activity.

Postcards from Culver City

- Participants fill out postcards addressed to "Future Culver City," describing a cultural experience they hope will exist in 10 years, or "Present Culver City," describing a tangible or intangible cultural asset they value most.
- Collected postcards can be displayed at the event and referenced in planning.

Phone Booth

- Participants pick up an analog, rotary phone and respond to a prompt, such as “*What’s your favorite cultural place or tradition in Culver City?*” or “*What’s your vision for arts and culture here in 10 years?*”
- Their voice messages are recorded and saved, creating an audio archive of community perspectives that can be revisited, shared, or compiled into/provide inspiration for a future art piece.

Kids Engagement Corner

- Build your dream cultural center with blocks, Legos, and/or collage materials for younger children and families.

2.2 Community Survey: Needs Assessment

An online/digital and paper/in-person citywide survey will be developed and distributed to gather broad input from residents, artists, and community members, and visitors in Culver City, helping to tease our needs as well as opportunities. Distributing the survey both digitally and in analog form allows for greater accessibility and inclusivity, ensuring participation from individuals across age groups, language backgrounds, and levels of digital access. This approach expands reach, reduces barriers, and provides a more representative snapshot of community perspectives. The survey will explore how people currently participate in arts and culture, what they value most, and what they believe is needed to strengthen Culver City’s public art and cultural landscape. Responses will be analyzed and synthesized to surface patterns, identify community priorities, and inform future phases of the planning process. The survey will be available in both English and Spanish, and the consultant team will assess with the City team whether there are additional languages needed for translation.

2.3 Stakeholder Interviews (8)

Lord will conduct up to eight confidential one-on-one interviews, including Cultural Affairs Division staff, Cultural Affairs Commission members, and key arts and cultural leaders, such as Culver City’s past or current Artist Laureate and Culver City Arts Foundation leaders, to gather in-depth and nuanced feedback. The list of interviewees will be confirmed in dialogue with the core working group, and the interviews will follow a specific, customized inquiry protocol—also developed collaboratively with you.

2.4 Focus or Advisory Group Meetings (2-3)

The input of broader partnering departments in the cultural planning process is critical in ensuring that arts and culture is integrated throughout the many facets of the City’s work in a way that strengthens and enhances the work and impact of other departments. To gather their perspectives, our team will conduct two to three 90-minute workshops with key staff from partnering departments, including Public Works, Parks, Recreation & Community Services, Planning, and Economic Development. Understanding the challenges and operations for further collaboration with the Cultural Affairs Division is key to the success of the Community Cultural Equity Plan.

In addition to the partnering departments, our team will also frequently engage Cultural Affairs Division staff and the Cultural Affairs Commission Community Cultural Equity Plan and Public Art Plan Sub-Committees for focused discussions around specific topics or issues (either separately or together as appropriate and determined in conversation with you).



2.5 Workshops (5)

Our team is prepared to organize and implement a variety of different styles of workshops, intended to provide a dynamic platform for structured discussion and exchange of ideas. While the specifics of each session will be developed in dialogue with you at the outset, the planning team anticipates the following general approach:

Sector- or Stakeholder-Specific Workshops (2)

These discussions are designed to identify needs, issues or opportunities relevant to a specific stakeholder group. We will work with you at the outset to determine which potential groups necessitate a dedicated forum; however, we propose the following:

- Artists and Arts Workers
- Arts and Culture Organizations

Community Input Workshops (3)

These broad-based community input workshops, held in-person and open to all constituent groups, will each feature a thoughtfully designed activity that allows participants to reflect upon the key issues and provide their input through creative activities and prompts. Workshops will last approximately 90-120 minutes. Locations and specific activities will be confirmed within the Community Engagement Plan developed in Phase 1. Each workshop will focus on a distinct topic and at least two will be held at a location within the SB 100 Priority Neighborhoods. Below we have provided a brief description of the key topics or areas of discussion for each workshop and a sample of the types of activities or prompts that will be considered for these events:

- **Public Art** – focus on the strengths, weaknesses, and challenges of potential public art locations and typologies. Listen to what types of themes or genres resonate deeply with community members. Provide examples and educate the community on potential opportunities to elicit feedback and input.
- **Cultural Assets** – focus on harnessing the knowledge of the community to help surface, identify, and document diverse cultural assets, including lesser-known sites or places.

Idea for consideration:

Walking tours provide an on-the-ground way to identify cultural assets and hear directly from residents in the places that matter most to them. This approach elevates community knowledge, surfaces assets not captured in official records, and fosters informal dialogue among participants. The tours serve both as a data-gathering tool and as a community-building activity that builds pride, connection, and shared understanding. Residents guide the tour and share personal stories, positioning them as experts of their own neighborhood. create a richer, more democratic, and embodied understanding of a community's cultural landscape. This is also a dynamic way to engage community members who may not participate in normal planning meetings

Idea for consideration:

Our Community and Creative Engagement Lead, Erica Rawles, might lead a participatory ceramics workshop where participants are invited to create a ceramic tile that represents a local cultural treasure. As a practicing and teaching artist, Erica will guide participants on how the sgraffito and carving techniques for their piece of clay and how to paint it with underglaze. After the workshop, each individual tile will then be fired and glazed and



collectively assembled together to create a ceramic “quilt” or mural—resulting in one final, co-created community art piece.

- **Cultural Heritage & History** – focus on inviting community members to share important histories and cultural heritage traditions and stories through diverse mediums, with a focus on historically marginalized or underserved constituents.

Idea for consideration:

Through a potential partnership with the Black Image Center (a nonprofit community art space that formerly resided in Culver City before their recent closure) our team can host a “digitization and storytelling station” where residents can bring old photographs, flyers, or memorabilia from cultural events, venues, or art spaces in Culver City. With the support of facilitators, these items are scanned or photographed on-site and added to a growing digital community archive. Participants could also be invited to share a short story or memory connected to the item, which is recorded and catalogued alongside the image. This activity not only preserves community history but also surfaces assets, traditions, and experiences that reveal community values and priorities. This workshop or activity builds an intergenerational archive that can inform the plan and can also be shared as a lasting community resource.

2.6 Pop-Up Engagements at Community Events (3)

The consultant team will conduct pop-up engagements at existing community events to connect with residents where they already gather and to ensure broad, diverse participation. These activations will be designed to be welcoming, interactive, and fun—offering quick, creative opportunities for people to share ideas and feedback without requiring formal meeting attendance. By embedding engagement into community festivals, markets, and public gatherings, we will reach wider audiences, capture spontaneous input, and raise awareness of the planning process in an accessible and inclusive way. Some of the suggested activities for the community launch event, such as the phone booth, cultural asset mapping, and postcard activity, could also be facilitated during these pop-up engagements. Potential community events to host a pop-up engagement include:

- Summer Concert Series
- Summer Salsa Nights at Ivy Station
- Fiesta La Ballona
- Culver City Juneteenth Celebration
- Culver City Farmers Market
- Movies in the Park

2.7 Office Hours (1-2)

If it is determined by the project team that additional engagement is needed, our team can also host virtual or in-person drop-in office hours for community members and stakeholders who were not able to otherwise participate in another engagement method or those that might have additional feedback they would like to share in an informal setting. This is a useful option to supplement other forms of engagement and inform community members about the ongoing process.

2.8 Cultural Asset Inventory

Our team will create a comprehensive cultural asset inventory, informed by the community and stakeholder engagement process and participatory cultural asset mapping activities. This

includes not only formal institutions such as museums, theaters, galleries, and libraries, but also informal and community-based assets such as festivals, murals, gathering places, creative businesses, heritage sites, and cultural traditions. By combining data collection, community input, and participatory methods, the inventory highlights both established and overlooked assets, revealing strengths, gaps, and opportunities. This inventory will include a descriptive list and statistics and will also be paired with a map rendering that graphically illustrates where assets are distributed and where gaps might be.

2.9 State of Public Art & Culture Report

The first major milestone of the Community Cultural Equity Plan will be the Culver City State of Public Art and Culture report, which provides a comprehensive overview of the current conditions of the cultural ecosystem in Culver City— including all data and insights gathered across phases 1 and 2 of the planning process—findings from the engagement process, the cultural asset inventory, the high-level assessment of funding and economic impact. This will also feature a comprehensive section on findings from the public art assessment, including an assessment of the distribution of public art and an overview of maintenance and conservation.

This report will be shared with community stakeholders through a presentation designed to build alignment by establishing a shared understanding of the current arts and culture landscape in Culver City. This presentation event may be conducted in-person or virtually.

PHASE 2 DELIVERABLES:

- Public Engagement Results
- Cultural Asset Inventory
- State of Culture Report

PHASE 3: STRATEGY DEVELOPMENT

AUGUST - SEPTEMBER 2026

3.1 Vision, Priorities & Goal-Setting

In dialogue with the Cultural Affairs Division staff, Cultural Affairs Commission Community Cultural Equity Plan and Public Art Plan Sub-Committees, our team will evolve the State of Public Art & Culture emerging insights into a forward-looking vision and priorities for cultural development in Culver City, anchored by long-term goals and strategies for the next decade.

3.2 Action Planning

We will form implementation taskforces made up of key stakeholders and leaders, including City representatives and those best positioned to lead or support the implementation of the final plan. One task force group will focus exclusively on public art. The goal is to ensure broad-based ownership of the plan and to support the transition from a consultant-led process to a community- and City-led phase of action. In a structured workshop, our team will facilitate the development of specific actions and tactics that need to be taken to achieve the goals and support the strategies for each of the plan's priority areas. We will help each task force identify lead actors, partners, resource needs, potential funding sources, timelines, and success metrics for each recommended strategy. Input from these implementation taskforces will directly inform the implementation section incorporated into the draft plan.

PHASE 3 DELIVERABLES

- Vision, Priorities, Goals, Strategies for Community Cultural Equity Plan
- Supporting Tactics and Actions for Community Cultural Equity Plan

PHASE 4: DEVELOPMENT OF DRAFT AND FINAL PLAN

OCTOBER – NOVEMBER 2026

4.1 Draft Plan

Building upon research, staff engagement, community consultation, Cultural Affairs Commission input, and the State of Culture presentation and public feedback, the Lord team will develop a draft Community Cultural Equity Plan and Public Art Master Plan to guide the growth and sustainability of Culver City's arts and culture sector over the next five to 10 years. The draft will include a proposed vision, overarching goals and priorities, recommended strategies, and initial frameworks to support implementation. This working draft will be shared with the core project team and Commission for review and discussion.

4.2 Final Plan

Incorporating all feedback from the Cultural Affairs Division and Commission, as well as the task forces, the Lord team will produce the final Community Cultural Equity Plan. The final plan will include an inspiring long-term vision, strategic goals with measurable objectives, and detailed implementation plan with concrete strategies, action steps, timelines, and budgets, including each of those elements for a Public Art Master Plan. We will work with the Cultural Affairs Division and Commission to ensure the final document reflects Culver City's identity, featuring imagery and stories that highlight the city's vibrant cultural assets, and provides a shared vision and roadmap for the sustainable and equitable future of arts and culture in Culver City.

PHASE 4 DELIVERABLES

- Draft Community Cultural Equity Plan and Public Art Master Plan
- Final Community Cultural Equity Plan and Public Art Master Plan
- Presentation to Cultural Affairs Division and Commission and/or City Council

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