

## **FINDINGS**

- The Centro de Arte Público “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as the location of one of three organizations that made up the Chicano Arts Collective, which played an instrumental role in the Chicano arts movement and the cultural development of the Latino community in Los Angeles.

## **DISCUSSION OF FINDINGS**

The Centro de Arte Público meets one of the Historic-Cultural Monument criteria: it “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as the location of one of three organizations that made up the Chicano Arts Collective, which played an instrumental role in the Chicano arts movement and the cultural development of the Latino community in Los Angeles.

The 1960s and 1970s was a pivotal era for Latinos in Los Angeles. This was a time when Mexican American identity was fully integrated in national political life, propelled by their demographic, political, and cultural ascendance. By 1960, Los Angeles housed the largest Mexican American community in the United States. At the same time, the persistence of segregation and discrimination propelled a more robust push for rights and respect, which crystallized in the Chicano movement. The Chicano movement inspired new pride in Latino culture and identity and resistance against white hegemony. Latino artists of all types banded together to form organizations such as the Chicano Arts Collective to foster creativity and provide a place for artists not usually welcome in mainstream galleries and museums to display their art. The groups under the umbrella of the Chicano Arts Collective expressed this growing desire on the part of Latinos in Los Angeles to convey their cultural pride to an outside audience. Of the three groups in the Collective, the Centro de Arte Público most directly addressed and sought to realize the revolutionary political and social values for which the wider Chicano Movement advocated. Its journal, *ChismeArte*, is considered a major milestone in the development of Latino publications. The organization also fostered the budding careers of many Chicano/a artists, such as Carlos Almaraz, Judith Hernández, Barbara Carrasco, and Dolores Cruz, whose legacies continue to influence the arts landscape in Los Angeles.

While the applicant argues that the Centro de Arte Público also “is associated with the lives of historic personages important to national, state, city, or local history” as the location of the arts organization founded by Chicano artist and activist Carlos Almaraz, staff are unable to make this finding. Based on SurveyLA’s Latinos in Los Angeles historic context statement, Carlos Almaraz appears to be an historic personage for his involvement in the political activism of the Chicano Civil Rights Movement and for bringing Chicano art to the attention of mainstream American institutions. However, there is not sufficient information in the application to suggest that the subject property best represents his significant contributions. It is probable that Almaraz resided at, or is otherwise associated with, other properties throughout Los Angeles and it is unknown if he created any of his important art works at the subject property. It is also not known if 1977-1978, when Centro de Arte Público operated out of the subject property, was the period in which Almaraz achieved significance.

Despite the minor interior and exterior alterations that the Centro de Arte Público has experienced, it continues to retain sufficient integrity of location, design, setting, materials, workmanship, feeling, and association from the period of significance, 1977-1978.

## **CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS**

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.*”

The designation of the Centro de Arte Público as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Given that the subject property is already designated as a Contributor to the Highland Park-Garvanza Historic Preservation Overlay Zone, the pending individual designation will lead to a higher level of review and protection of the historic significance and integrity of the subject property that could otherwise be lost through incompatible alterations, new construction, or demolition, particularly to the interior. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Section 15331, Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2020-5210-CE was prepared on November 18, 2020.