



WARNER CENTER CULTURAL AMENITIES MASTER PLAN

October 2025



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EXECUTIVE SUMMARY



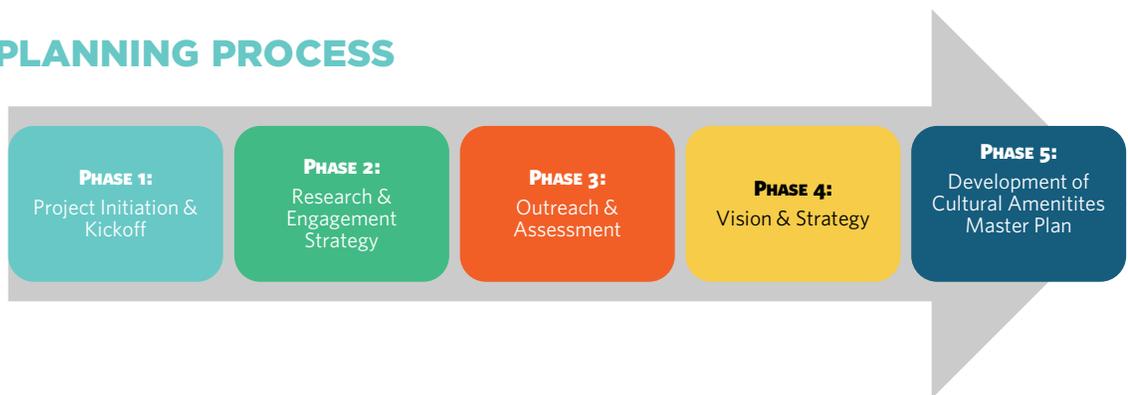
EXECUTIVE SUMMARY

The Warner Center Cultural Amenities Master Plan (CAMP) is a strategic cultural planning framework designed to guide the development, funding, and implementation of arts and cultural initiatives within Warner Center—a 1.5-square-mile, mixed-use neighborhood in Los Angeles’s San Fernando Valley. Developed collaboratively by the Los Angeles Department of City Planning (LACP) and the Department of Cultural Affairs (DCA), the plan fulfills the mandate of the Warner Center 2035 Specific Plan, which established the Warner Center Cultural Amenities Trust Fund through Arts Development Fees (ADF). The CAMP provides a vision, new cultural amenity typologies, and implementation strategies to ensure that these funds strengthen Warner Center’s cultural identity, accessibility, and community life for years to come.

CONTEXT AND PURPOSE

Warner Center is evolving from a suburban commercial hub into a dense, transit-oriented, and mixed-use district, with major new developments such as the Rams Village and expanded public transit infrastructure. Amid this transformation, the CAMP establishes arts and culture as integral to community identity, wellbeing, and sustainable urban growth. It seeks to distribute cultural amenities more equitably across Warner Center’s eight districts—addressing current clustering in the Commerce, Downtown, and Uptown districts—and to increase visibility, participation, and cultural vibrancy.

PLANNING PROCESS



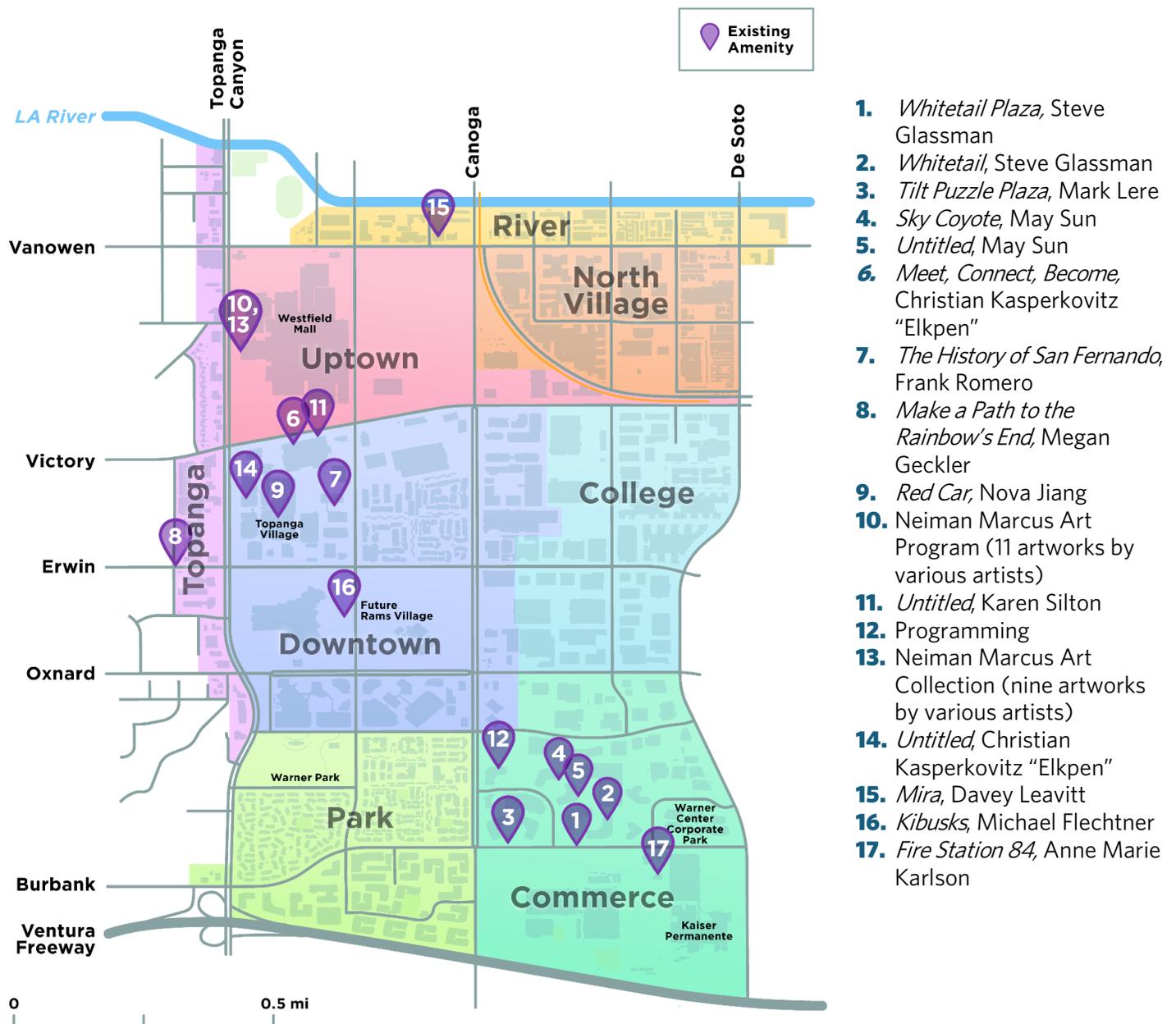
The planning process, led by Lord Cultural Resources, unfolded across five phases between 2023 and 2025:

1. Project initiation and background research
2. Environmental scan and engagement strategy
3. Public engagement and existing amenities survey
4. Visioning and strategy development
5. Drafting and implementation of the CAMP

This process incorporated on-the-ground site surveys, stakeholder interviews, public surveys, and advisory committee input to ensure the plan reflects community aspirations and priorities.

EXISTING CULTURAL AMENITIES SURVEY

As part of the planning process, the consultant team collaborated with Atelier Cory Henry to conduct a comprehensive evaluation of the current state of the existing cultural amenities in Warner Center, culminating in a report, *Existing Amenities Survey*, assembled to inform the CAMP. To undertake this survey, Atelier Cory Henry conducted background research on ADF and non-ADF funded public artworks within Warner Center, including the artists who produced the works and the year the project was commissioned or acquired and descriptions of the current sites and conditions of the artworks. In addition, the consultant team surveyed Warner Center through an in-person site visit and tour with the project team in March 2023. The final report (attached in appendix 9.4) includes detailed descriptions of each amenity, photographic documentation, and mapping of their respective locations and proximity to one another. The map below shows the locations of each of the existing cultural amenities in Warner Center.



KEY FINDINGS

1. There is a history of successful event-based programs
2. Cultural amenities are concentrated in only a few districts
3. Limited public accessibility in the commerce district
4. Maintenance and visibility issues in downtown and uptown districts
5. Independent cultural projects enhance the broader experience

Warner Center’s cultural landscape shows both strengths and gaps: while the Valley Cultural Foundation’s Concerts at Warner Park highlight a strong tradition of successful programming, most ADF-funded amenities are concentrated in just three districts, limiting geographic equity. Many artworks suffer from restricted access, visibility, or maintenance issues, particularly in the Commerce, Downtown, and Uptown districts. Still, independent projects like the Topanga Village asphalt installation and Mira Apartments mural demonstrate how creative initiatives can enhance Warner Center’s overall cultural experience.

PUBLIC ENGAGEMENT PROCESS

A five-month public engagement process, from June to October 2023, gathered input from a broad cross-section of the community—including residents, artists, business owners, and civic leaders—to ensure that the Warner Center Cultural Amenities Master Plan truly reflects the aspirations and priorities of those who live, work, and visit the area. By engaging a wide range of stakeholders, the goal of the process was to understand what cultural amenities and initiatives would best serve the community and enhance the neighborhood’s identity. The insights and feedback gathered from these interactions are essential to shaping a plan that aligns with community values, identifies opportunities for growth, and sets the stage for future investment in arts and culture in Warner Center.



Public Engagement
from June to
October 2023



336
Completed Surveys



9
Stakeholder Interviews

KEY FINDINGS

Public engagement revealed three overarching findings: first, that live performances and in-person events—such as those hosted at Warner Center Park—are among the community’s most valued experiences and represent a major opportunity to build Warner Center’s cultural identity through expanded venues and infrastructure. Second, Warner Center’s position as a Transit-Oriented District and its proximity to the 2028 Olympics present significant potential for cultural growth, including the integration of artist studios, housing, and other creative infrastructure that link culture, mobility, and innovation. Finally, the success of future cultural development will depend on strong awareness, outreach, and marketing efforts to overcome the current lack of visibility and public recognition of Warner Center as a cultural destination.

ADVISORY COMMITTEE

Formed in April 2025, the five-member Warner Center Cultural Amenities Advisory Committee serves as an advisory body responsible for guiding the disbursement of the Warner Center Cultural Amenities Trust Fund. Comprised of artists, arts administrators, community stakeholders, and representatives from the Department of Cultural Affairs and Council District 3, the committee played a key role in shaping the Master Plan. During a May 2025 visioning workshop and subsequent survey, members identified the strengths and challenges of existing cultural amenities, discussed relevant typologies, and refined the plan's vision, values, and goals. Their input emphasized prioritizing cultural amenities that foster community building through engaging programming, expanding public access and awareness, and ensuring a more equitable geographic distribution of cultural resources across all eight districts of Warner Center.

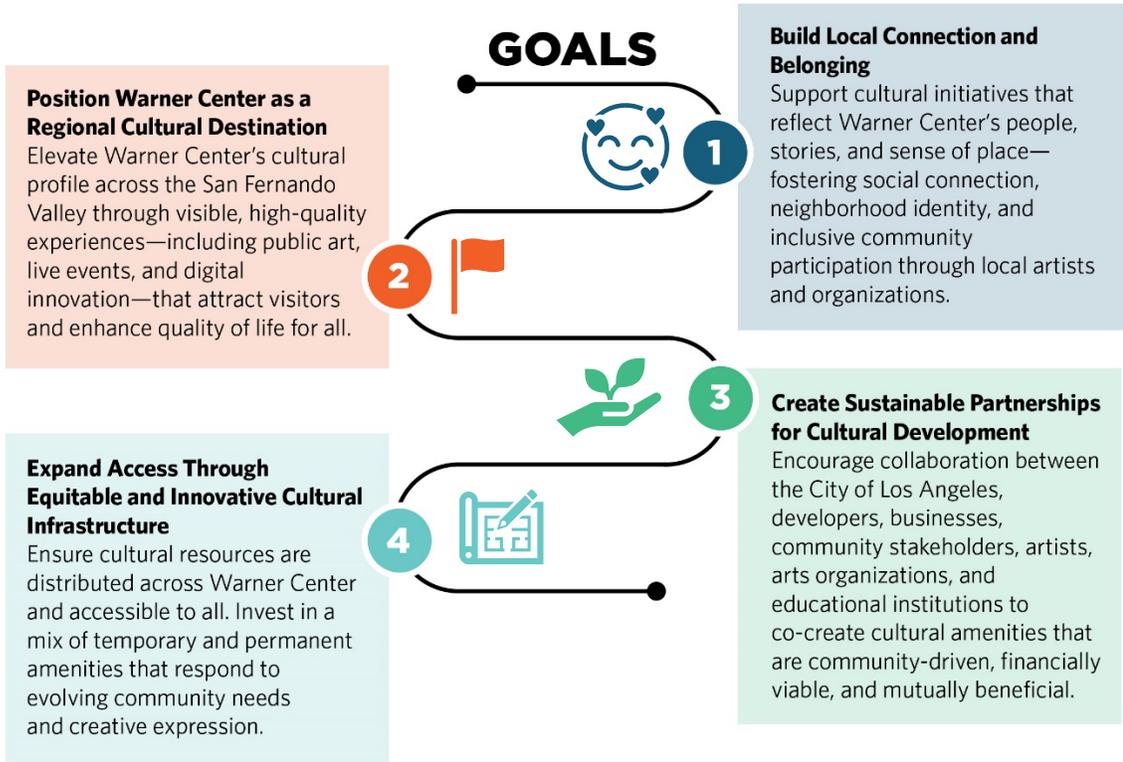
VISION, GOALS, AND GUIDING VALUES

The vision, goals, and guiding values of the Warner Center Cultural Amenities Master Plan were developed through an inclusive, research-driven, and collaborative process involving city agencies, community stakeholders, and the Warner Center Cultural Amenities Advisory Committee. Drawing from a comprehensive review of existing plans and policies, an environmental scan of demographic and cultural trends, and an on-the-ground site survey, the consultant team synthesized findings with insights gathered from public surveys, stakeholder interviews, and a visioning workshop. This multi-layered engagement revealed shared priorities for connection, equity, visibility, and cultural identity. Together, these efforts shaped a unifying vision of Warner Center as a thriving cultural ecosystem grounded in creativity, belonging, and sustainable partnerships, guided by values of community connection, innovation, equity, visibility, and placekeeping.

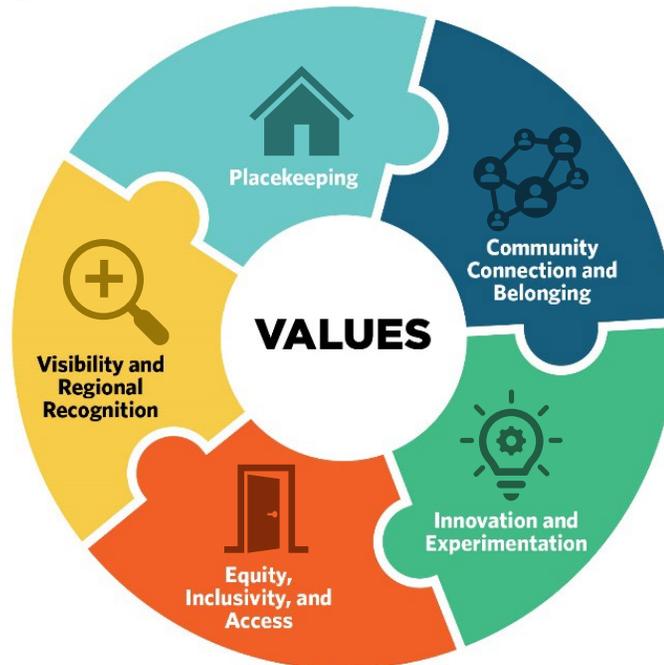
VISION STATEMENT

Warner Center is a thriving ecosystem where cultural amenities spark connection, inspire belonging, and build a stronger, more creative community through strategic partnerships and sustainable investment.

GOALS



GUIDING VALUES



CULTURAL AMENITY TYPOLOGIES & APPROACHES

There are four primary and foundational categories through which future cultural amenities at Warner Center will be conceptualized, commissioned, and experienced:

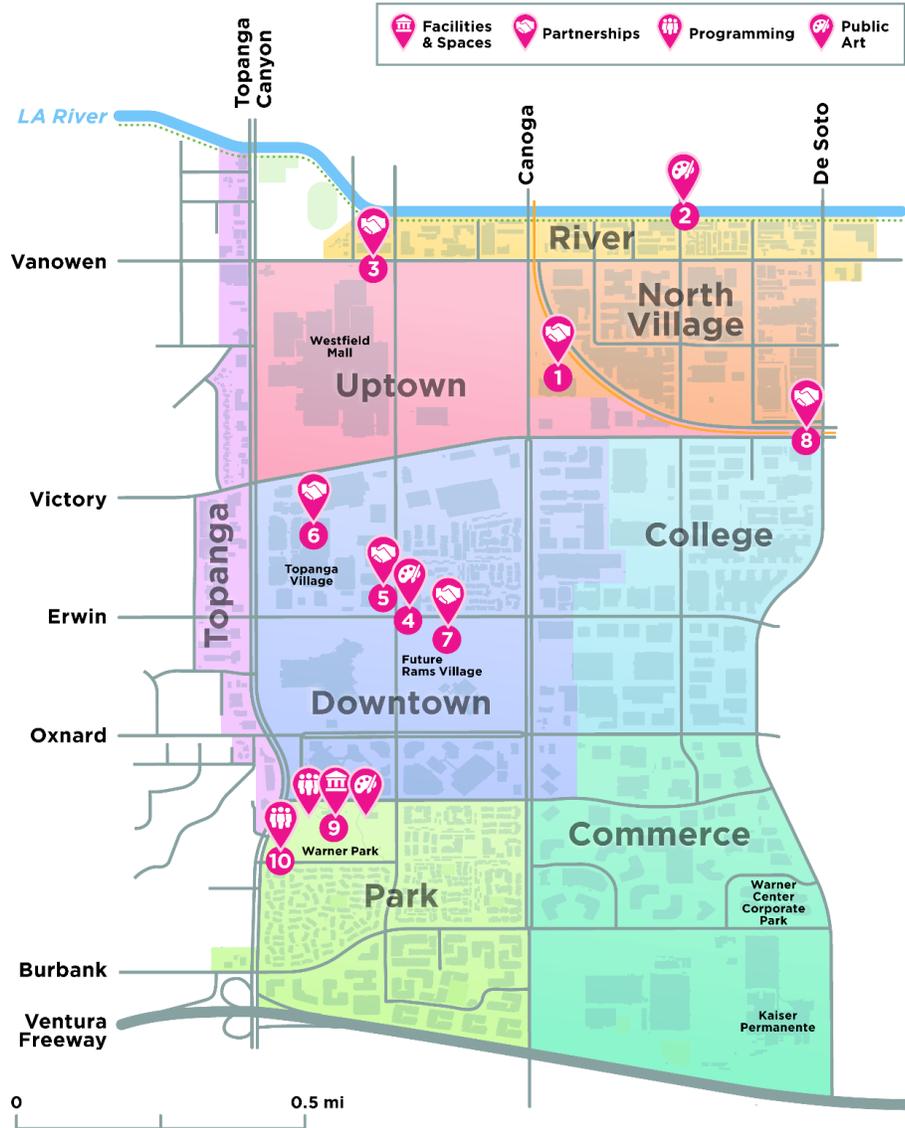


1. **Arts & Cultural Public Programming** — A typology that encompasses live performances, festivals, markets, artist residencies, and interactive workshops that transform everyday spaces into hubs of connection and cultural expression. This typology directly responds to public demand for more accessible and frequent live events, building on the success of existing programs such as the Valley Cultural Foundation’s summer concert series.
2. **Cultural Facilities & Spaces** — A typology that focuses on establishing or adapting venues for creativity and gathering, including galleries, performance spaces, and multi-use community rooms. With few accessible cultural spaces currently available in Warner Center, this typology fills a critical gap. The *Rose Goldwater Community Center* is highlighted as a prime example of an underused site that could be reimagined as a civic arts hub through partnerships and adaptive reuse.
3. **Public Art** — A typology that reaffirms the importance of art as a visual and symbolic anchor for Warner Center’s identity. Subtypes include murals, sculptures, gateway and environmental art, transit art, functional and interactive art, and artist-designed wayfinding. These approaches are intended to enhance legibility and visibility across Warner Center’s eight districts and make culture a daily experience.
4. **Partnerships** — Partnerships is a cultural amenity approach—emphasizing collaboration between public agencies, private developers, and community organizations as essential to realizing these typologies. Through partnerships, Warner Center can achieve more impactful, innovative, and inclusive cultural outcomes that reflect its evolving identity and diverse community.

NEW CULTURAL AMENITY OPPORTUNITY SITES

The CAMP identifies priority opportunity sites across Warner Center’s eight districts for future cultural investment. Each site is matched with specific cultural amenity typologies and partnership approaches, ensuring that new projects are both context-responsive and community-oriented. A set of criteria defined how the sites were prioritized. The site selection criteria centered on visibility, accessibility, alignment with CAMP goals, and potential for impact—prioritizing projects that activate underused spaces, support local artists and organizations, foster civic pride, and strengthen Warner Center’s identity as a cultural destination. Opportunity sites are organized by district, with combined mapping of adjacent areas to illustrate clusters of potential cultural investment.

NEW OPPORTUNITY SITES INVENTORY & MAP



1. Metro Canoga Station
2. Los Angeles River Greenway at Variel Ave.
3. Rose Goldwater Community Center
4. Intersection at Erwin St. and Owensmouth Ave.
5. 21701 Erwin
6. Topanga Village Mall
7. The Former Promenade Lot
8. Intersection of De Soto Ave. and Victory Blvd.
9. Warner Park
10. Marylee St. between Topanga Canyon Blvd. and Owensmouth Ave.

Key opportunity sites include:

- **River and North Village Districts:** Metro Canoga Station and the LA River Greenway at Variel Avenue are proposed for landmark public art, murals, or sculptures that celebrate place identity and Indigenous heritage, enhancing both transit and recreation experiences.
- **Uptown and Topanga (North) Districts:** The Rose Goldwater Community Center is identified as a prime partnership site for adaptive reuse into a cultural hub, featuring programming space, artist residencies, and participatory murals.
- **Downtown and Topanga (South) Districts:** Sites such as Topanga Village, 21701 Erwin Street, and the former Promenade Lot are suited for temporary or pop-up cultural activations, residencies, and gateway artworks that leverage private-sector partnerships and catalyze public life.

WARNER CENTER CULTURAL AMENITIES Master Plan

- **College District:** The intersection of Victory Boulevard and De Soto Avenue is recommended for asphalt art or creative placemaking to enliven a high-traffic corridor.

Together, these opportunity sites create a roadmap for distributed, equitable, and visible cultural investment, transforming Warner Center into an interconnected cultural landscape that reflects its community's creativity, diversity, and aspirations.

RECOMMENDATIONS FOR ACCRUED TRUST FUNDS

The Warner Center Cultural Amenity Trust Fund, established through the Warner Center 2035 Plan and administered by the Department of Cultural Affairs, ensures that ongoing development in the district is paired with investment in public-facing arts and cultural infrastructure. In spring 2025, the Warner Center Cultural Amenities Advisory Committee evaluated five strategies for deploying the fund's current balance to balance immediate activation with long-term impact. The recommendations include:

1. **DEPLOY THE EXISTING FUNDS AS A CATALYST FOR NEW CULTURAL ACTIVITY IN WARNER CENTER,** leveraging additional resources through sponsorships, in-kind donations, and cross-sector partnerships with local businesses or institutions. Funds could be used to support artist fees, permits, and core infrastructure for live events, performances, or pop-up installations. This approach maximizes immediate public benefit and builds momentum for the CAMP by demonstrating visible impact early on.
2. **PRESERVE THE CURRENT BALANCE IN THE TRUST FUND TO ALLOW FOR FURTHER ACCRUAL OVER TIME, WITH THE AIM OF EVENTUALLY SUPPORTING A CAPITAL PROJECT OR MORE TRANSFORMATIVE INITIATIVES.** This option reflects a long-term investment mindset and would require a mechanism to safeguard the funds and periodically reassess priorities as the district evolves. Potential future uses could include site acquisition, fabrication of a landmark sculpture, or development of a flexible cultural venue.
3. **DEVELOP A GRANT-MAKING PROGRAM ADMINISTERED BY DCA TO SUPPORT WARNER CENTER-BASED OR SAN FERNANDO VALLEY-SERVING ARTS AND CULTURE ORGANIZATIONS.** Funds could be allocated through a competitive process to support programming, capacity-building, artist commissions, or youth engagement. This approach directly invests in the creative ecosystem and strengthens cultural equity by supporting local talent and infrastructure.
4. **DIRECT THE FUND TOWARD A SINGULAR, HIGH-VISIBILITY INITIATIVE THAT REFLECTS THE GOALS OF THE CAMP.** Possibilities include:
 - A large cultural event or festival.
 - The commissioning of a temporary or permanent public artwork.
 - A portable stage or mobile cultural infrastructure.
 - The development of a digital arts calendar or amenities website/app that aggregates programs and venues across the area.

This option maximizes visibility and creates an anchor moment or tool around which future cultural activity can be organized.

IMPLEMENTATION AND IMPACT

The implementation plan emphasizes equitable fund allocation, cross-sector coordination, and sustainable operations to ensure long-term cultural vitality. Key priorities include:

- Expanding access and visibility across all districts.
- Building capacity for local artists and organizations.
- Establishing partnerships with Metro, Westfield, and other private entities.
- Aligning with citywide goals for mobility, sustainability, and cultural equity.

CONCLUSION

The Cultural Amenities Master Plan (Master Plan) provides both a vision and a roadmap to ensure Warner Center’s cultural growth keeps pace with its physical and economic transformation. By aligning future cultural amenities with community priorities, the Master Plan directs new investment toward strengthening cultural life, public spaces, and a shared sense of belonging. Its success will depend on continued collaboration among developers, the Warner Center Cultural Amenities Advisory Committee, the Los Angeles City Departments of City Planning and Cultural Affairs, and, most importantly, the community.

Guided by the values of connection, innovation, equity, visibility, and placekeeping, the Master Plan emphasizes that cultural investment is not only about public art objects, but also about cultivating cultural hubs within Warner Center where creativity and community thrive together. By advancing the goals of local belonging, regional recognition, sustainable partnerships, and equitable access, the Master Plan charts a course for Warner Center to become a cultural destination that reflects the communities that make the area what it is. Ultimately, the Master Plan imagines Warner Center as more than a hub of commerce and development—it envisions a district alive with cultural energy, where residents, visitors, and creators alike feel welcome, connected, and inspired.

ACKNOWLEDGEMENTS



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ADDITIONAL THANKS

We extend our gratitude to the Valley Cultural Foundation for welcoming the consultant team to conduct outreach and engagement for this planning process at their annual Summer Concert Series.

DEFINITION OF TERMS



DEFINITION OF TERMS

BELONGING

More than being seen or feeling included, belonging entails having a voice and the ability to co-create the structures that shape a community.

CREATIVE PLACEKEEPING

The ongoing care of a place by those who live and work there and the act of sustaining the cultural memory, identity, and agency of a community as it continues to evolve on its own terms.¹ The concept of placekeeping has been driven by Indigenous architects and designers who have pointed out their traditional role in protecting the land, honoring its history, water systems, environment, and its layers of change over time. It shifts traditional creative placemaking concepts to acknowledge, honor, and retain historic elements or contributions by historically underserved constituents who have helped shape a location's unique identity.

CULTURAL AMENITY

A cultural amenity is a feature, artwork, space, or program that contributes to the cultural life of Warner Center. Cultural amenities can take many forms, from physical infrastructure to temporary events, and are designed to foster creativity, social connection, and a sense of place.

Cultural Amenity Approach

A cultural amenity approach refers to the potential methods and strategies needed to carry out or implement a future cultural amenity. In this planning process, there is one cultural amenity approach: partnerships.

Cultural Amenity Typology

A cultural amenity typology is a framework for categorizing cultural amenities according to their specific manifestations based on shared characteristics, patterns, or functions.

Cultural Amenity Sub-Type

A cultural amenity sub-type refers to a more specific type within the framework of a particular cultural amenity typology.

DISTRICT

Each of the eight zoning districts in Warner Center established in the Warner Center 2035 Specific Plan. These districts include College, Commerce, Downtown, North Village, Park, River, Topanga, and Uptown.

¹ U.S. Dept. of Arts and Culture, [Creative Placemaking, Placekeeping, and Cultural Strategies to Resist Displacement](#)

EMERGING INSIGHTS

A synthesis, analysis or meaningful interpretation of available information that seeks to understand context and implications. Emerging insights reveal initial connections, patterns, and motivations that can guide future strategies.²

IMPLEMENTATION PLAN

A guide that outlines activities, budgets, and timeframes to carry out strategies.

KEY STAKEHOLDER

An individual, organization, or entity with a significant interest in or influence over the success of Warner Center's cultural development.

SITE SURVEY

An on-the-ground assessment of specific locations within Warner Center that documents opportunities and challenges and evaluates their suitability for cultural amenities, public art, or community programming.

² Aguayo UX Design and Technology Firm

INTRODUCTION



1. INTRODUCTION

Warner Center is a 1.5 square-mile, mixed-use neighborhood situated in the west San Fernando Valley in Council District 3 (CD3) of the City of Los Angeles. Bounded by the Ventura Freeway on the south, Topanga Canyon Boulevard on the west, the Los Angeles River to the north, and De Soto Avenue to the east, Warner Center serves as a gateway to the surrounding communities of Calabasas, Hidden Hills and greater Ventura County. Often referred to as "the downtown of the Valley,"³ it was originally planned in the 1970s as a transit-oriented development with high-rises and commercial centers designed to create a dense urban hub for the region.

Warner Center is named after Harry Warner, the eldest of the Warner Brothers, and the area was once his horse ranch and weekend retreat beginning in the 1940s. Following his passing, the Warner family donated 20 acres of land to the City of Los Angeles in the 1960s. Soon after, a private developer purchased surrounding property, setting the stage for a series of comprehensive urban development plans that, beginning in the 1970s, transformed the area into a vibrant commercial, residential, recreational, and institutional center.

Warner Center is in CD3, which has a population of 263,996, representing 7% of the overall population of the City of Los Angeles (3,898,747 in the year 2020). It is home to residents spanning all generations, from young children (12.5%) and teenagers and young adults (29.7%), to working professionals (64%) and seniors (15%). It stands out as an area that fosters intergenerational connections and experiences. The overall makeup of CD3 residents is similar to that of Los Angeles in general, with higher percentages of white (51.6% in CD3 and 35.5% citywide) and Asian (12.8% in CD3 and 1.2% citywide) populations. The Hispanic and Latinx population accounts for 37.2% of CD3 residents, compare with 48.5% citywide.⁴

Warner Center is experiencing new investment and change. Still a mixed-use transit-oriented district (TOD), improved public transportation initiatives and major potential developments, like the future Rams Village, a planned 52-acre mixed-use development anchored by the Los Angeles Rams' headquarters, strengthen Warner Center's identity as a premier destination. Educational institutions such as Pierce College also play an active role in the community. The area is home to longtime residents and a balance of younger and older generations in addition to recent immigrants, young professionals, and students.⁵ With Warner Center's diverse and intergenerational community, there is a growing demand for public spaces and cultural offerings that reflect this diversity.

³ "Warner Center 2023 Implementation Board," *Council District 3, City of Los Angeles*, posted April 7, 2025, <https://cd3.lacity.gov/wc2035pib>

⁴ American Community Survey (ACS) 2016-2020 and U.S. 2020 Decennial Census.

⁵ Warner Center Cultural Amenities: *Master Plan – Public Engagement Report* (pp. 6-8). Based on data from City of Los Angeles, Department of City Planning. (2021). *Council District 3 demographic profile*.

WARNER CENTER PLANNING HISTORY

Today, Warner Center continues to evolve under the Warner Center 2035 Specific Plan (hereby referred to as the Warner Center 2035 Plan), a long-range land use and development plan adopted by the Los Angeles City Council in 2013. It provides the regulatory and policy blueprint to guide Warner Center’s transformation from a suburban-style office and retail hub into a vibrant, mixed-use urban district by the year 2035. The Plan envisions the neighborhood as a sustainable, transit- and people-oriented community. Central to this vision is the role of arts and culture in fostering community identity, connection, and wellbeing for both residents and visitors.

The Warner Center 2035 Plan establishes zoning, land use designations, and development standards across the eight distinct districts within Warner Center, promoting denser, transit-oriented development tied to the Metro G Line (formerly known as the Orange Line).

Each district name—River, Uptown, North Village, Topanga, Downtown, College, Park, and Commerce—indicates the type of activities that take place within it and the landmarks that they surround or border to reinforce each area’s distinct identity and character. For example, the area adjacent to Pierce Community College is termed “College District,” while the Park District demarcates the area that encompasses Warner Park.

ABOUT THE WARNER CENTER CULTURAL AMENITIES MASTER PLAN

Section 9.6 of the Warner Center 2035 Plan requires the development of the Cultural Amenities Master Plan (CAMP). The Warner Center CAMP is a cultural planning initiative and guiding document developed in partnership with Los Angeles City Planning (LACP) and the Department of Cultural Affairs (DCA), that guides the strategic development and implementation of arts and culture within the Warner Center Specific Plan area. The Warner Center 2035 Plan established that Arts Development Fees (ADF) collected for developments in Warner Center go to a specific Warner Center Cultural Amenities Trust Fund, with the intent of generating funds for cultural amenities that enrich community life. This CAMP will serve as the framework for allocating these funds and shaping the district’s cultural identity for years to come.

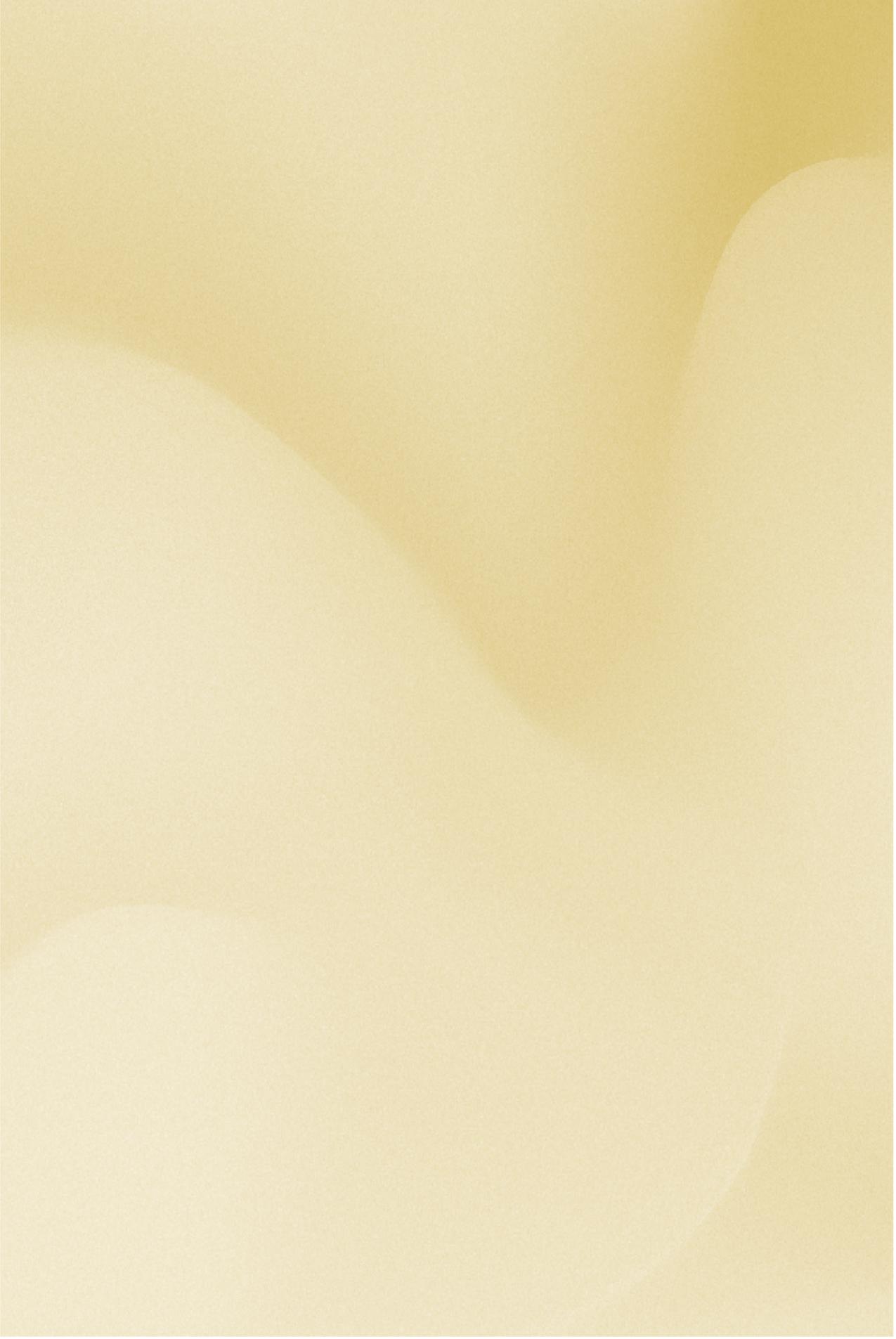
The CAMP is about more than public artworks and site maps—it’s about people, community, and culture. As Warner Center grows, there is a clear opportunity to strengthen its cultural identity, expand cultural programming, and create inclusive public spaces.

PLANNING PROCESS OVERVIEW

Lord Cultural Resources was engaged in early 2023 to lead a five-phase planning process. Phase 1 began with a project kick-off involving the consultants and representatives from DCA and LACP. Phase 2 focused on reviewing background materials and conducting initial research to inform a public engagement strategy, alongside an environmental scan that highlighted national best practices in public art and cultural development and analyzed the role of cultural amenities in private development. Phase 3 centered on outreach and assessment, including a survey of existing cultural amenities and a five-month public engagement process—from June to October 2023—that combined surveys and interviews. In Phase 4, the team developed the overall vision and strategy for the Master Plan, supported by a site survey and maps identifying cultural amenity typologies, approaches, and priority locations. The process concluded with Phase 5, the preparation of the Cultural Amenities Master Plan, including both draft and final versions with implementation guidance.



CULTURAL AMENITIES MAPPING & PUBLIC ENGAGEMENT



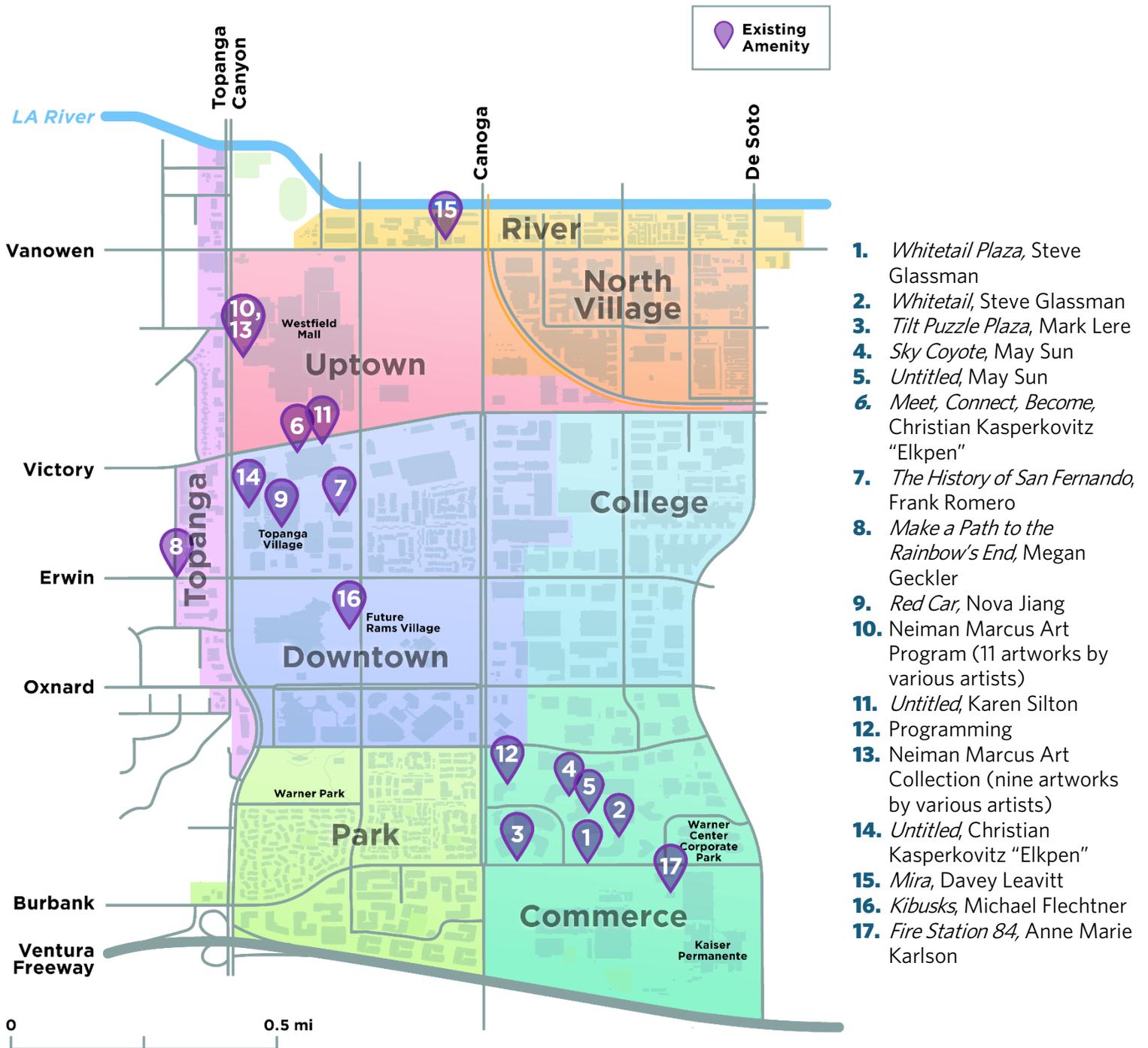
2. CULTURAL AMENITIES SURVEY & PUBLIC ENGAGEMENT

EXISTING CULTURAL AMENITIES SURVEY

As part of the planning process, the consultant team collaborated with Atelier Cory Henry to conduct a comprehensive evaluation of the current state of the existing cultural amenities in Warner Center, culminating in a report, *Existing Amenities Survey*, assembled to inform the CAMP. To undertake this survey, Atelier Cory Henry conducted background research on ADF and non-ADF funded public artworks within Warner Center, including the artists that produced the works and the year the project was commissioned or acquired and descriptions of the current sites and conditions of the artworks. In addition, the consultant team surveyed Warner Center through an in-person site visit and tour with the project team in March 2023. The final report (attached in appendix 9.4) includes detailed descriptions of each amenity, photographic documentation, and mapping of their respective locations and proximity to one another.

INVENTORY AND MAP OF EXISTING CULTURAL AMENITIES

This map shows the locations of each of the existing cultural amenities in Warner Center.



Map 1: Existing Cultural Amenities in Warner Center

ANALYSIS OF EXISTING AMENITIES: STRENGTHS, WEAKNESSES, OPPORTUNITIES, AND CHALLENGES

Key findings from the existing amenities survey are organized into four categories—strengths, weaknesses, opportunities, and challenges—to highlight what is working, what needs improvement, and where future efforts might have the greatest impact:

STRENGTHS

- Successful ongoing cultural programming
- Arts and cultural amenities created outside of the ADF program
- Strong collection of permanent public artworks by diverse artists clustered in three districts

OPPORTUNITIES

- Increase geographic distribution across districts
- Build on/expand successful programs (such as the Valley Cultural Foundation’s summer concert series)



WEAKNESSES

- Amenities are concentrated in only three districts
- Limited accessibility for the general public
- Poor visibility and undesirable locations
- Lack of markers that indicate artworks
- Lack of consistent program documentation

CHALLENGES

- Maintenance and upkeep of artworks
- Amenities located within private buildings

EXISTING AMENITIES: KEY FINDINGS

1. THERE IS A HISTORY OF SUCCESSFUL EVENT-BASED PROGRAMS

Some cultural amenities were delivered in the form of temporary or event-based programming. While some programs have since ceased or lack sufficient documentation for evaluation, the Valley Cultural Foundation’s “Concerts at Warner Park” were successful engagements that continue as an ongoing series.

2. CULTURAL AMENITIES ARE CONCENTRATED IN ONLY A FEW DISTRICTS

Of Warner Center’s eight districts, cultural amenities created through the ADF program are concentrated in three—Commerce, Downtown, and Uptown. This distribution is a direct result of the primary objective of the ADF program, which is to offer public benefits that help offset the impact of new developments. Thus, the concentration of public art and other cultural amenities like programming reflect the districts with the highest volume of new development since 2001.

3. LIMITED PUBLIC ACCESSIBILITY IN THE COMMERCE DISTRICT

A key condition of the cultural amenities in the Commerce district is their limited accessibility to the public. Of the five outdoor public artworks located in this district, four are situated within a private office park along Canoga Avenue. Originally intended to serve the population of the businesses, these installations are only reachable through parking lots, with no pedestrian pathways connecting them to the public sidewalk. This lack of

pedestrian infrastructure significantly reduces the visibility and accessibility for those who do not work in these offices.

4. MAINTENANCE AND VISIBILITY IN DOWNTOWN AND UPTOWN

Several public artworks in the Downtown and Uptown districts have maintenance issues or visibility constraints. For example, three of the 11 artworks purchased for display inside the Neiman Marcus retail anchor were not located during multiple site visits conducted between June and October 2023. A three-part mural series near the Costco on Victory Boulevard is partially obscured by overgrown trees and the fountain component of a sculptural installation at 6301-6303 Owensmouth Avenue is non-functional.

5. INDEPENDENT CULTURAL PROJECTS ENHANCE THE BROADER EXPERIENCE

Beyond the ADF program, several cultural amenities enhance the visitor experience. Notable examples include a graphic and text-based asphalt installation in the Topanga Village paseo, which encourages environmental reflection and a large-scale mural on the Mira Apartments at 21425 Vanowen Street. The mural is prominently visible to pedestrians.

PUBLIC ENGAGEMENT

A five-month public engagement process, from June to October 2023, gathered input from a broad cross-section of the community—including residents, artists, business owners, and civic leaders—to ensure that the Warner Center Cultural Amenities Master Plan truly reflects the aspirations and priorities of those who live, work, and visit the area. By engaging a wide range of stakeholders, the process aimed to understand what cultural amenities and initiatives would best serve the community and enhance the neighborhood's identity. The insights and feedback gathered from these interactions are essential to shaping a plan that aligns with community values, identifies opportunities for growth, and sets the stage for future investment in arts and culture in Warner Center.

PUBLIC ENGAGEMENT METHODOLOGY

A series of nine interviews were conducted with key stakeholders representing the creative sector, local businesses, and community organizations. These conversations provided valuable, in-depth insights into the specific challenges and opportunities for integrating arts and culture into Warner Center's future and focused on Warner Center's existing cultural assets and potential gaps or barriers, opportunities for growth, and a vision for the future.

Simultaneously, community surveys—available online and in person—were designed to collect broader input from the public. These two methods complemented one another, enabling deep qualitative understanding and a wide reach of community feedback. A core component of survey outreach centered on the Valley Cultural Foundation's free summer concert series titled "Concerts at Warner Park." The consultant team engaged community members at four of these concerts between June 18 and July 30, 2023. These lively, intergenerational gatherings attracted a diverse cross-section of the community and provided a welcoming, accessible space for engagement.

A full summary and analysis of the public engagement findings and insights are outlined in the Public Engagement Report (see Appendix 9.5), which also includes the community survey questions and responses, as well as the key stakeholder interview questions.



Public Engagement
from June to
October 2023

336 
Completed Surveys

9 
Stakeholder Interviews

ANALYSIS OF STRENGTHS, WEAKNESSES, OPPORTUNITIES, AND CHALLENGES

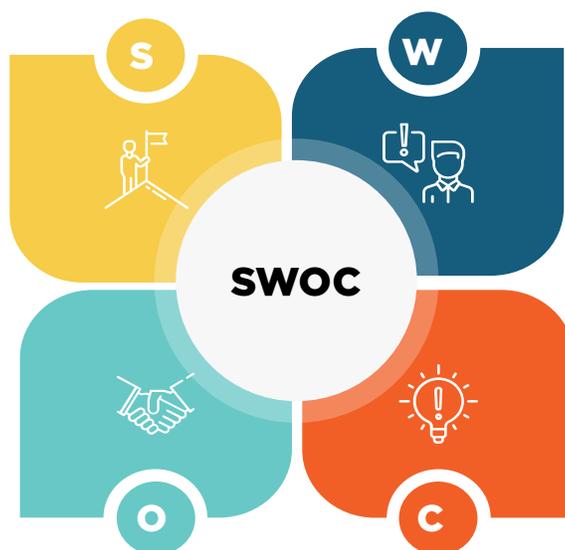
The public engagement revealed strong foundations and gaps in Warner Center’s cultural landscape. The consultant team used a qualitative assessment to analyze stakeholder interviews and survey results. This process emphasizes thematic analysis and synthesis of insights to surface patterns, opportunities, and points of consensus that can directly inform strategic directions and ensure that the Warner Center Cultural Amenities Master Plan reflects the community it serves. The key findings from the survey and interviews, as shown below, are organized into four categories—strengths, weaknesses, opportunities, and challenges—to highlight what is working, what needs improvement, and where future efforts might have the greatest impact. These are exclusively based upon analysis of primary qualitative research inputs, which in this case included the results of digital and in-person surveys and stakeholder interviews.

STRENGTHS

- Regional destination with growth potential
- Existing community engagement
- Development momentum
- Diverse, evolving demographics
- Strong partnerships and willingness for collaboration

OPPORTUNITIES

- Building a cultural identity
- Innovative cultural heritage programming
- Public-private partnerships
- Sustainability and mobility integration
- Leveraging the 2028 Olympics
- Cultural tourism



WEAKNESSES

- Lacking cultural identity
- Limited cultural infrastructure
- Low awareness of planning efforts
- Fragmented cultural sector
- Barriers to access and inclusion
- Transportation and parking constraints

CHALLENGES

- Sustaining long-term investment
- Community resistance to change
- Economic inequities
- Safety and public perception
- Competition from other regional destinations

KEY FINDINGS

Overall, three key findings emerged from the public engagement process:

1. Live programming and performances annually hosted in Warner Center Park are major attractions for current visitors and highly valued or memorable experiences among residents and visitors. At the same time, survey respondents and key stakeholders indicated live performances and in-person events as the most desired future amenity, with many citing the currently limited cultural infrastructure for doing so, including the lack of more accessible venues and spaces for smaller organizations. Stakeholders also emphasized the lack of a clear reputational identity to entice visits or trips to Warner Center. Taken together, this reveals a major opportunity to further develop the capacity and/or infrastructure for cultural events and live programming to establish a cultural identity for Warner Center.
2. The engagement process confirmed the incredible potential for cultural advancement in the context of Warner Center as a Transportation-Oriented District and in the lead up to the 2028 Olympics, which was repeatedly mentioned as an opportunity to leverage further growth of cultural amenities. There is also an exciting opportunity to introduce or integrate other culturally-related infrastructure elements, such as artist studios or housing. This could be a major attraction for creatives, where being able to live and work within proximity to accessible transportation routes is paramount for career growth and economic opportunity. It also aligns well with the steady and impressive growth of the cultural and creative economy, both in the US and abroad. Innovation and sustainability were also frequently connected to the potential benefits of a Transportation-Oriented District, pointing to the steady growth of the tech and bio-life sciences sector as a key opportunity to further define Warner Center identity and enrich cultural engagement.
3. Proper awareness, outreach, marketing, and communication will be instrumental to any development of cultural amenities or growth of cultural infrastructure. The relatively low awareness of this planning effort, coupled with the steady theme mentioned of LA residents generally being unaware of Warner Center or lacking a specific draw to visit, is a challenging barrier that should not be dismissed or seen as secondary or supplemental.

WARNER CENTER CULTURAL AMENITIES ADVISORY COMMITTEE

The five-member Warner Center Cultural Amenities Advisory Committee was formed in April 2025 as an advisory body “responsible for the appropriate disbursement of the Warner Center Cultural Amenities Trust Fund within the Plan Area.”⁶

Advisory committee members were selected based on their expertise within their field and familiarity with the community and they provided valuable insight, feedback, and input on the development of the plan. The advisory committee consists of performing and visual artists, an arts administrator, community stakeholders, and representatives from the Department of Cultural Affairs and Council District 3 Office.

⁶ Warner Center Plan 2035, p. 111.

Visioning Workshop

The advisory committee was engaged in a half-day visioning workshop on May 21, 2025, at the Council District 3 Field Office. Committee members provided valuable input on the strengths, opportunities, and challenges of existing cultural amenities, and engaged in discussion around potential cultural amenity typologies—their benefits, limitations, and relevance to Warner Center. They also helped shape the overall vision and goals of the Master Plan. In a follow-up survey designed to refine these guiding elements, advisory committee members were asked to rank the values, goals, and strategic directions that should guide the plan’s development and implementation.

The committee underscored the importance of prioritizing cultural amenities that foster community building—particularly through engaging cultural programming. Additionally, the committee emphasized the need to expand public access and awareness of both existing and future cultural amenities and a more equitable and geographically balanced distribution of amenities throughout the eight districts.

VISION, VALUES & GOALS



3. VISION & GOALS

ABOUT THE VISION, VALUES, AND GOALS

Following the research phase, community engagement activities, existing cultural amenities survey, and the advisory committee visioning workshop, a clear picture began to emerge for the future of arts and culture in Warner Center that informed the development of the plan's vision, values, and goals. The consultant team analyzed and synthesized the findings from each phase of the planning process. The insights that informed the development of the vision, values, and goals drew from:

- A comprehensive background review of existing plans, policies, and reports related to Warner Center and the broader region.
- An environmental scan analyzing demographic, economic, and cultural trends shaping the area's creative ecosystem, and other neighborhoods' cultural plans in the area.
- An on-the-ground site survey tour with the project team to better understand existing cultural spaces, potential sites, and the physical characteristics of Warner Center.
- Ongoing project meetings with the project team, which included the Los Angeles Department of Cultural Affairs and Los Angeles City Planning, to ensure consistent collaboration, gather feedback, and integrate insights at every stage of the planning process.
- A robust public engagement process, including stakeholder interviews and a survey, that captured community aspirations and needs—including the strengths, challenges, and opportunities of cultural amenities within Warner Center.
- The key role of advisory committee members, who co-created the cultural vision for Warner Center through their participation in a visioning workshop where they shared their perspective on cultural amenity typologies, overall priorities, and future opportunities.
- The survey responses from the advisory committee that ranked the values, goals, and strategic directions that would best guide the plan. Their expertise in arts and culture, coupled with their deep understanding of the community, provided valuable input on priorities and future opportunities.

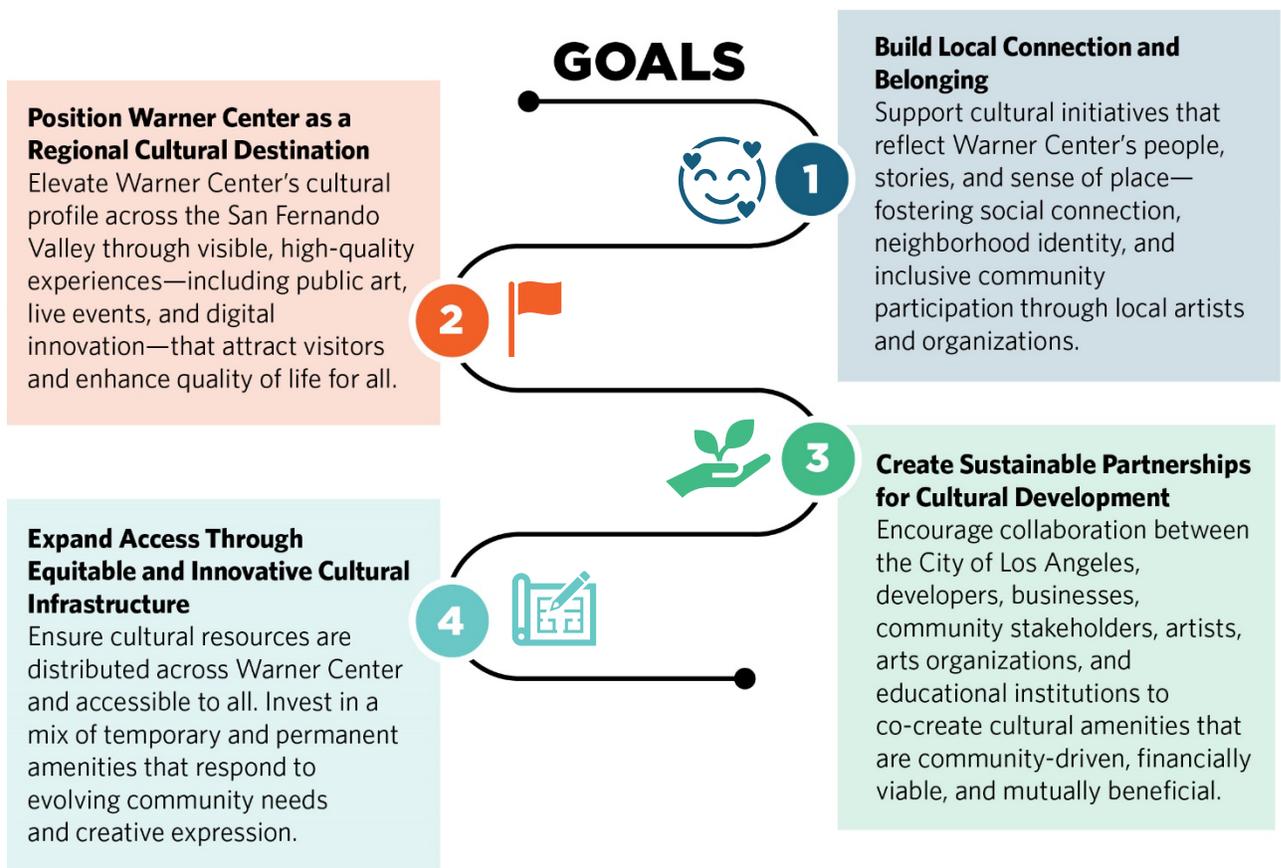
Together, these contributions laid the foundation for the plan's goals and values, as well as a shared and future-forward cultural vision.

VISION STATEMENT

Warner Center is a thriving ecosystem where cultural amenities spark connection, inspire belonging, and build a stronger, more creative community through strategic partnerships and sustainable investment.

MASTER PLAN GOALS

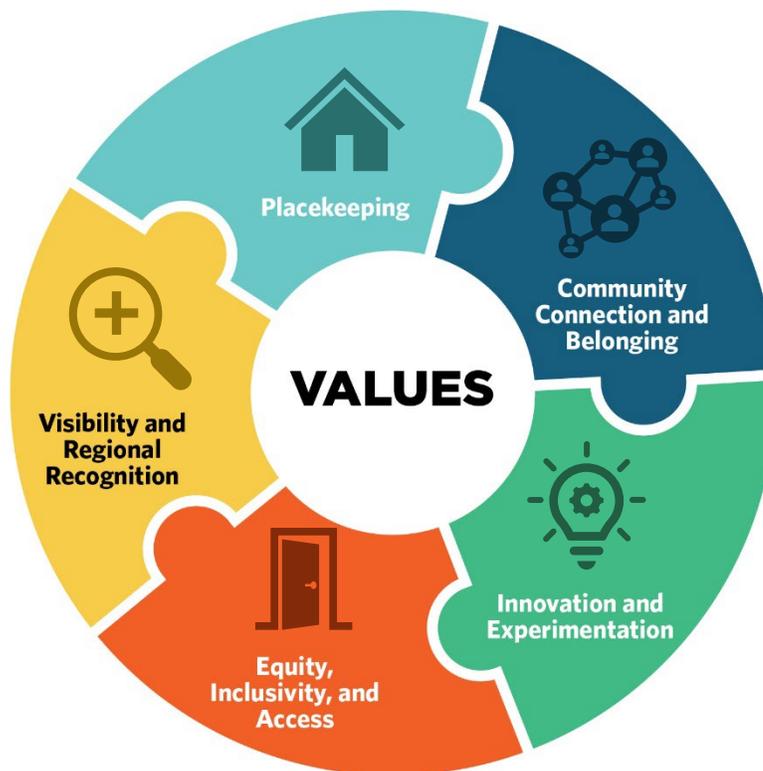
The following goals outline a roadmap for realizing Warner Center’s cultural potential:



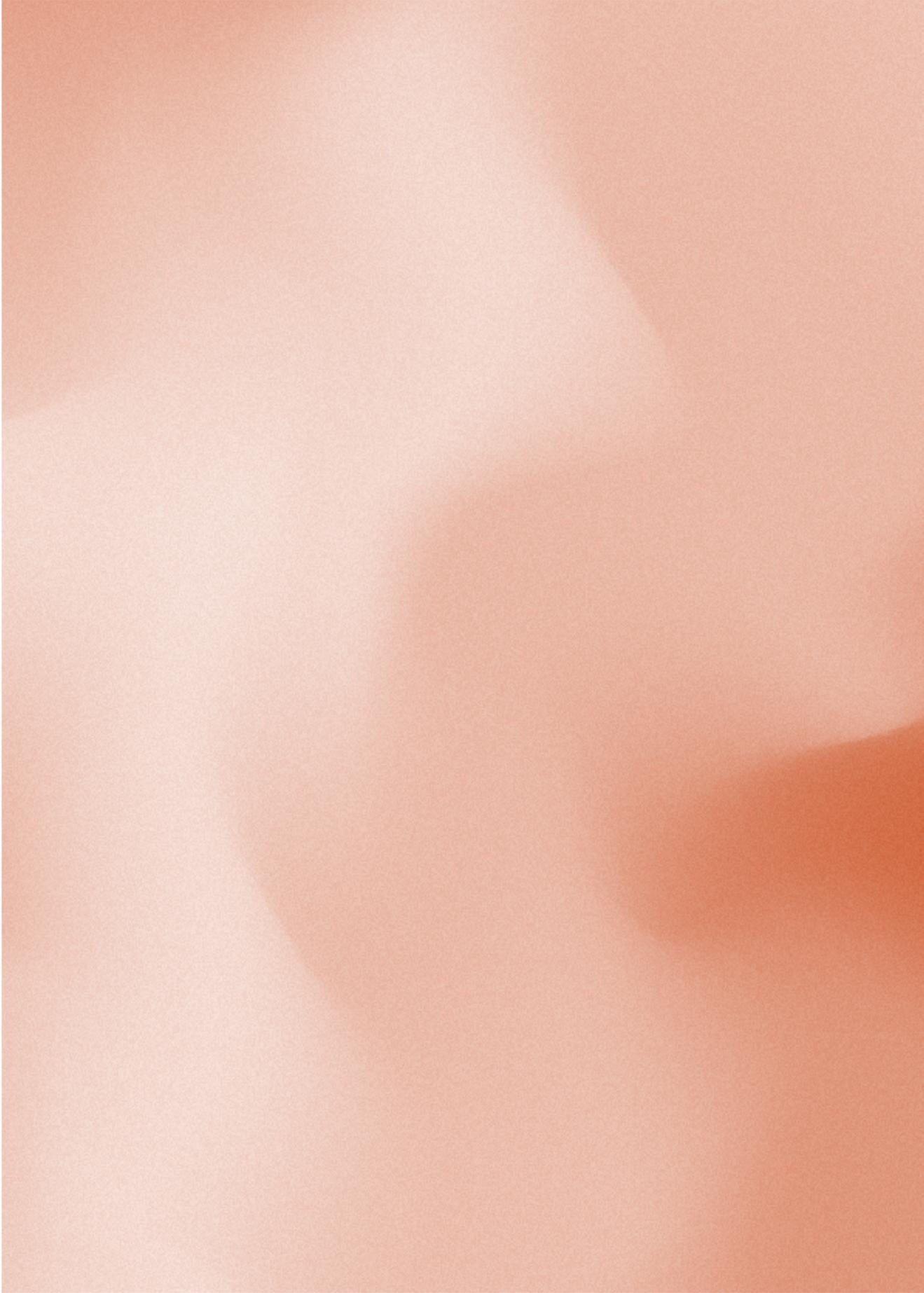
GUIDING VALUES

These values reflect the Warner Center community’s vision for a vibrant cultural future, rooted in creativity and connection:

- 1. COMMUNITY CONNECTION AND BELONGING**
Cultural amenities should reflect and strengthen the social fabric of Warner Center—fostering meaningful relationships, local pride, and a sense of belonging among those who live, work, and visit.
- 2. INNOVATION AND EXPERIMENTATION**
Encourage bold, creative approaches to cultural expression—embracing new media, temporary interventions, and imaginative formats that keep the cultural landscape dynamic and relevant.
- 3. EQUITY, INCLUSIVITY, AND ACCESS**
Prioritize equitable distribution of resources and opportunities. Ensure that all people — regardless of background, identity, or ability—can participate in and benefit from Warner Center’s cultural life.
- 4. VISIBILITY AND REGIONAL RECOGNITION**
Build a clear and compelling cultural identity for Warner Center that elevates its profile within the San Fernando Valley and beyond—drawing attention to its creativity, diversity, and cultural energy.
- 5. PLACEKEEPING**
Celebrate and preserve the distinct character of Warner Center by honoring its stories, people, and landscapes. Support cultural development that deepens the connection between community and place.



NEW CULTURAL AMENITY TYPOLOGIES & APPROACHES



4. CULTURAL AMENITY TYPOLOGIES & APPROACHES

CULTURAL AMENITY TYPOLOGIES & APPROACHES

There are four primary and foundational categories through which future cultural amenities at Warner Center will be conceptualized, commissioned, and experienced:



Each typology or approach responds to specific opportunities and gaps identified in the existing conditions analysis and aligns with the CAMP's broader vision of fostering community connection, visibility, equity, and sustainability. Several sub-types are included for each category, followed by descriptions and examples.

Together, these typologies and approaches represent an expanded and more inclusive approach to cultural investment—one that prioritizes dynamic, community-centered programming while still embracing the legacy and impact of traditional public art. Critically, this structure builds on the precedent set by the City of Los Angeles' Arts Development Fee (ADF) ordinance, which allows for the use of developer-collected funds to support not only permanent artworks but also live events, performances, and other forms of public programming. In doing so, the CAMP affirms that cultural vitality is not solely defined by static installations, but also by the people, stories, and experiences that animate public space.

CULTURAL AMENITY TYPOLOGIES



ARTS & CULTURAL PUBLIC PROGRAMMING

Arts and cultural programming capture the energy of shared, time-based cultural experiences that invite direct community participation. Warner Center residents and visitors repeatedly expressed a strong desire for live cultural experiences and dynamic, recurring events that build community identity. This typology is especially well-suited for Warner Center because it addresses a key challenge revealed in the site and engagement work: while art exists in pockets, it is often static, hidden, or disconnected from people's daily lives. Programming—whether a public concert, a seasonal market, or an artist residency—offers a flexible, immediate way to activate both underutilized spaces and newly developed venues.

The demand and desire for arts and cultural programming are evidenced in the widespread popularity of the longstanding summer concert series in Warner Park hosted by the Valley Cultural Foundation. Building on this successful model, future programming can continue to transform everyday spaces into sites of connection, community building, and cultural activation.

Furthermore, as a Transit-Oriented District poised to grow in advance of the 2028 Olympics, Warner Center is well positioned to serve as a regional destination for cultural events. Art programming can provide momentum and visibility toward that goal, creating accessible opportunities for communities to gather, celebrate, and see themselves reflected in public life.

Sub-Types:

- **LARGE-SCALE COMMUNITY EVENTS (E.G., CULTURAL FESTIVALS, MARKETS, OUTDOOR MOVIE SCREENINGS, HOLIDAY LIGHTING)**
These include seasonal or cultural heritage festivals, outdoor markets, holiday lighting events, and outdoor film screenings that foster shared cultural celebration. In Warner Center large-scale events create inclusive, visible moments of cultural vibrancy that activate public space and attract new visitors.
- **LIVE PERFORMANCES (E.G., MUSIC, DANCE, THEATER)**
Ranging from music and dance to theater and spoken word, live performances bring artistic and creative experiences to plazas, parks, and other community venues. In Warner Center, prioritizing live performances is a high-impact strategy for creating memorable, recurring cultural experiences.
- **ARTIST-IN-RESIDENCE (AIR) PROGRAMS**
AiR programs invite artists to ideate and develop new work in a designated space and context while engaging with the public through open studios, classes, or exhibitions. Warner Center's underutilized spaces—such as the Rose Goldwater Community Center—are prime candidates for residencies that foster creative production and community connection.
- **INTERACTIVE PROGRAMMING (E.G., OPEN STUDIOS, WORKSHOPS)**
Events that allow the public to directly engage with artists in their workspace or through workshops support transparency, education, and co-creation. Open studios help demystify the creative process and are especially effective in cultivating local pride and youth engagement.



CULTURAL FACILITIES & SPACES

Cultural facilities provide essential infrastructure for community creativity and engagement. The public engagement process revealed a strong community interest in accessible, flexible venues for artmaking, performance, and gathering—especially for small organizations, emerging artists, and community groups.

Given the scarcity of such spaces within Warner Center today, and the noted inaccessibility of existing private venues, this typology fills a critical infrastructure gap and leverages existing venues as well as temporary or pop-up style spaces. The Rose Goldwater Community Center, for example, was identified as an underutilized asset that could be reimaged as a community-driven arts hub—demonstrating the feasibility of adaptive reuse in advancing this typology. Investing in cultural facilities will ensure that

WARNER CENTER CULTURAL AMENITIES

Master Plan

Warner Center is not just a site for viewing public art, but also a place where culture is actively made and shared.

Sub-Types:

- **GALLERIES (ART EXHIBITION VENUES)**
Flexible visual art exhibition spaces, including pop-ups or permanent venues, create opportunities for local artists to show work and foster dialogue. Warner Center currently lacks dedicated galleries, making this a high-impact addition.
- **PERFORMANCE VENUES**
Indoor or outdoor spaces equipped for theater, music, dance, or spoken word expand the capacity for cultural production. While Warner Park’s bandshell (Lou Bredlow Pavillion) provides a large outdoor stage for concerts and other performances, Warner Center would benefit from dedicated infrastructure for small or mid-size performances that support diverse programming year-round.
- **PROGRAMMING SPACES**
Multi-use rooms for workshops, lectures, rehearsals, and community gatherings provide low-barrier access to cultural experiences. These spaces—especially if embedded in existing infrastructure—can offer critical support to small organizations and independent artists.



PUBLIC ART

Public art has long served as a visual anchor for placekeeping, storytelling, and civic imagination. In Warner Center, however, the Existing Conditions Report revealed that many current artworks are either inaccessible, poorly maintained, or located within private developments. Future public art must counteract these trends by being deliberately sited, highly visible, and publicly engaging.

This typology is particularly appropriate for Warner Center due to the district’s sprawling scale, fragmented pedestrian experience, and evolving identity. Public artworks—especially those that are integrated with transit, wayfinding, or environmental design—can play a vital role in establishing legibility across the eight districts, demarcating district gateways and reinforcing neighborhood identity.

Sub-types:

- **DIGITAL & NEW MEDIA ART**
Screens, projections, interactive displays, or augmented reality projects expand the toolkit for engaging public audiences. This approach aligns with Warner Center’s tech-forward growth and positions it as a destination for digital creativity.
- **TRANSIT ART**
Artworks integrated into transportation infrastructure—such as stations, shelters, or sidewalks—enhance the travel experience. Warner Center’s position as a transit-oriented district makes it ideal for transit art that connects mobility and creativity.
- **ENVIRONMENTAL ART**
Land art, plant-based sculpture, or installations responding to ecological themes or sites can help connect Warner Center residents to the natural environment, especially near the LA River or greenways.

- **BEACON OR GATEWAY ART**
Large-scale, highly visible works that serve as landmarks for navigation and identity, particularly those sited at entrances to districts, which may also symbolize transition and entry. In Warner Center, beacon art can mark district gateways or transit hubs—offering clarity, orientation, and regional distinctiveness. These pieces frame the Warner Center experience and can highlight cultural identity while improving placemaking.
- **MURALS, BILLBOARDS, & WALL-BASED ART**
Wall-based works—either painted or digitally printed—can serve as storytelling devices and visual anchors. Highly visible and often community-inspired, murals are particularly well suited for Warner Center’s retail corridors, underpasses, or transitional spaces in need of identity and beautification.
- **FUNCTIONAL ART**
Benches, shade structures, bike racks, and other everyday infrastructure designed by artists elevate utility into aesthetic and cultural expression. Functional art improves the pedestrian experience and embeds culture into daily life.
- **WAYFINDING**
Artist-designed signs, visual markers, or ground-based graphics help people navigate complex areas while also reinforcing a sense of place. In Warner Center—where pedestrian experience is fragmented—creative wayfinding can link amenities and improve accessibility.
- **INTERACTIVE ART**
Works that invite touch, movement, or audience participation can encourage curiosity and repeated visits. These projects are especially powerful for engaging families, youth, and new audiences.
- **SCULPTURE**
Three-dimensional public artworks enhance the spatial experience and offer tactile or contemplative moments for pedestrians. Sculpture can anchor plazas or greenways, offering orientation and points of pause across Warner Center’s expansive geography.

Temporary/Pop-Up Spaces & Projects

Across the country, municipalities are increasingly prioritizing temporary public artworks over permanent installations. This shift offers multiple advantages, including:

- Reducing costs related to acquisition, maintenance, and long-term conservation
- Streamlining approval processes that are often prolonged for permanent works
- Mitigating the potential for artworks to become controversial or outdated over time
- Allowing for a continually refreshed and evolving public realm
- Stimulating economic and community activity by regularly reactivating public spaces
- Encouraging greater artistic experimentation and innovation
- Expanding opportunities to commission a broader and more diverse pool of artists, including early-career and emerging practitioners

Temporary digital formats also offer additional flexibility and minimize long-term maintenance burdens while enabling rotating themes or rapid response to current issues—bringing relevance and vitality to the cultural landscape.

CULTURAL AMENITY APPROACH



PARTNERSHIPS

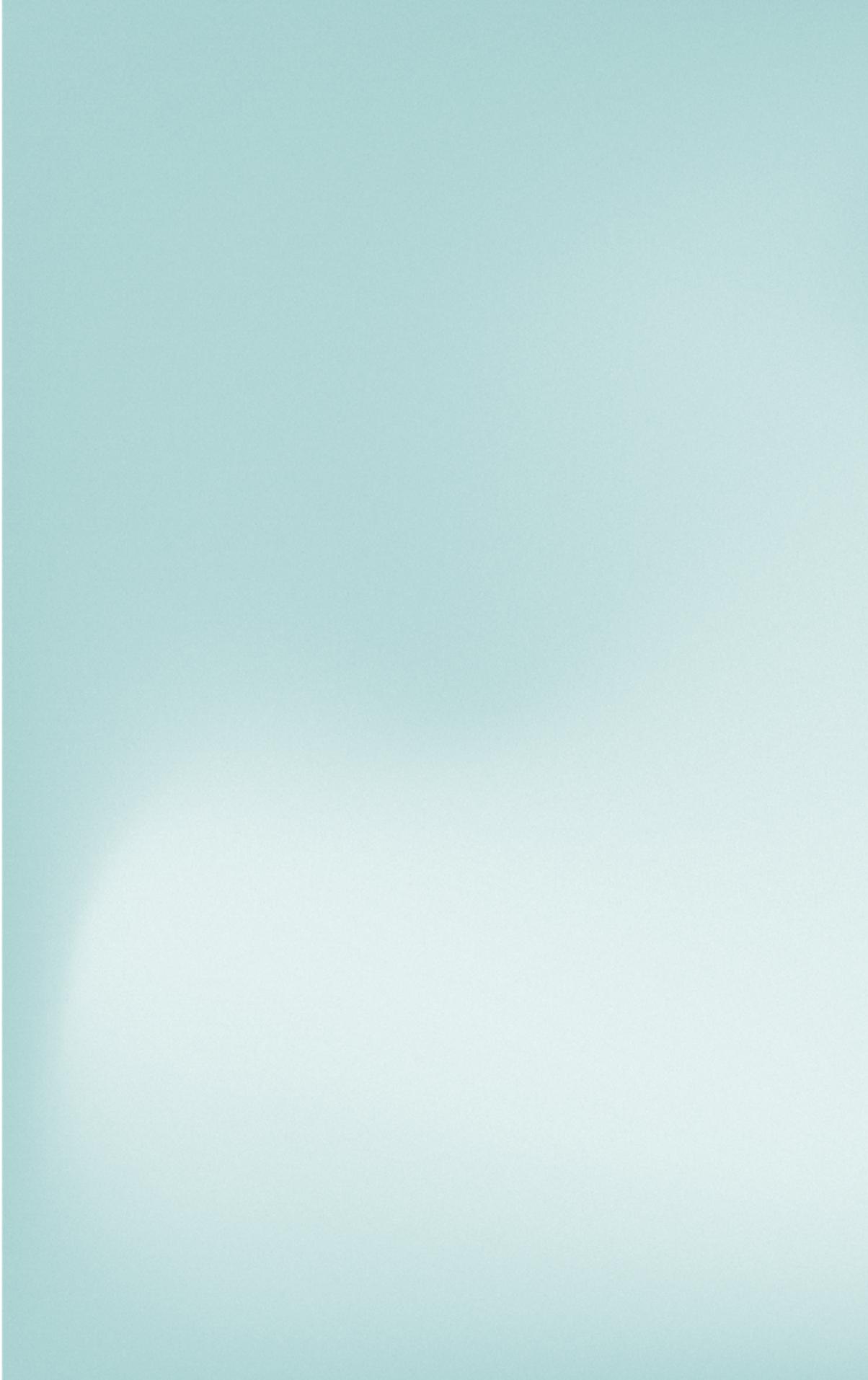
This approach recognizes that there is an opportunity for innovative new art and programming at sites that would require coordination with external partners. This approach identifies strategic and creative opportunities for collaboration. While no communication and coordination efforts have currently been made, they would require a high level of coordination between various agencies or developers, including potential external approval processes. While this might add another layer of complexity, strategic partnerships such as these might also have the potential for greater impact.

Typologies within this approach

Any typology and sub-type can be the result of an innovative partnership. Under partnerships, the following sub-types have been identified:

- **PUBLIC ART**
- **CULTURAL SPACES & FACILITIES**
- **ARTS & CULTURAL PUBLIC PROGRAMMING**

OPPORTUNITY SITES AND CULTURAL AMENITY TYPES & APPROACHES



5. OPPORTUNITY SITES AND CULTURAL AMENITY TYPES & APPROACHES

A key part of Phase 3 of the overall planning process, the site survey outlines opportunity sites and prioritized cultural amenity types and approaches by building on the first two phases of the planning process—the public engagement and the existing amenities survey—by focusing on direct field research and documentation. In the Site Survey, the consultant team conducted an on-the-ground assessment of the physical, cultural, and environmental characteristics at potential public art and art programming locations within Warner Center to map and identify potential locations for new public art and cultural amenities that align with insights gathered from the public engagement process and advisory committee.

SITE SELECTION & CRITERIA

The Existing Amenities Survey, insights from the public engagement process, and input from the advisory committee directly informed a set of strategic criteria for prioritizing future site selection and determining appropriate cultural amenity typologies and approaches within each location. These criteria aim to guide investment toward projects that are inclusive, impactful, and reflective of community aspirations:

1. Visibility and Accessibility

Future cultural amenities should be highly visible to both residents and visitors, ideally located near major transit corridors, pedestrian-friendly zones, and prominent public gathering areas. Accessibility encompasses not only physical access (ADA compliance, walkability, etc.) but also cultural and informational access, ensuring that events and spaces are intuitive to find, welcoming to all demographics, and actively promoted within the community.

2. Alignment with CAMP Goals and Values

Each potential cultural amenity should advance the core goals and values of the Cultural Arts Master Plan (CAMP) outlined in chapter 2.

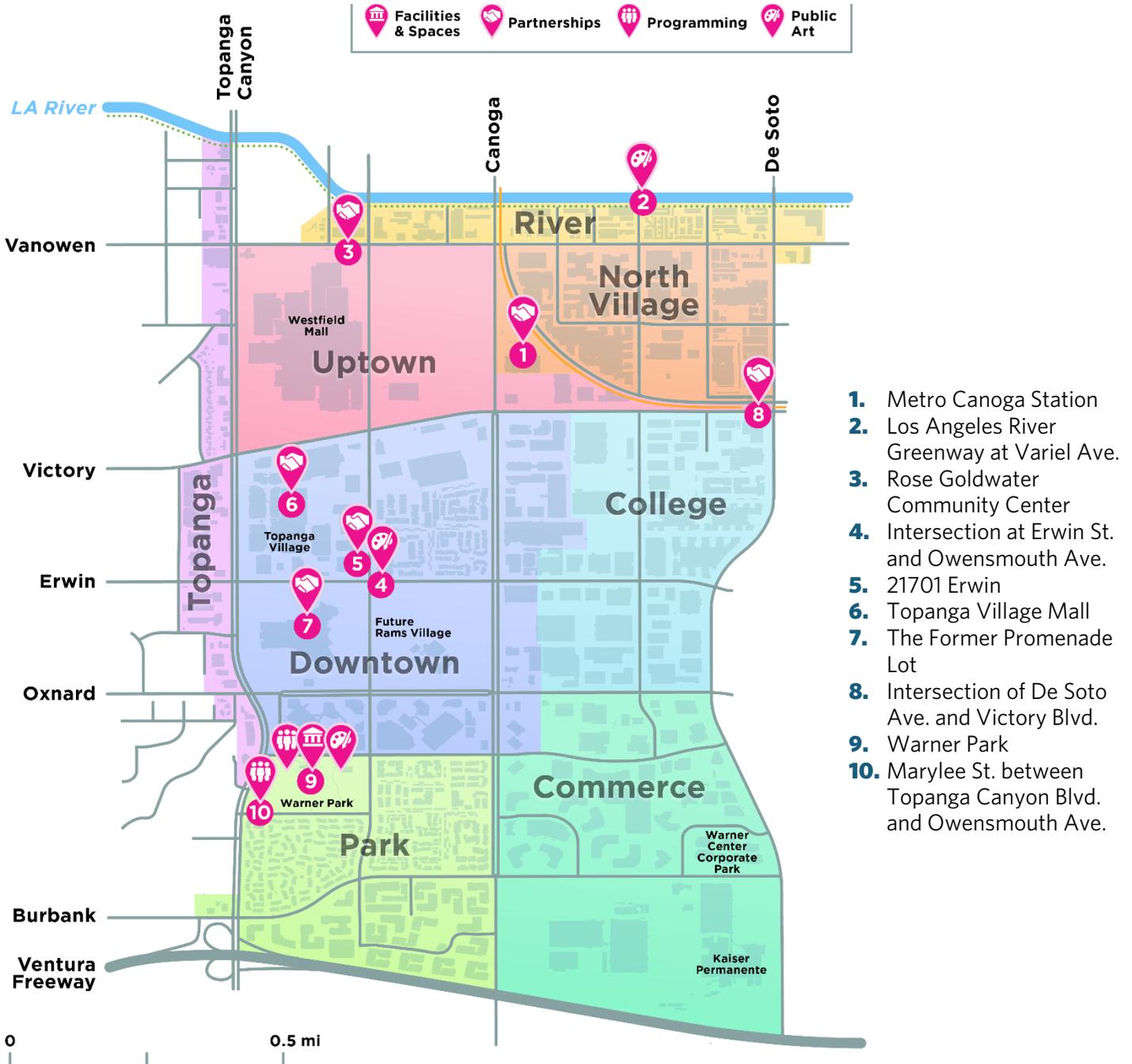
3. Potential for Impact

Proposed sites and amenities should be evaluated based on their capacity to deliver measurable and meaningful cultural impact. This includes the potential to:

- Activate underutilized spaces
- Strengthen community engagement and civic pride
- Position Warner Center as a cultural destination
- Support local artists, entrepreneurs, and nonprofit organizations
- Contribute to economic vitality through increased foot traffic or cultural tourism
- Encourage cross-sector collaboration and innovative partnership

SITE OPPORTUNITY MAPS

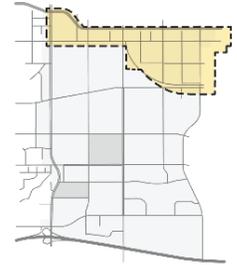
The opportunity sites and prioritized cultural amenity approach and types and are organized by district and there is an approach or typology identified for each site opportunity. In the site maps that follow, some districts have been combined based on proximity. The opportunity sites and amenities for the River District and North Village District are shown together, as are the prioritized sites and amenities for the Uptown District and Topanga District “North,” and the Downtown District, shown with Topanga District “South.” The map below shows the high-opportunity locations for new cultural amenities. Each cultural amenity typology and approach are marked with a unique icon.



Map 2: Site Opportunities in Warner Center

RIVER DISTRICT & NORTH VILLAGE DISTRICT

The River District defines the northernmost edge of Warner Center, forming a slender corridor that traces the path of the Los Angeles River. This district includes a segment of the LA River Greenway—a recreational bike and pedestrian route that spans 51 miles from the confluence of Bell and Calabasas Creeks in Canoga Park to the Pacific Ocean in Long Beach. The proximity to this linear park presents opportunities to enrich passive recreation and activate the area through art and culture.



Directly south of the River District lies the North Village District, anchored by the Metro Canoga Station Transit Hub, a critical node in the region’s mobility network. The station serves Metro’s G Line and connects to Metro bus lines 150, 169, 161, and 601 (Warner Center Shuttle), facilitating movement throughout Warner Center and beyond. The G Line is part of Metro’s Bus Rapid Transit system, which uses dedicated bus lanes, traffic signal priority and all-door boarding, providing reliable, fast, and frequent service much like a light rail service but with less costs and infrastructure needs. As a park-and-ride facility with a large parking lot and secure bike lockers, this station supports multimodal transportation options. In 2023, the Metro system recorded 5,795 daily trips within one mile of the Canoga Station. Of these, 43% reported using the system to commute to work, while another 43% served riders commuting to errands, shopping malls, and other recreational activities—highlighting the station’s integral role in workforce connectivity and everyday life.



Map 22: Site Opportunities in the River District and North Village District

SITE OPPORTUNITIES

As a high-traffic area and the future site of a Metro Joint Development Housing Project, as well as a heavily used corridor for cyclists and pedestrians, the River and North Village Districts are uniquely positioned for cultural enhancements that support transit riders and recreational visitors. Increasing the cultural amenities at these key sites will continue to foster an inviting and inclusive environment that further attracts use of these amenities.

As a designated Transit-Oriented District (TOD), this is a key area of Warner Center that provides opportunities for sustainable and multimodal transportation, reducing reliance on cars. Depending on future coordination, there is an opportunity to collaborate with Metro’s Art Program and integrate meaningful, place-based art interventions. Leveraging the mobility, visibility, and flow of these districts with new cultural amenities will enrich the public realm, enhance the travel experience and strengthen the connection between transit, recreation, and community.

1. Metro Canoga Station



CULTURAL AMENITY APPROACH: PARTNERSHIP
SUB-TYPE: PUBLIC ART (BEACON OR GATEWAY ART)

There is existing public artwork at Canoga Station, including enamel images, ground murals and, mosaics on the platforms. While these two-dimensional works add vitality to the station, there is an opportunity for a three-dimensional artwork to add to the space. An artwork that serves as a flagship piece or navigational “beacon” can foster a unique identity and sense of place for Warner Center, and similarly a “gateway” artwork can signal the entrance to a specific neighborhood or location. Because Canoga Station is a vibrant transit hub within a Transit-Oriented District, a beacon artwork has the potential to transform one of the main entry points into Warner Center into a recognizable and distinctive landmark that orients riders, invites curiosity and exploration from visitors, and ignites a sense of pride among residents.



Triforium, Joseph Young, 1975, Los Angeles, CA.



Hands, Christian Moeller, 2010, San Jose, CA.

Hands, the result of a collaboration between artist Christian Moeller and Fentress Architects, was conceived as an innovative design solution for the massive facade of San Jose Airport's Rental Car Garage. Due to the location, the artwork is a poetic gateway to the city’s main airport, which can be seen by drivers approaching the destination, signaling to them that they

are in the right place. Eventually, beacon or gateway artworks become affiliated with their location, serving as a symbol of the unique qualities of a given place.

Considerations & Challenges

A new public artwork at the Metro Canoga Station would be a joint initiative—requiring shared interest and commitment with Metro. Ultimately, the project would necessitate a higher level of external partnership, including alignment on artist selection, design, and placement.

Equally important is the station’s existing collection of public artworks, including enamel images, platform murals, and ground mosaics, which contribute to its current visual and cultural identity. Any new artwork should be thoughtfully integrated into this context—considering the themes and materials of the existing pieces. Rather than compete with or overshadow the current works, a new installation should aim to complement and build upon them, enhancing the overall coherence of the station’s cultural amenities.

In addition, the cost of beacon art often poses a significant challenge. To achieve the visibility and lasting impact expected of such landmark installations, beacon art typically requires substantial scale, durable materials, and weather-resistant construction. These demands can lead to complex design requirements, specialized structural engineering, and custom fabrication—driving up costs and necessitating careful planning and investment. Alternatively, a smaller-scale sculpture or interactive art might be less costly.

Budget Range

A beacon or entryway sculpture that has a modest visual profile costs may range on the higher end, from \$100,000-\$300,000, including artist fees, structural engineering, durable materials, lighting, signage, and installation. Monumental artworks of this type may significantly cost more to cover foundation work, specialty finishes, integrated lighting, and long-term durability considerations (e.g., wind load, seismic compliance, etc.)

2. LA River Greenway at Variel Ave.



CULTURAL AMENITY TYPE: PUBLIC ART
SUB-TYPE: MURAL

Site-specific installations and/or participatory artworks such as murals along the LA River Greenway provide opportunities for site-specific and place-based work that highlights the history of the LA River, which holds deep historical, cultural, and spiritual significance for the Tongva people, the original inhabitants of Los Angeles. Many Tongva villages were located on the banks of the river, which was the source of a vibrant, natural ecosystem before it was concretized beginning in 1938. There is an opportunity for collaboration and partnerships with Indigenous-led organizations and Indigenous artists to uplift this history.



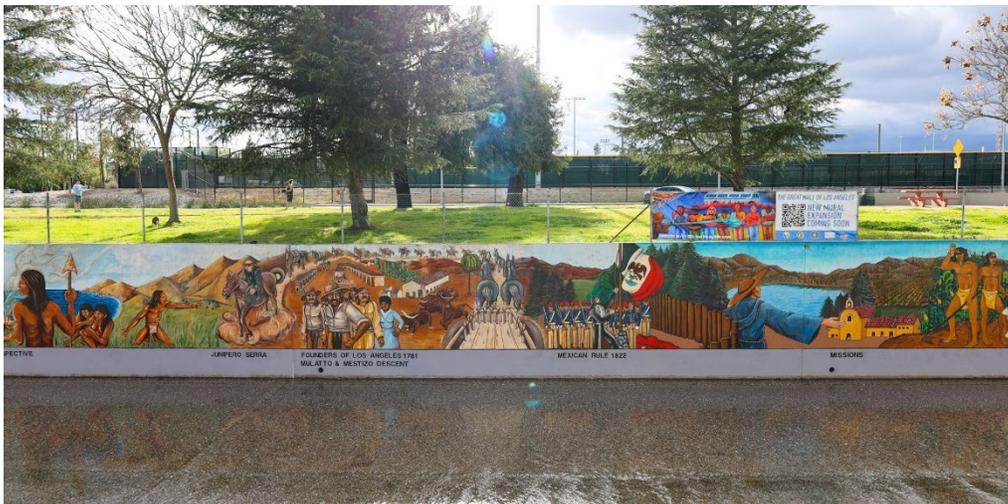
Mural Designed by Local Students at Entry Point to Ballona Creek Bike Path in Culver City.

In this location (the north end of Variel Avenue), there is a pedestrian entrance point to the LA River and LA River Greenway. In addition to the benefit of a mural demarcating this stretch of the pathway to improve wayfinding and provide a way for pedestrians, cyclists, and recreational users to identify the area along the route, it would also increase the vibrancy and cultural relevance of an otherwise concrete landscape.

Considerations & Challenges

There is a strong precedent for community collaboration in the design and making of murals along the LA River and other similar waterways throughout Los Angeles—the most significant being the ongoing and nearby mural, The Great Wall of Los Angeles, by Judith Baca, which was co-created in collaboration with over 400 youth and 35 artists beginning in 1974 in Valley Glen. At this entry point to the LA River Greenway, there is an opportunity to engage residents, youth, and community members in the design and production of a wall or ground mural through a participatory project led by a local artist(s), thereby increasing community pride and stewardship of the mural.

The largest foreseen challenge for an outdoor mural is continued maintenance due to weather and potential vandalism.



Segment of the Great Wall of Los Angeles Mural by Judith Baca. Photo by Pebbles Wallace / LA Historical Society.

Budget Range

Mural projects have a wide budget range, with variances contingent primarily upon the scale or size of the mural although factors like intricacy of design, conditions of the site, or surface preparation needs and profile of the artist will also impact costs. Very small-scale murals (100 square feet or less) may range between \$5,000-15,000, with medium-sized murals (200-500 square feet) in the \$15,000-30,000 range and larger or highly detailed murals (500 square feet or more) starting at \$30,000 and up.



CULTURAL AMENITY TYPE: PUBLIC ART
SUB-TYPE: SCULPTURE

There is an opportunity to strengthen wayfinding and placekeeping through the installation of a site-responsive sculpture at the Variel Avenue pedestrian entry point to the LA River Greenway. Once again, this is an opportunity to install a site-responsive artwork that connects to the long history and significance of the LA River to the Tongva peoples through collaboration with Indigenous-led organizations and Indigenous artists.

Strategically positioned, the sculpture could serve not only as a visually engaging landmark but also as an interpretive feature—providing visitors with local history, geographic context and directional cues. By illustrating key destinations along the Greenway and highlighting nearby cultural assets throughout Warner Center, the artwork could seamlessly connect the physical environment with its cultural narrative, encouraging exploration and fostering a stronger sense of place.

Considerations & Challenges

A three-dimensional artwork, the positioning of a sculpture is an important consideration to ensure that it is visible from multiple vantage points and accessible to viewers of varying heights and mobilities.



Great Toad Gate entrance to Valley Heart Greenway on Laurel Canyon Boulevard. Artwork designed by artist Lahni Baruck, based on a drawing by student Michael Harris as part of The River Project.



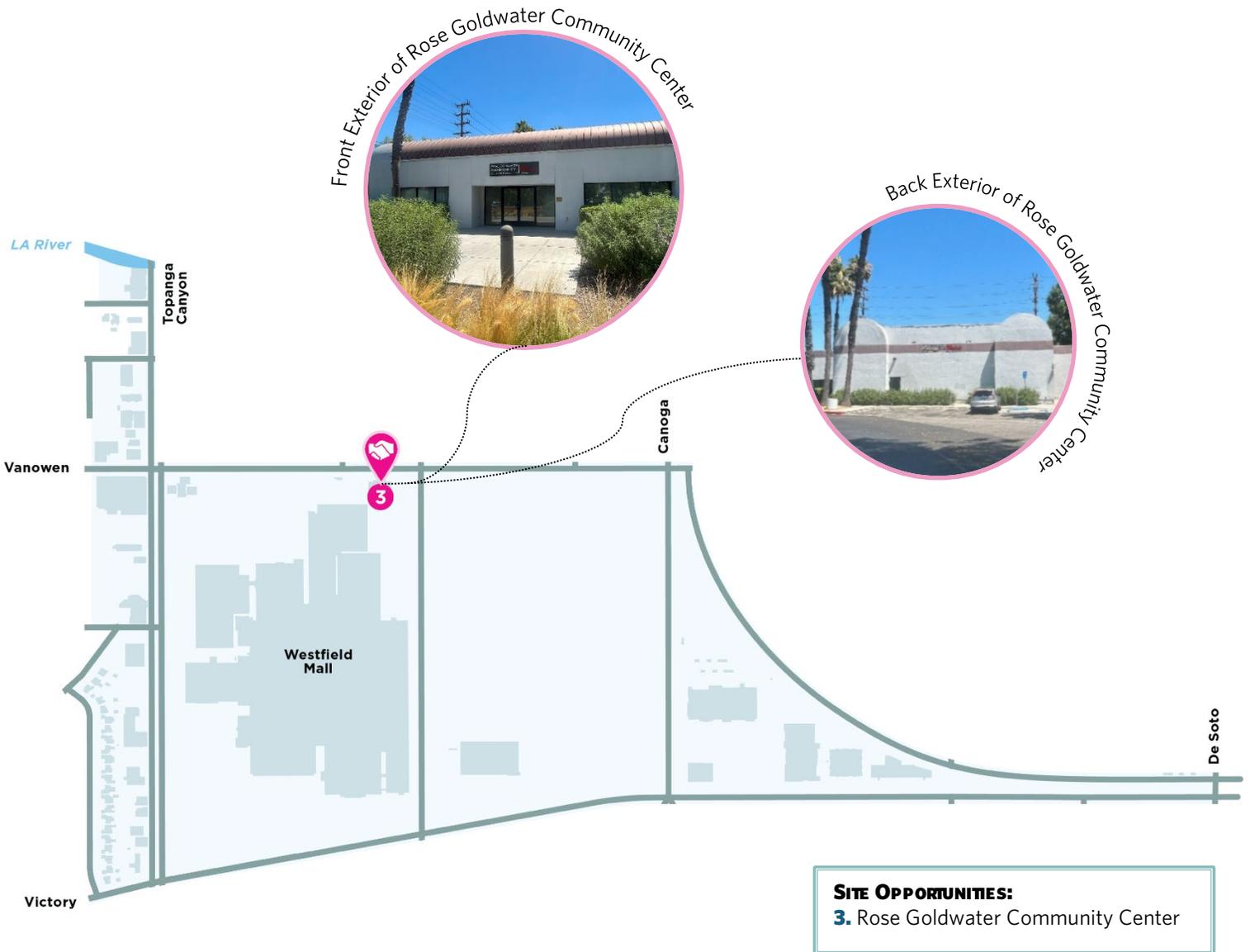
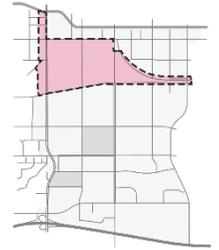
Interior of the Coast Live Oak, part of Citizen Seeds sculpture series by Kim Abeles along the Park to Playa Trail. Photo by Ken Marchionno.

Budget Range

Modestly scaled outdoor sculpture may cost anywhere from \$20,000-50,000, including installation and assuming there are no major site integration or structural interventions required. Large-scale sculptures requiring more substantial site integration, professional engineering or other structural enhancements may range anywhere from \$50,000-250,000, with monumental landmark-grade installations increasing from there.

UPTOWN DISTRICT AND TOPANGA DISTRICT (NORTH)

The Uptown and northern Topanga Districts form the northwest edge of Warner Center with a narrow extension reaching eastward to form a boundary between the North Village and College Districts. This area is anchored by the expansive footprint of Westfield Topanga, a major retail destination encompassing over 2 million square feet and featuring more than 240 shops, restaurants, and services. Situated at a bustling intersection, the mall serves as a regional magnet for commercial activity. Westfield has a precedent of producing cultural initiatives and collaborated with the Los Angeles County Museum of Art (LACMA) to exhibit art from the museum’s collection on long-term loans in 2017—making them a potential partner for new cultural initiatives at Westfield Topanga.



Map 43: Site Opportunities in Uptown District and Topanga District (North)

SITE OPPORTUNITIES

Within the Westfield complex lies the Rose Goldwater Community Center, a seemingly underutilized space located at the intersection of Owensmouth Avenue and Vanowen Street. The space is owned and operated by Westfield and has been sporadically used for community meetings hosted by the Council District 3 office and food distribution events that are part of Christy’s Foundation’s food relief program. The community center is a promising opportunity to activate underused infrastructure and serve as a hub for temporary and rotating community uses. Feedback gathered through the public engagement process revealed a notable gap in flexible and accessible arts spaces within Warner Center. Advancing the opportunities outlined below would require thoughtful coordination and collaboration with Westfield. While no communication with Westfield has been initiated to date, their interest and willingness to partner in cultural programming or public art would be essential. With thoughtful planning and cross-sector collaboration, the Rose Goldwater Community Center could evolve into an activated civic arts hub that supports creative exchange and community building through cultural programming.

3. Rose Goldwater Community Center



CULTURAL AMENITY APPROACH: PARTNERSHIP

SUB-TYPE: CULTURAL FACILITIES & SPACES (GALLERY OR PROGRAMMING SPACE)

The Rose Goldwater Community Center presents a valuable opportunity to serve as an accessible and flexible venue for smaller-scale arts and culture programming. With intentional activation, the space can host a wide range of cultural and creative activities that foster community connection and creativity. As a community-centered space, programming should prioritize access, belonging, and inclusivity—offering events and activities at low or no cost and elevating initiatives led by local artists, cultural organizations, and informal groups such as artist collectives. This approach ensures that the center reflects the identity and creativity of the Warner Center community.

Potential uses include:

- Performing arts (music, dance, theater), rehearsals, and showcases
- Community art exhibitions
- Arts and crafts classes and workshops for all ages led by teaching artists
- Writing circles, poetry readings, and storytelling nights
- Pop-up stalls for creative entrepreneurs
- Makers markets
- Public talks, cultural panels, or film screenings
- Multilingual language and culture classes led by community educators

Considerations & Challenges

Repurposing the Rose Goldwater Community Center into a cultural programming space would require thoughtful planning to address key operational challenges, including the need for a managing entity—such as a nonprofit organization, arts alliance, or municipal partner—to oversee the program and ensure smooth administration. Because this building is owned and operated by Westfield, this project would require their partnership and thus a higher level of coordination.

Implementation needs include:

- Developing clear protocols for space usage, scheduling, and coordination among diverse groups
- Effectively communicating access and availability, including eligibility criteria and reservation procedures, to ensure transparency and public awareness

Establishing these systems is essential to create a space that is equitable, well-organized, and sustainable for creative community use.

Budget Range

Costs may run up to \$25,000 for one month of programming or up to \$300,000 annually, contingent upon scope and scale of the program.



CULTURAL AMENITY APPROACH: PARTNERSHIP **SUB-TYPE: PROGRAMMING (ARTIST-IN-RESIDENCE [AIR])**

With limited art space in Warner Center, a flexible and underutilized space presents a great opportunity for an artist-in-residence (AiR) program. Such a program would support local artists, culture bearers, and creative entrepreneurs who could use the space as a studio, workspace, or for programming.

The AiR program should require a public-facing component — such as open studio days, art workshops or classes, or an exhibition or performance showcasing the artist’s work. Implementing a theme for the residency, such as the hyperlocal, could encourage artists to explore and reflect upon the stories, environment, cultures, and layered histories of the San Fernando Valley, drawing upon the value of placekeeping. Additionally, the program could foster collaborative artist partnerships with local nonprofits, cultural organizations, or businesses within the Westfield ecosystem and beyond—amplifying impact and building meaningful connections across sectors.



Artist Andy Crocker, LA Public Library 2024 Creator-in-Residence, with her immersive experience at the Atwater Village branch library. Photo by Allen J. Schaben / LA Times.

Considerations & Challenges

Due to the nature of an external partner, this project would require a higher level of coordination. Before launching an artist-in-residence program, an assessment by Westfield of existing facilities and amenities—such as ventilation, running water, and plumbing—would be essential. These factors directly influence the suitability of various artistic practices and the eligibility of the possible artist. For example, disciplines with minimal infrastructure needs, such as dance, music, writing, or water-based painting, may be more readily accommodated within the current space. Other considerations include the length and structure of the residency. Potential challenges include programming administration and coordination, including managing the artist selection process, ensuring routine maintenance, and upkeep of the community center and developing clear systems for communication and scheduling.

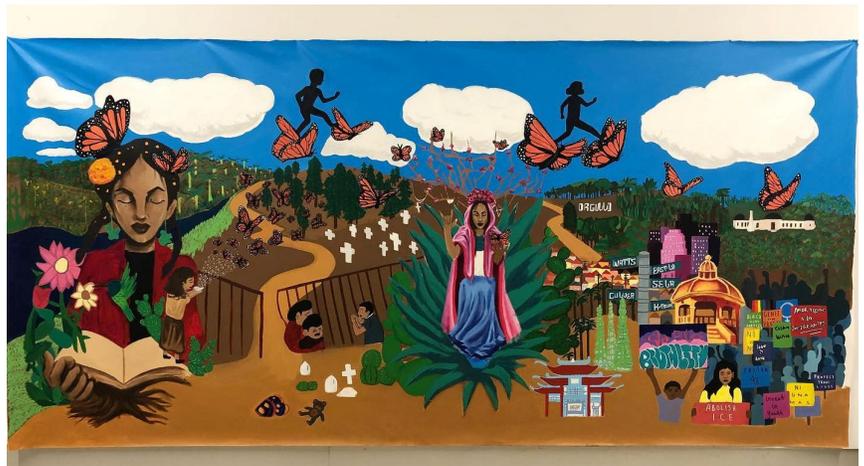
Budget Range

Basic residencies with modest compensation range between \$6,000-\$15,000, suitable for neighborhood-based programming or workshop-format engagements. More comprehensive residencies, especially those tied to public outreach or commissioned deliverables, may require \$20,000-\$50,000, depending on duration, site, and deliverables. The primary considerations around cost are the stipend(s) for the artist(s) and/or project support fees (materials, equipment, travel, etc.); however, staff time to enable access to the space must also be carefully evaluated for feasibility.



CULTURAL AMENITY APPROACH: PARTNERSHIP
SUB-TYPE: PUBLIC ART (MURAL)

With unadorned, blank exterior walls, the Rose Goldwater Community Center is a great location for a participatory mural project in which an artist works with local community members to co-design and paint a mural. This could enhance the building's exterior and create a public art piece that also involves cultural programming (through the public's participation).



Mural by Dalila Paola co-created with youth at the Los Angeles LGBT Center.

Considerations & Challenges

A primary consideration is the need for clear communication and coordination with Westfield. A potential challenge may arise in balancing the creative vision of the artist and community with Westfield's design guidelines and approval processes.

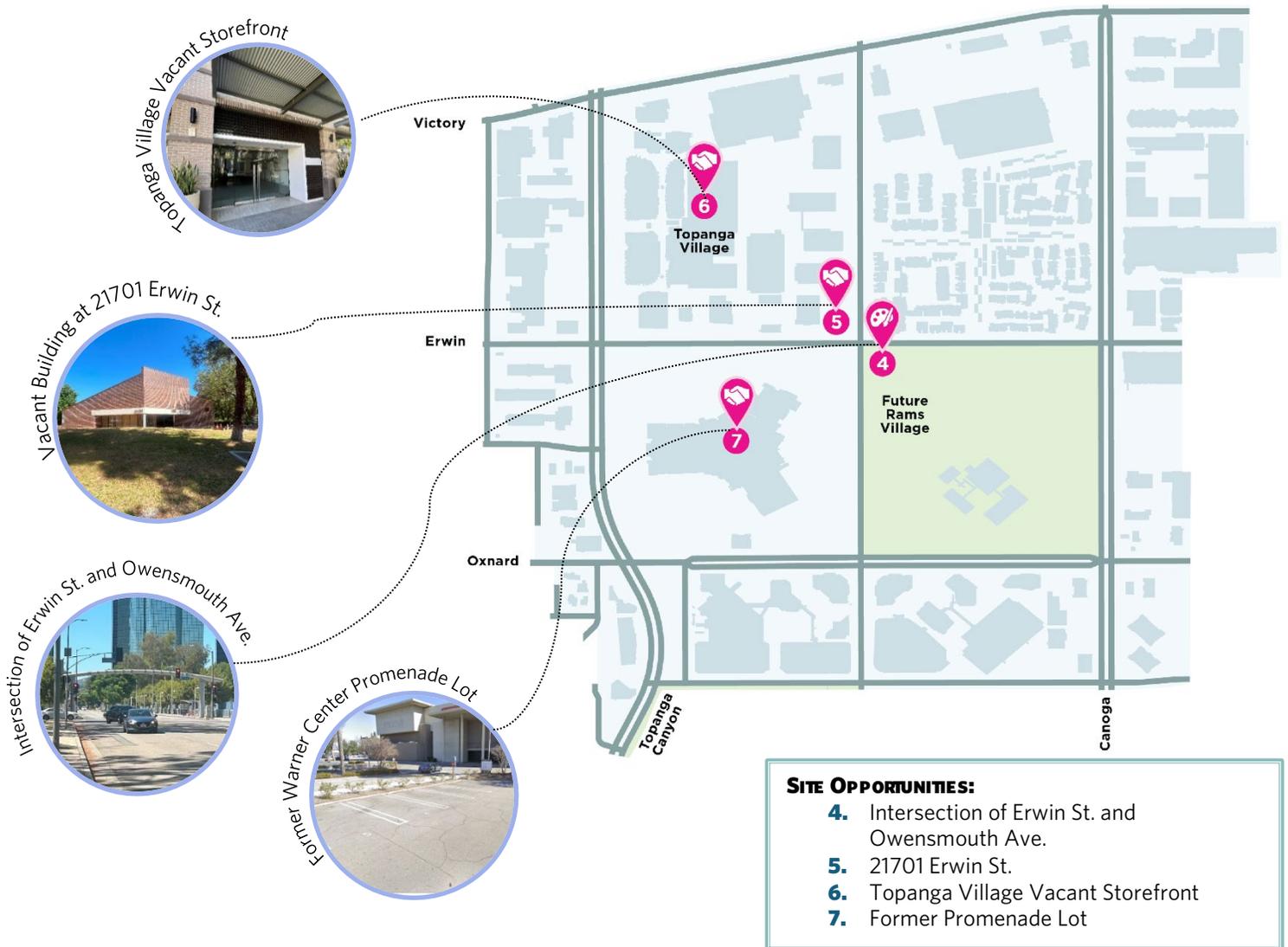
Successful community involvement will require intentional outreach and communication. A thoughtfully developed engagement plan—co-created with the selected artist—will be essential to ensuring meaningful participation. Partnering with local organizations, such as nonprofits or schools, can further strengthen outreach efforts and contribute to the project's overall success.

Budget Range

Mural projects have a wide budget range, with variances contingent primarily upon the scale or size of the mural although factors like intricacy of design, conditions of the site, or surface preparation needs and profile of the artist will also impact costs. Very small-scale murals (100 square feet or less) may range between \$5,000-15,000, with medium-sized murals (200-500 square feet) in the \$15,000-30,000 range and larger or highly detailed murals (500 square feet or more) starting at \$30,000 and up.

DOWNTOWN DISTRICT & TOPANGA DISTRICT (SOUTH)

The Downtown District, along with the southern portion of the Topanga District, anchors the west side of Warner Center, situated between the Uptown and Park Districts. This area serves as a vibrant core of activity, home to key destinations such as Topanga Village—an open-air retail center that offers shopping, dining, and entertainment options—and the future Rams Village at the site of the former Warner Center Promenade. In addition to these major anchors, the district contains several currently unoccupied or underutilized spaces that present exciting opportunities for temporary cultural activation. Because much of this district consists of privately developed and owned properties, these cultural amenity opportunities heavily rely on partnerships. While none of the potential partners listed below have been contacted to date, outreach would be necessary to move any of the proposed projects forward. Although external partnerships would require additional coordination and multiple layers of collaboration, the result could be innovative, cross-sector cultural assets with potential for great impact.



Map 54: Site Opportunities in the Downtown District and Topanga District (South)

SITE OPPORTUNITIES

Within the Downtown District, the presence of unoccupied or underutilized spaces presents an opportunity to introduce temporary cultural facilities and creative projects. As one of the most active areas of Warner Center—especially with a large and potentially transformative development underway—this district is well-positioned to host innovative cultural activations, many through external partnerships, that complement its evolving identity.

4. Intersection of Erwin St. and Owensmouth Ave.



CULTURAL AMENITY TYPE: PUBLIC ART
SUB-TYPE: GATEWAY ART

At the intersection of Erwin Street and Owensmouth Avenue, the site of the former transit center hub, a prominent arch bearing the “Warner Center” sign (as shown the image for Site 4 in Map 5 above) currently serves as a gateway marker—signaling arrival and offering a visual cue of place identity. While this structure provides a basic form of wayfinding and branding, it represents an opportunity for a reimagined gateway that reflects the significance of place, including the legacy and evolving identity of Warner Center.

By integrating sculptural elements, digital media, or interactive features, the new gateway could serve as a landmark for transit riders and pedestrians, especially given its proximity to the G Line corridor. A gateway artwork could create a memorable sense of arrival and offer interpretive components that highlight key milestones in Warner Center’s development. This site-specific intervention could become a signature piece of public art—anchoring the district’s identity while inviting residents and visitors to engage with its past, present, and future.



“Points of Reference,” a site-specific art installation in downtown Erie, PA by Aphidoidea, a Los Angeles, CA-based art, and design collective. The sculpture is illuminated at night. Photo by Greg Wohlford / Erie Times-News.

Considerations & Challenges

The artwork should reflect local identity and values and engage diverse stakeholders, including residents, businesses, and cultural organizations, in a public process to capture input and avoid exclusion to ensure the artwork is embraced and not contested. A new, large, and unique signature artwork that highlights the identity of Warner Center might also require high upfront costs due to custom fabrication, engineering, and installation logistics.

Budget Range

A beacon or entryway sculpture that has a modest visual profile costs may range on the higher end, from \$100,000-\$300,000, including artist’s fees, structural engineering, durable materials, lighting, signage, and installation. Monumental artworks of this type may cost significantly more to cover foundation work, specialty finishes, integrated lighting, and long-term durability considerations (e.g., wind load, seismic compliance, etc.)



5. 21701 Erwin St. (Vacant Building)

CULTURAL AMENITY APPROACH: PARTNERSHIP

SUB-TYPE: CULTURAL FACILITIES & SPACES (POP-UP/TEMPORARY SPACES)

The vacant building at 21701 Erwin St. offers a transformative opportunity to activate underused space by repurposing it into a temporary cultural hub. Envisioned as a studio and gathering space for local artists to include pop-up exhibitions, public workshops, and collaborative programming with nearby institutions—positioning the site as a short-term incubator for cultural innovation.

There is precedent for transforming vacant spaces. In Florida, Zero Empty Spaces, an initiative that aims to activate vacant commercial real estate into temporary working artist studios that become vibrant centers for creativity and community engagement. While artists can enjoy affordable studio space, property owners also benefit from daily activation in otherwise empty spaces. Similar initiatives have also been successful in New York City and London.



341 FSN (First Street North) is a creative and collaborative incubator space and project of Little Tokyo Service Center.

Considerations & Challenges

The condition of the building is a consideration for this kind of activation and vacant spaces may require upgrades to meet safety codes, which would be undertaken by the property owners. Additionally, thoughtfully planning for the end of the activation and open communication lines are necessary to inform the artists with as much notice as possible that their short-term use or lease will be ending.

Budget Range

Pop-up activations of temporary or transitional spaces may range from \$25,000-75,000, reflecting the typical costs associated with activating a vacant commercial building as a short-term cultural hub. This includes basic infrastructure and fit out, programming and artist support fees, and operations and coordination costs.

6. Topanga Village



CULTURAL AMENITY APPROACH: PARTNERSHIP

SUB-TYPE: PROGRAMMING (ARTIST-IN-RESIDENCE [AIR])

Topanga Village is already a site of cultural programming. The retail center currently hosts programming concert series and holiday event celebrations. While there are vacant storefront spaces within the mall, there is an opportunity for those spaces to be temporarily activated by an artist-in-residence or creative entrepreneur-in-residence. Such a program would invite local creatives to transform these underutilized spaces into dynamic pop-up environments and engage visitors through:

- Interactive workshops and hands-on art-making experiences
- Boutique-style pop-up shops or creative marketplaces
- Performances, talks, and live demonstrations

- Rotating exhibitions and installations
- Collaborative events with existing retailers and community partners

By infusing artistry, entrepreneurship, and public engagement into the fabric of the mall, the program would elevate Topanga Village’s role as a culturally rich, participatory destination and foster new cross-sector connections.

Considerations & Challenges

As a project that would require external partnership with Topanga Village, higher levels of coordination and approval between parties must be considered. In addition, ensuring a fair and equitable artist/entrepreneur selection process will be essential to an AiR program and will require a designated entity to manage this process, develop criteria for selection, and administer the program. An outreach and communications plan to spread awareness and a clear eligibility policy for the types of art practices and projects allowed will be necessary to set expectations.

Budget Range

Basic residencies with modest compensation range between \$6,000–\$15,000, suitable for neighborhood-based programming or workshop-format engagements. More comprehensive residencies, especially those tied to public outreach or commissioned deliverables, may require \$20,000–\$50,000, depending on duration, site, and deliverables. The primary considerations around cost are the stipend(s) for the artist(s) and/or project support fees (materials, equipment, travel, etc.), however, staff time to enable access to the space must also be carefully evaluated for feasibility.

7. Former Promenade Lot



CULTURAL AMENITY APPROACH: PARTNERSHIP
SUB-TYPE: CULTURAL FACILITIES & SPACES (TEMPORARY/POP-UP SPACES)

While the former Warner Center Promenade mall is slated for development as part of the Rams Village, there is an opportunity to temporarily transform the large facility into a temporary hub for cultural production or programming, or into a site for a temporary art project (inside the mall facilities or outside in the large surface parking lots or the building façade itself). There are ample opportunities to make use of the space in the short-term, including: hosting a festival in the parking lot, building a temporary community garden or urban farm, programming a one-time makers’ market, or commissioning a temporary or ephemeral public art piece that salvages materials from construction.



900,000 square-foot Jackson Medical Mall managed by the Jackson Medical Mall Foundation.

There is a precedent for such reimagining and reuse of a defunct mall. Most prominently is the Jackson Medical Mall in Jackson, MS, a former shopping mall that was converted to a medical, retail, and arts and culture programming facility. Integrating arts and culture with health and wellness, the mall has a commercial kitchen and collaborates with the neighborhood community garden, hosts an annual blues festival where attendees are also given the opportunity to receive diabetes testing and information and partner with the local arts agency to mobilize youth and residents in creative placemaking projects.

Considerations & Challenges

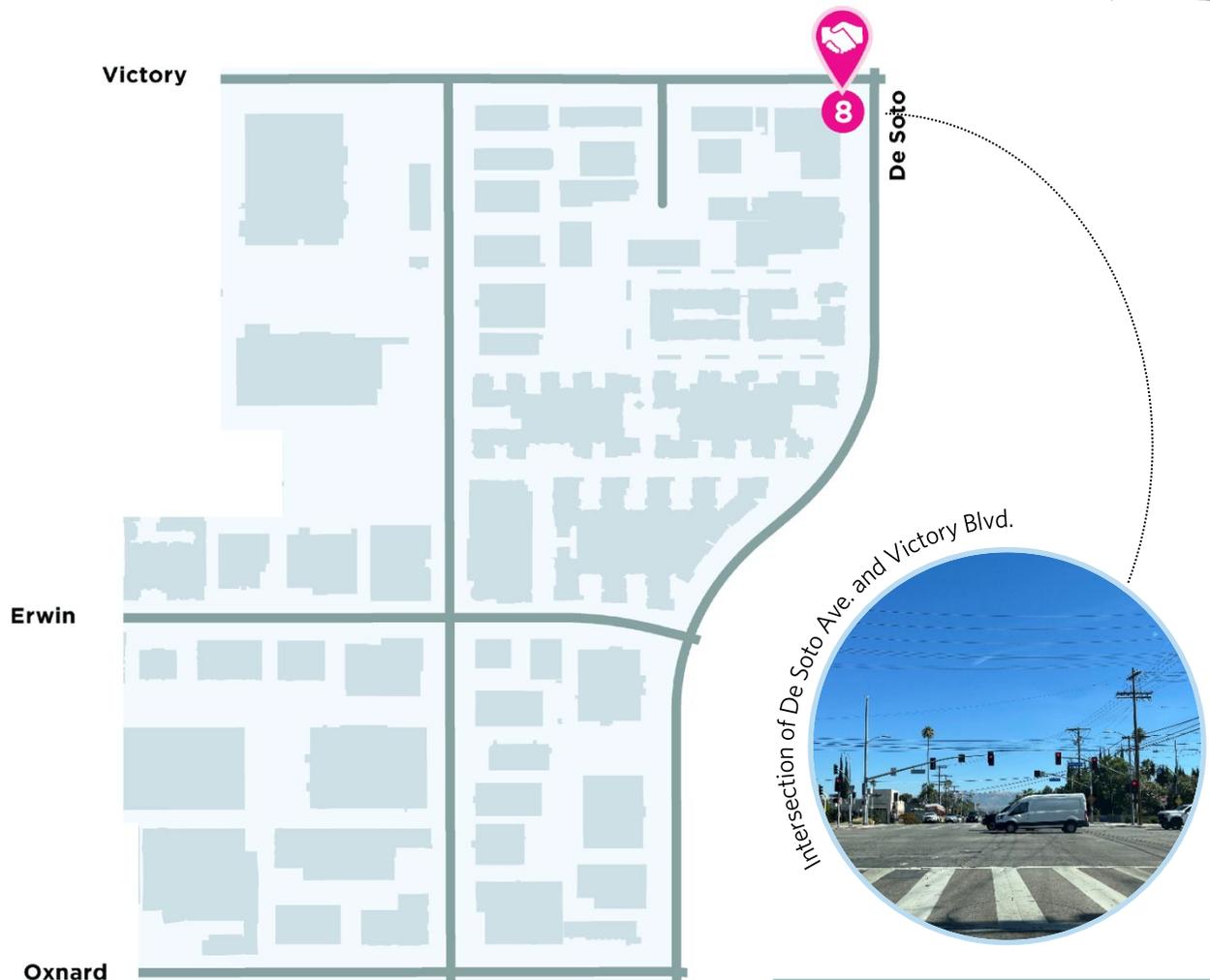
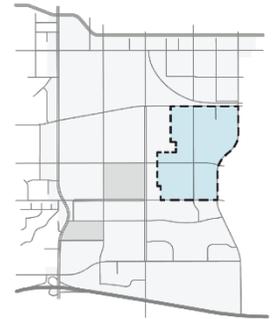
Because this site is privately-owned, communication and coordination with the property owner would be required. The condition of the building is a consideration for this kind of activation and vacant spaces may require upgrades to meet safety codes, which would need to be undertaken by the property owners. Because the nature of this site is temporary—eventually it will be developed into something new—the temporary or ephemeral nature of the space should be considered for the type of programming that might take place.

Budget Range

Small-scale pilot activations—such as pop-up art installations, one-time makers' markets, or short-term artist residencies—can often be delivered for \$5,000-30,000, assuming minimal build-out and limited equipment needs. More ambitious temporary uses, such as outdoor festivals in the parking lot, community gardens, or multi-week cultural programming inside anchor spaces, are likely to range from \$30,000-100,000, reflecting costs for permits, insurance, utilities, temporary infrastructure, and basic upgrades to meet safety codes.

COLLEGE DISTRICT

The College District lies east of the Downtown District between the North Village and Commerce Districts. Just east of the College District and Warner Center border is Pierce College, a local community college. The College District is mostly comprised of residential buildings and some retail. Though this district is mostly residential, its northern border is Victory Boulevard, a major high-traffic boulevard that also runs parallel to part of the G Line rapid transit busway.



Map 65: Site Priorities in the College District

SITE OPPORTUNITIES:

- 8.** Intersection at De Soto Ave. and Victory Blvd.

SITE OPPORTUNITIES

At the busy Victory Boulevard and De Soto Avenue intersection—a major crossroads with streams of vehicular traffic and multiple bus line stops—asphalt art would brighten the streetscape and bring joy, creativity, and storytelling into the streetscape at a highly visible and visited site. An asphalt art project would require initial communication and collaborative partnership with the Department of Transit to ensure alignment with safety standards, traffic operations, and permitting requirements, while also identifying feasible design parameters and timelines for implementation.

Asphalt art can deliver a range of practical and cultural benefits:

- **IMPROVED SAFETY**
 - Visually signals pedestrian zones, encouraging drivers to slow down
 - Can be accompanied by traffic safety infrastructure improvements that ultimately reduce crash rates and improve yielding behavior at intersections
- **ENHANCED WAYFINDING & IDENTITY**
 - Helps orient commuters and visitors by marking key transit nodes
 - Creates a memorable visual identity for the district
- **COMMUNITY ENGAGEMENT**
 - Offers opportunities for local artists and residents to co-create public art
 - Fosters civic pride and a sense of ownership over shared spaces
- **PLACEMAKING & BEAUTIFICATION**
 - Turns overlooked or utilitarian infrastructure into dynamic cultural assets
- **ECONOMIC ACTIVATION**
 - Attracts foot traffic and supports nearby businesses
 - Can increase retail activity and improve perceptions of safety and cleanliness
- **LOW-COST & FLEXIBLE IMPLEMENTATION**
 - Can be installed with modest budgets and temporary materials
 - Can be easily adapted to seasonal programming or community events



8. Intersection of De Soto Ave. and Victory Blvd.

CULTURAL AMENITY TYPE: PUBLIC ART
SUB-TYPE: ASPHALT ART

At the intersection of two busy thoroughfares and a portion of the route of the popular Bus Rapid Transit G Line, there is an opportunity to brighten and enliven a corner of Warner Center that many commuters daily arrive and depart through. By integrating asphalt art at this key intersection, Warner Center can elevate its public realm, reinforce its identity as a creative and transit-connected district, and offer commuters a moment of inspiration in their daily journey.



The redesign of an intersection in Kansas City, Mo., included a mural and traffic-calming measures like bollards and planters. Credit: Bloomberg Philanthropies; Mural design by Tehya Riley, Parker Story, Alex Eickhoff and Stephanie Bloss-Foley.



Saginaw, MI completed projects in Bloomberg Philanthropies' Asphalt Art Initiative. Credit: Bloomberg Philanthropies; Mural design by Nyesha Clark Young.

Considerations & Challenges

Asphalt art is a great opportunity to engage local artists and community members in the mural design. The art should reflect local identity and be shaped through inclusive engagement.

Potential challenges include:

- **MULTI-AGENCY COLLABORATION AND REGULATORY HURDLES**
 - Projects often require buy-in from transportation departments, public works, arts commissions, and local government. Regulatory compliance needs may restrict the artwork design due to traffic safety concerns.
 - While initial contact to the Department of Transit has not been made, significant coordination would be required to advance an asphalt art project at this intersection.
- **DURABILITY & MAINTENANCE**
 - Heavy vehicle traffic, weather exposure, heat, and pollution can degrade painted surfaces.
 - Due to the temporary nature of asphalt art, there is an opportunity to engage in a cycle of new works by different artists every one to two years once the visibility of an older artwork has decreased.

Budget Range

While community-driven street paintings (e.g., chalk or paint on pavement) can have low hard costs—covering basic supplies and materials in the \$5,000-10,000 range—a more detailed asphalt art project will likely land in the \$20,000-40,000 range. Bloomberg Philanthropy's Asphalt Art Initiative has awarded cities up to \$25,000 per project to support design, materials, labor, community engagement, and maintenance. Considerations include the scale and complexity of design, required permitting, street closures or traffic management during installation, as well as protective coatings for durability and/or ongoing maintenance.

WARNER CENTER CULTURAL AMENITIES Master Plan

PARK DISTRICT

The Park District is in the southwest corner of Warner Center and is aptly named for Warner Park, the publicly accessible green space located within the district, which also serves as a significant cultural amenity in the area. While the remainder of the district is primarily residential, the open green space contains a playground, picnic tables, and a bandshell—the Lou Bredlow Pavilion. It serves as a cultural hub, especially during the summer when the Valley Cultural Foundation hosts their free music performance programming series, “Concerts at Warner Park.”



- SITE OPPORTUNITIES:**
- 9. Warner Park
 - 10. Marylee St.

Map 76: Site Priorities in the Park District

SITE OPPORTUNITIES

Warner Center Park represents the most dynamic opportunity within the Park District to expand cultural amenities. The park’s bandshell, Lou Bredlow Pavillion, is an existing cultural amenity and serves as a stage during concerts and performances. Already a hub for community gatherings and popular events, the park has the potential to evolve into a significant cultural hub for the region. By building its existing assets and programs, the park can deepen its role as a vibrant platform for artistic expression and community engagement.

9. Warner Park



CULTURAL AMENITY TYPE: PROGRAMMING
SUB-TYPE: LIVE PERFORMANCES AT LOU BREDLOW PAVILLION

The Valley Cultural Foundation’s “Concerts at Warner Park” and “Movies at Warner Park,” hosted at the Lou Bredlow Pavillion, have proven to be successful in drawing large, engaged audiences, and have laid a strong foundation to build upon. Opportunities for expansion include:

- Introducing seasonal live music events beyond the summer series
- Launching new cultural programming like live theater, dance performances, or spoken word showcases
- Hosting multicultural festivals or thematic event series that celebrate the region’s diversity
- Activating Warner Park year-round—with the existing bandshell already serving as a capable stage, Warner Park is uniquely positioned to support this growth and become a year-round cultural landmark.



The Valley Cultural Foundation’s Concerts at Warner Park. Photo by Michael Owen Baker/Los Angeles Daily News.

Considerations & Challenges

Live performance programming should be shaped through community input and grounded in the values of equity, inclusivity, and access. Centering the experiences, histories, and traditions of diverse communities invites deeper participation and fosters a more inclusive cultural dialogue. By celebrating the vibrancy of different cultures through music, theater, dance, and storytelling, Warner Park can become a hub for culture and belonging.

Budget Range

Fees for community or neighborhood-level performers and modest A/V and stage requirements may range between \$10,000-25,000, with anywhere from \$3,000-7,000 for the artist fee. Mid-scale performances with enhanced production may cost between \$25,000-75,000, including upgraded staging and technical support.



CULTURAL AMENITY TYPE: CULTURAL FACILITIES & SPACES
SUB-TYPE: POP-UP/TEMPORARY SPACE

WARNER CENTER CULTURAL AMENITIES

Master Plan

Although Warner Park’s bandshell serves as a venue for large-scale performances, introducing a temporary or mobile performance stage or participatory arts activity station—commissioned from an artist or local art collective—could activate the park in more intimate and playful ways. This smaller-scale platform could support a wide variety of pop-up programming, including:

- Puppet shows and story time events
- Spoken word and poetry readings
- Acoustic performances or solo acts
- Interactive theater or community-led art experiences

This flexibility unlocks endless possibilities for rotating artistic activations that reflect the diversity and creativity of the Warner Center community.

Considerations & Challenges

Temporary art installations should be artist-led, placing creativity, experimentation, and public engagement at the forefront. These projects offer an opportunity to amplify the voices and visions of local and emerging artists, encouraging bold expression and imaginative use of public space. Prioritizing artistic leadership ensures that each installation is rooted in authentic vision and resonates with the community it serves.

Budget Range

A modest pop-up stage or participatory arts station (e.g., a portable platform with simple seating, shade covering, and minimal sound equipment) can be delivered in the \$15,000–25,000 range. A more durable, artist-designed structure—capable of supporting a variety of performances and interactive arts programming over multiple seasons—would likely range from \$40,000–60,000, depending on materials, custom fabrication, and design complexity. Key considerations include mobility and storage requirements, permitting, accessibility features, artist fees, and costs for equipment such as lighting, sound, or protective coverings to ensure safety and longevity.



Used during the First Fridays Art Walk in downtown San Jose, CA, these rolling, fold out art galleries were designed to be configurable into various positions, and be able to display a variety of different kinds of art.



Inglewood UrbanStage by Cheryl Wing-zi Wong was a performed public artwork on a civic plaza in Inglewood, CA with wooden modules reconstituted each week over four weeks that re-activated the open area to support public conversation and community discussion.



CULTURAL AMENITY TYPE: PUBLIC ART
SUB-TYPE: FUNCTIONAL SCULPTURE / PLAYFUL INSTALLATION

With Warner Park already established as a cultural anchor—hosting popular programming such as the Valley Cultural Foundation’s movie nights and concert series—there is a unique opportunity to introduce a functional sculptural installation that enhances everyday use and special events. Thoughtfully designed, this artwork could serve a dual purpose: providing inviting seating for attendees during performances and public gatherings, while also offering a playful, climbable structure for children during regular park hours. By integrating an element of interactive design, the sculpture would add vibrancy and versatility to a space currently limited to traditional picnic tables.



AZIMUTH (2022-2023) is a public artwork by Cherly Wing-Zi Wong



Hank Willis Thomas laying in one of his sculptures in the Public Art Fund's "The Truth Is I See You" (2015).



The Chairs (2020) by Public Mechanics design and art studio. The Chairs is a permanent installation at the Anacostia Public Library plaza in Washington, DC.

Considerations & Challenges

- **Inclusive Design:**
Ensuring the structure is welcoming and usable by people of all ages and abilities is essential.
- **Strategic Placement:**
Ensure that the artwork is thoughtfully integrated into the park without interfering with the cherished existing events. Placement should be strategically located in an area that maintains clear sightlines to the Lou Bredlow Pavilion while avoiding disruption to parkgoers who set up blankets, chairs, and informal gathering spaces during performances and public programming.
- **Structural and Safety Requirements:**
Climbable or seating sculptures must be engineered to safely support weight, often requiring collaboration with structural engineers.
- **Equitable Use & Stewardship:**
Design should discourage misuse or monopolization by any one individual or group, ensuring the artwork remains accessible and welcoming to all park visitors.

Budget Range

A modest sculptural installation designed primarily for seating—with durable materials, limited interactive features, and straightforward engineering—would likely fall in the \$25,000-50,000 range. A more robust, multi-purpose artwork that integrates seating, climbable/play elements, and inclusive design considerations would likely require \$50,000-150,000, reflecting higher costs for custom fabrication, artist design fees, and structural engineering. Key cost drivers include structural and safety engineering, accessibility features, site preparation, and the integration of protective finishes for heavy public use.

10. Marylee Street



CULTURAL AMENITY TYPE: PROGRAMMING

SUB-TYPE: LARGE-SCALE COMMUNITY EVENT (MARKETS & FESTIVALS)

Marylee Street, running along the southern edge of Warner Park between Topanga Canyon Boulevard and Owensmouth Avenue, offers a prime location to extend cultural activity beyond the Warner Park's boundaries. This quiet stretch, bordered by the park and residential buildings and free of much vehicular traffic, provides an ideal setting for open streets events (where the road is closed to vehicles). Farmers markets, artisan and makers' markets, and cultural festivals could transform the street into a vibrant gathering place, effectively expanding the park's footprint. Such mid- to large-scale events have the potential to unite residents, local entrepreneurs, and visitors—enhancing cultural celebration, strengthening social connection, and fostering economic opportunity.



Clockshop's Community and Unity People's Kite Festival at LA Historic Park.

Future possibilities could include:

- Establishing a regular farmers' market featuring local growers, food artisans, and sustainable goods
- Hosting seasonal art and makers' markets to showcase handcrafted goods, emerging designers, and creative small businesses
- Launching cultural festivals that highlight food, dance, traditions, and art from diverse cultural communities
- Creating thematic weekend events such as wellness fairs, book bazaars, or eco-markets that activate the park in new and playful ways

Considerations & Challenges:

Large scale events and festivals should include local artists, nonprofit arts organizations, and small businesses or entrepreneurs in the event planning stages to ensure that multiple sectors of the community are engaged and the effort is deeply collaborative. Potential challenges include the operational capacity for coordination, scheduling, communication, outreach, and implementation.

WARNER CENTER CULTURAL AMENITIES

Master Plan

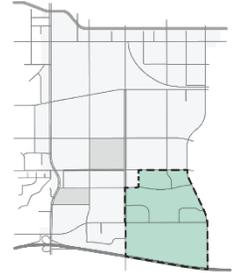
Budget Range:

Smaller-scale activations, such as a single-day farmers' market or seasonal makers' market with modest infrastructure (tents, tables, signage, permits, and basic staffing), can be achieved in the \$5,000-15,000 range. Larger cultural festivals designed to draw wide audiences, with multiple stages or activity zones, are likely to range from \$40,000-50,000 or more, depending on frequency, scale, and the level of professional production support required. Key cost factors include vendor coordination, artist and performer fees, permits, and infrastructure (e.g., stages, sound, lighting).

COMMERCE DISTRICT

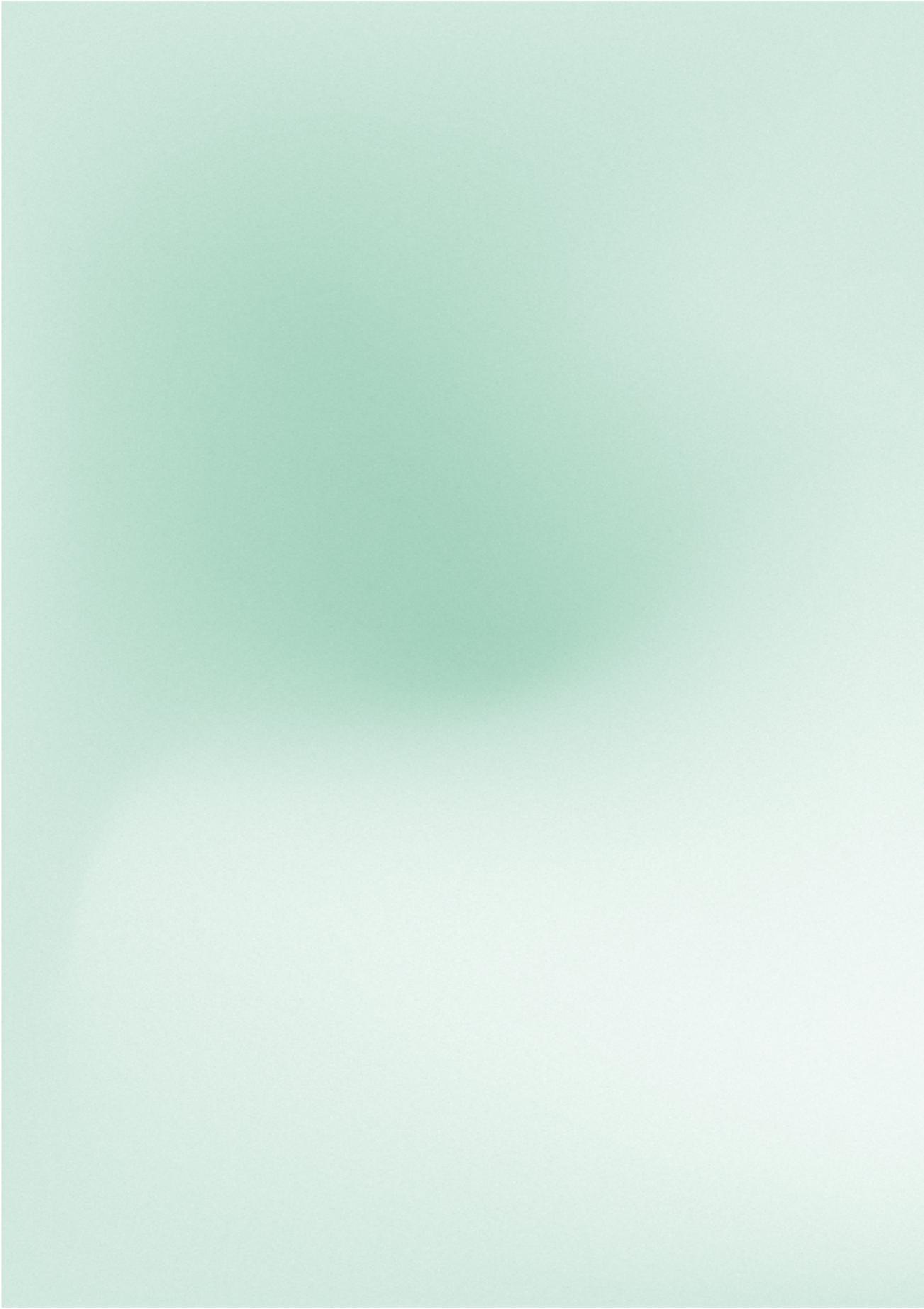
The Commerce District, located in the southeast corner of Warner Center, is anchored by Warner Center Corporate Park—a business-focused campus comprising 12 low-rise office buildings surrounded by landscaping and surface level parking—and the Kaiser Permanente Woodland Hills Medical Center. Notably, the district contains a concentration of seven public artworks.

While the Commerce District has a high concentration of public artworks, many are located inside private building lobbies and are not accessible to the general public. Because the district is primarily business- and office-focused, it does not provide the visibility, equity, or accessibility that this planning process prioritizes for new public art. As a result, the Commerce District should not be prioritized for future public artworks or arts and cultural programming, given the limited public access and infrequent use of the area by the larger community.



Map 8: Existing Cultural Amenities in the Commerce District

RECOMMENDATIONS FOR ACCRUED TRUST FUND



6. RECOMMENDATIONS FOR ACCRUED TRUST FUNDS

ABOUT THE TRUST FUND

The Warner Center 2035 Plan established the Warner Center Cultural Amenity Trust Fund to ensure that the district's future growth is matched by investment in public-facing cultural amenities at Warner Center, which is administered by the Department of Cultural Affairs (DCA). The funding mechanism is specifically designed to support arts and cultural infrastructure within the plan's geographic boundaries.

RECOMMENDATIONS FOR ACCRUED TRUST FUNDS

In Spring 2025, the Warner Center Cultural Amenities Advisory Committee reviewed and ranked five potential strategies for deploying the current balance of the Warner Center Cultural Amenity Trust Fund. These recommendations are intended to reflect immediate community needs and long-term investment opportunities. They prioritize activation, equity, and visibility, while allowing flexibility for future growth.

1. USE THE EXISTING FUNDS TO "SEED" NEW CULTURAL OFFERINGS AND POSSIBILITIES FOR THE AREA. LEVERAGE THE FUNDS THROUGH DONATIONS AND PARTNERSHIPS WITH EXISTING BUSINESSES.

Deploy the existing funds as a catalyst for new cultural activity in Warner Center, leveraging additional resources through sponsorships, in-kind donations, and cross-sector partnerships with local businesses or institutions. Funds could be used to support artist fees, permits, and core infrastructure for live events, performances, or pop-up installations. This approach maximizes immediate public benefit and builds momentum for the Cultural Amenities Master Plan by demonstrating visible impact early on.

2. ALLOW THE CURRENT FUNDS TO ACCUMULATE OVERTIME—SAVE THE FUNDS TO BUILD A LARGER POOL OF FUNDING FOR FUTURE USE OR LARGER-SCALE PROJECTS.

Preserve the current balance in the trust fund to allow for further accrual over time, with the aim of eventually supporting a capital project or more transformative initiatives. This option reflects a long-term investment mindset and would require a mechanism to safeguard the funds and periodically reassess priorities as the district evolves. Potential future uses could include site acquisition, fabrication of a landmark sculpture, or development of a flexible cultural venue.

3. DISTRIBUTE FUNDS AS GRANTS TO LOCAL ARTS AND CULTURAL ORGANIZATIONS—SUPPORT WARNER CENTER'S CREATIVE ECOSYSTEM THROUGH GRANT MAKING ADMINISTERED BY THE DCA.

Develop a grant-making program administered by DCA to support Warner Center-based or San Fernando Valley-serving arts and culture organizations. Funds could be allocated through a competitive process to support programming, capacity-building, artist commissions, or youth engagement. This approach directly invests in the creative ecosystem and strengthens cultural equity by supporting local talent and infrastructure.

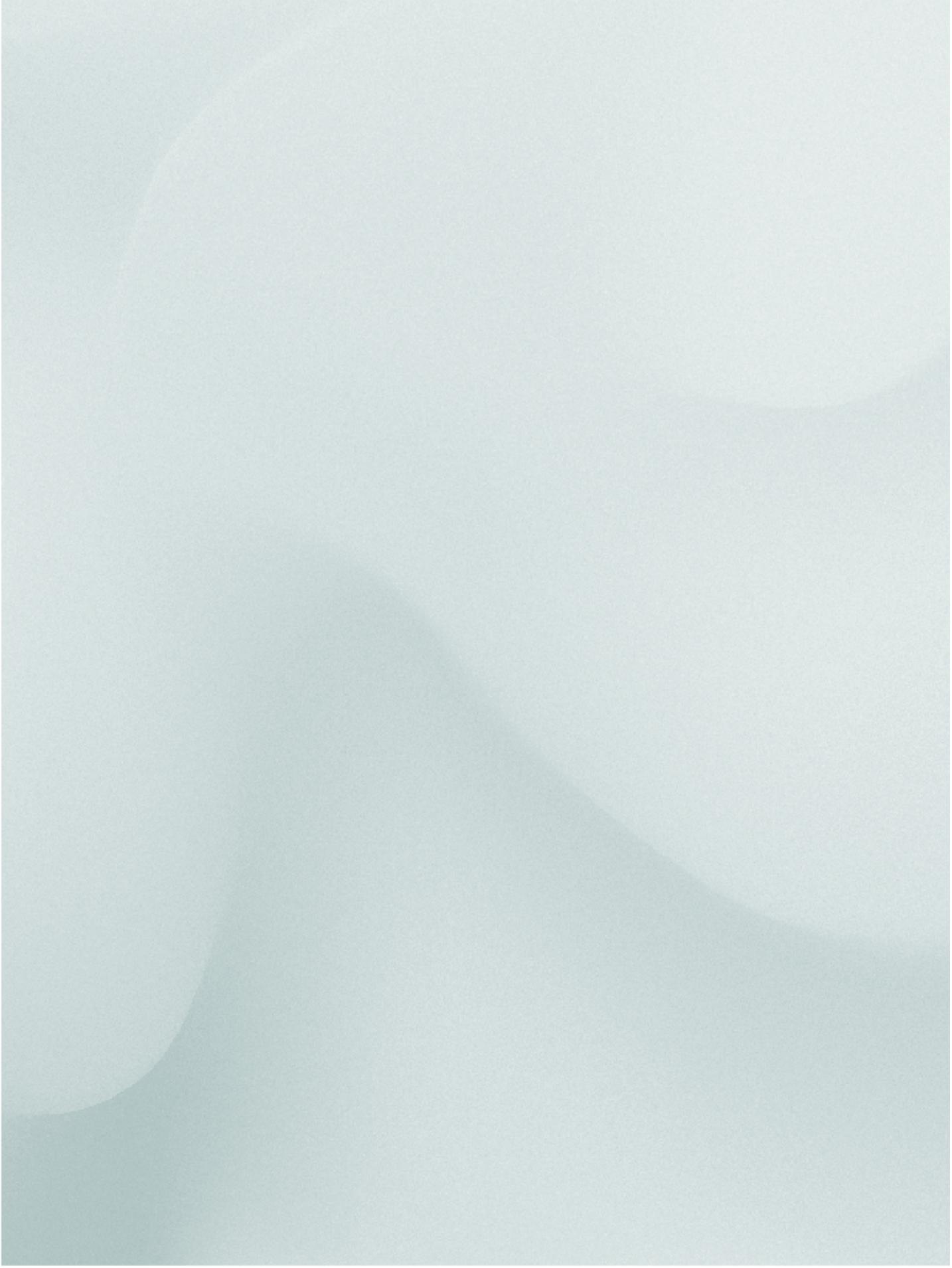
4. FUND A ONE-TIME, HIGH-IMPACT PROJECT—USE THE FUNDS FOR A SIGNIFICANT INITIATIVE, SUCH AS A PORTABLE STAGE, LARGE CULTURAL EVENT, PUBLIC ART PIECE, OR THE DEVELOPMENT OF AN ARTS CALENDAR OR EVENT AGGREGATOR THAT SUPPORTS BROADER COMMUNITY AWARENESS AND INTERNAL SECTOR COHESION.

Direct the fund toward a singular, high-visibility initiative that reflects the goals of the CAMP. Possibilities include:

- A large cultural event or festival.
- The commissioning of a temporary or permanent public artwork.
- A portable stage or mobile cultural infrastructure.
- The development of a digital arts calendar or amenities website/app that aggregates programs and venues across Warner Center.

This option maximizes visibility and creates an anchor moment or tool around which future cultural activity can be organized.

IMPLEMENTATION PLAN



7. IMPLEMENTATION PLAN

While the implementation of the Cultural Amenities Master Plan is ultimately tied to development and contingent upon coordination with the advisory committee and the Department of Cultural Affairs, the following outline is for distinguishing between initiatives that can be delivered in the near term versus those that require more extensive preparation. It also provides a framework for prioritization—by timeline, budget, or site—so that cultural investments can be strategically sequenced.

The activities outlined below are organized into three implementation horizons:

- Short-term (One to two years): Projects that can be quickly launched with minimal lead time.
- Mid-term (Three to five years): Initiatives requiring moderate planning, partnerships, or permitting.
- Long-term (Six-10 years): Large-scale projects or those dependent on significant funding and coordination.

The following budget tiers are also noted in the table below:

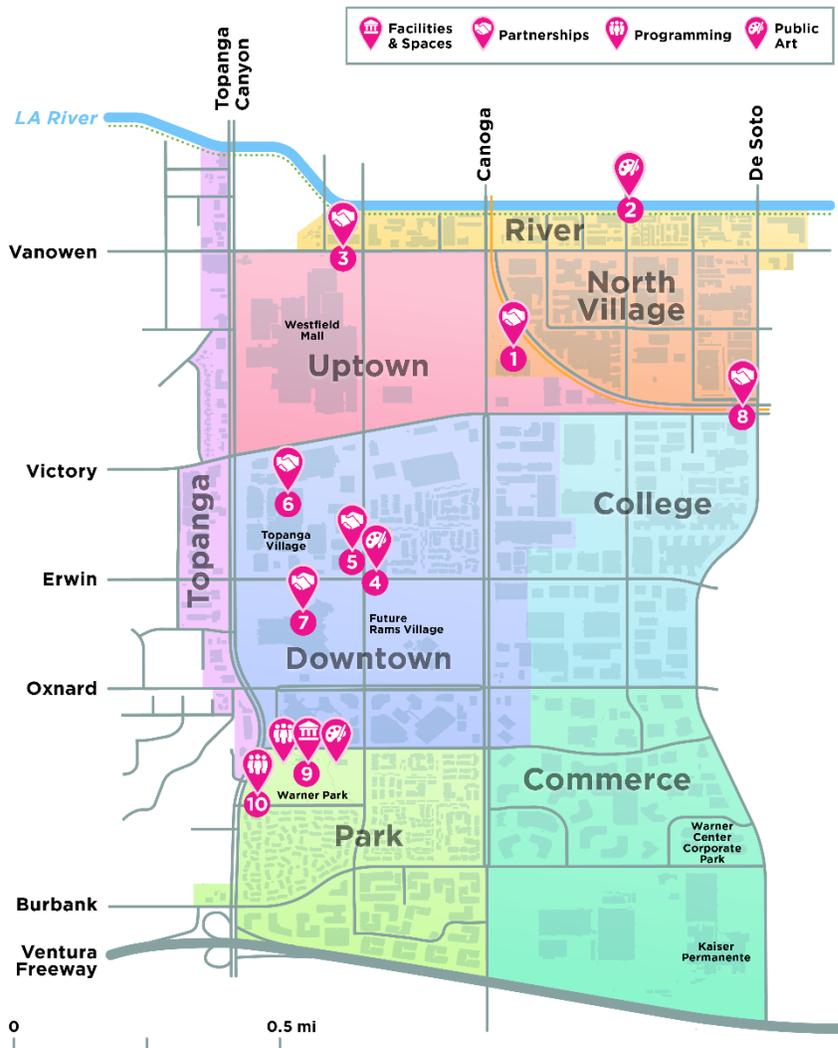
- \$ - Under \$50,000
- \$\$ - \$50,000-\$99,999
- \$\$\$ - \$100,000-\$500,000

Cultural Amenity Type or Approach	Sub-Type	Timeline	Budget	Opportunity Site
Public Art	Mural	1-2 years	\$	LA River Greenway at Variel Ave. (Site 2)
Public Art - Partnership	Mural	1-2 years	\$	Rose Goldwater Community Center (Site 3)
Public Art	Asphalt Art	1-2 years	\$	Intersection of De Soto Ave. and Victory Blvd. (Site 8)
Cultural Facilities & Spaces - Partnership	Gallery or Programming Space	1-2 years	\$-\$\$\$	Rose Goldwater Community Center (Site 3)
Programming - Partnership	Artist- or Entrepreneur-in-Residence	1-2 years	\$	Topanga Village (Site 6)
Programming	Live Performance	1-2 years	\$-\$\$	Lou Bredlow Pavillion, Warner Park (Site 9)
Cultural Facilities & Spaces	Pop-up & Temporary Spaces	1-2 years	\$-\$\$	Warner Park (Site 9)
Cultural Facilities & Spaces	Pop-up & Temporary Spaces	1-2 years	\$-\$\$	Former Promenade Lot (Site 7)

WARNER CENTER CULTURAL AMENITIES

Master Plan

Cultural Amenity Type or Approach	Sub-Type	Timeline	Budget	Opportunity Site
Public Art	Sculpture	3-5 years	\$-\$\$\$	LA River Greenway at Variel Ave. (Site 2)
Programming - Partnership	Artist-in-Residence	3-5 years	\$	Rose Goldwater Community Center (Site 3)
Cultural Facilities & Spaces - Partnership	Temporary & Pop-Up Spaces	3-5 years	\$-\$\$	21701 Erwin St. (Site 5)
Public Art	Functional Sculpture/Playful Installation	3-5 years	\$-\$\$\$	Warner Park (Site 9)
Programming	Large-Scale Community Event (Markets & Festivals)	3-5 years	\$	Marylee St. (Site 10)
Public Art	Beacon or Gateway Art	6-10 years	\$\$\$	Metro Canoga Station (Site 1)
Public Art	Gateway Art	6-10 years	\$\$\$	Intersection of Erwin St. and Owensmouth Ave. (Site 4)



1. Metro Canoga Station
2. Los Angeles River Greenway at Variel Ave.
3. Rose Goldwater Community Center
4. Intersection at Erwin St. and Owensmouth Ave.
5. 21701 Erwin
6. Topanga Village Mall
7. The Former Promenade Lot
8. Intersection of De Soto Ave. and Victory Blvd.
9. Warner Park
10. Marylee St. between Topanga Canyon Blvd. and Owensmouth Ave.

CONCLUSION



8. CONCLUSION

The Cultural Amenities Master Plan (Master Plan) provides a vision and roadmap to ensure Warner Center’s cultural growth keeps pace with its physical and economic transformation. By aligning future cultural amenities with community priorities, the Master Plan directs new investment toward strengthening cultural life, public spaces, and a shared sense of belonging. Its success will depend on continued collaboration among developers, the Warner Center Cultural Amenities Advisory Committee, the Los Angeles City Departments of City Planning and Cultural Affairs, and, most importantly, the community.

Guided by the values of connection, innovation, equity, visibility, and placekeeping, the Master Plan emphasizes that cultural investment is not only about public art objects, but also about cultivating cultural hubs within Warner Center where creativity and community thrive together. By advancing the goals of local belonging, regional recognition, sustainable partnerships, and equitable access, the Master Plan charts a course for Warner Center to become a cultural destination that reflects the communities that make the area what it is. Ultimately, the Master Plan imagines Warner Center as more than a hub of commerce and development—it envisions a district alive with cultural energy, where residents, visitors, and creators alike feel welcome, connected, and inspired. This vision can be realized with the participation of residents, artists, entrepreneurs, and cultural organizations, whose voices and creativity will shape how resources are invested and cultural spaces and events come to life.

From bold public art and inclusive cultural programming to collaborative partnerships and innovative cultural spaces, the initiatives envisioned here will celebrate Warner Center’s histories while shaping its future cultural identity.

APPENDIX



9. APPENDIX

EXISTING CULTURAL AMENITIES SURVEY

PUBLIC ENGAGEMENT REPORT

SITE SURVEY REPORT

WARNER CENTER ARTS AND CULTURE AMENITIES MASTERPLAN

Existing Amenities Survey

April 30, 2025



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Programming

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Non-ADF Artwork

Executive Summary

Introduction

In 2023, the Los Angeles Planning Department (LACP), in collaboration with the Department of Cultural Affairs (DCA), engaged cultural planning firm Lord Cultural Resources to develop a Cultural Amenities Master Plan (CAMP) for Warner Center, a master-planned community development in the San Fernando Valley. The CAMP will govern the use of funds collected as part of an Arts Development Fee (ADF) enacted in 2013 by the Warner Center 2035 Plan upon new developments within its Specific Plan boundaries. As part of the planning process, the consultant team Lord Cultural Resources collaborated with Atelier Cory Henry to conduct a comprehensive evaluation of the current state of the existing cultural amenities that have been produced in Warner Center. This report focuses on all cultural amenities in Warner Center irrespective of their funding source. This report is the culmination of that assessment, which includes descriptions of each amenity, photographic documentation, and mapping of their respective locations and proximity to one another.

Key Findings

1. **Overall, the inventory of cultural amenities in Warner Center is unevenly distributed throughout the district.**

Since 2001, roughly 16 public artworks and one programming event have been produced in Warner Center. The Warner Center 2035 Plan identifies eight districts comprising the plan area: College, Commerce, Downtown, North Village, Park, River, Topanga and Uptown; however, cultural amenities developed under the Art Development Fee (ADF) program are disproportionately concentrated in just three of these districts—Commerce, Downtown and Uptown— with a focus of providing public benefit for office workers in Warner Center Corporate Park and in the commercial shopping area. This uneven distribution highlights a spatial imbalance in cultural investment and access across Warner Center.

2. **Most cultural amenities in the Commerce district are not easily accessed by the public.**

A key issue affecting the cultural amenities in the Commerce district is their limited accessibility to the public. Of the five outdoor public artworks located in this district, four are situated within a private office park along Canoga Avenue, originally intended to serve the population of the businesses. These installations are only reachable via parking lots, with no pedestrian pathways connecting them to the public sidewalk. This lack of pedestrian infrastructure significantly reduces their visibility and accessibility.

3. Several cultural amenities in the Downtown and Uptown districts are either damaged, missing, incomplete or difficult to see.

Inside retail anchor Neiman Marcus, three of 11 purchased artworks were not found over multiple site visits between June and October of 2023. A three-part mural series sited around the Costco on Victory Boulevard is partially obscured by trees, and the fountain of a sculptural installation at 6301-6303 Owensmouth is inoperable.

4. There is a history of successful event-based programs.

Some cultural amenities were delivered in the form of temporary or event-based programming. While some programs have since ceased or lack sufficient documentation for evaluation, the Valley Cultural Foundation's concerts at Warner Park were successful engagements that continue as an ongoing series."

5. There are several cultural amenities located within the River, Uptown, Downtown, and Commerce districts that were produced independently of the ADF program that are accessible by the public and enhance the overall visitor experience.

A graphic and text-based asphalt installation in Topanga Village paseo invites visitors to reflect on their environment. A prominent mural on the Mira Apartments at 21425 Vanowen St. is adequately scaled such that it is highly visible to pedestrians and serves as a point of reference in wayfinding.

Overall Emerging Insight

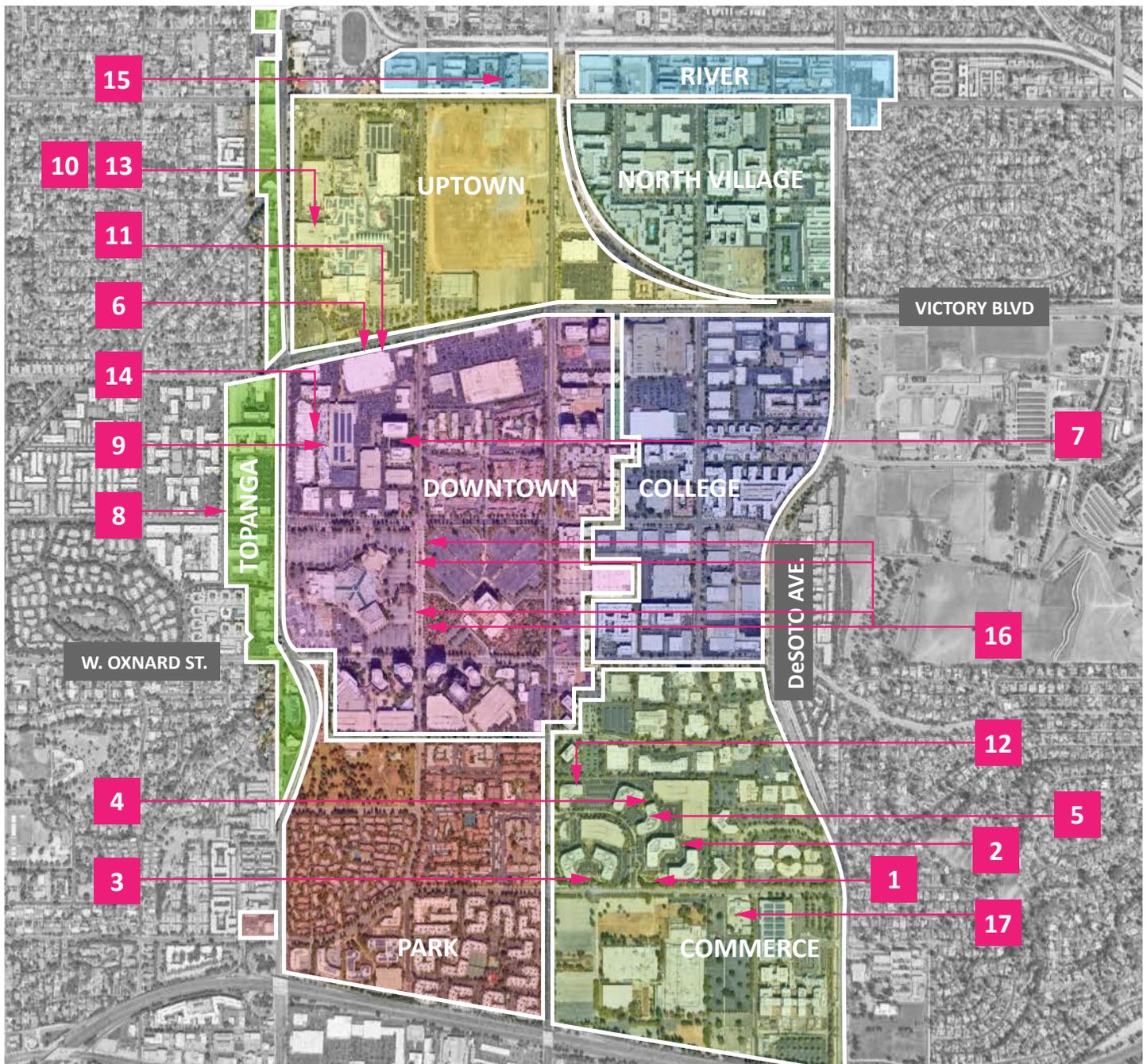
The primary issue with the cultural amenities program at Warner Center lies in the inaccessibility of the art itself, which reflects the challenges of balancing public interest and private control. A full assessment of the strengths, weaknesses, opportunities, and challenges of the program will be generated in the next phase of this planning initiative, which will inform the forthcoming Warner Center Cultural Amenities Master Plan.

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Warner Center Cultural Amenities Map and Overall Inventory

Project Key

- | | | |
|--------------------------|-------------------------------------|-----------------------|
| 1. Whitetail Plaza | 7. The History of San Fernando | 13. NM Art Collection |
| 2. Whitetail | 8. Make a Path to the Rainbow's End | 14. Untitled |
| 3. Tilt Puzzle Plaza | 9. Red Car | 15. Mira |
| 4. Sky Coyote | 10. Neiman Marcus Art Program | 16. Kibusks |
| 5. Untitled | 11. Untitled | 17. Fire Station 84 |
| 6. Meet, Connect, Become | 12. Programming | |



COMMERCE DISTRICT



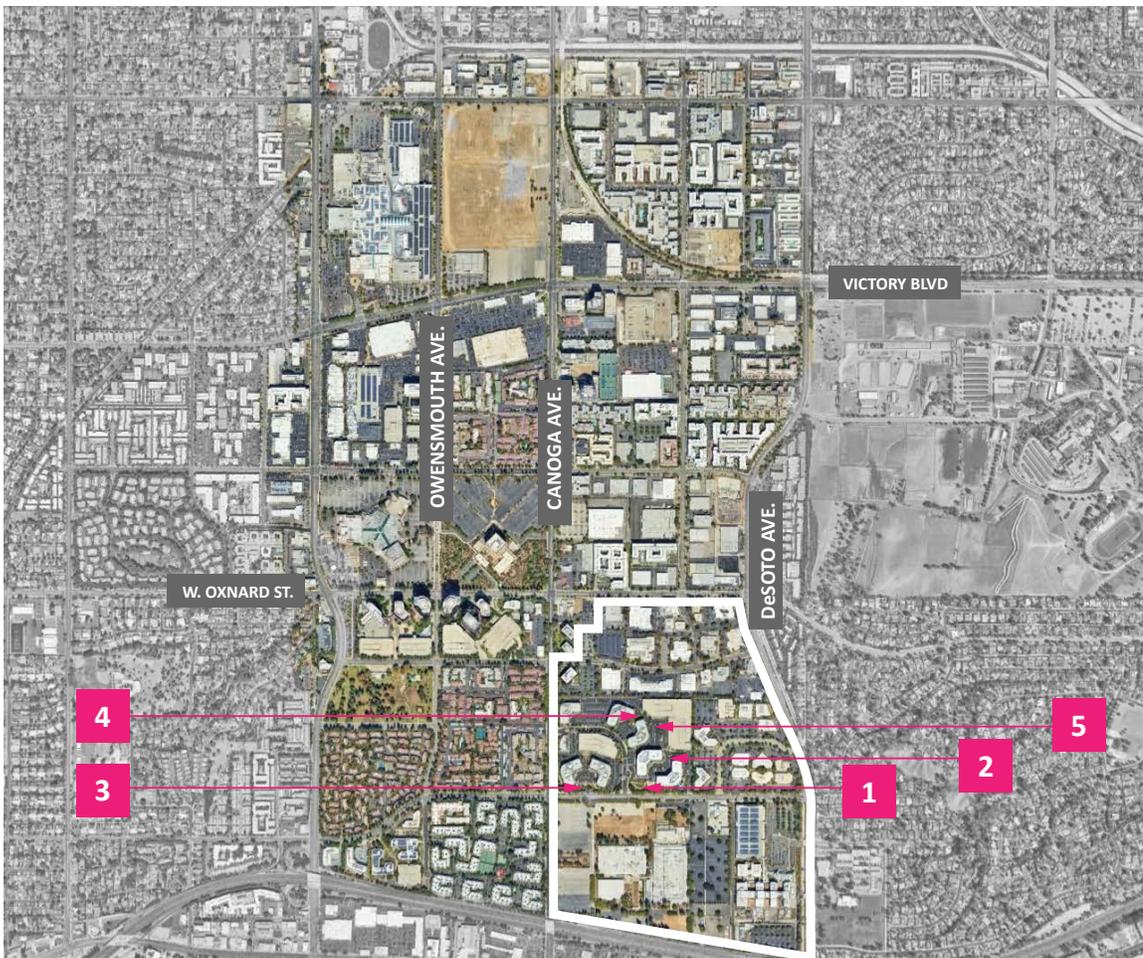
This area houses Kaiser Hospital and several office parks. All art is located within the office park, and most are largely inaccessible to the public. Some works of art are located in the lobbies of office buildings, which again keeps the access more privatized.

Additional existing amenities info:

- One certificate of deposit (CD) cashed into Trust Fund, no project (21757-59 West Erwin Street)
- Five directly commissioned indoor or outdoor artworks
- One of the five direct commissions was physically inaccessible to the consultant team (May Sun, 21271 Burbank Ave)
- A live, on-site performance series sponsored by the developers of 5820 Canoga Avenue is no longer active and the dates or frequency of past programs could not be verified

Project Key

- | | |
|----------------------|-------------|
| 1. Whitetail Plaza | 5. Untitled |
| 2. Whitetail | |
| 3. Tilt Puzzle Plaza | |
| 4. Sky Coyote | |





1 Whitetail Plaza

Artwork Title and Closing Date

Whitetail Plaza - 21.May.2009

Artist

Stephen Glassman

Medium

Steel and rock sculpture in two parts and plaza.

Description

Developer commissioned artist Stephen Glassman for exterior plaza installation and adjoining walkways.

Address

21215 Burbank Blvd, Bldg E, Woodland Hills, CA



◀ Location of the asset (fuchsia) and building that it is attributed to (blue)..

Notes

Whitetail Plaza is an exterior courtyard consisting of two rock and steel “islands” featuring integrated seating and a view of indigenous grasses and trees. The building features a metal placard providing the artist’s name and indicating the artwork was done pursuant to the Arts Development Fee (ADF) imposed by the City of Los Angeles. Across the parking lot just beyond the periphery, a third sculpture with similar visual elements arches over a campus sidewalk to create a corporate entryway (See #2). This is a well-landscaped, unshaded seating area. The plaza and pedestrian path are visible from Burbank Blvd; however, there is no public footpath from the sidewalk to the plaza, which may only be accessed via the parking lot, which security monitors; thus, the artwork and plaza is largely inaccessible to the public. There are no public amenities – shops, parks etc. – in the area that encourages foot traffic near the Whitetail Plaza.



2 Whitetail

Artwork Title and Closing Date

Whitetail - 12.May.2009

Artist

Stephen Glassman

Medium

Steel sculpture

Description

Developer commissioned artist Stephen Glassman for exterior plaza installation and design of adjoining walkways.

Address

21255 Burbank Blvd., Bldg D, Woodland Hills, CA



◀ Location of the asset (fuchsia) and building that it is attributed to (blue).

Notes

Whitetail is an extension of Whitetail Plaza (see #1), and is located diagonally across the parking lot on the opposite side of the other half of Building E, visually connecting this area to the larger plaza and pedestrian seating area of Whitetail Plaza.



3 Tilt Puzzle Plaza

Artwork Title and Fee Clearance/Commission date

Tilt Puzzle Plaza - 22.January.2008

Artist

Mark Lere

Medium

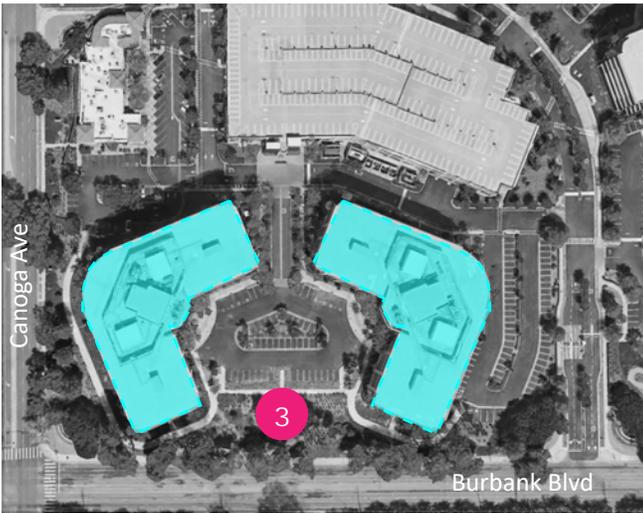
Stone

Description

Hardscape seating area depicts a tilt puzzle game and adjacent walkway with medallion inserts of Warner Center constituents.

Address

5700 Canoga Ave., Woodland Hills, CA and 21301 Burbank Blvd, Building H, Woodland Hills, CA



◀ Location of the asset (fuchsia) and buildings that it is attributed to (blue).

Notes

This sculpture is sited within a plaza inside the perimeter of the office park and between two office buildings, and the adjacent walkway is decorated with inset medallions along the path. There is no footpath to the plaza from the public sidewalk and it is only accessible via the parking lot, which is monitored by security. As such, this artwork is not generally accessible by the public. During multiple site visits consultant team noted virtually no one in this area and/or using this space.



4 Sky Coyote

Artwork Title and Closing Date

Sky Coyote - 09.March.2006

Artist

May Sun

Medium

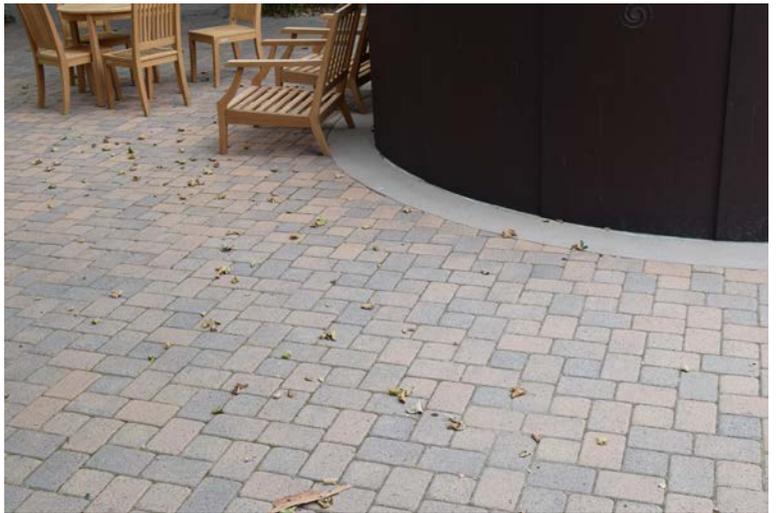
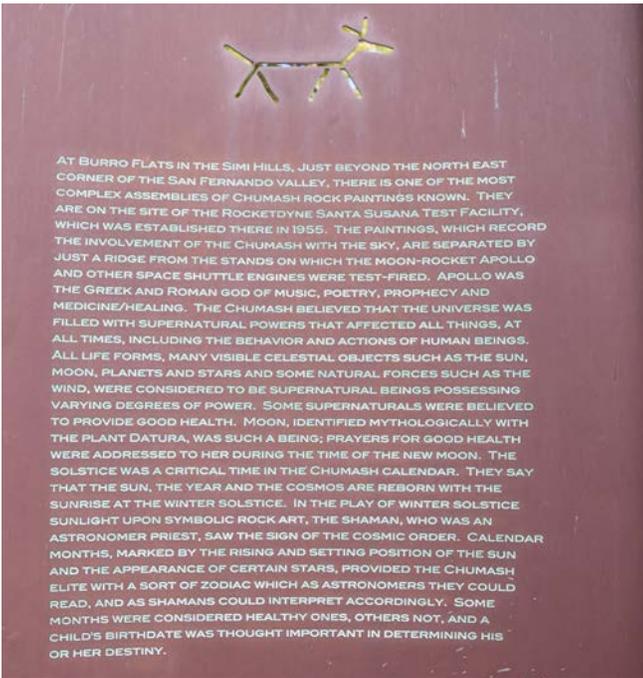
Etched aluminum panels and copper.

Description

Spiral plaza sculpture. Artwork depicts Native American (Chumash) symbols and text with the themes of health and aeronautics.

Address

21281 Burbank Blvd., Woodland Hills, CA



◀ Location of the asset (fuchsia) and building that it is attributed to (blue).

Notes

This sculpture is located on a plaza between two office buildings in a well-shaded area. There is no pedestrian path from the public sidewalk, and it can only be accessed via the parking lot which is monitored by security, making it largely inaccessible to the public.

Access to the site was denied



◀ The asset is located in the lobby of the building (blue).

5 -Untitled-

Artwork Title and Closing Date

The work is untitled - 09.March.2006

Artist

May Sun

Medium

Jerusalem tile, brass inlay and etched copper alloy.

Description

Developer commissioned two interior mural-style artwork panels reflecting the history of the San Fernando Valley.

Address

21271 Burbank Blvd., Woodland Hills, CA

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DOWNTOWN, TOPANGA,
AND UPTOWN DISTRICTS



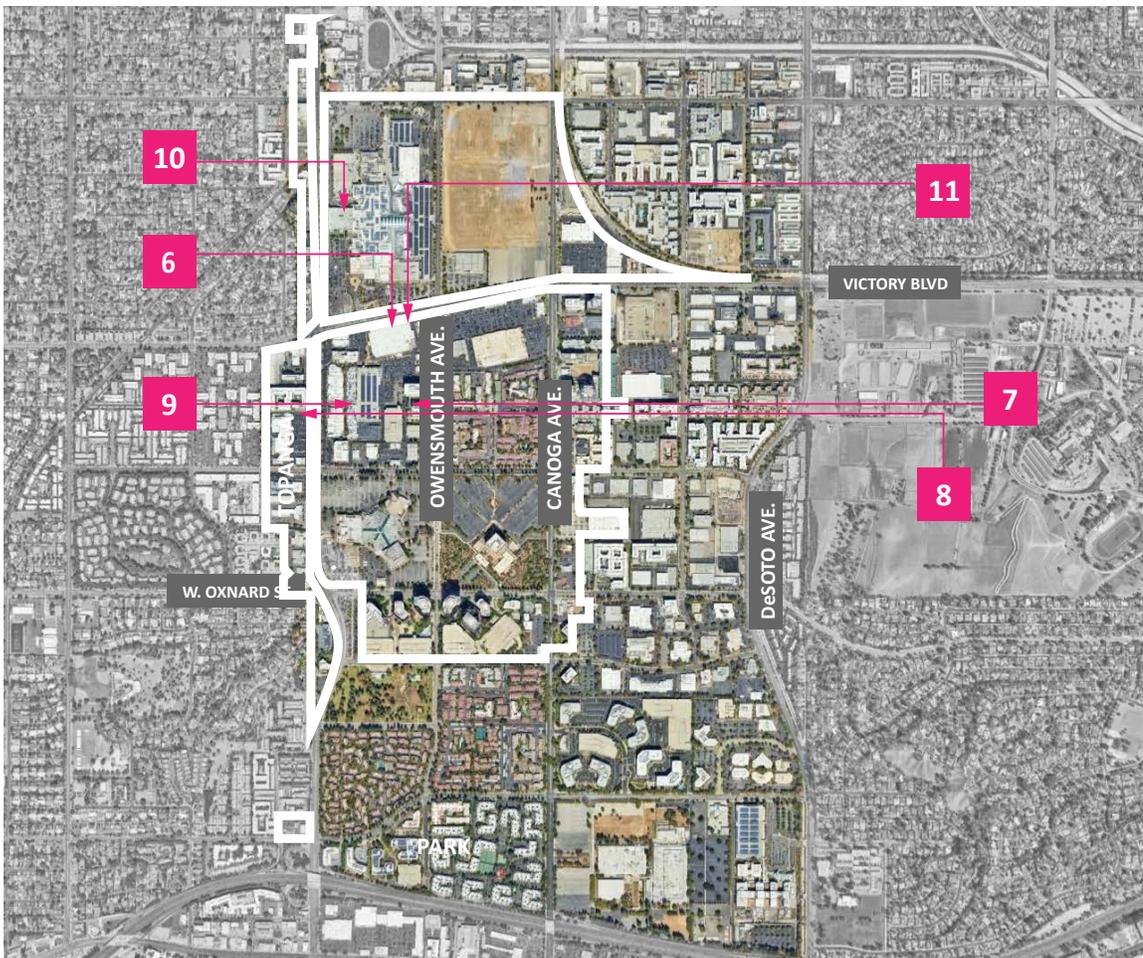
These areas serve as the retail nexus of the Warner Center and feature public art. Locations for art include: Neiman Marcus, Topanga Village, Costco & Westfield Promenade.

Additional existing amenities info:

- Neiman Marcus purchased eleven artworks from local artists for permanent installation in the store: eight were found, but three were missing
- One site participated in Careers in Culture Program, and donated to 1) The Boy Scouts 2) The Madrid Theater 3) West Valley Boys & Girls Club
- West Valley Owner LLC partnered with California State University Northridge and Public Radio affiliate KCSN to curate a series of live music events at The Village that promoted local talent.

Project Key

- | | |
|-------------------------------------|-------------------------------|
| 6. Meet, Connect, Become | 10. Neiman Marcus Art Program |
| 7. The History of San Fernando | 11. Untitled |
| 8. Make a Path to the Rainbow's End | |
| 9. Red Car | |





6 Meet, Connect, Become

Artwork Title and Closing Date

Meet, Connect, Become - 11.March.2016

Artist

Christian Kasperkovitz "Elkpen"

Medium

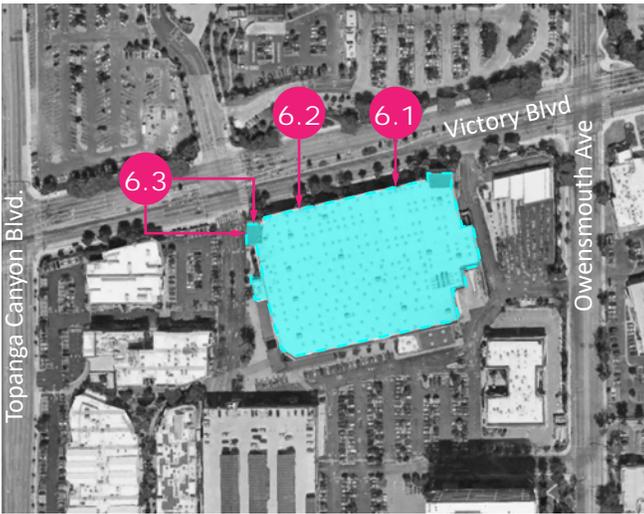
Mural

Description

Three murals, that presents a timeline chronicling the Valley's evolution from its early days to the space age. Two of the murals face Victory Blvd, and the third, which is made of two panels, faces Victory and Westfield Way.

Address

21800 Victory Blvd, Woodland Hills, CA



◀ Location of the asset (fuchsia) and building that it is attributed to (blue).



Notes

“Meet” is almost completely obstructed from a distance greater than 15 feet due to the trees that line the sidewalk. While the mural is intended to have an educational quality, the lettering size is too small to read from a distance and the mural itself is hidden from prominent view.



“Connect” is relatively inconspicuous from a distance greater than 15 feet from it due to the trees that line the sidewalk. While the mural is intended to have an educational quality, the lettering size is too small to read from a distance and the mural itself is hidden from prominent view.



“Become” positioned on the corner, at a stoplight, and with unobstructed views, gives this mural better visibility for the public than the other two linked pieces. These murals are intended to have an educational quality. However, the lettering sizes are too small to read from a distance.



7 The History of San Fernando

Artwork Title and Closing Date

The History of San Fernando - August, 2001

Artist

Frank Romero

Medium

Stone fountain

Description

Stone fountain and iron fence.

Address

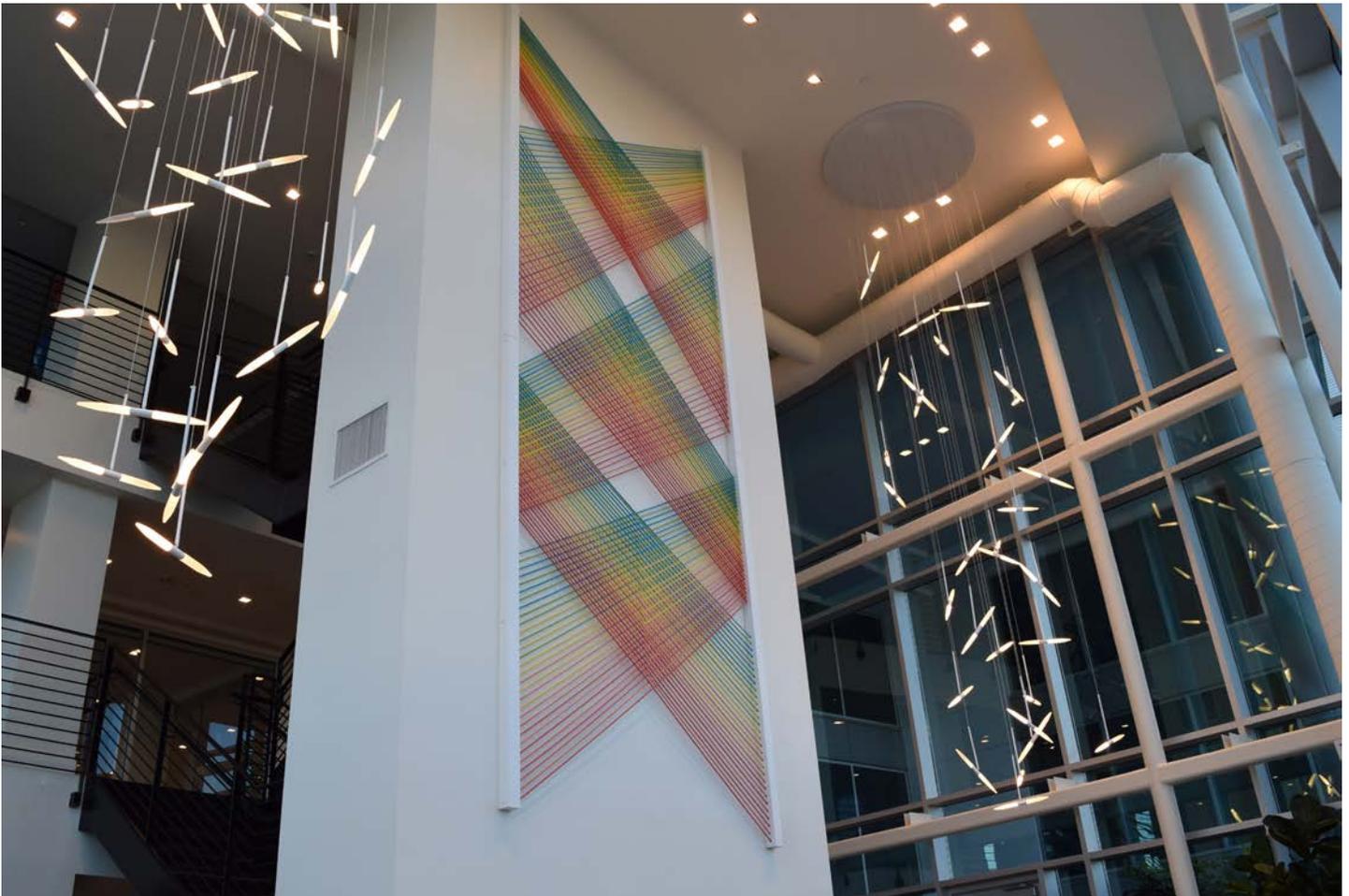
6301-6303 Owensmouth Ave, Woodland Hills, CA



◀ Location of the asset (fuchsia) and building(s) that it is attributed to (blue).

Notes

The fountain is no longer functional and now acts primarily as a pedestal for sculpture(s).



8 Make a Path to the Rainbow's End

Artwork Title and Closing Date

Make a Path to the Rainbow's End - 01.September.2021

Artist

Megan Geckler

Medium

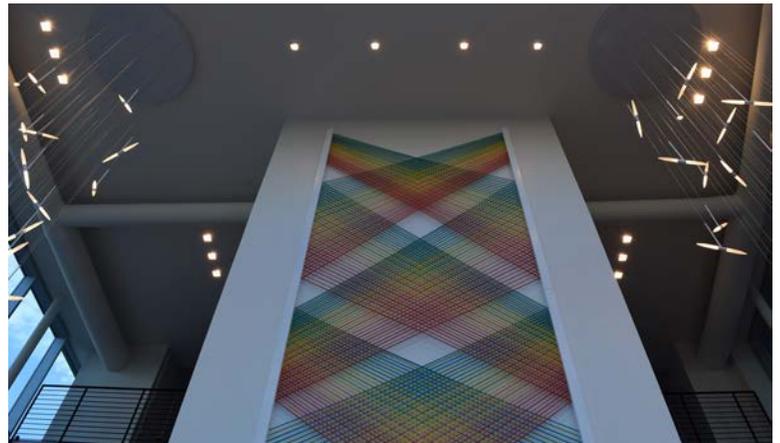
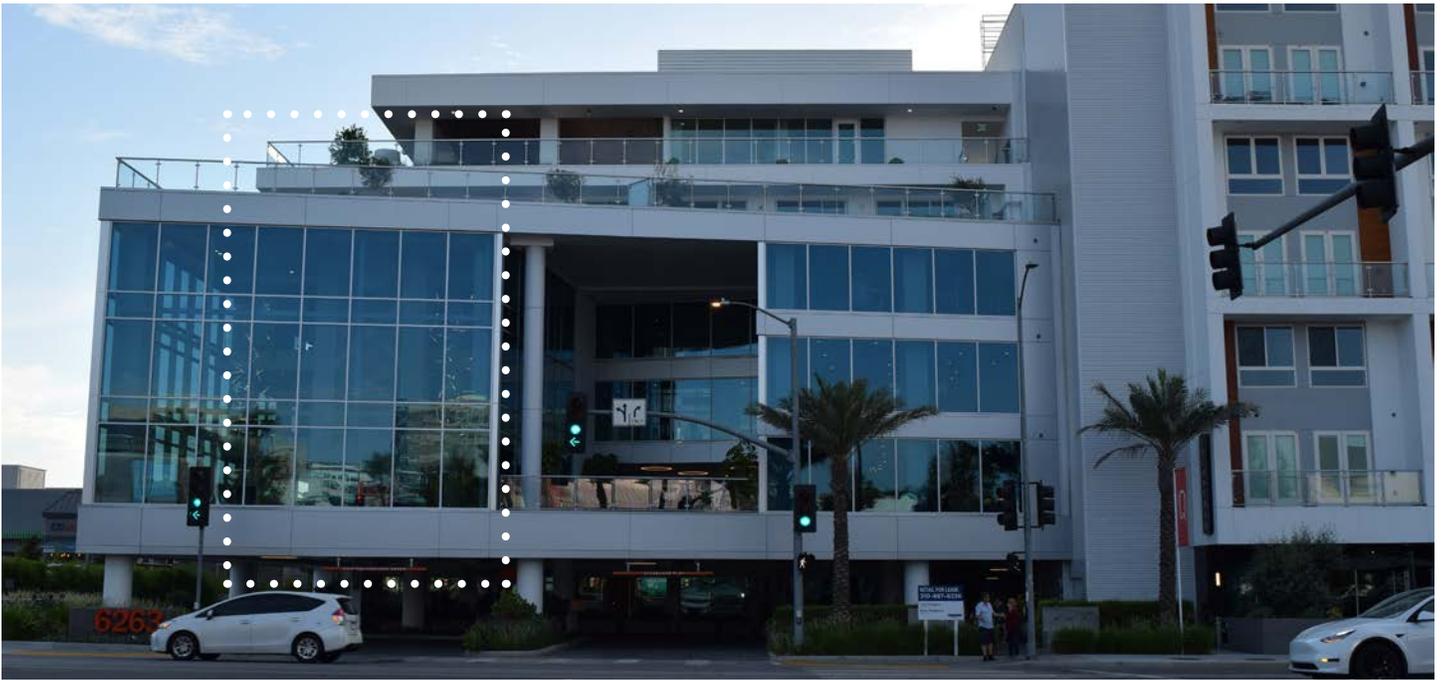
Dyed woven rope

Description

Hanging installation. Interior.

Address

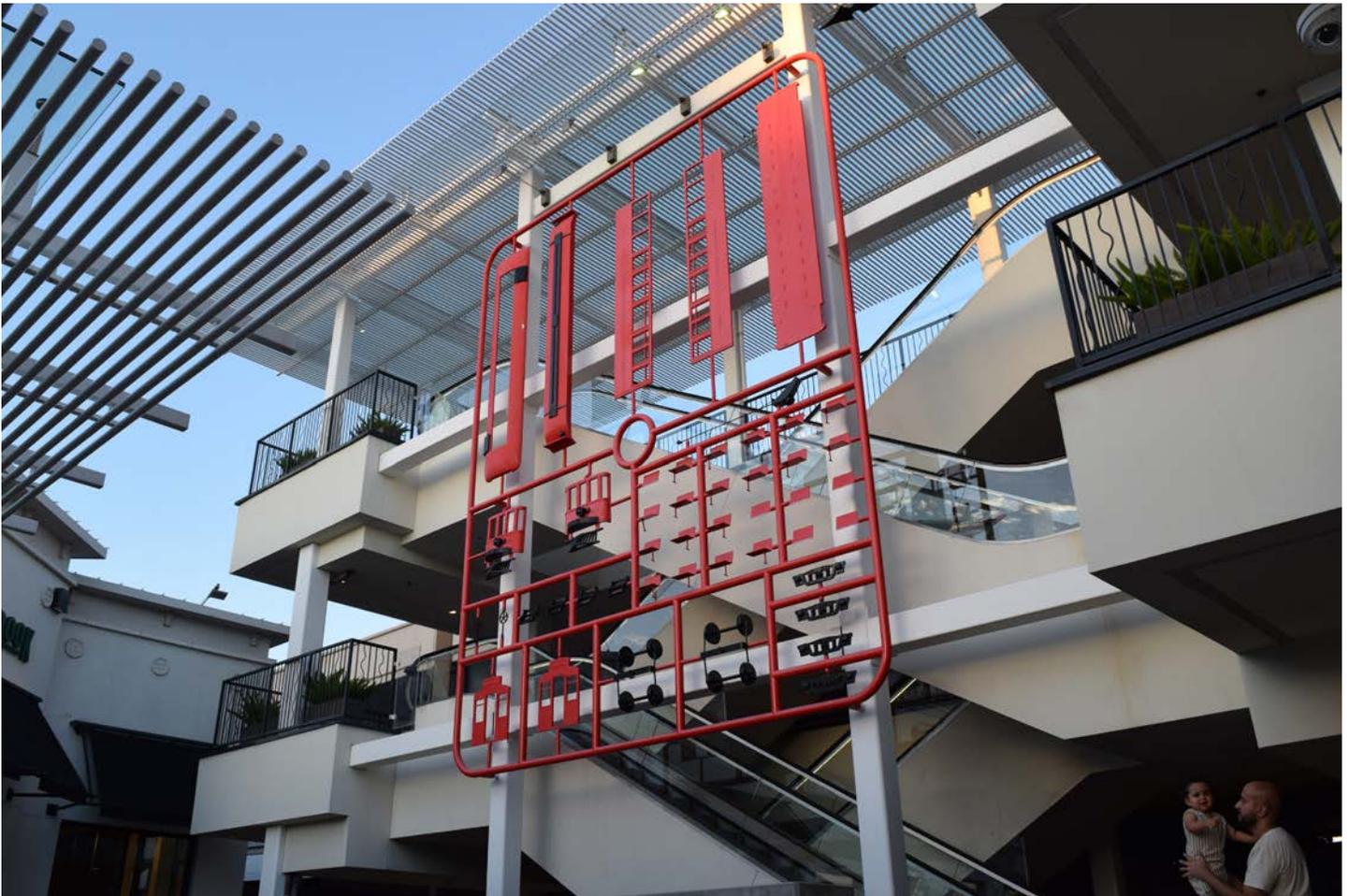
6263 N. Topanga Canyon Blvd., Woodland Hills, CA



Asset is located inside the building (blue lower left aerial) indicated in white outline in the top image.

Notes

This artwork is located on the second level of a private residential building, and thus is not accessible to the general public, though it is visible from the street via two large windows on the east and south facades of the building. However, during the day the glass can become opaque or reflective from sunlight and its selection above ground level makes it difficult to see from across the street.



9 Red Car

Artwork Title and Closing Date

Red Car - 11.March.2016

Artist

Nova Jiang

Medium

Aluminum tubing with polyurethane paint

Description

Suspended in front of a parking garage in the form of an un assembled model kit, the sculpture is meant to be a playful reminder of Los Angeles's relationship with transportation.

Address

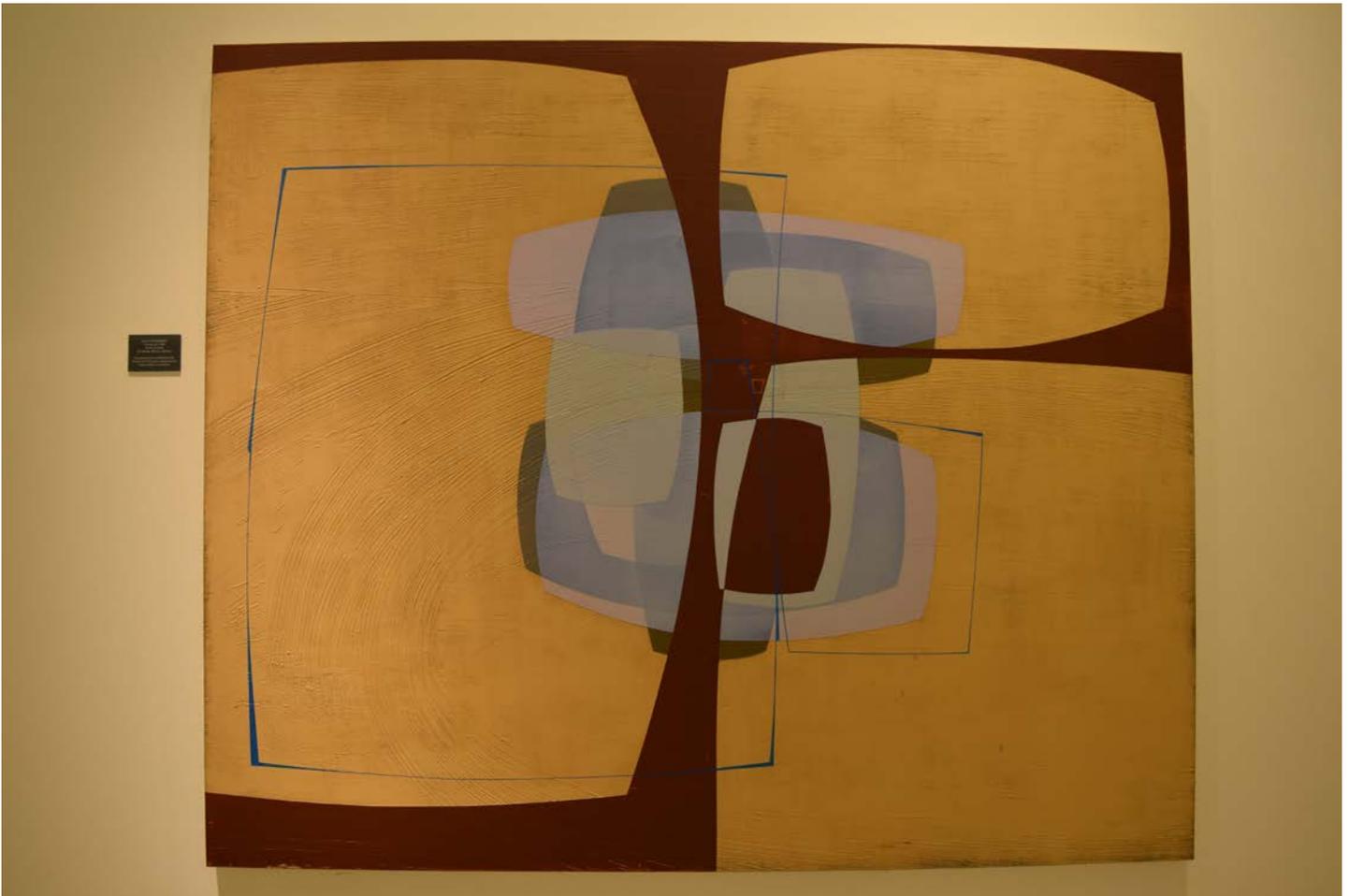
6316 N. Topanga Canyon Blvd., Woodland Hills, CA



◀ Asset is located inside the building that it is attributed to (blue).

Notes

The Red Car installation is appropriately placed for visibility (as users enter and leave via the parking garage), and is symbolic for its narrative around Los Angeles' fidelity to the automobile. The installation is also well maintained.



10 Neiman Marcus - Art Program

Address

6550 Topanga Canyon Blvd, Woodland Hills, CA



◀ Assets are located throughout the building.

Notes

Neiman Marcus - Purchase of eleven artworks from local artists for permanent installation in the store. Only eight ADF designated artworks were located on site.

The works are well positioned in the store. However, they are relatively indistinguishable from the Neiman Marcus Art collection (see #13) that is displayed throughout the department store.



10.1

Artwork Title and Closing Date

Right Here / Right Now
17.October.2008

Medium

Acrylic on wood panel

Artist

Darcy Huebler

Location in store

Level two



10.2

Artwork Title and Closing Date

Kraken of the Sea
17.October.2008

Medium

Oil and resin on panel

Artist

Jason Eoff

Location in store

Level two



10.3

Artwork Title and Closing Date

Super Star
17.October.2008

Medium

Oil and resin on panel

Artist

Jason Eoff

Location in store

Level two



Artwork Title and Closing Date

Golden State
17.October.2008

Artist

Doug Meyer

Medium

Acrylic on canvas

Location in store

Level one



Artwork Title and Closing Date

Transformer
17.October.2008

Artist

Alex Couwenberg

Medium

Acrylic on panel

Location in store

Level one



Artwork Title and Closing Date

Interceptor
17.October.2008

Artist

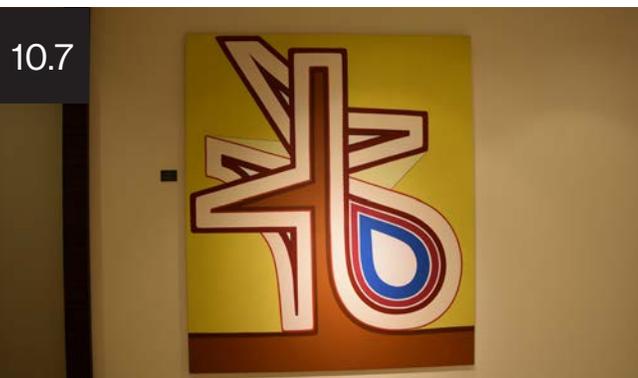
Alex Couwenberg

Medium

Acrylic on panel

Location in store

Level one



Artwork Title and Closing Date

Figure Looks A Lot Like Me in
Paint
17.October.2008

Artist

Bart Exposito

Medium

Oil on canvas

Location in store

Level one

10.8



Artwork Title and Closing Date

Zone
17.October.2008

Artist

Susanna Maing

Medium

Acrylic and flashe on panel

Location in store

Level one

10.9

Artwork not found on site

Artwork Title and Closing Date

Fine and Dandy
17.October.2008

Artist

Richard Wilson

Medium

Acrylic on canvas

Location in store

n/a

10.10

Artwork not found on site

Artwork Title and Closing Date

Into the Past
17.October.2008

Artist

Maggie Tenneson

Medium

Oil on canvas

Location in store

n/a

10.11

Artwork not found on site

Artwork Title and Closing Date

Yellow Pulse/Violet Glow
17.October.2008

Artist

Dawn Arrowsmith

Medium

Acrylic on canvas

Location in store

n/a



11 -Untitled-

Artwork Title and Closing Date

The work is untitled - n/a

Artist

Karen Silton

Medium

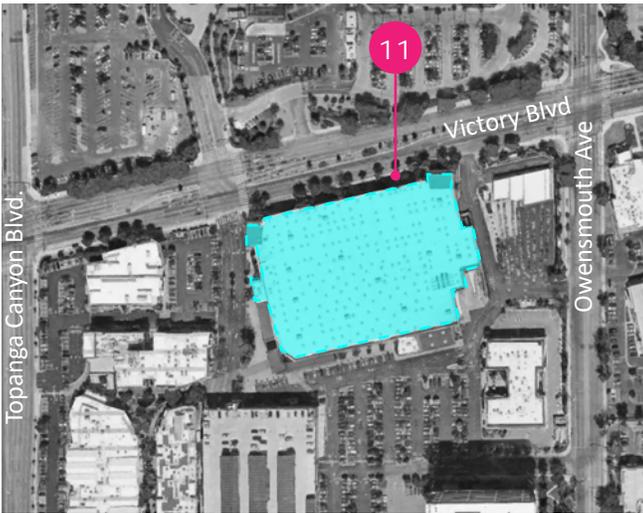
Mosaic tile

Description

Mosaic mural on concrete benches with Flexbond thinset; artwork conforms to the size and curvature of the benches.

Address

21800 Victory Blvd, Woodland Hills, CA



◀ Location of the asset (fuchsia) and building that it is attributed to (blue).

Notes

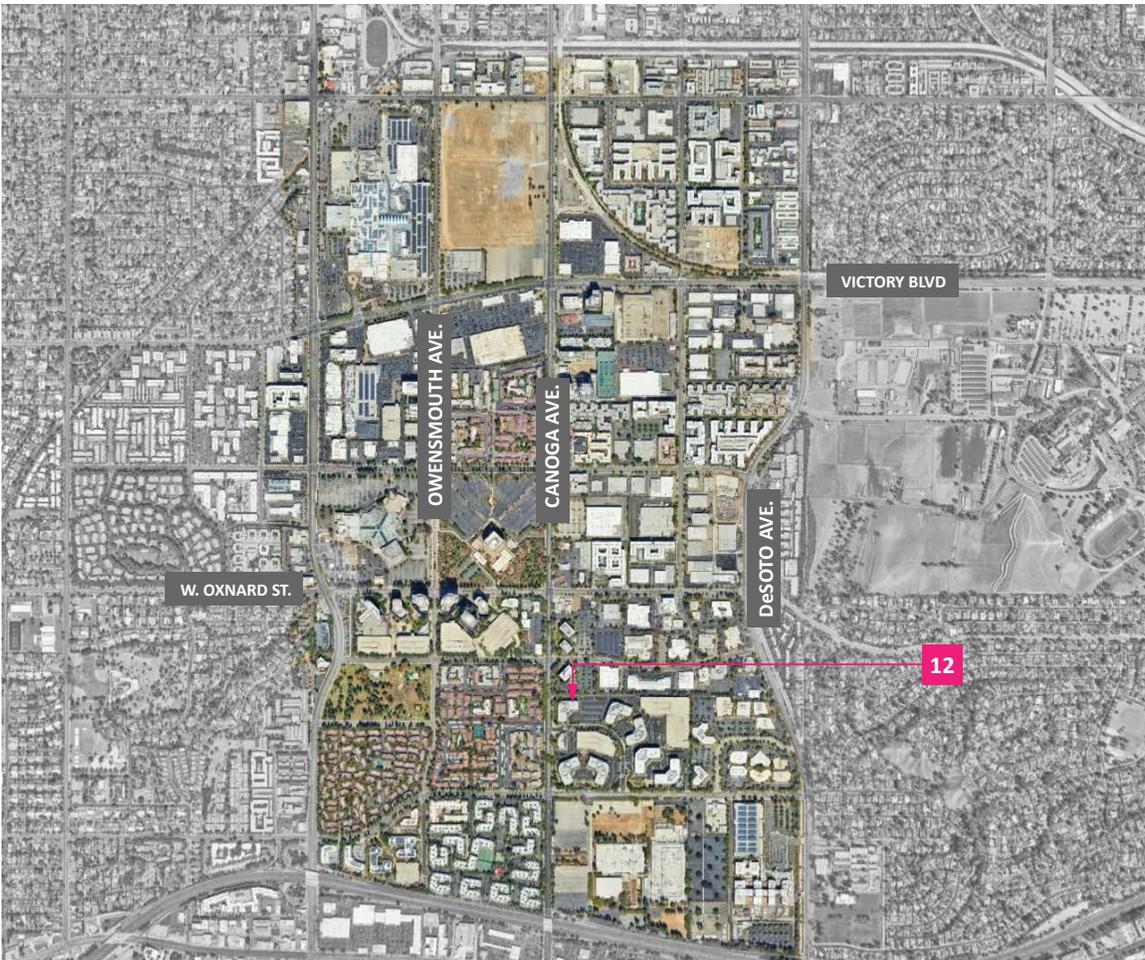
The seating is situated under trees which offers protection from environmental conditions such as sun and wind. The seating is approximately 10 feet from the concrete path and sits on slightly sloped soil, making it difficult to access with a wheelchair.

PROGRAMMING



Project Key

12. -Programming-





12 -Programming-

Artwork Title and Closing Date

Varies - 24.October.2002

Artist

Varies

Medium

On-site art programs

Description

Live performances, organized by the Valley Cultural Foundation, to be performed on-site during the afternoon in addition to performances at the park for the local community.

Address

5820 Canoga Avenue, Woodland Hills, CA

Notes

In July of 2002, the ADF collected for the site was disbursed to the Valley Cultural Foundation, who provided a July 4th concert, and allowed for LNR Warner Center's exclusive sponsorship of the July 28th Concert in the Park. The Project Expense Breakdown and Program Description confirmed an LNR Warner Center Music Series as well.

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NON-ADF ARTWORK



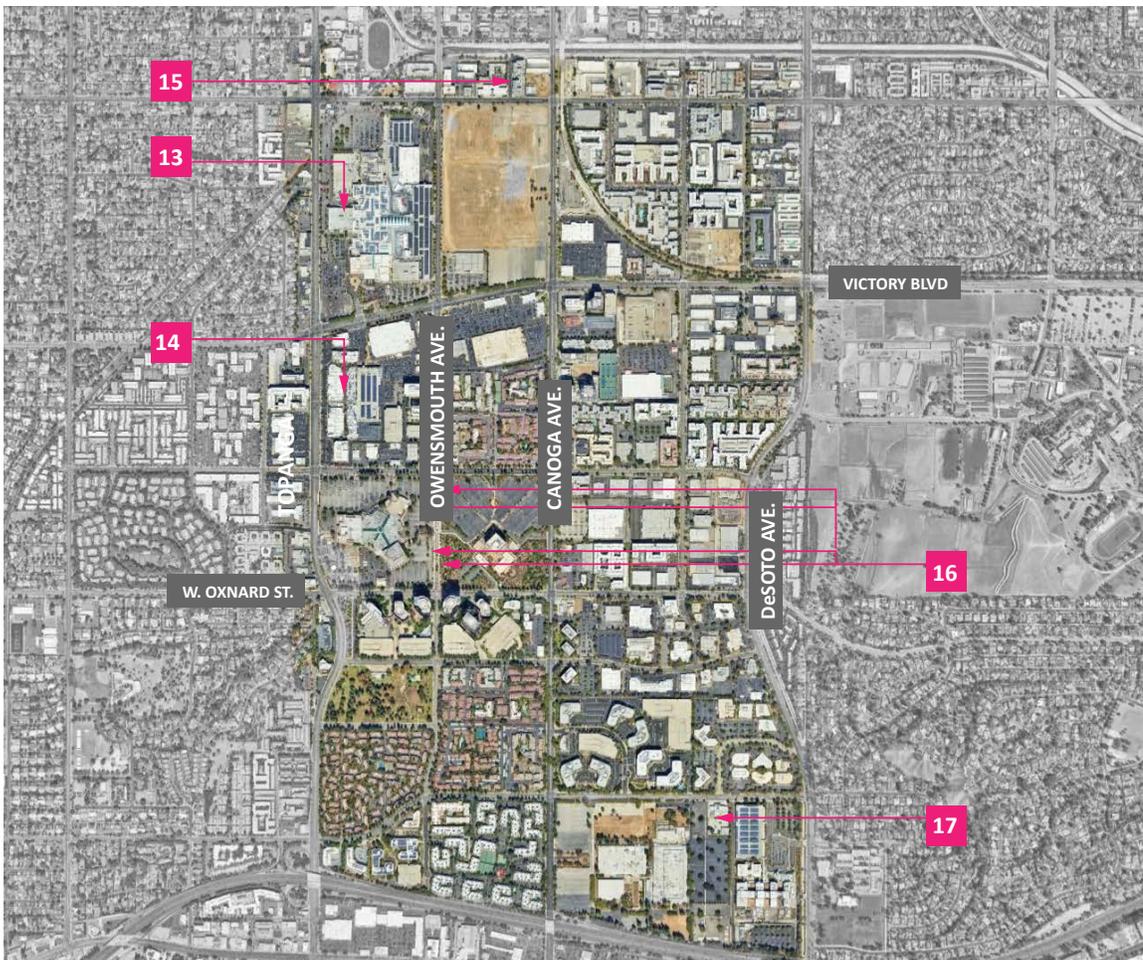
The most publicly accessible works were the non-ADF artwork. On the street side of a residential building, the mural "Mira" explores community identity and the social conditions of the Canoga Park community.

The surface mural, with its water feature installation, encourages interaction and engagement from users.

The Neiman Marcus art collection, which is not part of the ADF fulfillment, is indiscernible from the artwork that is part of the ADF requirements.

Project Key

- 13. Neiman Marcus Art Collection
- 14. -Unknown-
- 15. Mira
- 16. Kibusks
- 17. Fire Station 84





13 Neiman Marcus - Art Collection

Address

6550 Topanga Canyon Blvd, Woodland Hills, CA



◀ Asset is located inside the building that it is attributed to (blue).

Notes

The “Neiman Marcus Art Collection” is the company’s corporate art, and not part of ADF fulfillment.



13.1

Artwork Title

Green-Blue, Blue-Green

Medium

Polymer, pigment on cast acrylic

Artist

Greg Renfrow

Location in store

Level two



13.2

Artwork Title

FFP Barn

Medium

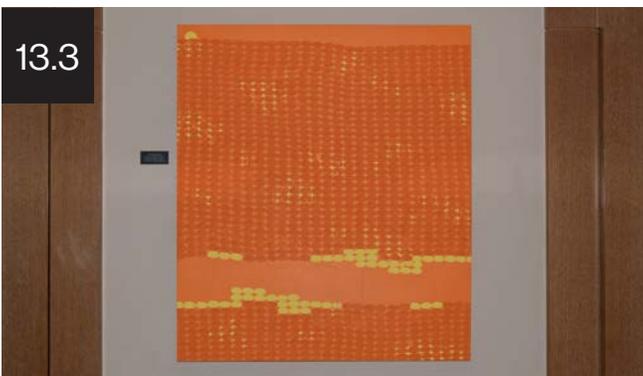
Mixed media on bamboo

Artist

Jane Park Wells

Location in store

Level two



13.3

Artwork Title

Snakes and Ladders

Medium

Acrylic and flashe on panel

Artist

Susanna Maing

Location in store

Level one

13.4



Artwork Title
Standing Wave

Location in store
Level two

Artist
Nancy Braver

Medium
Cast acrylic

13.5



Artwork Title
-Untitled-

Location in store
Level one

Artist
Charles Walker

Medium
Acrylic on canvas

13.6



Artwork Title
Into the Right Now

Location in store
Level one

Artist
Maggie Tenneson

Medium
Acrylic on canvas

13.7



Artwork Title
Fugue Horizons

Location in store
Level one

Artist
Freddy Chandra

Medium
Acrylic, and acrylic-based
varnish



13.8

Artwork Title

Clouds & Flowers

Location in store

Level one

Artist

Andrew Nuemann

Medium

Plywood, LCD screens, fans, electronics, heat sinks



13.9

Artwork Title

Nutcracker (Reel 14, Roll A)

Location in store

Level one

Artist

Carter Porter

Medium

70mm polyester fill, 70mm hazy leader



14 -Untitled-

Artwork Title and Closing Date

The work is untitled - n/a

Artist

Christian Kasperkovitz "Elkpen"

Medium

-Unknown-

Description

Engraved graphics/mural on pedestrian path. Text of the graphic is "...Thru a pass between low hills... a spacious valley well grown w/ cotton wood + alders among which ran a beautiful river... year 1769: A description of what is now Los Angeles"

Address

Topanga Village paseo



◀ Location of the asset (fuchsia) and building that it is attributed to (blue).

Notes

The change of surface material gives the ground graphics a sense of importance. Adding to this, on warm days, a thin layer of water reflecting the surrounding environment is dispersed, and recycled, over the installation.



15 Mira

Artwork Title and Closing Date

Mira - n/a

Artist

Davey Leavitt

Medium

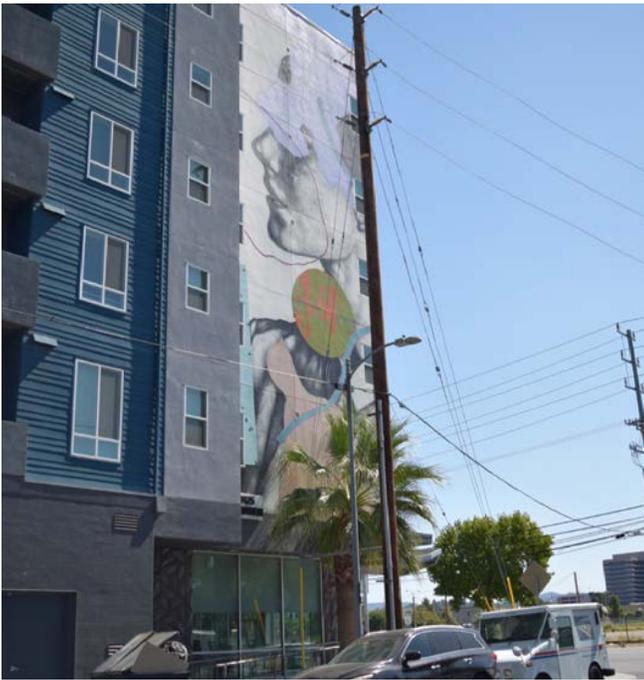
Paint

Description

Mural on the Mira Apartments

Address

21425 Vanowen St, Canoga Park, CA



Location of the asset (fuchsia) and building that it is attributed to (blue).

Notes

The mural's visibility, colors, vibrancy and scale makes it a point of reference to many.



16 Kibusks

Artwork Title and Closing Date

Kibusks - n/a

Artist

Michael Flechtner

Medium

Steel fabricated enclosure with plexiglass, housing an animated neon lighted interior.

Description

Four neon street signifiers.

Address

Warner Streetscape & Transit Hub

Owensmouth Ave. - between Erwin St and W. Oxnard St. - Woodland Hills, CA



◀ Location of the asset (fuchsia)

Notes

Four decorative kiosks are damaged and vandalized. Lighting does not work.

Access to the site was denied



◀ The asset is located in the lobby of the building (blue). Aerial from Google Earth.

17 Fire Station 84

Artwork Title and Closing Date

Fire Station 84 - n/a

Artist

Anne Marie Karlson

Medium

Tiles

Description

n/a

Address

21050 Burbank Blvd, Woodland Hills, CA

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Prepared for



City of Los Angeles Department of Cultural Affairs
Public Art Division
201 North Figueroa Street, Suite 1400
Los Angeles, CA 90012



**LOS ANGELES
CITY PLANNING**

Los Angeles City Planning
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WARNER CENTER CULTURAL AMENITIES

MASTER PLAN - PUBLIC ENGAGEMENT REPORT

June 2025



Lord Cultural Resources is a global professional practice dedicated to making the world a better place through culture.

We assist people, communities, and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

Our New York office is located on the traditional lands of the Lenape peoples. Our Long Beach office is located on the land of the Tongva/Gabrieleño and the Acjachemen/Juaneño Nations, who have lived and continue to live here. Our Toronto office is located within the traditional territory of many nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples.

We encourage you to acknowledge the presence of the people who came before, wherever you are.

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1. INTRODUCTION

Warner Center is a dynamic and evolving neighborhood, home to a mix of residents, businesses, and visitors. As it continues to grow, there is a unique opportunity to integrate arts and culture in ways that enhance everyday life. The Warner Center Cultural Amenities Master Plan offers a comprehensive framework for introducing cultural spaces, programs, and initiatives that reflect the area’s character and aspirations. While traditionally known as a business and retail hub, Warner Center is shifting toward a more well-rounded identity—one that values creativity, community connection, and quality of place.

Goals of Public Engagement

The public engagement process, conducted from June to October 2023, was designed to gather input from a broad cross-section of the community—including residents, artists, business owners, and civic leaders—to ensure that the Warner Center Cultural Amenities Master Plan truly reflects the aspirations and priorities of those who live, work, and visit the area. By engaging a wide range of stakeholders, the process aimed to understand what cultural amenities and initiatives would best serve the community and enhance the neighborhood’s identity. The insights and feedback gathered from these interactions are essential to shaping a plan that aligns with community values, identifies opportunities for growth, and sets the stage for future investment in arts and culture in Warner Center.

2. APPROACH & METHODOLOGY

2.1 METHODOLOGY

The public engagement process for the Warner Center Cultural Amenities Master Plan was designed to gather meaningful and robust input from community members and stakeholders. To ensure inclusive and diverse participation, Lord Cultural Resources (LCR) implemented a mixed-methods approach combining stakeholder interviews and community surveys over a five-month period from June to October 2023. Interviews were conducted with key stakeholders representing the creative sector, local businesses, and community organizations. These conversations provided valuable, in-depth insights into the specific challenges and opportunities for integrating arts and culture into Warner Center’s future. Simultaneously, community surveys—available both online and in person—were designed to collect broader input from the general public. These two methods complemented one another, enabling both deep qualitative understanding and a wide reach of community feedback.



Survey Distribution

A core component of survey outreach centered on the Valley Cultural Foundation’s Free Summer Concert Series at Warner Park. The LCR team engaged community members at four of these concerts between June 18 and July 30, 2023. These lively, intergenerational gatherings attracted a diverse cross-section of the community and provided a welcoming, accessible space for engagement.

Study Limitations

While the public engagement process was designed to be inclusive and wide-reaching, certain limitations should be acknowledged. Warner Center’s cultural amenities serve a broad regional population beyond the limits of the Warner Center area itself. While the online survey made it possible for anyone to share their input, a substantial portion of survey responses were collected during the Valley Cultural Foundation’s Free Summer Concert Series, which may have introduced a sample bias toward concert attendees.

Interview Protocol

Lord Cultural Resources conducted a series of **nine confidential interviews with key stakeholders** from across the San Fernando Valley, including nonprofit arts leaders, cultural producers, civic representatives, and business community members—each offering valuable perspectives on Warner Center’s current cultural landscape and future potential. The interviews served as a foundational tool in this planning process, helping to identify the area’s distinct cultural identity, assess existing strengths and gaps, and surface strategies for long-term impact.

Interviews were conducted both in person and virtually, depending on participant preference and availability. Each session lasted between 30 minutes to one hour and was designed to allow for open, candid dialogue. All interviews were confidential—only aggregated themes and insights were used for analysis to ensure participants could speak freely and without attribution.

The conversations centered on several key areas:

1. **Existing Cultural Assets** – What programs, venues, and networks are currently active in and around Warner Center?
2. **Gaps and Barriers** – What is missing, and what obstacles prevent broader cultural engagement or visibility?
3. **Opportunities for Growth** – What kinds of amenities, initiatives, or investments could support a thriving cultural ecosystem? What tools or resources are needed to sustain the vision?
4. **Community Vision** – How do stakeholders imagine Warner Center’s role in the broader creative life of the San Fernando Valley (the Valley)? What partnerships or collaborations could help realize this potential?

3. WHAT WE HEARD: DETAILED FINDINGS BY METHOD

3.1 SURVEY ANALYSIS

Survey Participants Demographics

Survey participants reflected a broad demographic, with diversity in gender, age, race, ethnicity, geographic location, and occupation. Demographic data collected through the survey was compared to the Council District 3 Demographic Profile (2021) to contextualize findings and assess alignment with broader community trends.

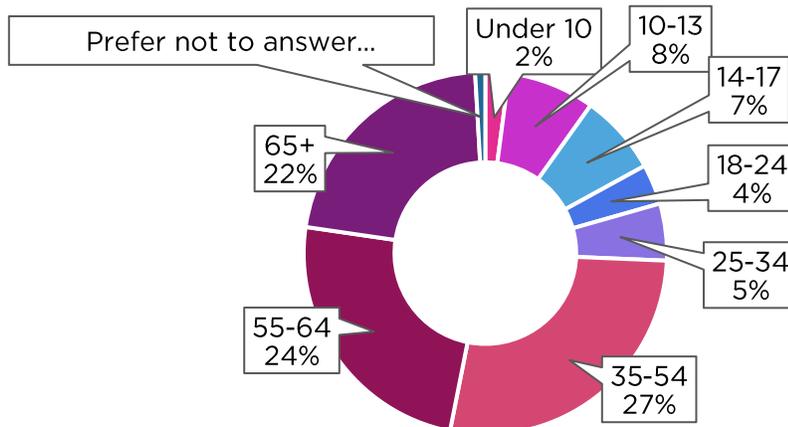


The survey participants were primarily female (64%), compared to Los Angeles Council District 3 area demographics where gender is roughly balanced (50.4% female, 49.6% male). Male respondents represented 32% of the total participants. A small percentage identified as gender variant or non-conforming (2%), while 2% preferred not to answer.

Regarding age demographics (Question 3, shown below) the survey captured responses from an intergenerational group, with the largest share (27%) falling between the ages of 34 and 54. This was followed closely by respondents aged 55–64 (24%) and those 65 and older (22%). While younger age groups were less represented overall, surveys collected at concert events included a notable presence of youth and young adults. For context, the median age in the City of Los Angeles is 36, and according to the 2021 Council District 3 Demographic Profile, approximately 35% of the local population is between 35 and 59 years old — suggesting the survey sample aligns relatively well with the district’s age demographics while also reflecting the aging trend of the community.¹

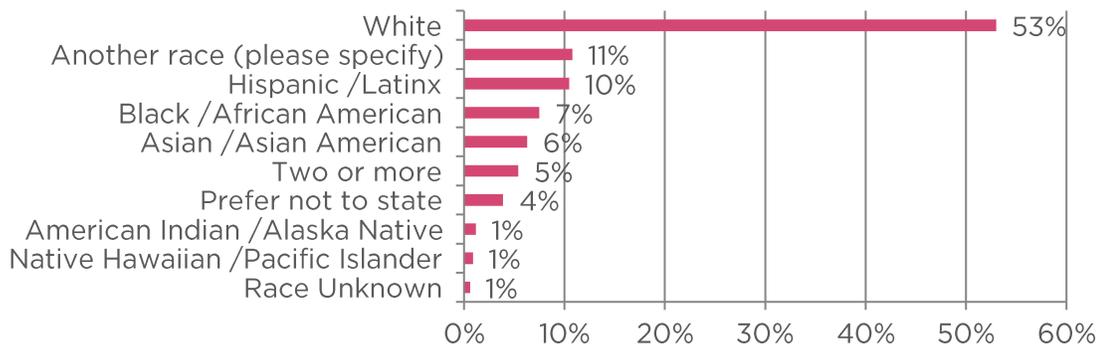
¹ City of Los Angeles, Department of City Planning. *Council District 3 Demographic Profile*, 2021.

Q3: What is your age?



In terms of race and ethnicity (Question 4, shown below), participants who identify as White comprised the majority of survey respondents (53%), followed by another race (11%), Hispanic/Latinx (10%), Black/African American (7%), and Asian/Asian American (6%). Respondents who selected "Another Race" included identities such as Middle Eastern, among others. The distribution is broadly consistent with the demographic makeup of Los Angeles City Council District 3, where Warner Center is located, which has a higher proportion of White residents compared to the city overall.

Q4: What is your race or ethnicity?



WARNER CENTER CULTURAL AMENITIES Master Plan

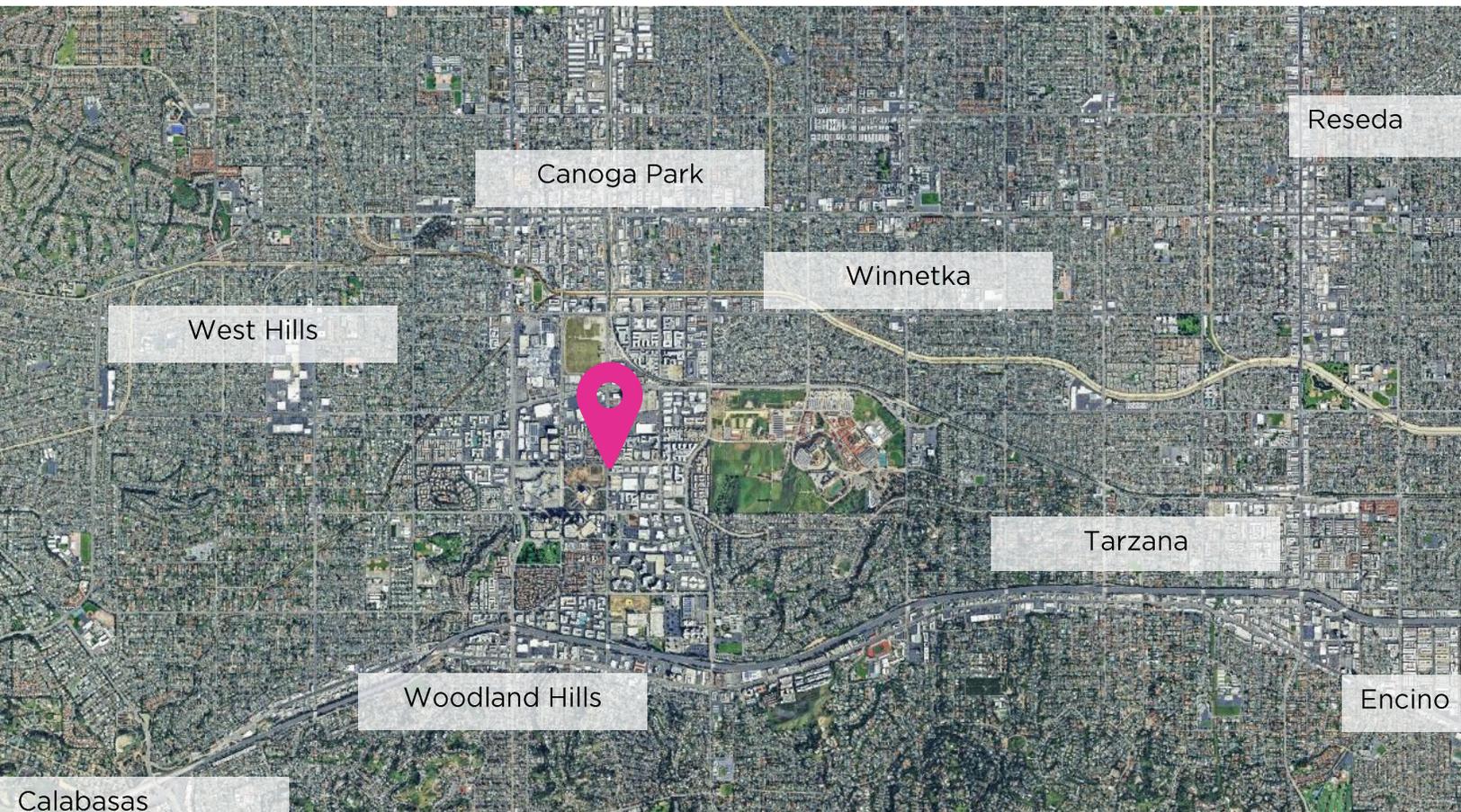


Figure 1: Key ZIP Codes Represented in the Survey around Warner Center

Geographic representation (Figure 1, shown above) came from the communities in the western San Fernando Valley area of the City of Los Angeles, with the highest number of respondents from Woodland Hills, Canoga Park, and West Hills. Occupation-wise, the survey captured a diverse mix, with the largest groups being retired (18%) and students (14%). Other professions included teachers, business owners, realtors, and healthcare professionals, alongside a variety of roles in administration, the arts, and information technology.

Occupations:


18%
Retired


14%
Student

13% 
Business Owner

5% 
Artists

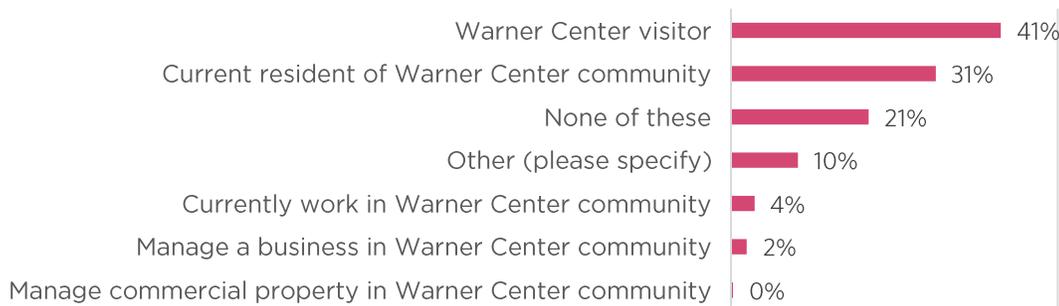
4% 
Teacher or Education Professional

Survey Responses Analysis

Current Engagement with Warner Center

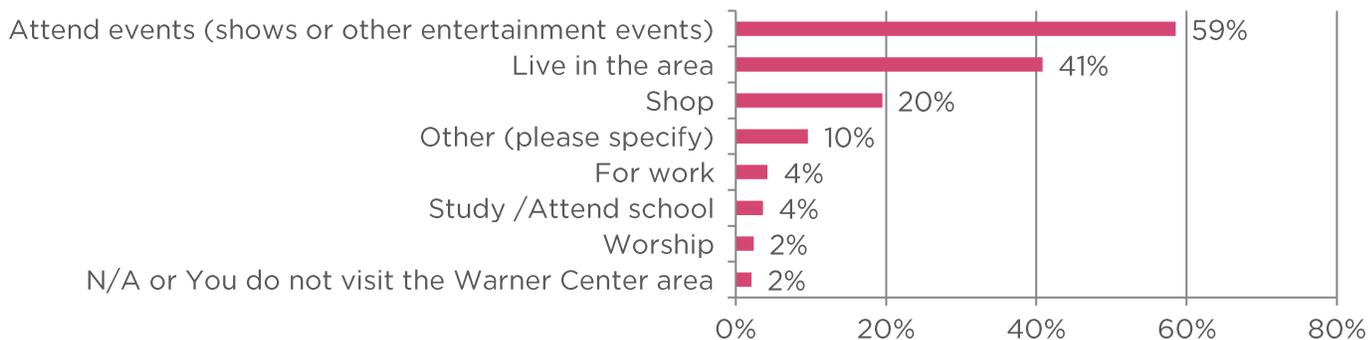
The survey results reveal that Warner Center serves as a destination for visitors rather than a primarily residential or business community. For example, while 31% of respondents are current residents, a larger percentage (41%) identify as visitors (shown in Question 6, below) and only a small proportion manage businesses (2%) or work there (4%). This suggests Warner Center currently operates more as a regional attraction than as a local economic hub for workers or business owners. “Other” responses include residents of the surrounding area, visitors to specific events, or simply “no response” comments.

Q6: What is your connection to Warner Center?



When asked what is driving individuals to visit the Warner Center (as shown in Question 7, below), most respondents indicated that their purpose was to attend events (59%).² Shopping (20%) was also a significant reason for visitation.

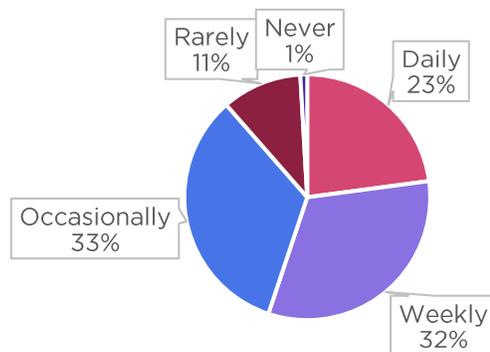
Q7: What are your primary reason(s) for visiting the Warner Center Area?



² A large portion indicated that they live in the area (41%), referring to the Warner Center neighborhood and other surrounding neighborhoods. In comparison, responses from Question 6 noted 31% of responses live in the Warner Center community.

Most respondents (33%) reported spending time in Warner Center at least occasionally (as shown in Question 8, below), with 32% visiting weekly, followed closely by those who visit daily (23%). Only 11% said they rarely go, and a very small number (1%) reported never visiting.

Q8: How often are you in the Warner Center area?



In terms of the types of activities stakeholders have attended, artistic and celebratory activities (concerts, holiday events, tribute bands) received the most responses, while civic engagement and social equity events have been much less attended (as shown in Question 9, below). This points to Warner Center’s current role as an entertainment and leisure destination rather than a site for broader community-building initiatives.

Q9: What types of events/programs have you attended in Warner Center or surrounding area?	Number of responses
Music & Performing Arts (Concerts and musical plays)	154
Movies & Film	24
Holidays & Celebrations	24
Art Shows and Sales	11
Community Events (Car Shows, Pet adoptions, farmers market, etc)	11
Shopping & Dining	8
Health & Fitness (Exercise, tennis, flag football)	6
Family & Kid-Friendly (Playground, play dates)	6
Civic Engagements (Council Meetings, Chamber events)	3
Social Inclusion & Equity (BIPOC & LGBTQ+ centered evets, advocacy)	2

These results correlate with the types of favorite experiences respondents mentioned (as shown in Question 10, below). Concerts in the Park (64 responses) received the most citations, followed closely by 4th of July fireworks (35 responses) and concerts and music (25 responses).

Q10: Share a favorite event/experience you've had in/with the Warner Center community:	Number of responses
Concerts in the Park	64
4 th of July/Fireworks	35
Specific Tribute Bands or Artists	25
Movies in the Park	10
Picnics, Play & Park Experiences	12
Dog Adoptions/Pet-related activities	3
Shopping/Booths/Vendors	6
Holiday Events	4
Community & Family activities	8

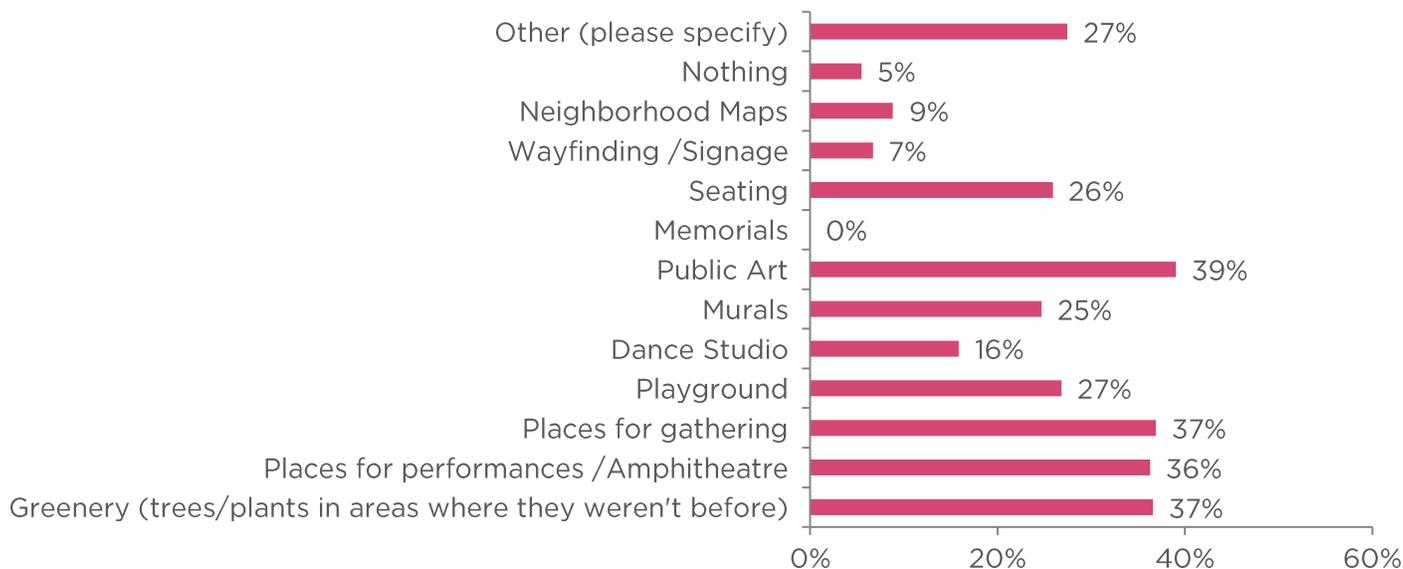
Notably, further cross-tabulation analysis of the survey results reveals that occasional visitors (33%) and weekly visitors (32%), which make up the largest groups by frequency (as seen in Question 8, shown above), were also the group most likely to cite concerts, fireworks, or music as their favorite experience, suggesting the Warner Center draws consistent interest, although in a more seasonal frequency as opposed to more regular integration in their daily lives.

Envisioning Future Engagement at Warner Center

When presented with questions regarding future desires for the Warner Center, survey participants expressed a strong inclination for a more vibrant, multifunctional, and community-centered space. For example, when asked what is *needed* in the area (Question 12, shown below), respondents prioritized public art (39%), places for gathering (37%), greenery (37%), and places for performance (36%) almost equally, reflecting a clear vision for a more beautiful, socially engaging, and enriched built environment that can facilitate more in-person convenings. These needs align with broader community trends seen across urban centers aiming for livable, visually stimulating public spaces—an approach often supported by creative placemaking strategies that integrate arts, culture, and design to strengthen the social, physical, and economic fabric of communities.³ “Other” responses included affordable housing, sanitation, parking, and others.

³ National Endowment for the Arts. *How to Do Creative Placemaking*. Washington, DC: National Endowment for the Arts, 2017. Cited April 2025 from: https://www.arts.gov/sites/default/files/How-to-do-Creative-Placemaking_Jan2017.pdf

Q12: What do you feel is needed in the area?



When asked what type of activities or events they would *like* to see more of in the Warner Center (Question 13, shown below), demand for future programming was striking: music concerts and pop-up events received overwhelming support (82%), followed by farmers markets (58%), theatre performances (55%), and art fairs/makers markets (52%). This shows that respondents wish to both deepen and diversify their cultural engagement—indicating an opportunity to build on Warner Center’s existing strength in live events (especially music) and expand into various other areas like markets, arts, and additional types of performances. The desire for Dance Performances (43%) and Storytelling Experiences (30%) also signals an appetite for more intimate, interactive cultural events that might foster a stronger sense of belonging.

It is also notable that while most respondents currently visit Warner Center occasionally or weekly (previously discussed in analysis of Question 8, shown above), the investments that respondents marked as the greatest needs (like better gathering spaces, greenery, and public art) could transform the area into a destination that is more frequently visited and potentially boost daily foot traffic. If such enhancements are paired with the desired programming, Warner Center could evolve from a primarily entertainment-driven center to a vibrant, inclusive, and multifunctional community hub.

Q13: What types of events would you like to see at Warner Center?



Future Inspiration & Additional Thoughts

Survey respondents were also prompted to share events, creative spaces, or public art that they enjoy outside the Warner Center area, including additional context or detail on what draws them to such places. A wide range of places were cited—both local and international—that foster connection, creativity, and joy.⁴ From renowned institutions like LACMA and the Getty to neighborhood favorites like the Valley Relics Museum and local farmers markets, these spaces were appreciated for their accessibility, vibrancy, and community-building potential. Outdoor concerts, festivals, and street art were especially valued for their ability to bring people together in informal, inclusive settings. Many also pointed to international cities like Paris, Barcelona, and Jerusalem as examples of how culture can be seamlessly integrated into everyday life. Whether through music, nature, heritage, or shared celebrations, these responses underscore how cultural spaces contribute to a sense of belonging and enrich the social and creative fabric of a place.

When asked if they had any additional thoughts, questions, or concerns about art and culture in Warner Center, participants expressed a wide variety of perspectives.⁵ Many highlighted the need for more cultural programming, including music, dance, film screenings, art classes, and multicultural events that reflect the area's diversity. There were frequent calls for increased activities for children, such as jump rope games, ballet, and roller skating, as well as family-friendly spaces like dog parks, exercise areas, and green spaces. Some respondents emphasized the desire for affordable spaces to showcase art or sell creative products, and a few advocated for a stronger platform for African American and immigrant communities.

Concerns about overdevelopment and the need to preserve green and public spaces were common, as was frustration with homelessness, safety issues, and a perceived lack of cleanliness, especially around Burbank Blvd. Several people expressed a longing for more edgy or contemporary art, artist lofts, and interactive cultural destinations, similar to those in other parts of L.A. like Bergamot Station. Others urged coordination with local councils and a focus on community-building, safety, and accessibility, especially for seniors and families. While many said “everything is good” or had no additional feedback, those who did share emphasized a vision of Warner Center as a more vibrant, inclusive, and artful place to live and gather.

⁴ See Appendix, 6.1 Survey Question 14, pg. 32, for detailed responses.

⁵ See Appendix, 6.1 Survey Question 15, pg. 33, for detailed responses.

Knowledge of the Warner Center 2035 Plan

It is important to note that awareness of the Warner Center 2035 Plan (the long-term vision for the area) is extremely low.⁶ A striking 74% of respondents indicated they were *not* familiar with the Plan, while only 13% said they were aware of it, and another 13% were somewhat familiar. This lack of public awareness highlights a major gap between the area's existing planning efforts and the community's understanding and involvement, suggesting a significant opportunity for broader outreach, education, and engagement moving forward.

3.2 INSIGHTS FROM KEY STAKEHOLDER INTERVIEWS

“There is no major event or attraction that says, ‘come here for the arts.’”

-Interview participant

The insights below reflect themes that emerged from interviews with key stakeholders connected to Warner Center's cultural and community landscape.

Cultural Invisibility

Despite Warner Center's growth and economic potential, many stakeholders noted the absence of a clear and consistent cultural identity. Most could only identify the summer concerts at Warner Center Park as a known cultural program. This gap reflects years of underinvestment and lost momentum. Warner Center was frequently described as primarily a business park, or a place people visit to shop or pass through, but rarely as a place to gather, celebrate, or create.

Despite its density and amenities, Warner Center is not viewed as a cultural destination. As one stakeholder shared, there is no major event or attraction that says, “come here for the arts.” This has led to a cultural disconnect, especially for nearby communities like Canoga Park, where many artists, immigrant families, and youth reside, but rarely see themselves reflected in programming or public art at Warner Center.

“There is an entrenched perception of Warner Center as a business park.”

-Interview Participant

⁶ See Appendix 6.1, Survey Question 11, p. 30.

Cultural Diversity

Stakeholders emphasized that Warner Center’s shifting demographics present a critical opportunity to reimagine its cultural landscape. As the surrounding San Fernando Valley community becomes increasingly Latino, Black, Asian, immigrant, and, multilingual and multigenerational, stakeholders stressed the need to intentionally recognize, invest in, and celebrate this diversity—particularly by uplifting historically underrepresented voices. Many envisioned Warner Center as a future hub for artists of color, drawing on the San Fernando Valley’s rich but often overlooked legacy of Black cultural presence. Stakeholders called for artist-led community development, culturally rooted businesses, and celebrations that reflect the area’s evolving identity. At the same time, they noted that systemic barriers—such as economic inequality, political resistance, and displacement—have long limited access to cultural spaces. To move forward, stakeholders urged that investments in arts and culture be grassroots-driven and grounded in principles of cultural equity.

“...systemic barriers—such as economic inequality, political resistance, and displacement—have long limited access to cultural spaces.”

-Interview participant

“The fact that Warner Center is a designated transportation innovation hub is super important and really affords a lot of opportunities...think micromobility, including shuttles to take folks to various locations.”

-Interview participant

Cultural Infrastructure

A persistent issue shared by nearly every interviewee is the lack of accessible cultural infrastructure. While some buildings like the Madrid Theater are being renovated, others have closed permanently or lack the scale and support needed to serve growing demand. Parking is scarce, venues are limited, and high costs prevent many from staging or attending events.

Beyond physical spaces, stakeholders pointed to systemic challenges: cultural organizations often operate in isolation, face bureaucratic hurdles, and struggle to navigate funding opportunities. Several stakeholders highlighted the need for stronger coordination and communication tools, including a centralized cultural directory, a mapped inventory of arts and culture assets, and clear, accessible information on city contacts for permitting and support. As one leader stated, “We need a way to know who is out there and how to work together.”

However, the designation of Warner Center as a Transportation-Oriented District was also mentioned as a major opportunity to strengthen cultural infrastructure. One stakeholder noted that if the critical need for artist studios and lofts was addressed in Warner Center, it would put artists near

housing and transportation. Many frequently mentioned the potential of increased foot traffic that could be leveraged with efficient transportation systems. Some noted the potential of shuttles or micro-mobility services that could bring visitors to different areas of Warner Center.

Belonging

There is a deep concern around social belonging and perceived exclusion. Several stakeholders shared that Warner Center often feels unwelcoming to young people, families of color, and those outside traditional circles of wealth and influence. One participant remarked, "It doesn't feel like Leimert Park, where you're invited to just be—it feels like you need permission to exist here."

“There is an opportunity to transform Warner Center into a cultural hub where cultural entrepreneurship is seeded, diversity is celebrated, and intergenerational learning can thrive.”

-Interview participant

Cross-Sector Opportunities

Despite these challenges, the interviews revealed a wellspring of creative energy, local leadership, and visionary thinking. Many envisioned Warner Center as a new kind of cultural district—one that bridges art, tech, equity, and community health. Ideas included live/work housing for artists, cultural exchanges with immigrant communities, Juneteenth festivals, mural installations, improved transportation links to regional arts centers/hubs, permanent outdoor performance spaces, and rotating street art in public spaces.

Community leaders also underscored the vital role of arts and culture in shaping Warner Center's future success. They emphasized that a vibrant cultural scene could drive increased foot traffic, job creation, and tourism—particularly as Los Angeles prepares to host major global events like the 2028 Olympics. Stakeholders viewed Warner Center's position as a transportation and innovation hub as a unique opportunity to fuse sustainability, technology, and the arts in transformative ways.

Some interviewees noted that realizing this vision will require stronger coordination and clearer support systems across sectors such as housing, economic development, environmental planning, and municipal services. They emphasized the need for intentional governance, accessible funding pathways, and cross-sector collaboration to ensure that cultural initiatives are sustainable, inclusive, and aligned with Warner Center's long-term goals.

4. KEY TAKEAWAYS

Strengths, Weaknesses, Opportunities, & Challenges (SWOC) Analysis

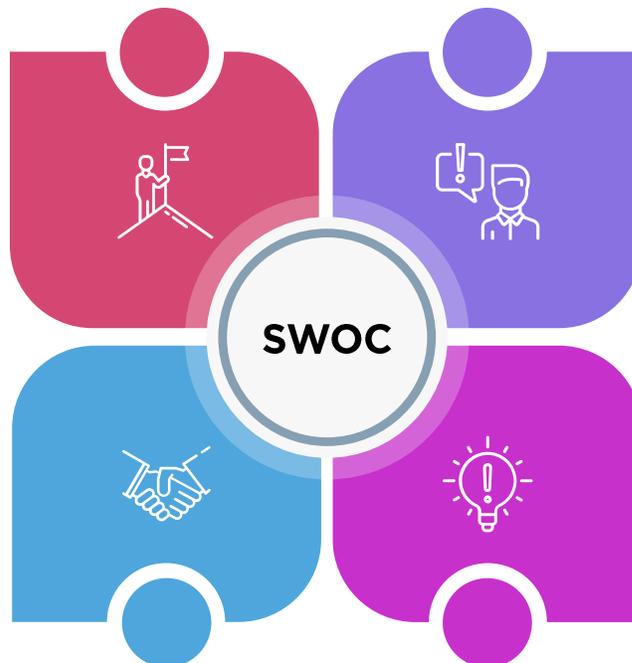
The stakeholder engagement revealed both strong foundations and critical gaps in Warner Center’s cultural landscape. Key findings from the survey and interviews are organized into four categories—**Strengths, Weaknesses, Opportunities, and Challenges**—to highlight what is working, what needs improvement, and where future efforts might have the greatest impact:

STRENGTHS

- Regional Destination with Growth Potential
- Existing Community Engagement
- Development Momentum
- Diverse, Evolving Demographics
- Strong Partnerships and Willingness for Collaboration

OPPORTUNITIES

- Building a Cultural Identity
- Innovative Cultural Heritage Programming
- Public-Private Partnerships
- Sustainability and Mobility Integration
- Leveraging the 2028 Olympics
- Cultural Tourism



WEAKNESSES

- Lacking Cultural Identity
- Limited Cultural Infrastructure
- Low Awareness of Planning Efforts
- Fragmented Cultural Sector
- Barriers to Access and Inclusion
- Transportation and Parking Constraints

CHALLENGES

- Sustaining Long-Term Investment
- Community Resistance to Change
- Economic Inequities
- Safety and Public Perception
- Competition from other regional destinations

Strengths

Regional Destination with Growth Potential

Warner Center is already recognized as a hub for shopping, entertainment, and employment, serving both residents and visitors from neighboring areas.

Existing Community Engagement

Programs like the Valley Cultural Foundation's free summer concerts demonstrate strong public interest in cultural events, drawing diverse, multigenerational audiences.

Development Momentum

New investments—including the Rams Practice Facility, transportation innovation hubs, and green infrastructure initiatives—are building a foundation for broader cultural and economic growth.

Diverse, Evolving Demographics

A younger, multicultural population provides an organic audience for more inclusive and more representative cultural programming.

Strong Partnerships and Willingness for Collaboration

Existing relationships with business alliances, neighborhood councils, and local nonprofits reveal a readiness for greater coordination and collective action around arts and culture.

Weaknesses

Lacking Cultural Identity

Warner Center is primarily viewed as a business and retail district, lacking a strong, recognizable arts and cultural identity.

Limited Cultural Infrastructure

There is a shortage of accessible venues, rehearsal spaces, galleries, and performance centers. Renovations, like the Madrid Theater, are positive improvements, but not sufficient to addressing these limitations on their own.

Low Awareness of Planning Efforts

A significant majority (74%) of residents surveyed were unaware of the Warner Center 2035 Plan, highlighting a gap between city planning and public engagement.

Fragmented Cultural Sector

Local arts organizations and community groups work in silos with limited opportunities for collaboration, resource sharing, or collective marketing.

Barriers to Access and Inclusion

There remains a limited representation of Black, Latino, South Asian, and immigrant voices in major cultural programming and existing spaces and emerging opportunities often remain out of reach for BIPOC artists and communities, both within Warner Center and in neighboring areas, due to financial, logistical, and systemic barriers. This has led to persistent perceptions of exclusivity and a lack of belonging, especially among communities of color, immigrant families, and lower-income residents.

Transportation and Parking Constraints

Despite being a transportation hub, Warner Center lacks mobility with limited pedestrian infrastructure, poor connectivity, and scarce parking, which restricts participation in cultural activities.

Opportunities

Building a Cultural Identity

There is a clear public appetite for making Warner Center a creative and cultural destination.

Innovative Cultural Heritage Programming

There is an opportunity to increase cultural programming that is reflective of the area's increasingly diverse and younger population through initiatives like mural projects, intercultural exchanges, and activities that celebrate heritage related holidays and months, such as Juneteenth festivals, Latinx Heritage Month and Asian American and Pacific Islander Heritage Month, etc.

Public-Private Partnerships

Local developers, civic leaders, colleges and universities, and nonprofit organizations are potential partners in creating spaces for arts incubation, live/work artist housing, and pop-up cultural venues.

Sustainability and Mobility Integration

As Warner Center evolves into a transportation innovation zone, integrating public art with mobility projects (e.g., artistic bus stops, greenways, micro-mobility hubs) can create a uniquely branded experience tied to place and movement.

Leveraging the 2028 Olympics

The Olympics will generate major visibility and investment, offering a platform to position Warner Center as a destination for global visitors and showcase it as a vibrant, culturally inclusive area.

Cultural Tourism

Growing cultural amenities could drive not only regional pride but also economic vitality, especially by encouraging "local tourism" around arts, food, and performance.

Challenges

Sustaining Long-Term Investment

Economic shifts and changing city priorities make it difficult to ensure the sustainable and consistent funding needed to support robust cultural programming and infrastructure.

Community Resistance to Change

Some long-time residents have expressed skepticism or resistance to development and concerns around "demographic changes," potentially complicating efforts to introduce new cultural initiatives and foster a community of belonging.

Economic Inequities

Rising property values and the cost of living may marginalize the very communities whose cultural participation is crucial to Warner Center's vibrancy.

Safety and Public Perception

Issues such as homelessness, public safety concerns, and vandalism can deter participation in outdoor events and negatively influence the perception of Warner Center as a welcoming cultural hub.

Competition from other regional destinations

To attract visitors and prevent residents from leaving the area to engage in cultural programming and events elsewhere, Warner Center must differentiate itself from other cultural areas like North Hollywood Arts District, Santa Monica's Bergamot Station, or Downtown Los Angeles' cultural core to draw sustained attention and investment.

Overall Insights

Overall, three key insights emerged:

1. Live programming and performances hosted annually in Warner Center Park are major attractions for current visitors and highly valued or memorable experiences among residents and visitors. At the same time, survey respondents and key stakeholders both indicated live performances and in-person events as the most desired future amenity, with many citing the currently limited cultural infrastructure for doing so, including the lack of more accessible venues and spaces for smaller organizations. Stakeholders also emphasized the lack of a clear reputational identity to entice visits or trips to Warner Center. Taken together, this reveals a major opportunity to further develop the capacity and/or infrastructure for cultural events and live programming to establish a cultural identity for Warner Center.
2. Building on the insight above, the engagement process confirmed the incredible potential for cultural advancement in the context of Warner Center as a Transportation-Oriented District and in the lead up to the 2028 Olympics, which was mentioned repeatedly as an opportunity to leverage further growth of cultural amenities. There is also an exciting opportunity to introduce or integrate other related cultural infrastructure elements, such as artist studios or housing. This could be a major boon and attraction for creatives, where being able to live and work within proximity to accessible transportation routes is paramount for career growth and economic opportunity. It also aligns well with the steady and impressive growth of the cultural and creative economy, both in the US and abroad.⁷ Innovation and sustainability were also connected frequently to the potential benefits of a Transportation-Oriented District, pointing to the steady growth of the tech and bio-life sciences sector as a key opportunity to further define Warner Center identity and enrich cultural engagement.
3. Proper awareness, outreach, marketing, and communication will be instrumental to any development of cultural amenities or growth of cultural infrastructure. The relatively low awareness of this planning effort, coupled with the steady theme mentioned of LA residents generally being unaware of Warner Center or lacking a specific draw to visit, is a challenging barrier that should not be dismissed or seen as secondary or supplemental.

⁷ The US Bureau of Economic Analysis (BEA), Arts & Culture Satellite Account, has reported that the arts and cultural production grew more than twice as much as the overall economy in 2022 and more recently the BEA reported in March 2025 that in 2023, the most recent year for which data are available, arts and culture again surpassed its annual value added to the U.S. economy with \$1.2 trillion, representing 4.2 percent of the nation's GDP.

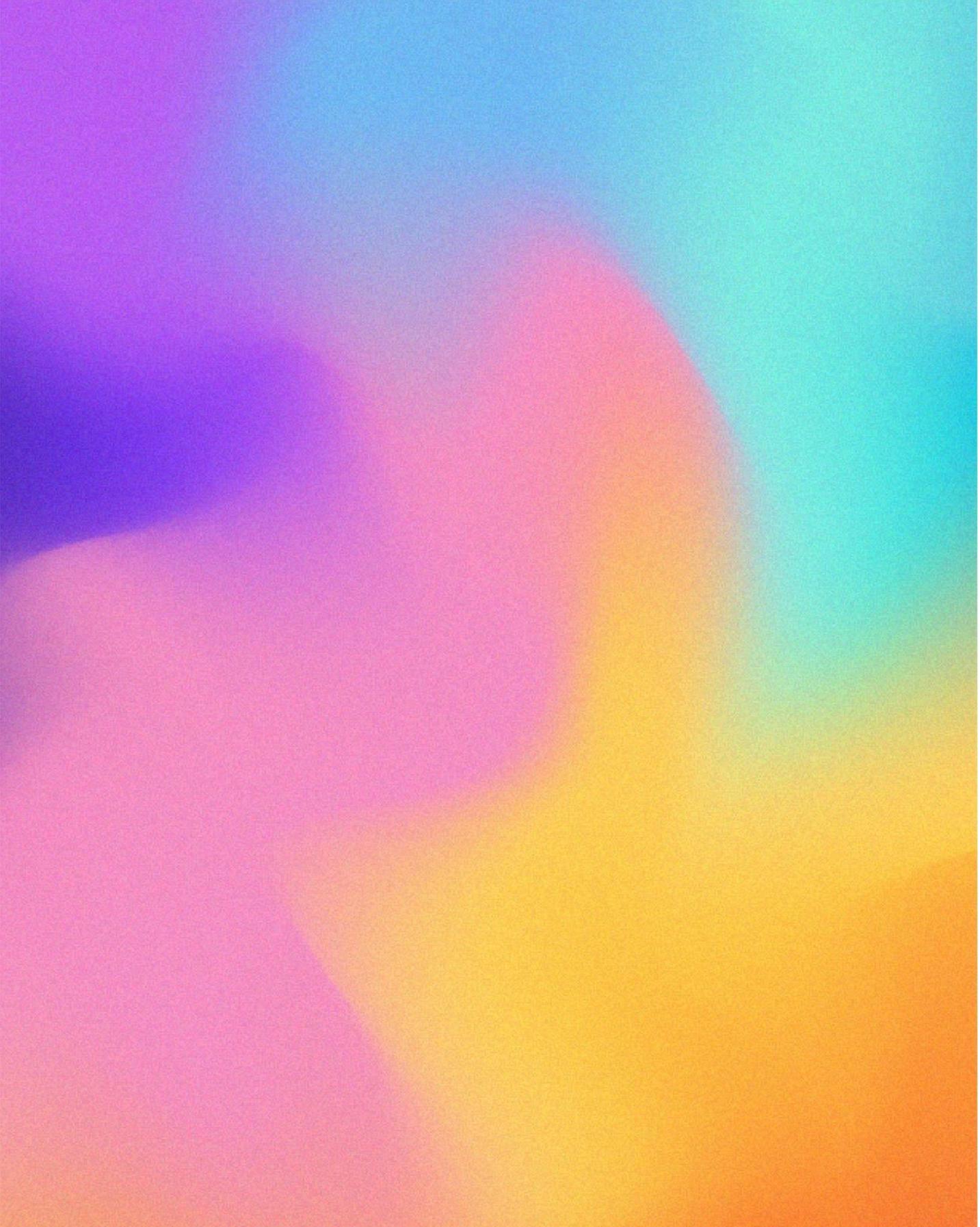
5. CONCLUSION

When asked about their thoughts on arts and culture in the Warner Center neighborhood, community members voiced a clear desire to shift from a “shop and go” environment to one where people can “stay, experience, and return.” The survey highlighted strong interest in more live performances, concerts, public art, and inclusive events that reflect the diversity of the community. Respondents called for more accessible and family-friendly activities, increased green and open spaces, and creative opportunities for artists and general residents alike. Safety, cleanliness, and better communication around events and resources were also recurring themes.

The interviews echoed and deepened these findings, revealing a shared hunger for cultural belonging, creative expression, and community connection. Across stakeholders, there was a call for coordinated, long-term investment in cultural infrastructure; grassroots-driven planning that centers equity; and stronger collaboration between nonprofits, artists, businesses, and local youth. Transparent communication around funding and development plans, as well as the need for affordable space and visibility for underrepresented groups, were also underscored.

Together, these insights reflect a community rich in vision and talent, ready to shape a vibrant and inclusive cultural future. With intentional structures, inclusive partnerships, and a strong commitment to equity and sustainability, Warner Center has the potential to become a dynamic cultural destination where all residents feel seen, engaged, and inspired.

Appendix



6. APPENDIX

6.1 SURVEY QUESTIONS

Demographic Information

1. What is the zip code of your primary residence?

2. To which gender identity do you most identify?
 Female
 Male
 Gender variant/Gender Non-Conforming
 Prefer not to answer
 Other (please specify)

3. What is your age?
 Under 10
 10-13
 14-17
 18-24
 25-34
 35-54
 55-64
 65+
 Prefer not to answer
4. What is your race or ethnicity?
 Black / African American
 Hispanic / Latinx
 Asian / Asian American

- American Indian / Alaska Native
 - Native Hawaiian / Pacific Islander
 - White
 - Two or more
 - Race Unknown
 - Prefer not to state
 - Another race (please specify)
-

5. What is your occupation?

Perceptions & Needs

6. What is your connection to Warner Center? Select all that apply.
 Current resident of Warner Center community.
 Manage commercial property in Warner Center community.
 Manage a business in Warner Center community.
 Currently work in Warner Center community.
 Warner Center visitor.
 None of these.
 Other (please specify)

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7. What is your primary reason(s) for visiting the Warner Center Area? Select all that apply.
- Live in the area
 - For work
 - Study/Attend school
 - Worship
 - Attend events (shows or other entertainment events)
 - Shop
 - N/A or You do not visit the Warner Center area.
 - Other (please specify)
-

8. How often are you in Warner Center area?
- Daily
 - Weekly
 - Occasionally
 - Rarely
 - Never

9. What types of events/programs have you attended in the Warner Center or surrounding area?
-

10. Please share a favorite event/experience you've had in/with the Warner Center community:
-

11. Are you familiar with the Warner Center 2035 plan? ([Click for key elements of the Plan.](#))
- Yes
 - No
 - Somewhat

12. What do you feel is needed in the area?
- Greenery (trees/plants in areas where they weren't before)
 - Places for performances/Amphitheatre
 - Places for gathering

- Playground
 - Dance Studio
 - Murals
 - Public Art
 - Seating
 - Wayfinding/Signage
 - Neighborhood Maps
 - Nothing
 - Other (please specify)
-

13. What types of events would you like to see take place at Warner Center?
- Music Concerts and pop-up events
 - Theatre performances
 - Dance performances
 - Farmers Markets (on weekends)
 - Art Fairs/Makers markets
 - Storytelling experiences
 - Other (please specify)
-

14. Please share other events/creative spaces/public art, etc. (outside of the Warner Center area) that you enjoy: What do you like about it? Where is it located?
-

15. Are there any additional thoughts, questions, or concerns about art in Warner Center you want to share?
-

Stay Connected

16. What are your preferred sources for receiving information? (Please check all that apply.)
- Social Media (Instagram, Snapchat, Facebook/Meta, TikTok, etc.)
 - Email
 - Eventbrite
 - Newspaper
 - TV News
 - Other (please specify)
-

17. Would you like to stay updated with the local news and project updates? Please select the newsletter(s) you would like to receive.
- The Blumenfield Buzz, the official e-newsletter from Council District 3
 - L.A. Dept of Cultural Affairs - Receive notes about art, culture, and creativity in LA
 - Planning Department's interested party list
- I'd like to receive all of the above
 No thanks
18. The best way to hear about major milestones and opportunities to shape the Warner Center 2035 Plan is to join the email list. Please provide your email address to be added if interested.
-

6.2 SURVEY RESPONSES BY QUESTION

Demographic Information

1. What is the zip code of your primary residence?

Zip Codes	# of responses	Name of Neighborhood
91367/91364	70	Woodland Hills
91303/91304	46	Canoga Park
91307	16	West Hills
91335/91395	14	Reseda
91601/91602/91605/91606/ 91677	12	North Hollywood
91306	11	Winnetka
91316	11	Encino
91324/91325/91401/91405/ 91411	16	Northridge
91302	10	Calabasas
91326	9	Porter Ranch
91356	9	Tarzana
91501/91504/91505/91506	9	Burbank
91343	7	North Hills
91311	7	Chatsworth
91361	6	Westlake Village
91403/91423	6	Sherman Oaks
91344	6	Granada Hills
91401/91405/91411	4	Van Nuys
91607	4	Valley Village
91342	4	Sylmar

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91406	4	Lake Balboa
91367/95695	2	Woodland Hills
91604	2	Studio City
93063/93065	2	Simi Valley
90064	2	Rancho Park/West Los Angeles
91331	2	Pacoima
93035	2	Oxnard
91328/91345	2	Mission Hills
90717/91317	2	Lomita
90316	2	Inglewood
93010	2	Camarillo
90604	1	Whittier
90069	1	West Hollywood
91354	1	Valencia
90290	1	Topanga
91350	1	Santa Clarita
91402	1	Panorama City
90034	1	Palms
91321	1	Newhall
93021	1	Moorpark
90265	1	Malibu
90027	1	Los Feliz
92601	1	Laguna Beach
91344	1	Granada Hills
90035	1	Beverly Hills Adjacent
90205	1	Bell
90008	1	Baldwin Hills
Not applicable responses	9	
Answered	326	
Skipped	10	

2. To which gender identity do you most identify?

Answer Choices	Responses	
Other (please specify)	1%	2
Gender Variant /Gender Non-Conforming	2%	6
Prefer not to answer	2%	6
Male	32%	107
Female	64%	214
	Answered	335
	Skipped	1

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3. What is your age?

Answer Choices	Responses	
Under 10	2%	7
10-13	8%	26
14-17	7%	24
18-24	4%	12
25-34	5%	17
35-54	27%	92
55-64	24%	81
65+	22%	73
Prefer not to answer	1%	3
	Answered	335
	Skipped	1

4. What is your race or ethnicity?

Answer Choices	Responses	
White	53%	177
Another race (please specify)	11%	36
Hispanic /Latinx	10%	35
Black /African American	7%	25
Asian /Asian American	6%	21
Two or more	5%	18
Prefer not to state	4%	13
American Indian /Alaska Native	1%	4
Native Hawaiian /Pacific Islander	1%	3
Race Unknown	1%	2
	Answered	334
	Skipped	2

5. What is your occupation?

Category	Count	Percentage	Notes (Includes)
Retired / Not in Workforce	58	18.47%	Retired, unemployed, homemakers, stay-at-home parents, grandma
Students / Youth	43	13.69%	Students (general and high school)
Business / Management / Finance	41	13.06%	Business owners, consultants, realtors, accountants, CEO/CFO, sales, insurance
Service / Trades / Labor	35	11.15%	Contractors, customer service, janitors, gym staff, restaurant workers, drivers
Education / Childcare	17	5.41%	Teachers, educational therapists, school directors, childcare, LAUSD staff
Healthcare / Therapy	17	5.41%	Nurses, therapists, social workers, health reps, physicians, psychotherapists

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Creative / Arts / Media	17	5.41%	Musicians, artists, writers, editors, actors, entertainers, product designers
Technology / Engineering	13	4.14%	IT, tech, cybersecurity, engineers, software, biotech, programming, compliance
Civic / Community / Other	11	3.50%	Community organizers, unspecified workers, coordinators, environmental work
Subtotal (with occupation)	252	80.25%	
No Response / None / N/A	63	20.06%	"No response", "None", "N/A"
Total	314	100%	
Answered	314		
Skipped	22		

Perceptions & Needs

6. What is your connection to Warner Center? Select all that apply.

Answer Choices	Responses	
N/A or You do not visit the Warner Center area	2%	7
Worship	2%	8
Study /Attend school	4%	12
For work	4%	14
Other (please specify)	10%	32
Shop	20%	65
Live in the area	41%	136
Attend events (shows or other entertainment events)	59%	195
	Answered	333
	Skipped	3

7. What is your primary reason(s) for visiting the Warner Center Area? Select all that apply.

Answer Choices	Responses	
N/A or You do not visit the Warner Center area	2%	7
Worship	2%	8
Study /Attend school	4%	12
For work	4%	14
Other (please specify)	10%	32
Shop	20%	65
Live in the area	41%	136
Attend events (shows or other entertainment events)	59%	195
	Answered	333
	Skipped	3

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8. How often are you in Warner Center area?

Answer Choices	Responses	
Daily	23%	76
Weekly	32%	107
Occasionally	33%	111
Rarely	11%	35
Never	1%	3
	Answered	332
	Skipped	4

9. What types of events/programs have you attended in the Warner Center or surrounding area?

What types of events/programs have you attended in Warner Center or surrounding area?	Number of responses
Music & Performing Arts (Concerts and musical plays)	154
Movies & Film	24
Holidays & Celebrations	24
Art Shows and Sales	11
Community Events (Car Shows, Pet adoptions, farmers market, etc)	11
Shopping & Dining	8
Health & Fitness (Exercise, tennis, flag football)	6
Family & Kid-Friendly (Playground, play dates)	6
Civic Engagements (Council Meetings, Chamber events)	3
Social Inclusion & Equity (BIPOC & LGBTQ+ centered evets, advocacy)	2
Other (included "none", "no response", and "N/A" responses)	72
Answered	321
Skipped	15

10. Please share a favorite event/experience you've had in/with the Warner Center community:

Share a favorite event/experience you've had in/with the Warner Center community:	Number of responses
Concerts in the Park	64
4 th of July/Fireworks	35
Specific Tribute Bands or Artists	25
Movies in the Park	10
Picnics, Play & Park Experiences	12
Dog Adoptions/Pet-related activities	3

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Shopping/Booths/Vendors	6
Holiday Events	4
Community & Family activities	8
Other (included "none", "no response", and "N/A" responses)	97
Answered	264
Skipped	71

11. Are you familiar with the Warner Center 2035 plan? ([Click for key elements of the Plan.](#))

Answer Choices	Responses	
Yes	13.23%	43
No	73.54%	239
Somewhat	13.23%	43
	Answered	325
	Skipped	11

12. What do you feel is needed in the area?

Answer Choices	Responses	
Greenery (trees/plants in areas where they weren't before)	37%	120
Places for performances /Amphitheatre	36%	119
Places for gathering	37%	121
Playground	27%	88
Dance Studio	16%	52
Murals	25%	81
Public Art	39%	128
Memorials	0%	0
Seating	26%	85
Wayfinding /Signage	7%	22
Neighborhood Maps	9%	29
Nothing	5%	18
Other (please specify)	27%	90
	Answered	328
	Skipped	8

"Other" needs mentioned:

Theme	Examples
Affordable Housing	affordable housing, artist lofts/affordable housing

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Arts, Culture & Events	Afro-American cultural events, arts and crafts, festivals, cultural centers for kids, food events, gay community events
Walkability, Bike Paths, Green Space	more walkability, bike paths, protected bike lanes, shade, trees, parks
Cleanliness & Sanitation	clean up homeless, cleaner sidewalks, trash cans, street cleaning, holes on the street, garbage signs
Playgrounds, Recreation & Sports	playgrounds for older kids, roller/ice rinks, rec centers, skate rink, soccer field, upgraded playgrounds
Parking & Transportation	more parking, better transportation for seniors, parking (free), sustainable transportation, directory in mall/street
Homelessness	remove encampments, homeless shelters, comments on safety, homeless took over
Public Art & Streetscape	art walk/street encounters, public/utilitarian/land art, signage with quotes and messages
Senior Needs	senior center, senior activities, senior transportation
Accessibility	more disabled access areas, separated playgrounds with disabled access
Dog-Related Amenities	dog park, dog run and fountain, dog waste disposals
Community Spaces	free gathering places, shared/air-conditioned public space, family-safe spaces, community yoga
Miscellaneous / Unique	charging stations, music tech, cannabis education, bathroom repairs, music, con, not sure, restaurants, healthier food options, "we are good"

13. What types of events would you like to see take place at Warner Center?

Answer Choices	Responses	
Music Concerts and pop-up events	82%	268
Theatre performances	55%	180
Dance Performances	43%	142
Farmers Markets (on weekends)	58%	189
Art Fairs /Makers markets	52%	169
Storytelling experiences	30%	97
Other (please specify)	23%	74
	Answered	328
	Skipped	8

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14. Please share other events/creative spaces/public art, etc. (outside of the Warner Center area) that you enjoy: What do you like about it? Where is it located?

Category	Place Mentioned	Why / Context Given
Museums & Cultural Institutions	LACMA	Brings in all kinds of people; space for all ages.
	Getty Museum	Many programs, diverse topics, accessibility.
	Skirball Cultural Center	Cross-cultural programs, welcoming space.
	Valley Relics Museum	Fun, local focus, history of the area.
	Discovery Cube (Sylmar)	Children-focused, educational.
	New York Museums	Immersive, powerful, accessible exhibitions.
	Paris Museums	Beauty and richness of public art and culture.
	The Spring Oaks Cultural Center	Cultural resource mentioned during the conversation.
Performance Venues & Theatres	Brand Library – Aurey Musical	Music and visual arts programming.
	Hollywood Bowl	Outdoor music, community feeling, iconic.
	San Diego theatre	Part of their memory, inspiring performances.
	Civic Center	Local shows and public events.
	Hollywood Bowl and LA Philharmonic	Mentioned with emotional connection.
Events & Festivals	Theatre (generic)	For inspiration, connection to stories and identity.
	Burning Man	Temporary city of creativity, open sharing.
	Jazz Festival (New Orleans)	Strong music culture, celebration of identity.
	Juneteenth Color Runs	Celebration, unity, fun.
	4th of July	Community bonding, family-friendly.
	Pride Events (Balboa Park)	Visibility, joy, self-expression.
	Greek Festival (Northridge)	Food, culture, dance, community.
	Ren Faire	Costumes, creativity, playful historical interaction.
	Topanga Days!	Hippie, quirky, fun cultural celebration.
Street festivals	Accessibility, casual engagement, diversity.	
Public Spaces / Outdoor Art	Venice Beach – Street Art	Expression of culture, community voice.
	Downtown LA – Sculptures	Exposure to art in everyday life.
	LA River Watch / Tree People	Nature + education + community.
	South St. Seaport (NYC)	Vibes of outdoor art and public space.
	Inner Harbor (Baltimore)	Accessible space, concerts, community.
	Riverwalk (San Antonio)	Cultural mix, food, art, and music.

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Shopping & Markets	The Grove Promenade	Walkable, lively, outdoor shopping and culture.
	Topanga Mall	Social interaction, entertainment, hangout.
	Topanga Village	Similar vibe to The Grove, more local.
	Sherman Oaks Mall / The Mall	Gathering space, nostalgic for youth.
	Rose Bowl Flea Market	Creative vendors, local, reuse/recycle culture.
	Pierce College Vintage Market	Local artisans, affordability, uniqueness.
	Santa Barbara Festivals / Markets	Open-air, diverse, welcoming.
	Burbank Cultural Market	Mentioned in context of fun & family.
	Laser tag / Blackout	Fun activity spaces, nostalgia, play.
Parks & Outdoor Areas	Balboa Park (San Diego)	Inclusive, cultural, museums + nature.
	Echo Park	Hangout vibe, artsy, diverse.
	Central Park (NY)	Art, nature, performance, relaxing.
	Carpinteria Main Street	Local charm, walkability, casual engagement.
	Madrid & Barcelona Parks	Gathering, public culture, street performers.
	SF Parks	Mentioned in context of family and creativity.
	Winnetka Park	Personal/community memories.
	NOHO Outdoor Events	Free shows, markets, community feel.
	Santa Clarita Park	Place for outdoor events, family time.
	Ravina (Ravinia)	Concerts in the park, accessible.
	Israel / Jerusalem Parks	History + spirituality + public gatherings.
Amusement & Entertainment Centers	Disneyland	Magic, childhood, immersion.
	Universal Studios	Themed experience, fun.
	Staples Center	Big events, concerts, sports.
	Honda Center	Concerts, hockey, gathering space.
	OCE Hockey	Sport + culture + community energy.
International Cities	Brazil (Carnival)	Explosion of culture, joy, public participation.
	Barcelona, Paris, Madrid	Art everywhere, beauty, people-first design.
	Israel / Jerusalem	Spiritual + historical cultural richness.
	Vienna	Music, cultural sophistication.
	Thailand	Unique cultural experiences, contrast to LA.
Other Unique Mentions	Coding lab, art studios, skate rinks	Tech + creativity + youth spaces.
	Hell Fest (Norway)	Intense music culture, artistic expression.
	Retreat space in Phoenix	Wellness, reflection, inner peace.

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15. Are there any additional thoughts, questions, or concerns about art in Warner Center you want to share?

Answered 276

Skipped 60

Note: Responses below are categorized and organized by the frequency of recurring themes.

- Arts & Culture
 - More live music, dance, and cultural events
 - Diverse and inclusive programming (ballet, folklorico, African American artists, street art)
 - Public art that reflects local culture and history
 - Artist spaces, galleries, and potential for museums
- Family-Friendly Activities
 - More events and spaces for kids and families
 - Outdoor movies, yoga, martial arts, and seasonal events
- Parks & Public Space
 - Maintain and expand green space
 - Add dog park, restrooms, and exercise areas
 - Keep parks clean, open, and safe
- Local Economy & Access
 - Affordable artist/vendor spaces and housing
 - Support for pop-up shops and local creatives
- Safety & Cleanliness
 - Address homelessness and public safety
 - Improve sidewalks and park conditions
- Urban Planning Concerns
 - Limit overdevelopment
 - Reduce traffic
 - Protect against displacement and gentrification
- Community & Communication
 - Greater cultural representation
 - Better outreach and coordination with residents
 - Forums for dialogue and safety concerns

Stay Connected

16. What are your preferred sources for receiving information? (Please check all that apply.)

Answer Choices	Responses	
Social Media (Instagram, Snapchat, Facebook/Meta, Tiktok, etc.)	55%	168
Email	40%	122
Eventbrite	7%	22
Newspaper	12%	36
TV News	17%	53
Other (please specify)	20%	61
	Answered	307
	Skipped	29

17. Would you like to stay updated with the local news and project updates? Please select the newsletter(s) you would like to receive.

Answer Choices	Responses	
The Blumenfield Buzz, the official E-Newsletter from Council District 3	18%	48
L.A. Dept of Cultural Affairs - Receive notes about art, culture, and creativity in LA	34%	90
Planning Department's interested party list	16%	43
I'd like to receive all of the above	11%	28
No thanks	56%	146
	Answered	263
	Skipped	73

18. The best way to hear about major milestones and opportunities to shape the Warner Center 2035 Plan is to join the email list. Please provide your email address to be added if interested.

The answers to this question are confidential and will be sent directly to the planning team at LACP and DCA.

6.3 INTERVIEW PROTOCOL

General Questions

1. What's your personal/professional connection to Warner Center?
2. What type of cultural programs (events, performances, classes, public art) does Warner Center offer that you are aware of?
3. What is the greatest strength of Warner Center's cultural offerings? Why?
4. What are the weaknesses of Warner Center's cultural offerings?
5. What are the biggest challenges or barriers to cultural production and participation and reaching Warner Center's cultural potential? (Both within and outside of the cultural sector)
6. What local trends are likely to impact the achievement of this potential?
7. What are the greatest opportunities (within and outside of the cultural sector)? Do you believe Warner Center is missing opportunities to attract certain audiences? If so, why?
8. What tools ought to be in place to build/deliver quality cultural programs within Warner Center?
9. What are your expectations for the planning process (to create WC CAMP)?
10. Is there anything we didn't touch on that you feel we should have?

Stakeholder Specific Questions

Cultural Organizations or Commissioner/Practitioners

- Do you see any opportunities for collaboration with other organizations/institutions?
- What are your philanthropic goals? How well do Warner Center cultural organizations meet these goals?

Economic Development Representatives

- What are broad economic development goals for Warner Center?
- How can cultural amenities contribute to these?
- How are these overall goals played out at the neighborhood level? Who are the major players?

Municipal Representatives

- What is the city's role in meeting the cultural potential of Warner Center?
- How can arts & culture support the goals of other sectors in Warner Center?
- How can the goals of the plan be implemented? Which individuals would be most effective to do so?

6.4 LIST OF INTERVIEW STAKEHOLDERS

Names	Organization
Linda Gravani & Jim Stein	Valley Alliance of Neighborhood Councils
Addy Gonzalez Renteria Erin Stone	11:11 Arts Collective
Sushma Mohan	Soraya Foundation for Performing Arts
Pierre Ivan Arreola	AWOKE - The GR818ERS - UNITE Cultural Center
Caitlin Moss	Canoga Park Youth Arts Center
Joellen Ammann	Valley Cultural Foundation
Sonya Kay Blake	Valley Economic Alliance

Brad Rosenheim	Warner Center Association
Daysha Britt-Wills	Zawadi Cultural Collective

6.5 PUBLIC ENGAGEMENT DATES

All in-person survey collection efforts were conducted at Warner Center Park during the Valley Cultural’s *Free Concerts in the Park* series in the summer of 2023. The dates of each engagement are listed below, as well as the quantities of paper and digital surveys collected:

Name of Event/Theme	Date	Paper surveys collected	Digital Surveys collected
The Soul Juice Band - Youth Weekend with Emerging Artists from the School of Rock	June 18, 2023	61	1
This Was It - A Tribute to Michael Jackson with Emerging Artists: Malik “The Freq” Moore	July 9, 2023	92	1
Queen Nation - A Tribute to Queen with Emerging Artists: Exit 15	July 23, 2023	112	0
24K Magic - A Tribute to Bruno Mars with Emerging Artist: Matt Lomeo	July 30, 2023	64	0

Between the Free Concerts in the Park series, 5 more digital surveys were collected.

6.6 OUTREACH MATERIALS

Printer Survey

WARNER CENTER CULTURAL AMENITIES Master Plan

THE WARNER CENTER CULTURAL AMENITIES MASTER PLAN

Estimated Time: 5 minutes.

Your feedback is valued and appreciated. We want to reach as many community members as we can to get your opinion about Warner Center and what you'd like to see in terms of arts and culture. Your privacy is valued, and your email will not be sold. (You will have the option to sign up for Community Newsletters.)

Demographic Information

- What is the zip code of your primary residence?** _____
- To which gender identity do you most identify?**
 - Female
 - Male
 - Gender variant/Gender Non-Conforming
 - Prefer not to answer
 - Other (please specify) _____
- What is your age?**
 - Under 10
 - 0-18
 - 19-24
 - 25-34
 - 35-44
 - 45-64
 - 65+
 - Prefer not to answer
- What is your race or ethnicity?**
 - Black / African American
 - Hispanic / Latina
 - Asian / Asian American
 - American Indian / Alaska Native
 - Native Hawaiian / Pacific Islander
 - White
 - Two or more
 - Race Unknown
 - Prefer not to state
 - Another race (please specify) _____
- What is your occupation?** _____

Perceptions & Needs

- What is your connection to Warner Center? Select all that apply.**
 - Current resident of Warner Center community.
 - Manage commercial property in Warner Center community.
 - Manage a business in Warner Center community.
- Currently work in Warner Center community.
- Warner Center visitor.
- Home of those.
- Other (please specify) _____
- What is your primary reason(s) for visiting the Warner Center Area? Select all that apply.**
 - Live in the area
 - For work
 - Study/Attend school
 - Worship
 - Attend events (shows or other entertainment events)
 - Shop
 - N/A or You do not visit the Warner Center area.
 - Other (please specify) _____
- How often are you in Warner Center area?**
 - Daily
 - Weekly
 - Occasionally
 - Rarely
 - Never
- What types of events/programs have you attended in the Warner Center or surrounding area?**
 - _____
 - _____
 - _____
- Please share a favorite event/experience you've had in/with the Warner Center community.**
 - _____
 - _____
 - _____

Page 1 of 2

- Are you familiar with the Warner Center 2035 plan? (Click for key elements of the Plan.)**
 - Yes
 - No
 - Somewhat
- What do you feel is needed in the area?**
 - Greenery (trees/benches in areas where they weren't before)
 - Places for performances/Amphitheatre
 - Places for gathering
 - Playground
 - Music Studio
 - Music
 - Public Art
 - Seating
 - Wayfinding/Signage
 - Neighborhood Maps
 - Nothing
 - Other (please specify) _____
- What types of events would you like to see take place at Warner Center?**
 - Music: Concerts and pop-up events
 - Theatre performances
 - Dance performances
 - Farmers Markets (on weekends)
 - Art Fairs/Makers markets
 - Stand-up experiences
 - Other (please specify) _____
- Please share other events/creative spaces/public art, etc. (outside of the Warner Center area) that you enjoy. What do you like about it? Where is it located?**
 - _____
 - _____
 - _____
- Are there any additional thoughts, questions, or concerns about art in Warner Center you want to share?**
 - _____
 - _____
 - _____

Stay Connected

- What are your preferred sources for receiving information? (Please check all that apply.)**
 - Social Media (Instagram, Snapchat, Facebook/Meta, TikTok, etc.)
 - Email
 - Eventbrite
 - Newsletter
 - TV News
 - Other (please specify) _____
- Would you like to stay updated with the local news and project updates? Please select the newsletter(s) you would like to receive.**
 - The Blumenthal Buzz, the official e-newsletter from Board member.
 - L.A. Dept of Cultural Affairs - Receive notes about arts, culture, and creativity in L.A.
 - Planning Department's neighborhood party fix.
 - I'd like to receive all of the above
 - No Thanks
- The best way to hear about major milestones and opportunities to shape the Warner Center 2035 Plan is to join the email list. Please provide your email address to be added if interested.**
 - _____

Thank you for participating!

To know more about Warner Center Cultural Amenities Master Plan, please visit <https://bit.ly/42scgfy>

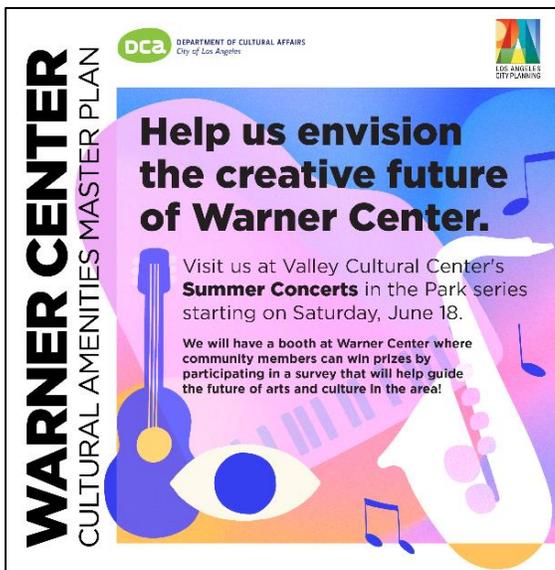
THE WARNER CENTER
CULTURAL AMENITIES MASTER PLAN





Page 2 of 2

Social Media



Digital Flyer



Roll Up Banner

WARNER CENTER CULTURAL AMENITIES
Master Plan



WARNER CENTER
CULTURAL AMENITIES MASTER PLAN

THE CULTURAL AMENITIES MASTER PLAN DEVELOPMENT PROCESS FOR WARNER CENTER IS UNDERWAY AND WE NEED YOUR INPUT!

We invite you to visit our booth at the Valley Cultural Foundation's **Free Summer Concert in the Park**. Come take a **short survey** to share input from the community. We have an assortment of fun prizes to choose from for completing the survey.

The Cultural Amenities Master Plan development process for Warner Center officially launched on June 18, 2023, and we are preparing the **Cultural Amenities Master Plan (CAMP)** per the Warner Center 2035 Specific Plan with the Department of City Planning and the Department of Cultural Affairs, in conjunction with Lord Cultural Resources.

The proposed **CAMP** will guide the development of cultural amenities (ex: public art and events, etc.) within the Warner Center area.

Our next tabling event:

This Was It - A Tribute to Michael Jackson with Emerging Artist: Malik "The Freq" Moore
Sunday, July 9, 5:30 to 8:30 p.m.

Warner Center Park
5800 Topanga Canyon Boulevard
Woodland Hills, CA 91367

To learn more or take the survey online, please visit:
<https://bit.ly/42scgfY>



WARNER CENTER
CULTURAL AMENITIES
SURVEY

SHARE YOUR IDEAS WITH US!

WARNER CENTER
CULTURAL AMENITIES MASTER PLAN

Post Card



SCAN THE QR CODE TO COMPLETE THE SURVEY
or visit <https://bit.ly/42scgfY>

WARNER CENTER
CULTURAL AMENITIES MASTER PLAN



WARNER CENTER
CULTURAL AMENITIES MASTER PLAN

Visit our booth at Valley Cultural's Free Concerts in the Park series this summer on the following dates:

Sunday, June 18, 5:30 to 8:30 p.m. <i>The Soul Juice Band - Youth Weekend with Emerging Artists from the School of Rock</i>	Sunday, July 23, 5:30 to 8:30 p.m. <i>Queen Nation - A Tribute to Queen with Emerging Artist: Exit 15</i>
Sunday, July 9, 5:30 to 8:30 p.m. <i>This Was It - A Tribute to Michael Jackson with Emerging Artist: Malik "The Freq" Moore</i>	Sunday, July 30, 5:30 to 8:30 p.m. <i>24K Magic - A Tribute to Bruno Mars with Emerging Artist: Matt Lomeo</i>

Warner Center Park, 5800 Topanga Canyon Boulevard, Woodland Hills, CA 91367

6.7 PUBLIC ENGAGEMENT PHOTOS



WARNER CENTER CULTURAL AMENITIES
Master Plan



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WARNER CENTER CULTURAL AMENITIES MASTER PLAN

SITE SURVEY REPORT

AUGUST 2025



Lord Cultural Resources is a global professional practice dedicated to making the world a better place through culture.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

Our New York office is located on the traditional lands of the Lenape peoples. Our Los Angeles office occupies the ancestral and traditional lands still inhabited and cared for by the Gabrieliño-Tongva.

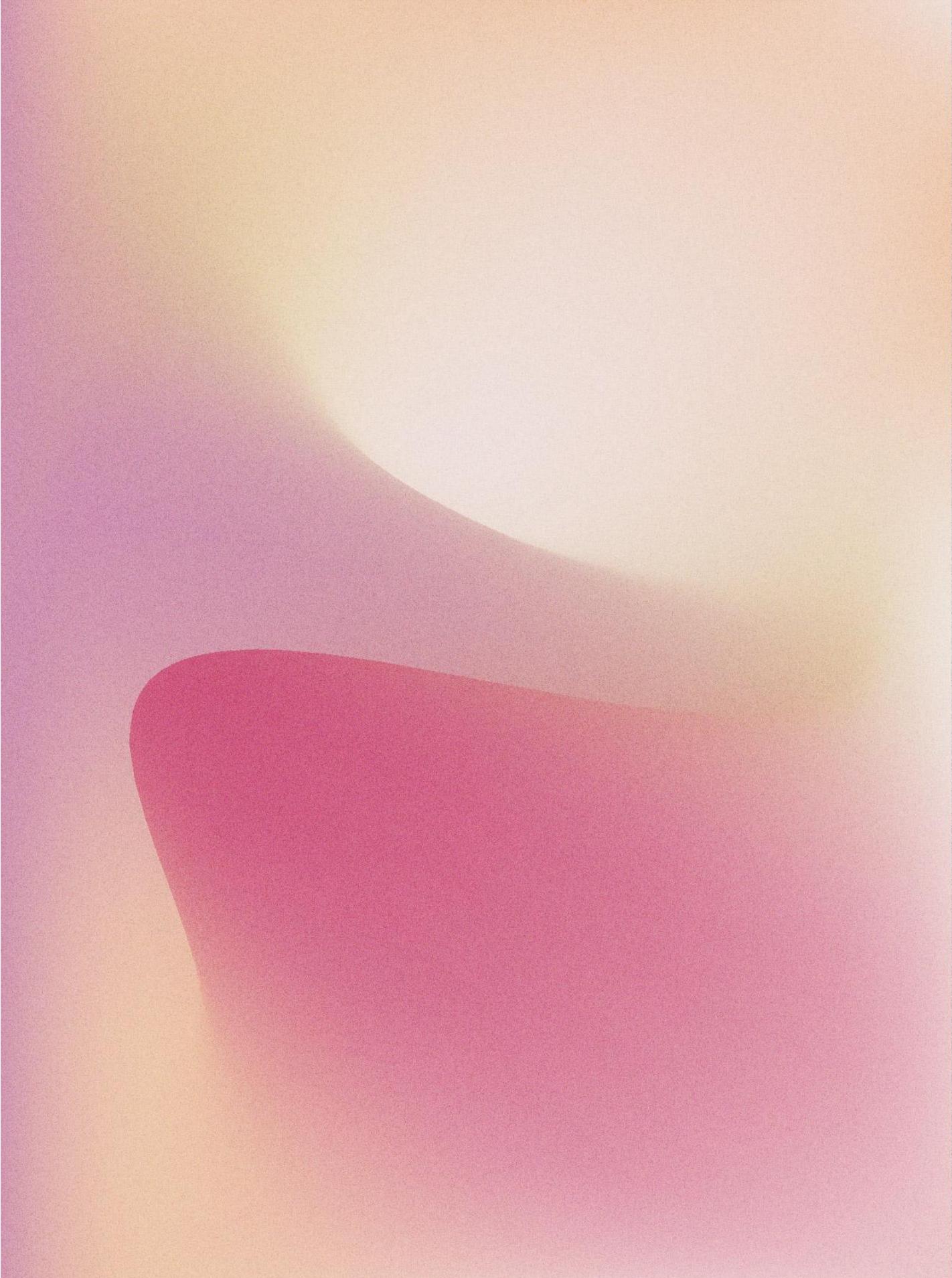
Our Toronto office is located within the traditional territory of many nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples.

We honor and pay respect to the elders and descendants — past, present, and emerging — as they continue their stewardship of these lands and waters. We encourage you to acknowledge their presence, wherever you are.

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PROJECT BACKGROUND



1. PROJECT BACKGROUND

ABOUT THE PROJECT

The Warner Center Cultural Amenities Master Plan (CAMP) is a cultural planning initiative commissioned by Los Angeles City Planning (LACP) and the Department of Cultural Affairs (DCA) to guide the strategic development and integration of arts and culture within the Warner Center Specific Plan area.

Adopted in 2013, the Warner Center 2035 Plan established that Arts Development Fees (ADF) collected for developments in Warner Center go to a specific Warner Center Cultural Amenities Trust Fund on new development, with the intent of generating funds for cultural amenities that enrich community life. CAMP will serve as the framework for allocating these funds and shaping the district's cultural identity for years to come.

WARNER CENTER HISTORY

Warner Center is a 1.5 square-mile, mixed-use neighborhood situated at the heart of San Fernando Valley in the City of Los Angeles. Coined as "the downtown of the Valley," it was originally planned in the 1970s as a transit-oriented development with high-rises and commercial centers designed to create a dense urban hub for the region.

Named after Harry Warner, the eldest of the Warner Brothers, the area was once his horse ranch and weekend retreat beginning in the 1940s. Following his passing, the Warner family donated 20 acres of land to the City of Los Angeles in the 1960s. Soon after, a private developer purchased surrounding property, setting the stage for a series of comprehensive urban development plans that, beginning in the 1970s, transformed the area into a vibrant commercial, residential, recreational, and institutional center.

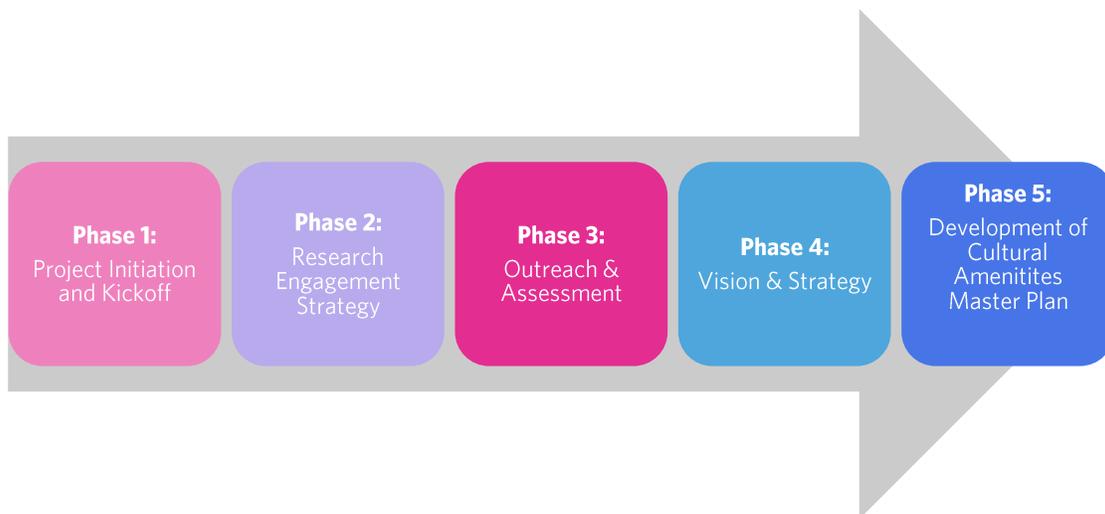
Today, Warner Center continues to evolve under the Warner Center 2035 Specific Plan, which envisions the neighborhood as a sustainable, transit- and people-oriented community. Central to this vision is the role of arts and culture in fostering community identity, connection, and wellbeing for both residents and visitors.

OUR PLANNING PROCESS

Lord Cultural Resources was engaged in early 2023 to lead the planning process, which is structured in five phases. To date, foundational research has been completed, including an analysis of national trends and local policy contexts for cultural development, as well as an Existing Conditions Report that assessed the location, accessibility and condition of cultural amenities at Warner Center. This analysis revealed gaps — such as limited public visibility and access to art installations — and highlighted opportunities and promising assets, including non-ADF cultural projects that foster community interaction and placemaking.

A robust public engagement process, conducted between June and October 2023, further informed the planning effort. Over 330 surveys were collected and nine stakeholder interviews conducted, capturing a wide range of voices and aspirations. Community members emphasized the desire for more live performances, inclusive programming and cultural spaces that reflect the diversity of the San Fernando Valley. A recurring theme was the need to shift Warner Center from a “shop and go” environment into a place where people stay, experience, and return.

The site survey and accompanying maps, detailed in this report, are foundational to the planning process. They identify opportune locations for cultural amenity typologies by assessing the site’s characteristics alongside the needs, aspirations, and opportunities surfaced through the research and public engagement process.



PUBLIC ENGAGEMENT OVERVIEW

The public engagement process was designed to gather input from a broad cross-section of the community—including residents, artists, business owners, and civic leaders—to ensure that the Warner Center Cultural Amenities Master Plan truly reflects the aspirations and priorities of those who live, work, and visit the area. By engaging a wide range of stakeholders, the process aimed to understand what cultural amenities and initiatives would best serve the community and enhance the neighborhood’s identity. The insights and feedback gathered from these interactions are essential to shaping a plan that aligns with community values, identifies opportunities for growth, and sets the stage for future investment in arts and culture in Warner Center.

METHODOLOGY

A series of nine interviews were conducted with key stakeholders representing the creative sector, local businesses, and community organizations. These conversations provided valuable, in-depth insights into the specific challenges and opportunities for integrating arts and culture into Warner Center’s future and focused on Warner Center’s existing cultural assets and potential gaps or barriers, opportunities for growth, and a vision for the future.

Simultaneously, community surveys — available both online and in person — were designed to collect broader input from the general public. These two methods complemented one another, enabling both deep qualitative understanding and a wide reach of community feedback. A core component of survey outreach centered on the Valley Cultural Foundation’s Free Summer Concert Series at Warner Park. The LCR team engaged community members at four of these concerts between June 18 and July 30, 2023. These lively, intergenerational gatherings attracted a diverse cross-section of the community and provided a welcoming, accessible space for engagement.



PUBLIC ENGAGEMENT: ANALYSIS OF STRENGTHS, WEAKNESSES, OPPORTUNITIES AND CHALLENGES

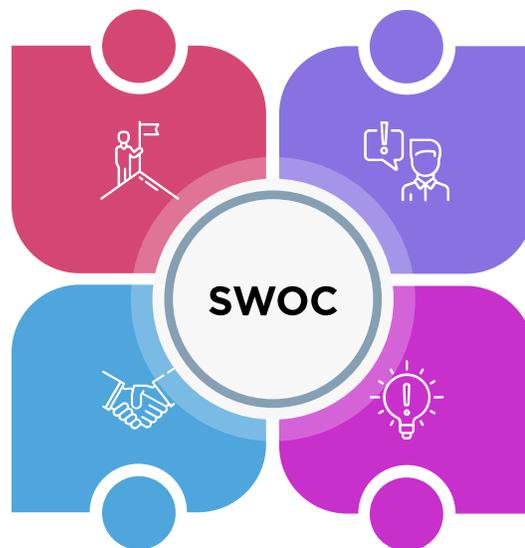
The public engagement revealed both strong foundations and gaps in Warner Center’s cultural landscape. The consultant team used a qualitative assessment to analyze stakeholder interviews and survey results. This process emphasizes thematic analysis and synthesis of insights to surface patterns, opportunities, and points of consensus that can directly inform strategic directions and ensure that the Warner Center Cultural Amenities Master Plan reflects the community it serves. The key findings from the survey and interviews, as shown below, are organized into four categories—strengths, weaknesses, opportunities, and challenges—to highlight what is working, what needs improvement and where future efforts might have the greatest impact. These are based exclusively upon analysis of primary qualitative research inputs, which in this case included the results of digital and in-person surveys and stakeholder interviews.

STRENGTHS

- Regional destination with growth potential
- Existing community engagement
- Development momentum
- Diverse, evolving demographics
- Strong partnerships and willingness for collaboration

OPPORTUNITIES

- Building a cultural identity
- Innovative cultural heritage programming
- Public-private partnerships
- Sustainability and mobility integration
- Leveraging the 2028 Olympic and Paralympic Games
- Cultural tourism



WEAKNESSES

- Lacking strong cultural identity
- Limited cultural infrastructure
- Low awareness of planning efforts
- Fragmented cultural sector
- Barriers to access and inclusion
- Transportation and parking constraints

CHALLENGES

- Sustaining long-term investment
- Community resistance to change
- Economic inequities
- Safety and public perception
- Competition from other regional destinations

PUBLIC ENGAGEMENT: EMERGING INSIGHTS

Overall, three key insights emerged from the public engagement process:

1. Live programming and performances hosted annually in Warner Center Park are major attractions for current visitors and highly valued or memorable experiences among residents and visitors. At the same time, survey respondents and key stakeholders both indicated live performances and in-person events as the most desired future amenity, with many citing the currently limited cultural infrastructure for doing so, including the lack of more accessible venues and spaces for smaller organizations. Stakeholders also emphasized the lack of a clear reputational identity to entice visits or trips to Warner Center. Taken together, this reveals a major opportunity to further develop the capacity and/or infrastructure for cultural events and live programming to establish a cultural identity for Warner Center.
2. The engagement process confirmed the incredible potential for cultural advancement in the context of Warner Center as a Transportation-Oriented District and in the lead up to the 2028 Olympics, which was mentioned repeatedly as an opportunity to leverage further growth of cultural amenities. There is also an exciting opportunity to introduce or integrate other related cultural infrastructure elements, such as artist studios or housing. This could be a major attraction for creatives, where being able to live and work within proximity to accessible transportation routes is paramount for career growth and economic opportunity. It also aligns well with the steady and impressive growth of the cultural and creative economy, both in the US and abroad. Innovation and sustainability were also connected frequently to the potential benefits of a Transportation-Oriented District, pointing to the steady growth of the tech and bio-life sciences sector as a key opportunity to further define Warner Center identity and enrich cultural engagement.
3. Proper awareness, outreach, marketing, and communication will be instrumental to any development of cultural amenities or growth of cultural infrastructure. The relatively low awareness of this planning effort, coupled with the steady theme mentioned of LA residents generally being unaware of Warner Center or lacking a specific draw to visit, is a challenging barrier that should not be dismissed or seen as secondary or supplemental.

WARNER CENTER CULTURAL AMENITIES ADVISORY COMMITTEE

ABOUT THE COMMITTEE

The five-member Warner Center Cultural Amenities Advisory Committee was formed in April 2025 as an advisory body “responsible for the appropriate disbursement of the Warner Center Cultural Amenities Trust Fund within the Plan Area.”¹

Advisory Committee members were selected based on their expertise within their field and familiarity with the community and they provided valuable insight, feedback, and input on the development of the plan. The Advisory Committee consists of performing and visual artists, an

¹ Warner Center Plan 2035, p 111.

WARNER CENTER CULTURAL AMENITIES

Site Survey *DRAFT*

arts administrator, community stakeholders, and representatives from the Department of Cultural Affairs and Council District 3 Office.

VISIONING WORKSHOP

The Advisory Committee was engaged in a half-day visioning workshop on May 21, 2025, at the Council District 3 Field Office. Committee members provided valuable input on the strengths, opportunities, and challenges of existing cultural amenities, and engaged in discussion around potential cultural amenity typologies — their benefits, limitations, and relevance to Warner Center. They also helped shape the overall vision and goals of the Master Plan. In a follow-up survey designed to refine these guiding elements, Advisory Committee members were asked to rank the values, goals, and strategic directions that should guide the plan’s development and implementation.

The Committee underscored the importance of prioritizing cultural amenities that foster community building — particularly through engaging cultural programming. Additionally, the Committee emphasized the need to expand public access and awareness of both existing and future cultural amenities and a more equitable and geographically balanced distribution of amenities throughout the eight districts.

EXISTING AMENITIES SURVEY

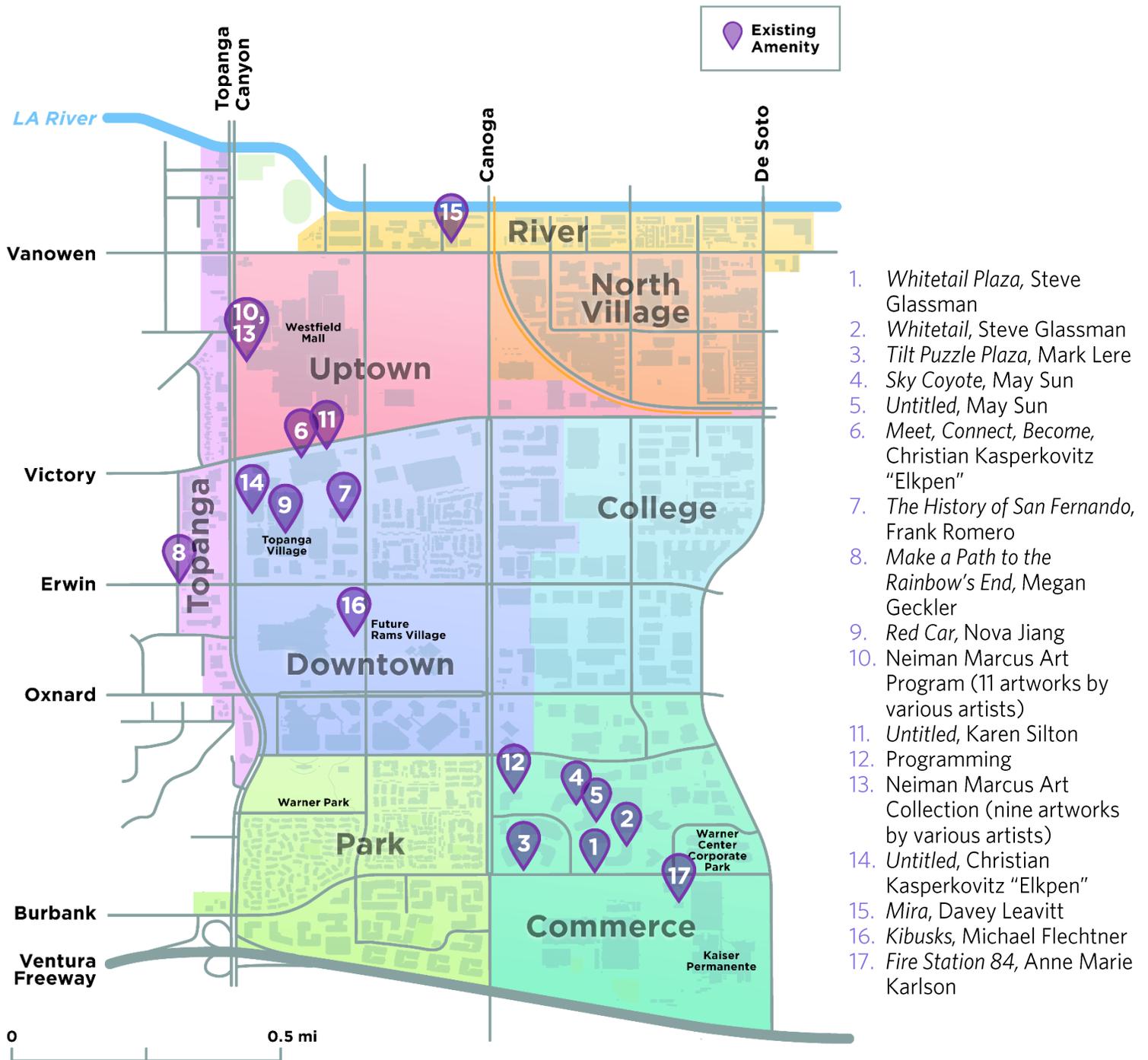


2. EXISTING AMENITIES SURVEY

As part of the planning process, the consultant team collaborated with Atelier Cory Henry to conduct a comprehensive evaluation of the current state of the existing cultural amenities in Warner Center, culminating in a report, *Existing Amenities Survey*, assembled to inform the CAMP. To undertake this survey, Atelier Cory Henry conducted background research on ADF and non-ADF funded public artworks within Warner Center, including the artists that produced the works and the year the project was commissioned or acquired and descriptions of the current sites and conditions of the artworks. In addition, the consultant team surveyed Warner Center through an in-person site visit and tour with the project team in March 2023. The final report includes detailed descriptions of each amenity, photographic documentation, and mapping of their respective locations and proximity to one another.

EXISTING AMENITIES MAP

This map shows the locations of each of the existing cultural amenities in Warner Center.



Map 1: Existing Cultural Amenities in Warner Center

ANALYSIS OF STRENGTHS, WEAKNESSES, OPPORTUNITIES AND CHALLENGES

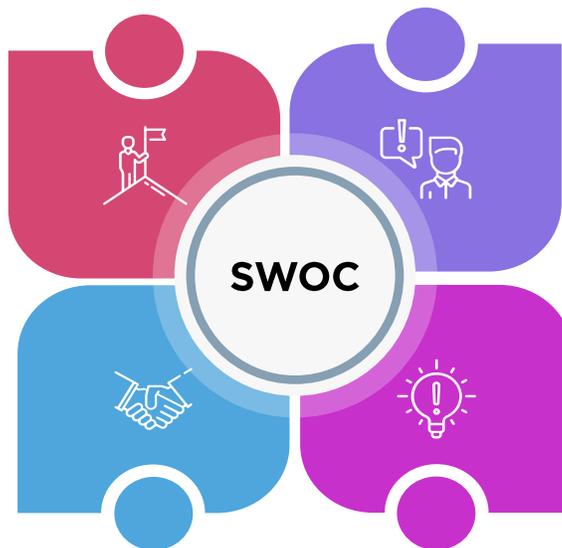
Key findings from the existing amenities survey are organized into four categories—strengths, weaknesses, opportunities and challenges — to highlight what is working, what needs improvement, and where future efforts might have the greatest impact:

STRENGTHS

- Successful ongoing cultural programming
- Amenities created outside of the ADF program
- Strong collection of permanent public artworks by diverse artists clustered in three districts

OPPORTUNITIES

- Increase geographic distribution across districts
- Build on/expand successful programs (such as the Valley Cultural Foundation’s summer concert series)



WEAKNESSES

- Amenities are concentrated in only three districts
- Limited accessibility for the general public
- Poor visibility and undesirable locations
- Lack of markers that indicate artworks
- Lack of consistent program documentation

CHALLENGES

- Maintenance and upkeep
- Amenities located within private buildings

KEY FINDINGS

1. Cultural Amenities are Concentrated in Only a Few Districts

Since 2001, roughly 16 public artworks and one programming event have been produced in Warner Center. The Warner Center 2035 Plan identifies eight districts comprising the plan area: College, Commerce, Downtown, North Village, Park, River, Topanga, and Uptown; however, cultural amenities developed under the Art Development Fee (ADF) program are disproportionately concentrated in just three of these districts — Commerce, Downtown, and Uptown — with a focus of providing public benefit for office workers in Warner Center Corporate Park and in the commercial shopping area. This uneven distribution highlights a spatial imbalance in cultural investment and access across Warner Center.

2. Limited Public Accessibility in the Commerce District

A key issue affecting the cultural amenities in the Commerce district is their limited accessibility to the public. Of the five outdoor public artworks located in this district, four are situated within a private office park along Canoga Avenue, originally intended to serve the population of the businesses. These installations are only reachable via parking lots, with no

WARNER CENTER CULTURAL AMENITIES

Site Survey *DRAFT*

pedestrian pathways connecting them to the public sidewalk. This lack of pedestrian infrastructure significantly reduces their visibility and accessibility.

3. Maintenance and Visibility Issues in Downtown and Uptown

Several public artworks in the Downtown and Uptown districts have maintenance challenges or visibility constraints. For example, three of the eleven artworks purchased for display inside the Neiman Marcus retail anchor were not located during multiple site visits conducted between June and October 2023. Additionally, a three-part mural series near the Costco on Victory Boulevard is partially obscured by overgrown trees and the fountain component of a sculptural installation at 6301-6303 Owensmouth Avenue is currently non-functional. These issues diminish the impact and effectiveness of the artworks.

4. There is a History of Successful Event-Based Programs

Some cultural amenities were delivered in the form of temporary or event-based programming. While some programs have since ceased or lack sufficient documentation for evaluation, the Valley Cultural Foundation's concerts at Warner Park were successful engagements that continue as an ongoing series.

5. Independent Cultural Projects Enhance the Broader Experience

Beyond the ADF program, several independently-produced cultural amenities enhance the visitor experience. Notable examples include a graphic and text-based asphalt installation in the Topanga Village paseo, which encourages environmental reflection and a large-scale mural on the Mira Apartments at 21425 Vanowen Street. The mural is prominently visible to pedestrians.

VISION, VALUES & GOALS



3. VISION, VALUES, AND GOALS

ABOUT THE VISION, VALUES, AND GOALS

Following the research phase, community engagement activities, and the Advisory Committee visioning workshop, a clear picture began to emerge for the future of arts and culture in Warner Center that informed the development of the plan's vision, values, and goals. The consultant team analyzed and synthesized the findings from each phase of the planning process. The insights that informed the development of the vision, values, and goals drew from:

- A comprehensive background review of existing plans, policies, and reports related to Warner Center and the broader region.
- An environmental scan analyzing demographic, economic, and cultural trends shaping the area's creative ecosystem, and other neighborhoods cultural plans in the area.
- An on-the-ground site survey tour with the project team to better understand existing cultural spaces, potential sites, and the physical characteristics of Warner Center.
- Ongoing project meetings with the project team, which included the Los Angeles Department of Cultural Affairs and Los Angeles City Planning, to ensure consistent collaboration, gather feedback, and integrate insights at every stage of the planning process.
- A robust public engagement process, including stakeholder interviews and a survey, that captured community aspirations and needs — including the strengths, challenges, and opportunities of cultural amenities within Warner Center.
- The key role of Advisory Committee members, who co-created the cultural vision for Warner Center through their participation in a visioning workshop where they shared their perspective on cultural amenity typologies, overall priorities, and future opportunities.
- The survey responses from Advisory Committee that ranked the values, goals, and strategic directions that would best guide the plan. Their expertise in arts and culture, coupled with their deep understanding of the community, provided valuable input on priorities and future opportunities.

Together, these contributions laid the foundation for the plan's goals and values, as well as a shared and future-forward cultural vision.

VISION STATEMENT

Warner Center is a thriving ecosystem where cultural amenities spark connection, inspire belonging, and build a stronger, more creative community through strategic partnerships and sustainable investment.

VALUES

These values reflect the Warner Center community's vision for a vibrant cultural future, rooted in creativity and connection:

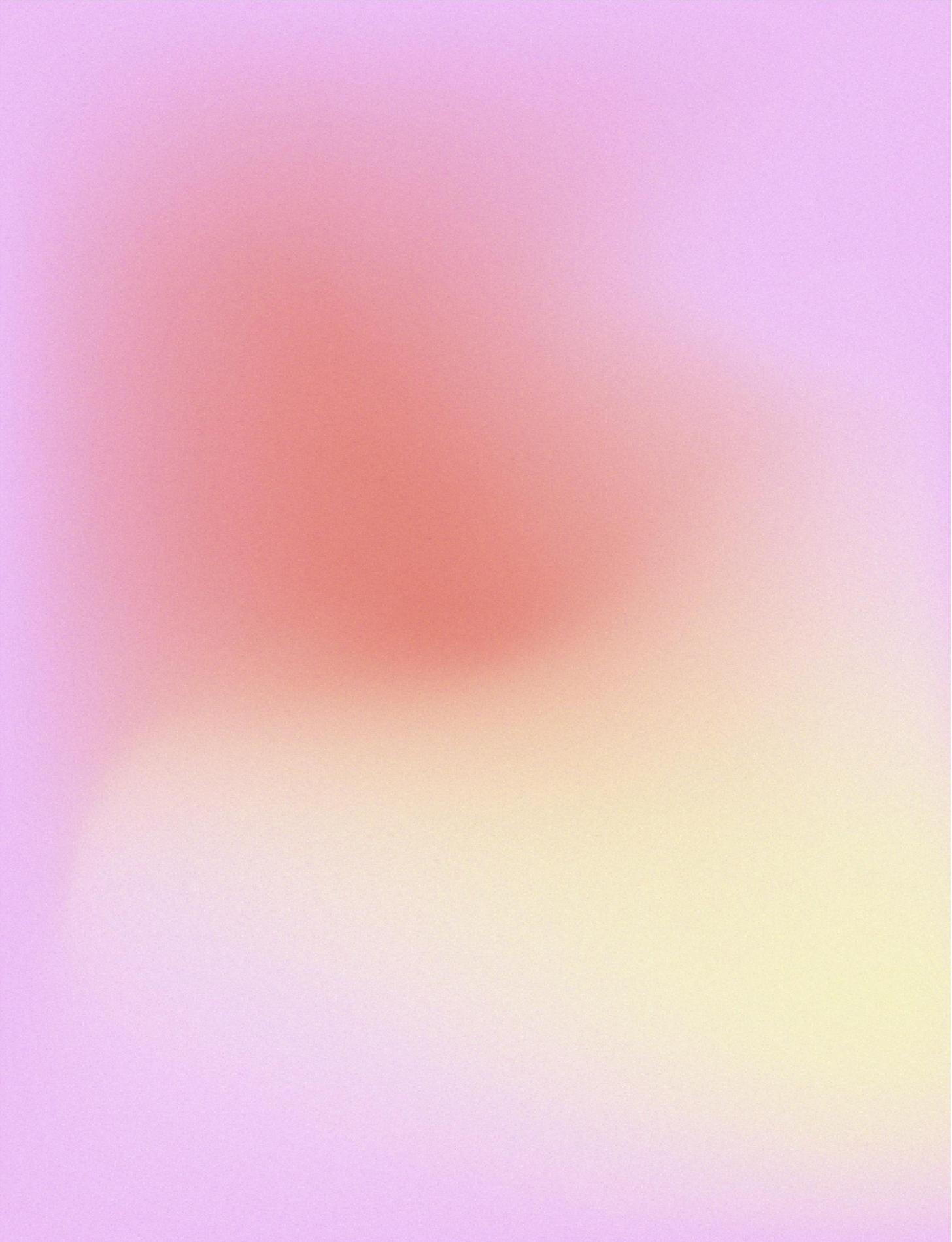
- 1. Community Connection and Belonging**
Cultural amenities should reflect and strengthen the social fabric of Warner Center—fostering meaningful relationships, local pride, and a sense of belonging among those who live, work, and visit.
- 2. Innovation and Experimentation**
Encourage bold, creative approaches to cultural expression—embracing new media, temporary interventions, and imaginative formats that keep the cultural landscape dynamic and relevant.
- 3. Equity, Inclusivity and Access**
Prioritize equitable distribution of resources and opportunities. Ensure that all people — regardless of background, identity, or ability — can participate in and benefit from Warner Center's cultural life.
- 4. Visibility and Regional Recognition**
Build a clear and compelling cultural identity for Warner Center that elevates its profile within the San Fernando Valley and beyond—drawing attention to its creativity, diversity, and cultural energy.
- 5. Placekeeping**
Celebrate and preserve the distinct character of Warner Center by honoring its stories, people, and landscapes. Support cultural development that deepens the connection between community and place.

GOALS

The following goals outline a roadmap for realizing Warner Center’s cultural potential:

- 1. Build Local Connection and Belonging**
Support cultural initiatives that reflect Warner Center’s people, stories, and sense of place — fostering social connection, neighborhood identity, and inclusive community participation through local artists and organizations.
- 2. Position Warner Center as a Regional Cultural Destination**
Elevate Warner Center’s cultural profile across the San Fernando Valley through visible, high-quality experiences—including public art, live events, and digital innovation—that attract visitors and enhance quality of life for all.
- 3. Create Sustainable Partnerships for Cultural Development**
Encourage collaboration between the City of Los Angeles, developers, businesses, and educational institutions to co-create cultural amenities that are community-driven, financially viable, and mutually beneficial.
- 4. Expand Access through Equitable and Innovative Cultural Infrastructure**
Ensure cultural resources are distributed across Warner Center and accessible to all. Invest in a mix of temporary and permanent amenities that respond to evolving community needs and creative expression.

SITE SURVEY



4. SITE SURVEY

ABOUT THE SITE SURVEY

A key part of Phase 3 of the overall planning process, the Site Survey builds on the first two phases of the planning process — the public engagement and the existing amenities survey — by focusing on direct field research and documentation. In the Site Survey, the consultant team conducted an on-the-ground assessment of the physical, cultural, and environmental characteristics at potential public art and art programming locations within Warner Center to map and identify potential locations for new public art and cultural amenities that align with insights gathered from the public engagement process and advisory committee.

PURPOSE OF THE SITE SURVEY

The Site Survey is a key tool to implement a site-specific Arts Development Fee (ADF)-funded art project in fulfillment of the ADF ordinance requirements. It can also help identify opportunities for future public art installations and programming that may be supported through the DCA trust fund.

SITE SELECTION & CRITERIA

The Existing Amenities Survey, insights from the public engagement process and input from the Advisory Committee directly informed a set of strategic criteria for prioritizing future site selection and determining appropriate cultural amenity typologies and approaches within each location. These criteria aim to guide investment toward projects that are inclusive, impactful, and reflective of community aspirations:

1. Visibility and Accessibility

Future cultural amenities should be highly visible to both residents and visitors, ideally located near major transit corridors, pedestrian-friendly zones, and prominent public gathering areas. Accessibility encompasses not only physical access (ADA compliance, walkability, etc.) but also cultural and informational access, ensuring that events and spaces are intuitive to find, welcoming to all demographics, and actively promoted within the community.

2. Alignment with CAMP Goals and Values

Each potential cultural amenity should advance the core goals and values of the Cultural Arts Master Plan (CAMP) outlined in chapter 2.

3. Potential for Impact

Proposed sites and amenities should be evaluated based on their capacity to deliver measurable and meaningful cultural impact. This includes the potential to:

- Activate underutilized spaces
- Strengthen community engagement and civic pride
- Position Warner Center as a cultural destination
- Support local artists, entrepreneurs, and nonprofit organizations
- Contribute to economic vitality through increased foot traffic or cultural tourism
- Encourage cross-sector collaboration and innovative partnership

SITE SURVEY ORGANIZATION

The site survey is organized by district. Cultural amenity typologies and approaches are identified for each site opportunity.

Districts

Warner Center is divided into eight districts: River, Uptown, North Village, Topanga, Downtown, College, Park, and Commerce. These districts were established in the Warner Center 2035 Plan and are an evolution of the six districts outlined in the Warner Center Specific Plan, which aimed to reinforce the identity and character of neighborhoods and districts in the area. These distinctive areas are so named for the activities that take place within each district and the landmarks that they surround or border, i.e. the Los Angeles River (River District), Pierce Community College (College District), Warner Park (Park District), and Warner Center Corporate Park (Commerce).

The Site Survey outlines the opportunity sites and cultural amenity priorities by district. Based on proximity, some districts have been combined. The opportunity sites and amenities for the River District and North Village District are shown together, as are the prioritized sites and amenities for the Uptown District and Topanga District “North,” and the Downtown District, shown with Topanga District “South.”

Cultural Amenity Typologies & Approaches

There are four primary and foundational categories through which future cultural amenities at Warner Center will be conceptualized, commissioned, and experienced:

1. Arts & Cultural Public Programming
2. Cultural Facilities & Spaces
3. Public Art
4. Partnerships

Each typology and approach respond to specific opportunities and gaps identified in the existing conditions analysis and aligns with the CAMP’s broader vision of fostering community connection, visibility, equity, and sustainability. Several sub-types are included for each category, followed by descriptions and examples.

Together, these typologies and approaches represent an expanded and more inclusive approach to cultural investment—one that prioritizes dynamic, community-centered programming while still embracing the legacy and impact of traditional public art.

Critically, this structure builds on the precedent set by the City of Los Angeles' Arts Development Fee (ADF) ordinance, which allows for the use of developer-collected funds to support not only permanent artworks but also live events, performances, and other forms of public programming. In doing so, the CAMP affirms that cultural vitality is not defined solely by static installations, but also by the people, stories and experiences that animate public space.

CULTURAL AMENITY TYPOLOGIES



1. ARTS & CULTURAL PUBLIC PROGRAMMING

Arts and cultural programming capture the energy of shared, time-based cultural experiences that invite direct community participation. Warner Center residents and visitors repeatedly expressed a strong desire for live cultural experiences and dynamic, recurring events that build community identity. This typology is especially well-suited for Warner Center because it addresses a key challenge revealed in the site and engagement work: while art exists in pockets, it is often static, hidden, or disconnected from people's daily lives. Programming—whether a public concert, a seasonal market, or an artist residency—offers a flexible, immediate way to activate both underutilized spaces and newly developed venues.

The demand and desire for arts and cultural programming are evidenced in the widespread popularity of the longstanding summer concert series in Warner Park hosted by the Valley Cultural Foundation. Building on this successful model, future programming can continue to transform everyday spaces into sites of connection, community building, and cultural activation.

Furthermore, as a Transit-Oriented District poised to grow in advance of the 2028 Olympics, Warner Center is well positioned to serve as a regional destination for cultural events. Art programming can provide momentum and visibility toward that goal, creating accessible opportunities for communities to gather, celebrate, and see themselves reflected in public life.

Sub-Types:

- **Large-Scale Community Events (e.g. cultural festivals, markets, outdoor movie screenings, holiday lighting)**
These include seasonal or cultural heritage festivals, outdoor markets, holiday lighting events and outdoor film screenings that foster shared cultural celebration. In Warner Center large-scale events create inclusive, visible moments of cultural vibrancy that activate public space and attract new visitors
- **Live Performances (e.g. music, dance, theater)**
Ranging from music and dance to theater and spoken word, live performances bring artistic and creative experiences to plazas, parks, and other community venues. In Warner Center, prioritizing live performances is a high-impact strategy for creating memorable, recurring cultural experiences.
- **Artist-in-Residence (AiR) programs**
AiR programs invite artists to ideate and develop new work in a designated space and context while engaging with the public through open studios, classes, or exhibitions. Warner Center's underutilized spaces — such as the Rose Goldwater

Community Center — are prime candidates for residencies that foster creative production and community connection.

- **Interactive programming (e.g. open studios, workshops)**
Events that allow the public to engage directly with artists in their workspace or through workshops support transparency, education, and co-creation. Open studios help demystify the creative process and are especially effective in cultivating local pride and youth engagement.



2. CULTURAL FACILITIES & SPACES

Cultural facilities provide essential infrastructure for community creativity and engagement. The public engagement process revealed a strong community interest in accessible, flexible venues for artmaking, performance and gathering — especially for small organizations, emerging artists, and community groups.

Given the scarcity of such spaces within Warner Center today, and the noted inaccessibility of existing private venues, this typology fills a critical infrastructure gap and leverages existing venues as well as temporary or pop-up style spaces. The Rose Goldwater Community Center, for example, was identified as an underutilized asset that could be reimaged as a community-driven arts hub — demonstrating the feasibility of adaptive reuse in advancing this typology. Investing in cultural facilities will ensure that Warner Center is not just a site for viewing public art, but also a place where culture is actively made and shared.

Sub-Types:

- **Galleries (art exhibition venues)**
Flexible visual art exhibition spaces, including pop-ups or permanent venues, create opportunities for local artists to show work and foster dialogue. Warner Center currently lacks dedicated galleries, making this a high-impact addition.
- **Performance Venues**
Indoor or outdoor spaces equipped for theater, music, dance, or spoken word expand the capacity for cultural production. While Warner Park's bandshell (Lou Bredlow Pavillion) provides a large outdoor stage for concerts and other performances, Warner Center would benefit from dedicated infrastructure for small or mid-size performances that supports diverse programming year-round.
- **Programming Spaces**
Multi-use rooms for workshops, lectures, rehearsals, and community gatherings provide low-barrier access to cultural experiences. These spaces—especially if embedded in existing infrastructure—can offer critical support to small organizations and independent artists.



3. PUBLIC ART

Public art has long served as a visual anchor for placekeeping, storytelling, and civic imagination. In Warner Center, however, the Existing Conditions Report revealed that many current artworks are either inaccessible, poorly maintained, or located within private developments. Future public art must counteract these trends by being deliberately sited, highly visible, and publicly engaging.

This typology is particularly appropriate for Warner Center due to the district's sprawling scale, fragmented pedestrian experience, and evolving identity. Public artworks —

especially those that are integrated with transit, wayfinding, or environmental design — can play a vital role in establishing legibility across the eight districts, demarcating district gateways and reinforcing neighborhood identity.

Sub-types:

- **Digital & New Media Art**
Screens, projections, interactive displays, or augmented reality projects expand the toolkit for engaging public audiences. This approach aligns with Warner Center’s tech-forward growth and positions it as a destination for digital creativity.
- **Transit Art**
Artworks integrated into transportation infrastructure — such as stations, shelters, or sidewalks—enhance the travel experience. Warner Center’s position as a transit-oriented district makes it ideal for transit art that connects mobility and creativity.
- **Environmental Art**
Land art, plant-based sculpture, or installations responding to ecological themes or sites can help connect Warner Center residents to the natural environment, especially near the LA River or greenways.
- **Beacon or Gateway Art**
Large-scale, highly visible works that serve as landmarks for navigation and identity, particularly those sited at entrances to districts, which may also symbolize transition and entry. In Warner Center, beacon art can mark district gateways or transit hubs—offering clarity, orientation, and regional distinctiveness. These pieces frame the Warner Center experience and can highlight cultural identity while improving placemaking.
- **Murals, Billboards, & Wall-based Art**
Wall-based works — either painted or digitally printed — can serve as storytelling devices and visual anchors. Highly visible and often community-inspired, murals are particularly well suited for Warner Center’s retail corridors, underpasses, or transitional spaces in need of identity and beautification.
- **Functional Art**
Benches, shade structures, bike racks, and other everyday infrastructure designed by artists elevate utility into aesthetic and cultural expression. Functional art improves the pedestrian experience and embeds culture into daily life.
- **Wayfinding**
Artist-designed signs, visual markers, or ground-based graphics help people navigate complex areas while also reinforcing a sense of place. In Warner Center — where pedestrian experience is fragmented — creative wayfinding can link amenities and improve accessibility.
- **Interactive Art**
Works that invite touch, movement, or audience participation can encourage curiosity and repeated visits. These projects are especially powerful for engaging families, youth, and new audiences.
- **Sculpture**
Three-dimensional public artworks enhance the spatial experience and offer tactile or contemplative moments for pedestrians. Sculpture can anchor plazas or greenways, offering orientation and points of pause across Warner Center’s expansive geography.

CULTURAL AMENITY APPROACH



1. PARTNERSHIPS

This approach recognizes that there is an opportunity for innovative new art and programming at sites that would require coordination with external partners. This approach identifies strategic and creative opportunities for collaboration. While no communication and coordination efforts have currently been made, they would require a high level of coordination between various agencies or developers, including potential external approval processes. While this might add another layer of complexity, strategic partnerships such as these might also have the potential for greater impact.

Sub-types

Sub-types for this approach include all of the typology sub-types listed within the public art, cultural facilities and spaces and public programming typologies. Any sub-type can be the result of an innovative partnership.

- **Public Art**
- **Cultural Spaces & Facilities**
- **Arts & Cultural Public Programming**

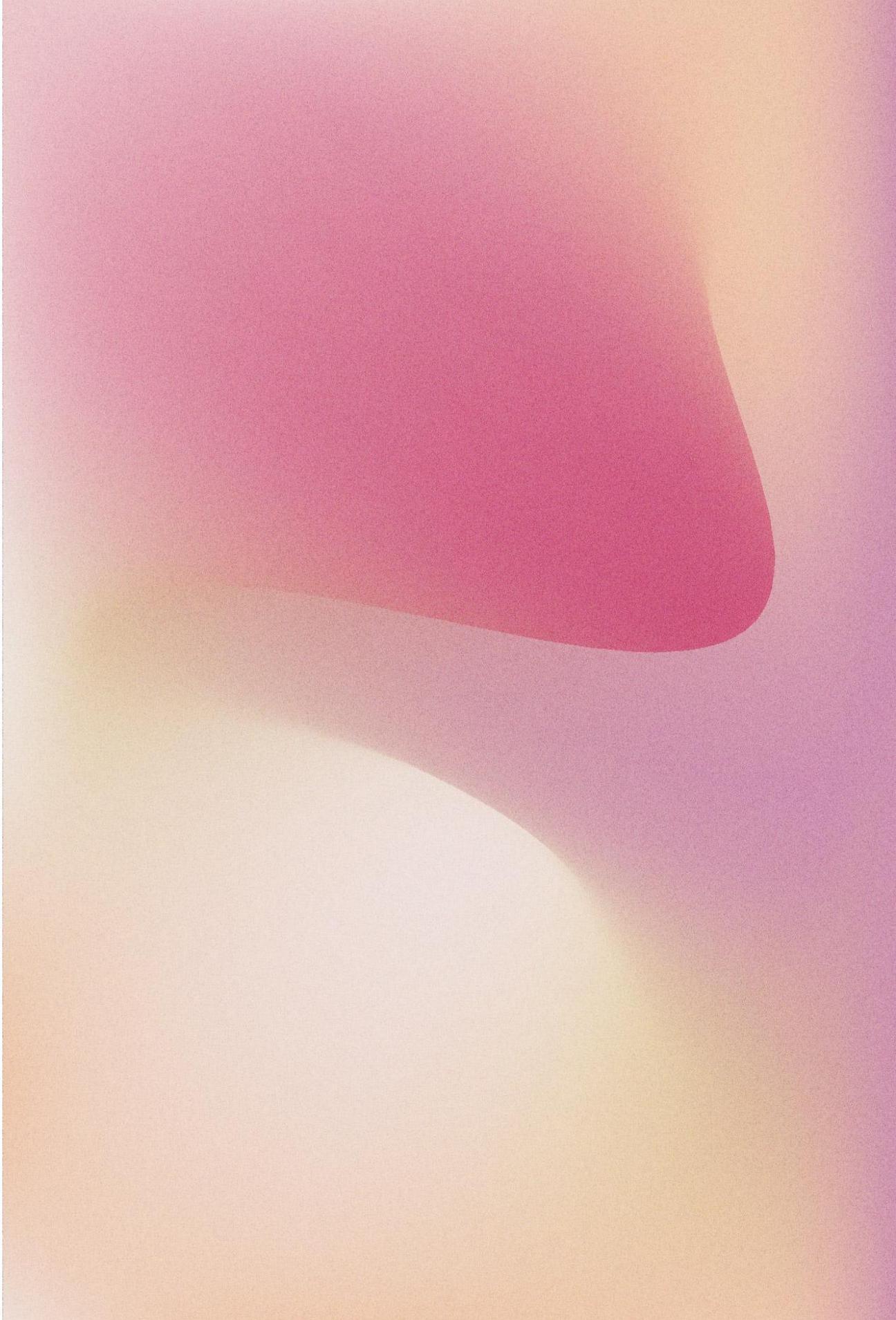
TEMPORARY/POP-UP SPACES & PROJECTS

Across the country, municipalities are increasingly prioritizing temporary public artworks over permanent installations. This shift offers multiple advantages, including:

- Reducing costs related to acquisition, maintenance, and long-term conservation
- Streamlining approval processes that are often prolonged for permanent works
- Mitigating the potential for artworks to become controversial or outdated over time
- Allowing for a continually refreshed and evolving public realm
- Stimulating economic and community activity by regularly reactivating public spaces
- Encouraging greater artistic experimentation and innovation
- Expanding opportunities to commission a broader and more diverse pool of artists, including early-career and emerging practitioners

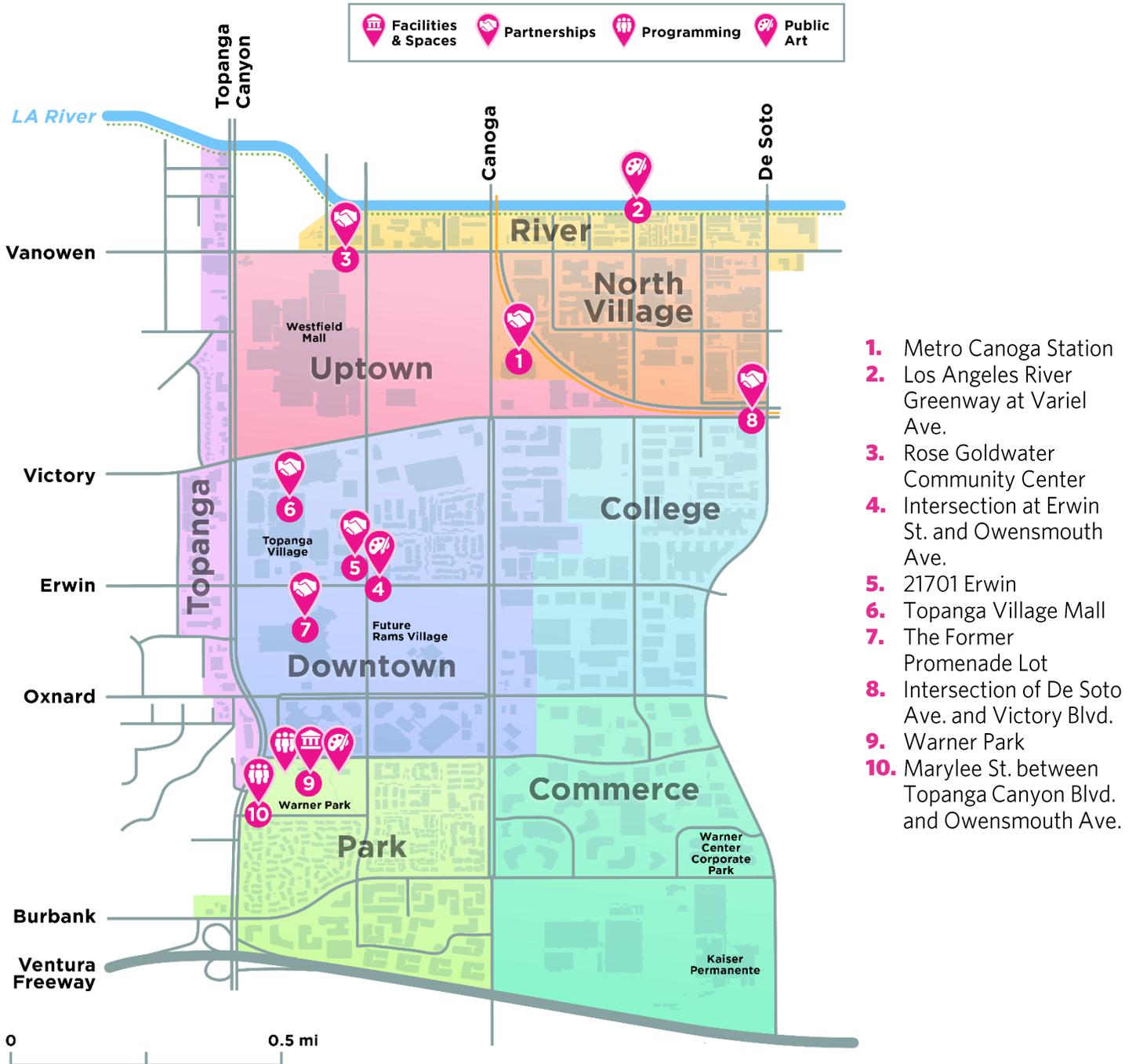
Temporary digital formats also offer additional flexibility and minimize long-term maintenance burdens while enabling rotating themes or rapid response to current issues—bringing relevance and vitality to the cultural landscape.

PRIORITIZED TYPOLOGIES & SITE OPPORTUNITIES



SITE OPPORTUNITY MAP

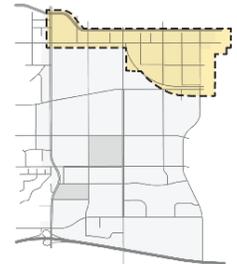
This map shows the high-opportunity locations for new cultural amenities. Each cultural amenity typology and approach are marked with a unique icon.



Map 2: Site Opportunities in Warner Center

RIVER DISTRICT & NORTH VILLAGE DISTRICT

The River District defines the northernmost edge of Warner Center, forming a slender corridor that traces the path of the Los Angeles River. This district includes a segment of the LA River Greenway — a recreational bike and pedestrian route that spans 51 miles from the confluence of Bell and Calabasas Creeks in Canoga Park to the Pacific Ocean in Long Beach. The proximity to this linear park presents opportunities to enrich passive recreation and activate the area through art and culture.



Directly south of the River District lies the North Village District, anchored by the Metro Canoga Station Transit Hub, a critical node in the region’s mobility network. The station serves Metro’s G Line and connects to Metro bus lines 150, 169, 161, and 601 (Warner Center Shuttle), facilitating movement throughout Warner Center and beyond. The G Line is part of Metro’s Bus Rapid Transit system, which uses dedicated bus lanes, traffic signal priority and all-door boarding, providing reliable, fast, and frequent service much like a light rail service but with less costs and infrastructure needs. As a park-and-ride facility with a large parking lot and secure bike lockers, this station supports multimodal transportation options. In 2023, the Metro system recorded 5,795 daily trips within one mile of the Canoga Station. Of these, 43% reported using the system to commute to work, while another 43% served riders commuting to errands, shopping malls and other recreational activities — highlighting the station’s integral role in both workforce connectivity and everyday life.



Map 22: Site Opportunities in the River District and North Village District

SITE OPPORTUNITIES

As a high-traffic area and the future site of a Metro Joint Development Housing Project, as well as a heavily used corridor for cyclists and pedestrians, the River and North Village Districts are uniquely positioned for cultural enhancements that support both transit riders and recreational visitors. Increasing the cultural amenities at these key sites will continue to foster an inviting and inclusive environment that further attracts use of these amenities.

As a designated Transit-Oriented District (TOD), this is a key area of Warner Center that provides opportunities for sustainable and multimodal transportation, reducing reliance on cars. Depending on future coordination, there is an opportunity to collaborate with Metro’s Art Program and integrate meaningful, place-based art interventions. Leveraging the mobility, visibility, and flow of these districts with new cultural amenities will enrich the public realm, enhance the travel experience and strengthen the connection between transit, recreation, and community.

1. Metro Canoga Station



Cultural Amenity Approach: Partnership
Sub-Type: Public Art (Beacon or Gateway Art)

There is existing public artwork at Canoga Station, including enamel images and ground murals and mosaics on the platforms. While these two-dimensional works add vitality to the station, there is an opportunity for a three-dimensional artwork to add to the space. An artwork that serves as a flagship piece or navigational “beacon” can foster a unique identity and sense of place for Warner Center, and similarly a “gateway” artwork can signal the entrance to a specific neighborhood or location. Because Canoga Station is a vibrant transit hub within a Transit-Oriented District, a beacon artwork has the potential to transform one of the main entry points into Warner Center into a recognizable and distinctive landmark that orients riders, invites curiosity and exploration from visitors, and ignites a sense of pride among residents.



Triforium, Joseph Young, 1975, Los Angeles, CA.



Hands, Christian Moeller, 2010, San Jose, CA.

Hands, the result of a collaboration between artist Christian Moeller and Fentress Architects, was conceived as an innovative design solution for the massive facade of San Jose Airport’s Rental Car Garage. Due to the location, the artwork itself is a poetic gateway to the city’s main airport, which can be seen by drivers approaching the destination, signaling to them that they are in the right place.

WARNER CENTER CULTURAL AMENITIES
Site Survey *DRAFT*

Eventually, beacon or gateway artworks become affiliated with their location, serving as a symbol of the unique qualities of a given place.

Considerations & Challenges

A new public artwork at the Metro Canoga Station would be a joint initiative — requiring shared interest and commitment with Metro. Ultimately, the project would necessitate a higher level of external partnership, including alignment on artist selection, design, and placement.

Equally important is the station’s existing collection of public artworks, including enamel images, platform murals, and ground mosaics, which contribute to its current visual and cultural identity. Any new artwork should be thoughtfully integrated into this context — taking into account the themes and materials of the existing pieces. Rather than compete with or overshadow the current works, a new installation should aim to complement and build upon them, enhancing the overall coherence of the station’s cultural amenities.

In addition, the cost of beacon art often poses a significant challenge. To achieve the visibility and lasting impact expected of such landmark installations, beacon art typically requires substantial scale, durable materials, and weather-resistant construction. These demands can lead to complex design requirements, specialized structural engineering, and custom fabrication — driving up costs and necessitating careful planning and investment. Alternatively, a smaller-scale sculpture or interactive art might be less costly.

Budget Range

A beacon or entryway sculpture that has a modest visual profile costs may range on the higher end, from \$100-\$300K, including artist fees, structural engineering, durable materials, lighting, signage, and installation. Monumental artworks of this type may cost significantly more to cover foundation work, specialty finishes, integrated lighting, and long-term durability considerations (e.g. wind load, seismic compliance, etc.)

2. LA River Greenway at Variel Ave.



Cultural Amenity Type: Public Art
Sub-Type: Mural

Site-specific installations and/or participatory artworks such as murals along the LA River Greenway provide opportunities for site-specific and place-based work that highlights the history of the LA River, which holds deep historical, cultural, and spiritual significance for the Tongva people, the original inhabitants of Los Angeles. Many Tongva villages were located on the banks of the river, which was the source of a vibrant, natural ecosystem before it was concretized beginning in 1938. There is an opportunity for collaboration and partnerships with Indigenous-led organizations and Indigenous artists to uplift this history.



Mural Designed by Local Students at Entry Point to Ballona Creek Bike Path in Culver City.

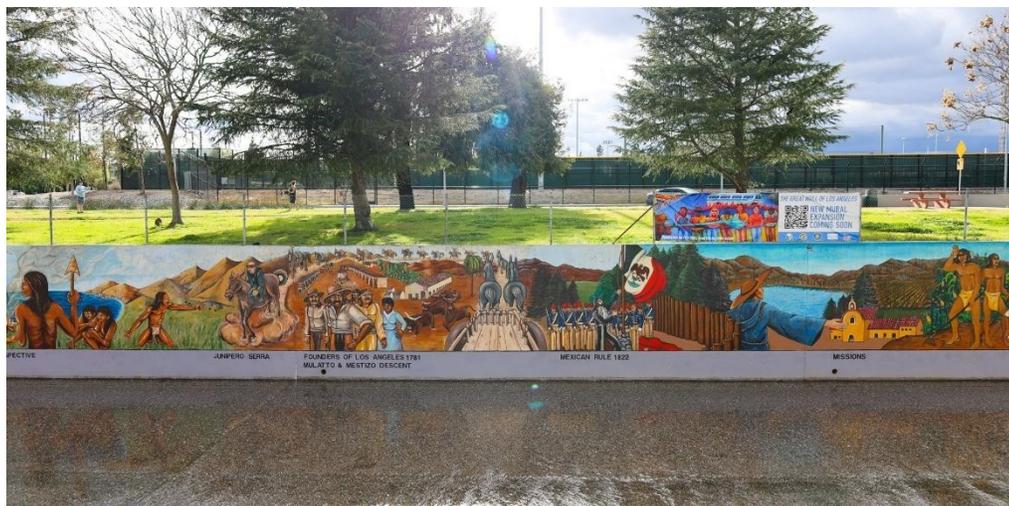
In this particular location (the north end of Variel Avenue), there is a pedestrian entrance point to the LA River and LA River Greenway. In addition to the benefit of a mural demarcating this stretch of the pathway to improve wayfinding and provide a way for pedestrians, cyclists, and recreational users to

identify the area along the route, it would also increase the vibrancy and cultural relevance of an otherwise concrete landscape.

Considerations & Challenges

There is a strong precedent for community collaboration in the design and making of murals along the LA River and other similar waterways throughout Los Angeles — the most significant being the ongoing and nearby mural, The Great Wall of Los Angeles, by Judith Baca, which was co-created in collaboration with over 400 youth and 35 artists beginning in 1974 in Valley Glen. At this entry point to the LA River Greenway, there is an opportunity to engage residents, youth, and community members in the design and production of a wall or ground mural through a participatory project led by a local artist(s), thereby increasing community pride and stewardship of the mural.

The largest foreseen challenge for an outdoor mural is continued maintenance due to weather and potential vandalism.



Segment of the Great Wall of Los Angeles Mural by Judith Baca. Photo by Pebbla Wallace / LA Historical Society.

Budget Range:

Mural projects have a wide budget range, with variances contingent primarily upon the scale or size of the mural although factors like intricacy of design, conditions of the site, or surface preparation needs and profile of the artist will also impact costs. Very small-scale murals (100 sq. ft or less) may range between \$5-15K, with medium-sized murals (200-500 sq. ft) in the \$15-30K range and larger or highly detailed murals (500 sq. ft or more) starting at \$30K and up.



Cultural Amenity Type: Public Art
Sub-type: Sculpture

There is an opportunity to strengthen wayfinding and placekeeping through the installation of a site-responsive sculpture at the Variel Avenue pedestrian entry point to the LA River Greenway. Once again, this is another opportunity to install a site-responsive artwork that connects to the long history and significance of the LA River to the Tongva peoples through collaboration with Indigenous-led organizations and Indigenous artists.

Strategically positioned, the sculpture could serve not only as a visually engaging landmark but also as an interpretive feature — providing visitors with local history, geographic context and directional cues. By illustrating key destinations along the Greenway and highlighting nearby cultural assets throughout Warner Center, the artwork could seamlessly connect the physical environment with its cultural narrative, encouraging exploration and fostering a stronger sense of place.

Considerations & Challenges

A three-dimensional artwork, the positioning of a sculpture is an important consideration to ensure that it is visible from multiple vantage points and accessible to viewers of varying heights and mobilities.



Great Toad Gate entrance to Valley Heart Greenway on Laurel Canyon Boulevard. Artwork designed by artist Lahni Baruck, based on a drawing by student Michael Harris as part of The River Project.



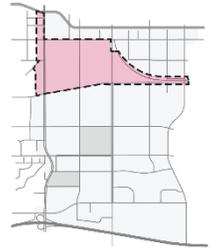
Interior of the Coast Live Oak, part of Citizen Seeds sculpture series by Kim Abeles along the Park to Playa Trail. Photo by Ken Marchionno.

Budget Range:

Modestly scaled outdoor sculpture may cost anywhere from \$20-50K, including installation and assuming there is no major site integration or structural interventions required. Large-scale sculptures requiring more substantial site integration, professional engineering or other structural enhancements may range anywhere from \$50-250K, with monumental landmark-grade installations increasing from there.

UPTOWN DISTRICT AND TOPANGA DISTRICT (NORTH)

The Uptown and northern Topanga Districts form the northwest edge of Warner Center with a narrow extension reaching eastward to form a boundary between the North Village and College Districts. This area is anchored by the expansive footprint of Westfield Topanga, a major retail destination encompassing over 2 million square feet and featuring more than 240 shops, restaurants, and services. Situated at a bustling intersection, the mall serves as a regional magnet for commercial activity. Westfield has a precedent of producing cultural initiatives and collaborated with the Los Angeles County Museum of Art (LACMA) to exhibit art from the museum's collection on long-term loans in 2017 — making them a potential partner for new cultural initiatives at Westfield Topanga.



Map 43: Site Opportunities in Uptown District and Topanga District (North)

SITE OPPORTUNITIES

Within the Westfield complex lies the Rose Goldwater Community Center, a seemingly underutilized space located at the intersection of Owensmouth Avenue and Vanowen Street. The space is owned and operated by Westfield and has been used sporadically for community meetings hosted by the Council District 3 office and food distribution events that are part of Christy's Foundation's food relief program. The Community Center is a promising opportunity to activate underused infrastructure and serve as a hub for temporary and rotating community uses. Feedback gathered through the public engagement process revealed a notable gap in flexible and accessible arts spaces within Warner Center. Advancing the opportunities outlined below would require thoughtful coordination and collaboration with Westfield. While no communication with Westfield has been initiated to date, their interest and willingness to partner in cultural programming or public art would be essential. With thoughtful planning and cross-sector collaboration, the Rose Goldwater Community Center could evolve into an activated civic arts hub that supports creative exchange and community building through cultural programming.

3. Rose Goldwater Community Center



Cultural Amenity Approach: Partnership
Sub-Type: Cultural Facilities & Spaces (Gallery or Programming Space)

The Rose Goldwater Community Center presents a valuable opportunity to serve as an accessible and flexible venue for smaller-scale arts and culture programming. With intentional activation, the space can host a wide range of cultural and creative activities that foster community connection and creativity. As a community-centered space, programming should prioritize access, belonging, and inclusivity — offering events and activities at low or no cost and elevating initiatives led by local artists, cultural organizations, and informal groups such as artist collectives. This approach ensures that the center reflects the identity and creativity of the Warner Center community.

Potential uses include:

- Performing arts (music, dance, theater), rehearsals, and showcases
- Community art exhibitions
- Arts and crafts classes and workshops for all ages led by teaching artists
- Writing circles, poetry readings, and storytelling nights
- Pop-up stalls for creative entrepreneurs
- Makers markets
- Public talks, cultural panels, or film screenings
- Multilingual language and culture classes led by community educators

Challenges & Considerations

Repurposing the Rose Goldwater Community Center into a cultural programming space would require thoughtful planning to address key operational challenges, including the need for a managing entity — such as a nonprofit organization, arts alliance, or municipal partner — to oversee the program and ensure smooth administration. Because this building is owned and operated by Westfield, this project would require their partnership and thus a higher level of coordination.

Implementation needs include:

- Developing clear protocols for space usage, scheduling, and coordination among diverse groups
- Effectively communicating access and availability, including eligibility criteria and reservation procedures, to ensure transparency and public awareness

Establishing these systems is essential to create a space that is equitable, well-organized, and sustainable for creative community use.

Budget Range:

Costs may run up to \$25K for one month of programming or up to \$300K annually, contingent upon scope and scale of the program.



Cultural Amenity Approach: Partnership
Sub-Type: Programming (Artist-in-Residence [AiR])

With limited art space in Warner Center, a flexible and underutilized space presents a great opportunity for artist-in-residence (AiR) program. Such a program would support local artists, culture bearers and creative entrepreneurs who could use the space as a studio, workspace or for programming.

The AiR program should require a public-facing component — such as open studio days, art workshops or classes, or an exhibition or performance showcasing the artist’s work. Implementing a theme for the residency, such as the hyperlocal, could encourage artists to explore and reflect upon the stories, environment, cultures and layered histories of the San Fernando Valley, drawing upon the value of placekeeping. Additionally, the program could foster collaborative artist partnerships with local nonprofits, cultural organizations, or businesses within the Westfield ecosystem and beyond—amplifying impact and building meaningful connections across sectors.



Artist Andy Crocker, LA Public Library 2024 Creator-in-Residence, with her immersive experience at the Atwater Village branch library. Photo by Allen J. Schaben / LA Times.

Considerations & Challenges

Due to the nature of an external partner, this project would require a higher level of coordination. Before launching an artist-in-residence program, an assessment by Westfield of existing facilities and amenities — such as ventilation, running water, and plumbing — would be essential. These factors directly influence the suitability of various artistic practices and the eligibility of the possible artist. For example, disciplines with minimal infrastructure needs, such as dance, music, writing, or water-based painting, may be more readily accommodated within the current space. Other considerations include the length and structure of the residency. Potential challenges include programming administration and coordination, including managing the artist selection process, ensuring routine maintenance, and upkeep of the community center and developing clear systems for communication and scheduling.

Budget Range:

Basic residencies with modest compensation range between \$6,000–\$15,000, suitable for neighborhood-based programming or workshop-format engagements. More comprehensive residencies, especially those tied to public outreach or commissioned deliverables, may require \$20,000–\$50,000, depending on duration, site, and deliverables. The primary considerations around

cost are the stipend(s) for the artist(s) and/or project support fees (materials, equipment, travel, etc.); however, staff time to enable access to the space must also be carefully evaluated for feasibility.



Cultural Amenity Approach: Partnership
Sub-Type: Public Art (Mural)

With unadorned, blank exterior walls, the Rose Goldwater Community Center is a great location for a participatory mural project in which an artist works with local community members do co-design and paint a mural. This could enhance the building’s exterior and create a public art piece that also involves cultural programming (via the public’s participation).

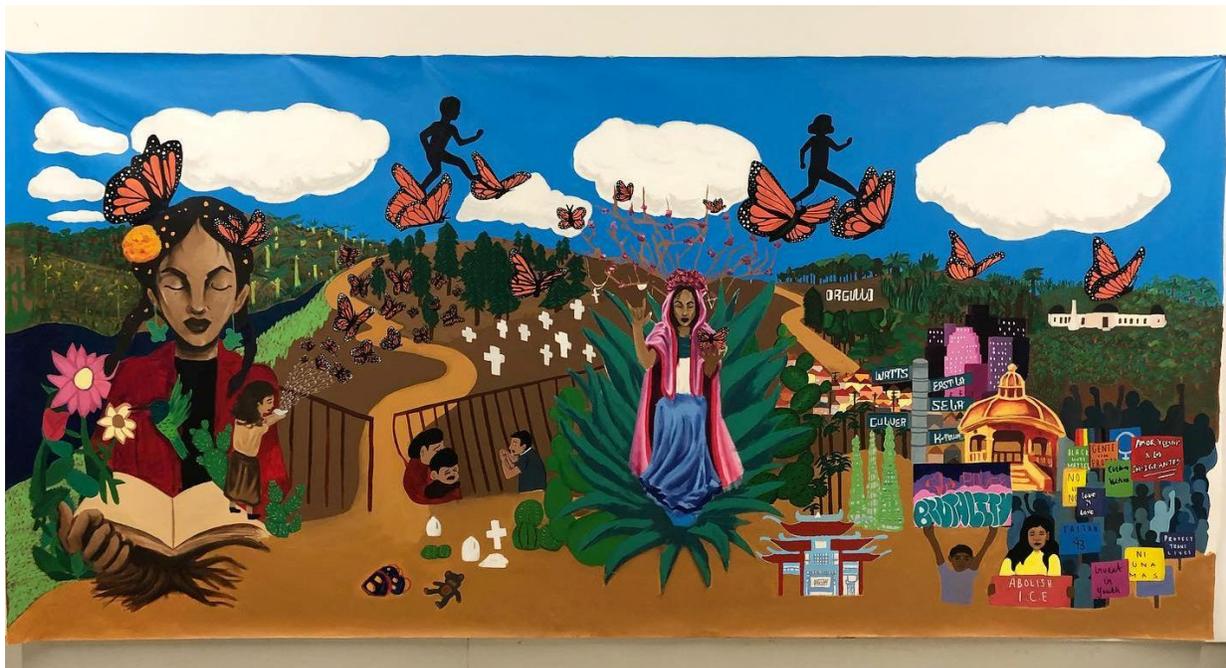
Considerations & Challenges

A primary consideration is the need for clear communication and coordination with Westfield. A potential challenge may arise in balancing the creative vision of the artist and community with Westfield’s design guidelines and approval processes.

Successful community involvement will require intentional outreach and communication. A thoughtfully developed engagement plan—co-created with the selected artist—will be essential to ensuring meaningful participation. Partnering with local organizations, such as nonprofits or schools, can further strengthen outreach efforts and contribute to the project's overall success.

Budget Range

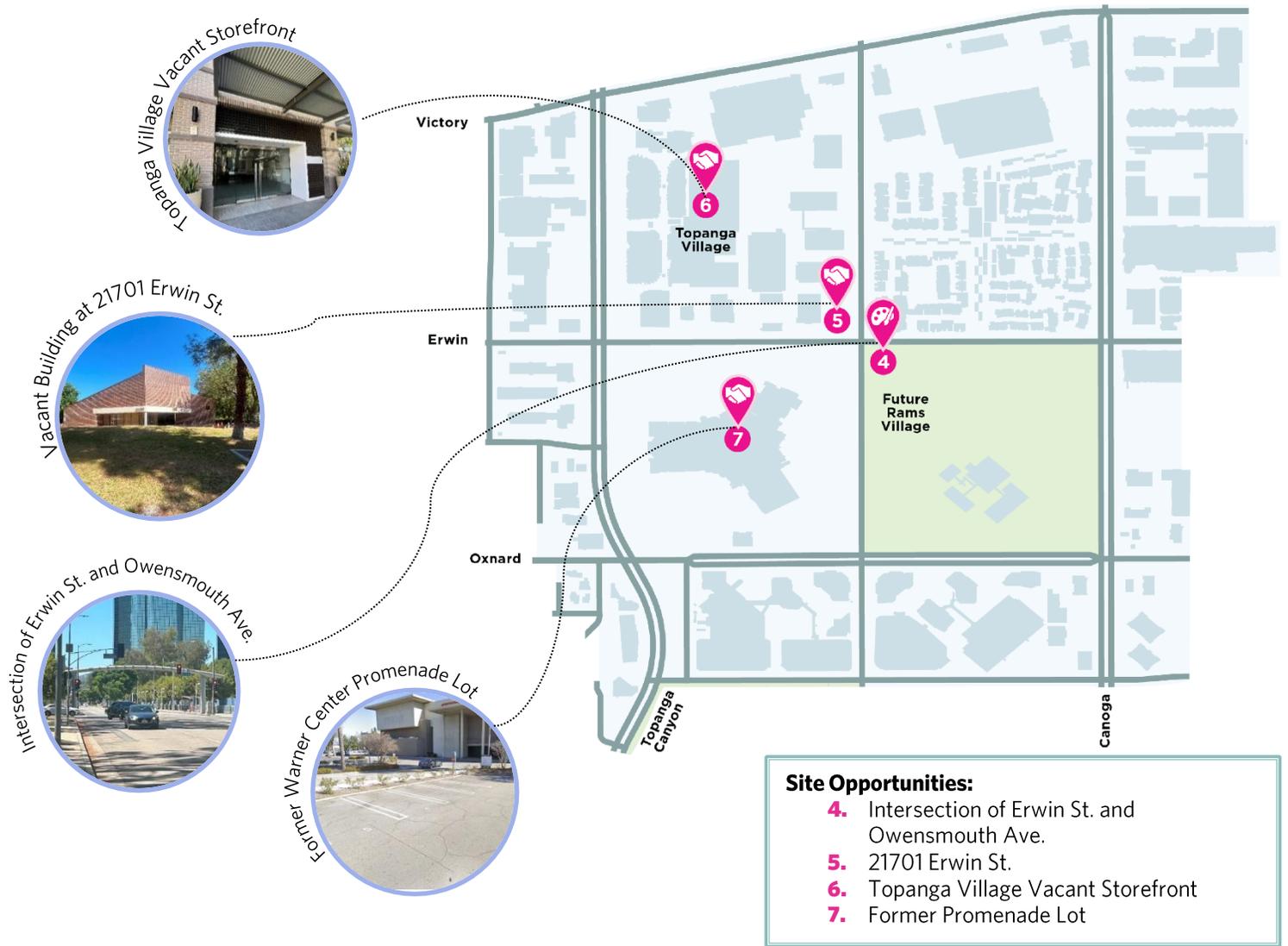
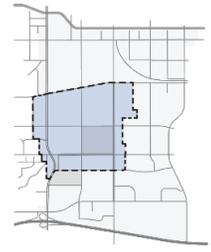
Mural projects have a wide budget range, with variances contingent primarily upon the scale or size of the mural although factors like intricacy of design, conditions of the site, or surface preparation needs and profile of the artist will also impact costs. Very small-scale murals (100 sq. ft or less) may range between \$5-15K, with medium-sized murals (200-500 sq. ft) in the \$15-30K range and larger or highly detailed murals (500 sq. ft or more) starting at \$30K and up.



Mural by Dalila Paola co-created with youth at the Los Angeles LGBT Center.

DOWNTOWN DISTRICT & TOPANGA DISTRICT (SOUTH)

The Downtown District, along with the southern portion of the Topanga District, anchors the west side of Warner Center, situated between the Uptown and Park Districts. This area serves as a vibrant core of activity, home to key destinations such as Topanga Village — an open-air retail center that offers shopping, dining, and entertainment options — and the future Rams Village at the site of the former Warner Center Promenade. In addition to these major anchors, the district contains several currently unoccupied or underutilized spaces that present exciting opportunities for temporary cultural activation. Because much of this district consists of privately developed and owned properties, these cultural amenity opportunities rely heavily on partnerships. While none of the potential partners listed below have been contacted to date, outreach would be necessary to move any of the proposed projects forward. Although external partnerships would require additional coordination and multiple layers of collaboration, the result could be innovative, cross-sector cultural assets with potential for great impact.



Map 54: Site Opportunities in the Downtown District and Topanga District (South)

SITE OPPORTUNITIES

Within the Downtown District, the presence of unoccupied or underutilized spaces presents an opportunity to introduce temporary cultural facilities and creative projects. As one of the most active areas of Warner Center — especially with a large and potentially transformative development underway — this district is well-positioned to host innovative cultural activations, many through external partnerships, that complement its evolving identity.

4. Intersection of Erwin St. and Owensmouth Ave.



Cultural Amenity Type: Public Art
Sub-Type: Gateway Art

At the intersection of Erwin Street and Owensmouth Avenue, the site of the former transit center hub, a prominent arch bearing the “Warner Center” sign currently serves as a gateway marker — signaling arrival and offering a visual cue of place identity. While this structure provides a basic form of wayfinding and branding, it represents an opportunity for a reimagined gateway that reflects the significance of place, including the legacy and evolving identity of Warner Center.

By integrating sculptural elements, digital media, or interactive features, the new gateway could serve as a landmark for transit riders and pedestrians, especially given its proximity to the G Line corridor. A gateway artwork could create a memorable sense of arrival and offer interpretive components that highlight key milestones in Warner Center’s development. This site-specific intervention could become a signature piece of public art — anchoring the district’s identity while inviting residents and visitors to engage with its past, present, and future.

Considerations & Challenges:

The artwork should reflect local identity and values and engage diverse stakeholders, including residents, businesses, and cultural organizations, in a public process to capture input and avoid exclusion to ensure the artwork is embraced and not contested. A new large and unique signature artwork that highlights the identity of Warner Center might also require high upfront costs due to custom fabrication, engineering, and installation logistics.

Budget Range:

A beacon or entryway sculpture that has a modest visual profile costs may range on the higher end, from \$100-\$300K, including artist fees, structural engineering, durable materials, lighting, signage, and installation. Monumental artworks of this type may cost significantly more to cover foundation work, specialty finishes, integrated lighting, and long-term durability considerations (e.g. wind load, seismic compliance, etc.)



“Points of Reference,” a site-specific art installation in downtown Erie, PA by Aphidoidea, a Los Angeles, CA-based art, and design collective. The sculpture is illuminated at night. Photo by Greg Wohlford / Erie Times-News.

5. 21701 Erwin St. (Vacant Building)



Cultural Amenity Approach: Partnership
Sub-Type: Cultural Facilities & Spaces (Pop-Up/Temporary Spaces)

The vacant building at 21701 Erwin St. offers a transformative opportunity to activate underused space by repurposing it into a temporary cultural hub. Envisioned as a studio and gathering space for local artists and include pop-up exhibitions, public workshops, and collaborative programming with nearby institutions — positioning the site as a short-term incubator for cultural innovation.

There is precedent for transforming vacant spaces. In Florida, Zero Empty Spaces activates vacant commercial real estate into temporary working artist studios that become vibrant centers for creativity and community engagement. While artists can enjoy affordable studio space, property owners also benefit from daily activation in otherwise empty spaces. Similar initiatives have also been successful in New York City and London.

Considerations & Challenges:

The condition of the building is a consideration for this kind of activation and vacant spaces may require upgrades to meet safety codes, which would be undertaken by the property owners. Additionally, thoughtfully planning for the end of the activation and open communication lines are necessary to inform the artists with as much notice as possible that their short-term use or lease will be ending.

Budget Range: \$25,000 – \$75,000

Pop-up activations of temporary or transitional spaces may range from \$25-75K, reflecting the typical costs associated with activating a vacant commercial building as a short-term cultural hub. This includes basic infrastructure and fit out, programming and artist support fees, and operations and coordination costs.

6. Topanga Village



Cultural Amenity Approach: Partnership
Sub-Type: Programming (Artist-in-Residence [AiR])

Topanga Village is already a site of cultural programming. The retail center currently hosts programming concert series and holiday event celebrations. While there are vacant storefront spaces within the mall, there is an opportunity for those spaces to be temporarily activated by an artist-in-residence or creative entrepreneur-in-residence. Such a program would invite local creatives to transform these underutilized spaces into dynamic pop-up environments and engage visitors through:

- Interactive workshops and hands-on art-making experiences
- Boutique-style pop-up shops or creative marketplaces
- Performances, talks, and live demonstrations



341 FSN (First Street North) is a creative and collaborative incubator space and project of Little Tokyo Service Center.

- Rotating exhibitions and installations
- Collaborative events with existing retailers and community partners

By infusing artistry, entrepreneurship, and public engagement into the fabric of the mall, the program would elevate Topanga Village’s role as a culturally rich, participatory destination and foster new cross-sector connections.

Considerations & Challenges

As a project that would require external partnership with Topanga Village, higher levels of coordination and approval between parties must be considered. In addition, ensuring a fair and equitable artist/entrepreneur selection process will be essential to an AiR program and will require a designated entity to manage this process, develop criteria for selection, and administer the program. An outreach and communications plan to spread awareness and a clear eligibility policy for the types of art practices and projects allowed will be necessary to set expectations.

Budget Range:

Basic residencies with modest compensation range between \$6,000–\$15,000, suitable for neighborhood-based programming or workshop-format engagements. More comprehensive residencies, especially those tied to public outreach or commissioned deliverables, may require \$20,000–\$50,000, depending on duration, site, and deliverables. The primary considerations around cost are the stipend(s) for the artist(s) and/or project support fees (materials, equipment, travel, etc.), however, staff time to enable access to the space must also be carefully evaluated for feasibility.

7. Former Promenade Lot



Cultural Amenity Approach: Partnership
Sub-Type: Cultural Facilities & Spaces (Temporary/Pop-up Spaces)

While the former Warner Center Promenade mall is slated for development as part of the Rams Village, there is an opportunity to temporarily transform the large facility into a temporary hub for cultural production or programming, or into a site for a temporary art project (inside the mall facilities or outside in the large surface parking lots or the building façade itself). There are ample opportunities to transform or make use of the space in the short-term, including: hosting a festival in the parking lot, building a temporary community garden or urban farm, programming a one-time makers market, or commissioning a temporary or ephemeral public art piece that salvages materials from construction.

There is a precedent for such reimagining and reuse of a defunct mall. Most prominently is the Jackson Medical Mall in Jackson, MS, a former shopping mall that was converted to a medical, retail and arts and culture programming facility. Integrating arts and culture with health and wellness, the mall has a commercial kitchen and collaborates with the neighborhood community garden, hosts an annual blues festival where attendees are also given the opportunity to receive diabetes testing and information and partner with the local arts agency to mobilize youth and residents in creative placemaking projects.



900,000 square-foot Jackson Medical Mall managed by the Jackson Medical Mall Foundation.

Considerations & Challenges

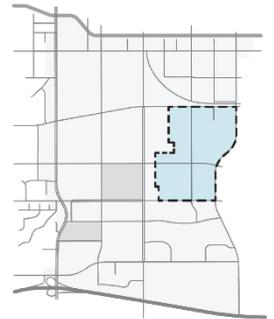
Because this site is privately-owned, communication and coordination with the property owner would be required. The condition of the building is a consideration for this kind of activation and vacant spaces may require upgrades to meet safety codes, which would need to be undertaken by the property owners. Because the nature of this site is temporary — eventually it will be developed into something new — the temporary or ephemeral nature of the space should be considered for the type of programming that might take place.

Budget Range:

Small-scale pilot activations — such as pop-up art installations, one-time makers markets, or short-term artist residencies — can often be delivered for \$5-30K, assuming minimal build-out and limited equipment needs. More ambitious temporary uses, such as outdoor festivals in the parking lot, community gardens, or multi-week cultural programming inside anchor spaces, are likely to range from \$30-100K, reflecting costs for permits, insurance, utilities, temporary infrastructure, and basic upgrades to meet safety codes.

COLLEGE DISTRICT

The College District lies east of the Downtown District between the North Village and Commerce Districts. Just east of the College District and Warner Center border is Pierce College, a local community college. The College District is mostly comprised of residential buildings and some retail. Though this district is mostly residential, its northern border is Victory Boulevard, a major high-traffic boulevard that also runs parallel to part of the G Line rapid transit busway.



Map 65: Site Priorities in the College District

Site Opportunities:

- 8.** Intersection at De Soto Ave. and Victory Blvd.

SITE OPPORTUNITIES

At the busy Victory Boulevard and De Soto Avenue intersection — a major crossroads with streams of vehicular traffic and multiple bus line stops — asphalt art would brighten the streetscape and bring joy, creativity, and storytelling into the streetscape at a highly visible and visited site. An asphalt art project would require initial communication and collaborative partnership with the Department of Transit (DOT) to ensure alignment with safety standards, traffic operations, and permitting requirements, while also identifying feasible design parameters and timelines for implementation.

Asphalt art can deliver a range of practical and cultural benefits:

- **Improved Safety**
 - Visually signals pedestrian zones, encouraging drivers to slow down
 - Can be accompanied by traffic safety infrastructure improvements that ultimately reduce crash rates and improve yielding behavior at intersections
- **Enhanced Wayfinding & Identity**
 - Helps orient commuters and visitors by marking key transit nodes
 - Creates a memorable visual identity for the district
- **Community Engagement**
 - Offers opportunities for local artists and residents to co-create public art
 - Fosters civic pride and a sense of ownership over shared spaces
- **Placemaking & Beautification**
 - Turns overlooked or utilitarian infrastructure into dynamic cultural assets
- **Economic Activation**
 - Attracts foot traffic and supports nearby businesses
 - Can increase retail activity and improve perceptions of safety and cleanliness
- **Low-Cost & Flexible Implementation**
 - Can be installed with modest budgets and temporary materials
 - Easily adapted to seasonal programming or community events

8. Intersection of De Soto Ave. and Victory Blvd.



Cultural Amenity Type: **Public Art**
Sub-Type: **Asphalt Art**

At the intersection of two busy thoroughfares and a portion of the route of the popular Bus Rapid Transit G Line, there is an opportunity to brighten and enliven a corner of Warner Center that many commuters arrive and depart through daily. By integrating asphalt art at this key intersection, Warner Center can elevate its public realm, reinforce its identity as a creative and transit-connected district, and offer commuters a moment of inspiration in their daily journey.



The redesign of an intersection in Kansas City, Mo., included a mural and traffic-calming measures like bollards and planters. Credit: Bloomberg Philanthropies; Mural design by Tehya Riley, Parker Story, Alex Eickhoff and Stephanie Bloss-Foley.



Saginaw, MI completed projects in Bloomberg Philanthropies' Asphalt Art Initiative. Credit: Bloomberg Philanthropies; Mural design by Nyesha Clark Young.

Considerations & Challenges:

Asphalt art is a great opportunity to engage local artists and community members in the mural design. The art should reflect local identity and be shaped through inclusive engagement.

Potential challenges include:

- **Multi-Agency Collaboration and Regulatory Hurdles**
 - Projects often require buy-in from transportation departments, public works, arts commissions, and local government. Regulatory compliance needs may restrict the artwork design due to traffic safety concerns.
 - While initial contact to the Department of Transit has not been made, significant coordination would be required to advance an asphalt art project at this intersection.
- **Durability & Maintenance**
 - Heavy vehicle traffic, weather exposure, heat, and pollution can degrade painted surfaces.
 - Due to the temporary nature of asphalt art, there is an opportunity to engage in a cycle of new works by different artists every 1-2 years once the visibility of an older artwork has decreased.

Budget Range:

While community-driven street paintings (e.g. chalk or paint on pavement) can have low hard costs — covering basic supplies and materials in the \$5-10K range — a more detailed asphalt art project will likely land in the \$20-40K range. Bloomberg Philanthropy's Asphalt Art Initiative has awarded cities up to \$25K per project to support design, materials, labor, community engagement, and maintenance. Considerations include the scale and complexity of design, required permitting, street closures, or traffic management during installation, as well as protective coatings for durability and/or ongoing maintenance.

PARK DISTRICT

The Park District is located in the southwest corner of Warner Center and is aptly named for Warner Park, the publicly accessible green space located within the district, which also serves as a significant cultural amenity in the area. While the remainder of the district is primarily residential, the open green space contains a playground, picnic tables, and a bandshell — the Lou Bredlow Pavilion. It serves as a cultural hub, especially during the summer when the Valley Cultural Foundation hosts their free music performance programming series, Concerts at Warner Park.



Site Opportunities:
9. Warner Park
10. Marylee St.

Map 76: Site Priorities in the Park District

SITE OPPORTUNITIES

Warner Center Park represents the most dynamic opportunity within the Park District to expand cultural amenities. The park's bandshell, Lou Bredlow Pavillion, is an existing cultural amenity and serves as a stage during concerts and performances. Already a hub for community gatherings and popular events, the park has the potential to evolve into a significant cultural hub for the region. By building upon its existing assets and programs, the park can deepen its role as a vibrant platform for artistic expression and community engagement.

9. Warner Park



Cultural Amenity Type: Programming
Sub-Type: Live Performances at Lou Bredlow Pavillion

The Valley Cultural Foundation's "Concerts at Warner Park" and "Movies at Warner Park," hosted at the Lou Bredlow Pavillion, have proven to be successful in drawing large, engaged audiences, and have laid a strong foundation to build upon. Opportunities for expansion include:

- Introducing seasonal live music events beyond the summer series
- Launching new cultural programming like live theater, dance performances, or spoken word showcases
- Hosting multicultural festivals or thematic event series that celebrate the region's diversity
- Activating Warner Park year-round — with the existing bandshell already serving as a capable stage, Warner Park is uniquely positioned to support this growth and become a year-round cultural landmark.

Considerations & Challenges

Live performance programming should be shaped through community input and grounded in the values of equity, inclusivity, and access. Centering the experiences, histories, and traditions of diverse communities invites deeper participation and fosters a more inclusive cultural dialogue. By celebrating the vibrancy of different cultures through music, theater, dance, and storytelling, Warner Park can become a hub for culture and belonging.

Budget Range:

Fees for community or neighborhood-level performers and modest A/V and stage requirements may range between \$10-25K, with anywhere from \$3-7K for the artist fee. Mid-scale performances with enhanced production may cost between \$25-75K, including upgraded staging and technical support.



*The Valley Cultural Foundation's Concerts at Warner Park.
Photo by Michael Owen Baker/Los Angeles Daily News.*



Cultural Amenity Type: Facilities & Spaces
Sub-Type: Pop-Up/Temporary Space

Although Warner Park’s bandshell serves as a venue for large-scale performances, introducing a temporary or mobile performance stage or participatory arts activity station—commissioned from an artist or local art collective—could activate the park in more intimate and playful ways. This smaller-scale platform could support a wide variety of pop-up programming, including:

- Puppet shows and story time events
- Spoken word and poetry readings
- Acoustic performances or solo acts
- Interactive theater or community-led art experiences

This flexibility unlocks endless possibilities for rotating artistic activations that reflect the diversity and creativity of the Warner Center community.

Considerations & Challenges:

Temporary art installations should be artist-led, placing creativity, experimentation, and public engagement at the forefront. These projects offer an opportunity to amplify the voices and visions of local and emerging artists, encouraging bold expression and imaginative use of public space. Prioritizing artistic leadership ensures that each installation is rooted in authentic vision and resonates with the community it serves.

Budget Range:

A modest pop-up stage or participatory arts station (e.g., a portable platform with simple seating, shade covering, and minimal sound equipment) can be delivered in the \$15–25K range. A more durable, artist-designed structure — capable of supporting a variety of performances and interactive arts programming over multiple seasons — would likely range from \$40–60K, depending on materials, custom fabrication, and design complexity. Key considerations include mobility and storage requirements, permitting, accessibility features, artist fees, and costs for equipment such as lighting, sound, or protective coverings to ensure safety and longevity.



Used during the First Fridays Art Walk in downtown San Jose, CA, these rolling, fold out art galleries were designed to be configurable into various positions, and be able to display a variety of different kinds of art.



Inglewood UrbanStage by Cheryl Wing-zi Wong was a performed public artwork on a civic plaza in Inglewood, CA with wooden modules reconstituted each week over four weeks that re-activated the open area to support public conversation and community discussion.



Cultural Amenity Type: Public Art
Sub-Type: Functional Sculpture / Playful Installation

With Warner Park already established as a cultural anchor — hosting popular programming such as the Valley Cultural Foundation’s movie nights and concert series — there is a unique opportunity to introduce a functional sculptural installation that enhances both everyday use and special events. Thoughtfully designed, this artwork could serve a dual purpose: providing inviting seating for attendees during performances and public gatherings, while also offering a playful, climbable structure for

children during regular park hours. By integrating an element of interactive design, the sculpture would add vibrancy and versatility to a space currently limited to traditional picnic tables.



AZIMUTH (2022-2023) is a public artwork by Cherly Wing-Zi Wong



Hank Willis Thomas laying in one of his sculptures in the Public Art Fund's "The Truth Is I See You" (2015).



The Chairs (2020) by Public Mechanics design and art studio. The Charis is a permanent installation at the Anacostia Public Library plaza in Washington, DC.

Challenges & Considerations:

- **Inclusive Design:**
Ensuring the structure is welcoming and usable by people of all ages and abilities is essential.
- **Strategic Placement:**
Ensure that the artwork is thoughtfully integrated into the park without interfering with the cherished existing events. Placement should be strategically located in an area that maintains clear sightlines to the Lou Bredlow Pavilion while avoiding disruption to parkgoers who set up blankets, chairs and informal gathering spaces during performances and public programming.
- **Structural and Safety Requirements:**
Climbable or seating sculptures must be engineered to support weight safely, often requiring collaboration with structural engineers.
- **Equitable Use & Stewardship:**
Design should discourage misuse or monopolization by any one individual or group, ensuring the artwork remains accessible and welcoming to all park visitors.

Budget Range:

A modest sculptural installation designed primarily for seating — with durable materials, limited interactive features, and straightforward engineering — would likely fall in the \$25-50K range. A more robust, multi-purpose artwork that integrates seating, climbable/play elements, and inclusive design considerations would likely require \$50-150K, reflecting higher costs for custom fabrication, artist design fees, and structural engineering. Key cost drivers include structural and safety engineering, accessibility features, site preparation, and the integration of protective finishes for heavy public use.

10. Marylee Street



Cultural Amenity Type: **Programming**
Sub-Type: **Large-Scale Community Event (Markets & Festivals)**

Marylee Street, running along the southern edge of Warner Park between Topanga Canyon Boulevard and Owensmouth Avenue, offers a prime location to extend cultural activity beyond the Warner Park's boundaries. This quiet stretch, bordered by the park and residential buildings and free of much vehicular traffic, provides an ideal setting for open streets events (where the road is closed to vehicles). Farmers markets, artisan and makers markets, and cultural festivals could transform the street into a vibrant gathering place, effectively expanding the park's footprint. Such mid- to large-scale events have the potential to unite residents, local entrepreneurs, and visitors — enhancing cultural celebration, strengthening social connection, and fostering economic opportunity.



Clockshop's Community and Unity People's Kite Festival at LA Historic Park.

Future possibilities could include:

- Establishing a regular farmers market featuring local growers, food artisans, and sustainable goods
- Hosting seasonal art and makers markets to showcase handcrafted goods, emerging designers, and creative small businesses
- Launching cultural festivals that highlight food, dance, traditions, and art from diverse cultural communities
- Creating thematic weekend events such as wellness fairs, book bazaars, or eco-markets that activate the park in new and playful ways

Considerations & Challenges:

Large-Scale events and festivals should include local artists, nonprofit arts organizations, and small businesses or entrepreneurs in the event planning stages to ensure that multiple sectors of the community are engaged and the effort is deeply collaborative. Potential challenges include the operational capacity for coordination, scheduling, communication, outreach, and implementation.

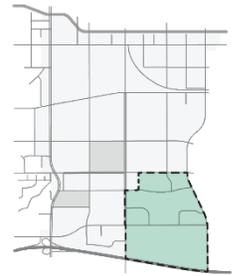
Budget Range:

Smaller-scale activations—such as a single-day farmers market or seasonal makers market with modest infrastructure (tents, tables, signage, permits, and basic staffing)—can be achieved in the \$5-15K range. Larger cultural festivals designed to draw wide audiences—with multiple stages or activity zones — are likely to range from \$40-50K or more, depending on frequency, scale, and the level of professional production support required. Key cost factors include vendor coordination, artist and performer fees, permits, and infrastructure (e.g., stages, sound, lighting).

COMMERCE DISTRICT

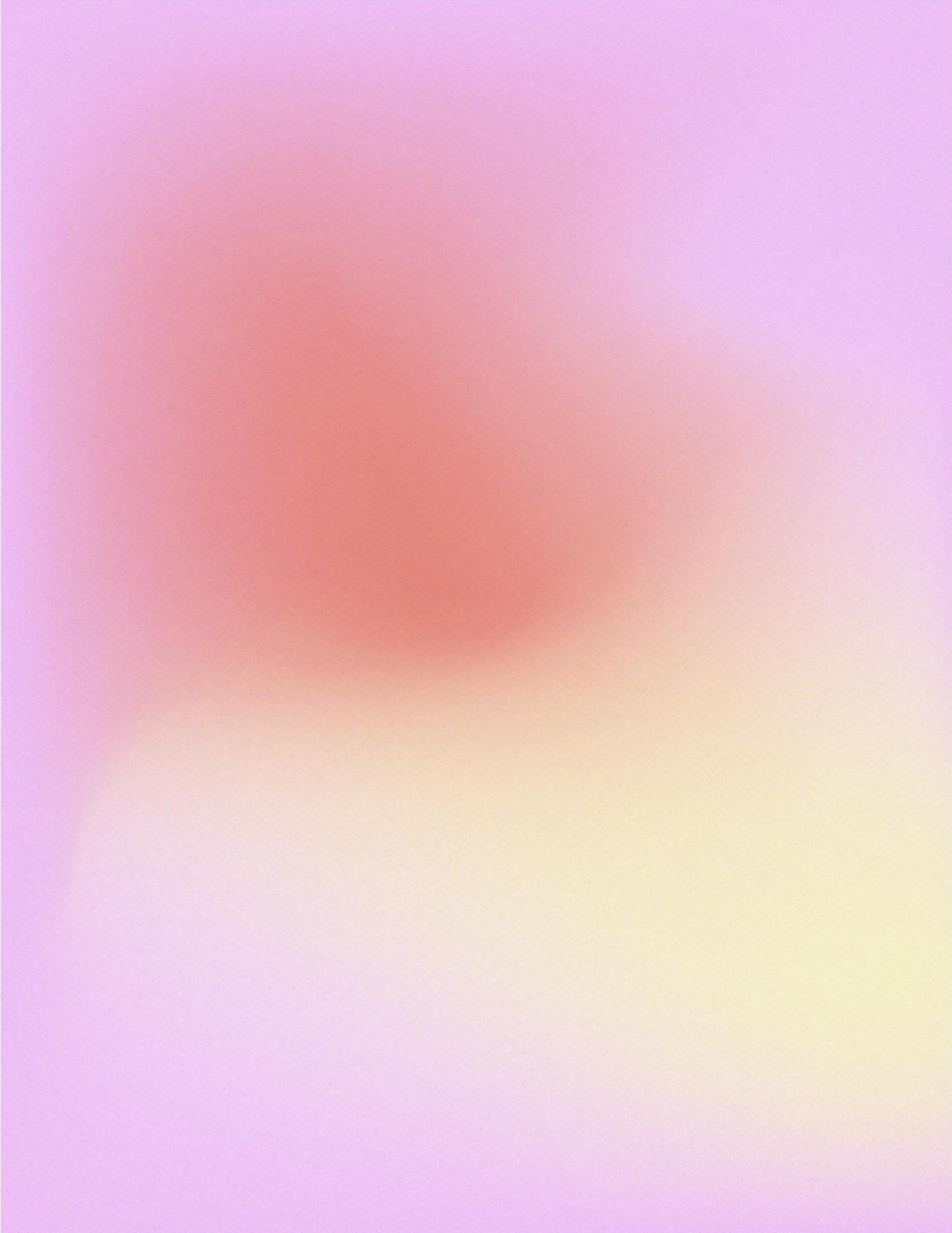
The Commerce District, located in the southeast corner of Warner Center, is anchored by Warner Center Corporate Park — a business-focused campus comprising 12 low-rise office buildings surrounded by landscaping and surface level parking — and the Kaiser Permanente Woodland Hills Medical Center. Notably, the district contains a concentration of seven public artworks.

While the Commerce District has a high concentration of public artworks, many are located inside private building lobbies and are not accessible to the general public. Because the district is primarily business- and office-focused, it does not provide the visibility, equity, or accessibility that this planning process prioritizes for new public art. As a result, the Commerce District should not be prioritized for future public artworks or arts and cultural programming, given the limited public access and infrequent use of the area by the larger community.



Map 8: Existing Cultural Amenities in the Commerce District

CONCLUSION



5. CONCLUSION

This site survey evaluated well-suited sites for new cultural amenity types and approaches in Warner Center and ultimately determined that 1) arts and culture public programming, 2) cultural facilities and spaces, 3) public art and 4) strategic partnerships offer exciting new possibilities to increase the area's cultural assets and the cultural experiences of its community members. The site survey and accompanying maps establish a clear guide for where — and how — new cultural amenities can add value.

The findings ultimately reveal distinct opportunity zones: the River and North Village districts excel as transit and mobility-centered gateways for public art; Uptown has potential to activate an underutilized space for cultural programming; Downtown and Topanga South can harness vacant sites through cross-sector partnerships for flexible and temporary cultural spaces and programming; and the Park District offers opportunities to place new and functional public art and expand on cultural programming through year-round events and new festivals or markets. The Commerce District was not prioritized for new cultural amenity opportunities due to the limited public access and use within a highly business- and office-focused district. Across Warner Center, the proposed typologies and approaches — public programming, cultural facilities, public art and partnerships — respond to community priorities to foster belonging, create sustainable partnerships, increase Warner Center's draw as a regional cultural destination, and expand access to cultural amenities.

Building on Warner Center's legacy of cultural programming and its existing public art and cultural amenities, the introduction of new locations and diverse typologies will expand opportunities for community engagement and civic pride. These initiatives will champion local artists, entrepreneurs, and nonprofit arts organizations; foster cross-sector collaboration and innovative partnerships; activate underutilized spaces; and broaden the reach and accessibility of cultural amenities throughout the eight districts.

