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July 12, 2024

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From: Kristin Sakoda, Director
Department of Arts and Culture



Board of Supervisors

Hilda L. Solis
Holly J. Mitchell
Lindsey P. Horvath
Janice Hahn
Kathryn Barger

Director

Kristin Sakoda

Chief Deputy

Heather Rigby

**Re: CULTURAL SECTOR CONVENINGS IN PREPARATION FOR THE 2028
OLYMPIC AND PARALYMPIC GAMES REPORT BACK (ITEM NO. 7, AGENDA OF
MAY 7, 2024)**

BACKGROUND

The City of Los Angeles holds the bid for the 2028 Olympic and Paralympic Games (Games) and the contract with LA28, a private nonprofit entity that is the organizing committee for the 2028 Games. The County's participation in planning, partnerships, service delivery, promoting access and equity, including supporting regional coordination among LA28, LA City, and other non-host cities, is critical to the success of these events and to ensure the County's equity goals are achieved.

Arts and culture has long been an integral part of Olympic values and games. Activities may include but are not limited to: official Olympic arts festivals; large-scale initiatives associated with the Cultural Olympiad; programs and events in the years preceding the Games; activities during the Games; and legacy programming after the Games end. The LA County Department of Arts and Culture has taken early steps toward the planning and preparation for the role of arts and culture in the 2028 Games.

As part of World Cities Culture Forum, with support from Bloomberg Philanthropies, Arts and Culture partnered with the City of Los Angeles Department of Cultural Affairs (DCA) and City of Paris and was awarded a Leadership Exchange with Paris counterparts to explore ways to build cultural equity and inclusion, engage youth and communities, and integrate the arts across aspects of the Olympics and Cultural Olympiad, as Paris and LA will each host the Games in 2024 and 2028.

To further planning and preparedness efforts, the Department issued a work order solicitation (WOS) on March 27, 2024 for LA Region Cultural Sector Convening Sessions which will provide an opportunity to share information about the Games, strengthen regional coordination, and engage members of the arts and cultural field in program and strategy development for the Cultural Olympiad. These sessions will be held in collaboration with DCA and LA28. Responses to the WOS were due on May 1, 2024.

Arts and Culture was directed to report back to the Board in writing within 45 days on the result of the solicitation selected consultant, and summary of the proposed plans.

SOLICITATION RESULTS

Arts and Culture issued the WOS to its Professional Development prequalified [roster](#) which includes 66 professional development consultant individuals and organizations. Interested parties were invited to submit questions by April 17, 2024. Answers to all received questions were then sent back out to the full list in advance of the deadline of May 1, 2024.

We received one proposal for this opportunity.

SELECTION PROCESS

A panel of three arts and culture staff and one City of Los Angeles DCA staff reviewed and scored the application based on:

- Proposer's Background and Experience
- Quality of Approach
- Timeline
- Cost
- Work Sample

The panel had a full discussion regarding the application and determined that the applicant was qualified and capable of performing the tasks included in the solicitation.

SELECTED CONSULTANT

On June 7, 2024 Arts and Culture entered into contract negotiations with the selected Consultant, nonprofit organization Arts for LA. On July 2, 2024 the contract for services was executed and planning commenced. Their goals are to:

- Bring together by artistic discipline and geography
- Share information on the 2028 Games
- Inform program, planning, strategy development
- Engage on opportunities, themes, and parameters
- Support greater regional coordination, collaboration

CONCLUSION

Arts and Culture, with the City of Los Angeles, will work with the selected Consultant, Arts for LA, and its subcontractors consisting of Community Arts Resources (CARS) and LA Commons, to host a maximum of 11 virtual and in- person meetings September 1 through December 1. After all the convenings have been completed, the consultant will provide findings that summarizes community feedback and recommendations gleaned from those convenings, a report will be shared with the board as a written report back by February 2025.

April 30, 2025

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Arts and culture have been integral values of the Olympic games since their modern inception. In the modern era, cultural program activities may include but are not limited to: official Olympic arts festivals; large-scale initiatives associated with the Cultural Olympiad; programs and events in the years preceding the Games; activities during the Games; and legacy programming after the Games end. The LA County Department of Arts and Culture has taken early steps toward the planning and preparation for the role of arts and culture in the 2028 Games.

For the 2028 Games in Los Angeles, the cultural program will include the Cultural Olympiad, a required Games component of major arts and cultural activities that is anticipated to culminate in Summer 2028 in the weeks before the Opening Ceremony and continue during the Olympic and Paralympic Games.

As part of World Cities Culture Forum, with support from Bloomberg Philanthropies, Arts and Culture partnered with the City of Los Angeles Department of Cultural Affairs (DCA) and City of Paris and was awarded a Leadership Exchange with Paris counterparts to explore ways to build cultural equity and inclusion, engage youth and communities, and integrate the arts across aspects of the Olympics and Cultural Olympiad, as Paris hosted the 2024 Games and LA will host in 2028.

To further planning and preparedness efforts, the Department issued a work order solicitation (WOS) on March 27, 2024 for a facilitator for a series LA Region Cultural Sector Convening Sessions. The purpose of the Convening Sessions is to share information on the Games and further engage arts and cultural partners in program and strategy development for the Cultural Olympiad.

On June 7, 2024, Arts and Culture entered contract negotiations with the selected Consultant, Arts for LA. On July 2, 2024, the contract for services was executed and planning commenced.

Arts and Culture collaboratively engaged with the City of Los Angeles through its Department of Cultural Affairs (DCA) and worked with Arts for LA, and its subcontractors, Community Arts Resources (CARS) and LA Commons, to host 11 virtual and in-person meetings September 1 through December 2, 2024. These sessions were held with the participation of DCA and LA28. A diverse array of stakeholders in the cultural sector were invited to participate, including but not limited to the leadership of Arts and Culture grantee organizations, philanthropy, municipalities, artists, event and festival planners, arts education, Native American and Indigenous organizations, youth-serving organizations, disability arts serving organizations, and LA County Arts Commissioners. Additionally, the consultant administered a survey that was distributed to all attendees.

Arts and Culture was directed to report back to the Board, in writing, on key findings and provide recommendations on ways the County can support arts and cultural stakeholders in the Cultural Olympiad planning and preparation for the 2028 Olympics and Paralympic Games in general.

Attachment I includes the consultant report back on the convenings, including a summary of the facilitation process, participation metrics, key findings, methodology, gaps, opportunities and recommendations from the 11 cultural convenings, which included 10 listening sessions and one larger community gathering. These convenings welcomed over 300 participants across 24 hours of engagement.

NEXT STEPS

Arts and Culture envisions a cultural program for 2028 that will showcase our creative sector and the rich cultural diversity, heritage, and artistry of the Los Angeles region, engage communities with wide arts access, and leave a lasting legacy beyond the Games. The County can support arts and cultural stakeholders, including funding, convening, special initiatives, and supporting planning, readiness, and program delivery.

Arts and Culture understands that arts and culture organizations, artists, and creative sector partners want to be aware of County planning efforts related to the Games and opportunities that may arise. Arts and Culture will seek opportunities to incorporate priorities and findings from this convenings report into planning and engagement efforts, including its ongoing convenings with municipal arts funders within the County (including the City of Los Angeles DCA) and County-led Olympics convenings of all 88 cities regarding the Games, philanthropy networks, LA28, and other cultural stakeholders. We will also continue to participate in the County CEO's Olympics and Paralympics Working Groups to put forth strategies and recommendations that reflect the needs heard in these convenings, and seek opportunities to link culture and creative sector to goals and objectives in the forthcoming CEO/DEO economic impact report back.



REPORT ON ARTS AND CULTURAL CONVENINGS FOR THE 2028 OLYMPIC AND PARALYMPIC GAMES

EXECUTIVE SUMMARY

In preparation for the LA 2028 Olympic and Paralympic Games, the Los Angeles County Department of Arts and Culture hosted a series of convenings in collaboration with a producing team made up of Arts for LA, LA Commons, and Community Arts Resources to engage the arts and culture community in strategic dialogue about the role of arts in the Games. In this report, the term “the Games” is used to refer to both the Olympic and Paralympic Games.

This report summarizes the facilitation process, participation metrics, and key findings from 11 cultural convenings held between September and December 2024, which included 10 listening sessions and one larger community gathering. These convenings welcomed 309 unique participants across 24 hours of engagement. In this report, the term “listening sessions” is used to describe the 10 convenings that focused on qualitative data collection. These sessions yielded valuable insights that emphasized the need to regularly engage underserved areas, particularly desert communities and areas with limited arts infrastructure. Additionally there was a special engagement with the Arts Commission in March 2025 which offered the opportunity for dialogue on priorities and strategies, many of which dovetailed with the findings in this report.

Findings are organized into six key categories: Cultural Infrastructure and Legacy, Community Engagement and Programming, Access and Inclusion, Funding and Resources, Marketing and Communications, and Native and Indigenous Communities. Our hope is that this report may be used to guide arts and culture integration into the Olympic experience while creating lasting impact for Los Angeles County communities.

FACILITATION OVERVIEW

Purpose of Convenings

The convenings were designed with three primary objectives:

1. To share information about the role of arts and culture in the Olympic and Paralympic Games and engage partners in program and strategy development.
2. To foster dialogue among diverse cultural communities throughout the region, providing platforms for contribution to planning, themes, and regional coordination.
3. To encourage alignment across the LA region’s artistic and cultural ecosystem and the overall coordination of the 2028 Olympic and Paralympic Games.

Convening Structure

The County and producing team (Arts for LA, LA Commons, and Community Arts Resources) organized 11 distinct cultural convenings between September and December 2024. Ten of these were two-hour listening sessions focused on specific topics and communities (Appendix A) and one was a four-hour event that enabled broader networking among arts and culture leaders. To support regional coordination, alignment, and collaboration, the LA County Department of Arts and Culture invited LA28 and the City of Los Angeles Department of Cultural Affairs to participate. Each of the 10 listening sessions included:

- Welcome and introductory remarks
- Presentations by key stakeholders (LA County Department of Arts and Culture, City of Los Angeles Department of Cultural Affairs, and LA28)
- Small group discussions with guided prompts
- Group share-backs and synthesis of themes

Participation Metrics

The convening process yielded significant engagement:

- Total unique participants: 309 individuals (excluding city, county, and producing staff, as well as duplicate attendees).
- Total engagement: 24 hours
- Broad representation: Participants included representatives from arts organizations, individual artists, community leaders, cultural institutions, and stakeholders from across Los Angeles County.

DATA ANALYSIS

Qualitative Data

To analyze the extensive data generated through these convenings, the producing team with support from Arts and Culture, developed a framework (Appendix B) combining human expertise with artificial intelligence support. All 10 listening sessions were recorded and their corresponding transcripts were compiled. We utilized Claude (an advanced language model) to support the analysis of these transcripts as well as detailed human notes. This allowed us to:

- Process large amounts of qualitative data efficiently
- Identify recurring themes and patterns across sessions
- Maintain consistency in categorization

Due to document length limitations, the analysis was conducted in two parts: virtual listening sessions (five convenings) and in-person listening sessions (five convenings). The AI was asked to identify key themes and phrases from the conversations and organize them into preliminary categories, removing duplicative or repetitive content. To provide additional clarity, the AI was prompted to identify the number of times specific themes appeared across sessions, helping to highlight the most prominent concerns and suggestions.

Arts for LA staff thoroughly reviewed the AI-generated analysis and compared it against original transcripts and human notes to ensure accuracy and proper context. The separate analyses were consolidated by staff to create the six final categories presented in this report. Based on the consolidated findings, staff identified gaps, short-term priorities, and developed specific recommendations.

This methodological approach made it possible to process a substantial volume of qualitative data while maintaining the nuance and depth of community input. The combination of technological assistance and human oversight ensured that the findings accurately represent the voices heard throughout the process.

Emerging Priorities

Six categories emerged from this process. These are presented along with associated strategies:

1. Cultural Infrastructure and Legacy

A lasting cultural legacy should include strong centralized leadership, neighborhood-level cultural hubs that showcase LA's diverse cultural landscape beyond Hollywood, and permanent public art installations or festivals that continue even after the Games conclude. They prioritized knowledge sharing with future host cities, while investing in the next generation of arts administrators through career pipelines. Special attention was given to healing and cultural reclamation initiatives (particularly for native people), supported by a comprehensive database of cultural spaces and venues to maximize resources.

Key Strategies:

- Establish a centralized planning and leadership structure to coordinate cultural programming
- Build environmental sustainability practices into the Games to mitigate the effects of traffic, carbon emissions, local displacement, noise pollution, etc.
- Create an asset map or database of available cultural spaces, venues, and programming
- Support permanent public art installations and conservation (including murals)
- Establish ongoing festivals and cultural programs that continue after the Games
- Develop neighborhood-level cultural hubs beyond the main event sites
- Create career pipelines for the next generation of arts administrators
- Focus on healing initiatives
- Showcase LA's cultural diversity beyond the Hollywood narrative
- Document resources and best practices to share with future host cities

2. Community Engagement and Programming

Participants advocated for diverse, accessible programming that leverages both traditional venues and non-traditional spaces, including site-specific installations in parks, activations at transportation hubs, and innovative programming along the LA River and freeway corridors. They emphasized community-driven work, reflecting neighborhood identities, and enabling local organizing across all 88 cities and 120 unincorporated areas of LA County. They were also eager for sustainable connections between arts organizations and local businesses and opportunities to document stories through a wide variety of media channels.

Key Strategies:

- Program in both traditional venues and non-traditional spaces, including:
 - Site-specific installations in parks and open spaces
 - Activations at transportation hubs, including LAX and Metro stations
 - LA River programming
 - Freeway and billboard activations
 - Athletic village cultural integration
 - Streetscapes, corridors, civic spaces
- Balance local and international artists/programming
- Focus on community-driven and participatory work
- Develop programs reflecting neighborhood identities and cultures
- Enable neighborhood-level organizing and programming, including cross-cultural and multi-disciplinary collaborations across all 88 cities and 120 unincorporated areas
- Connect arts organizations with local businesses and Business Improvement Districts
- Document and share community stories through various media
- Encourage youth engagement through schools and arts education programs
- Create cultural programming that spans pre-Games, during Games, and post-Games

3. Access and Inclusion

Participants prioritized accessibility through low-barrier grant applications and dedicated disability programming spanning both the Olympic and Paralympic Games. They recommended removing financial obstacles via free or low-cost options and sliding-scale pricing, while addressing physical access through improved transportation and virtual alternatives. Participants also emphasized the need to uplift authentic community voices by supporting underrepresented artists (including those who are systems impacted), reflecting immigrant populations, and providing language services.

Key Strategies:

- Create dedicated programming for disability communities spanning both Olympics and Paralympics
- Offer virtual/hybrid options for those unable to attend in person
- Provide free or low-cost programming; implement sliding-scale pricing to prevent locals being priced out
- Address transportation barriers, including paratransit access
- Set aside funding for individual artists from underrepresented communities
- Design accessible grant applications with low barriers to entry
- Amplify existing community arts rather than imposing external programming
- Include incarcerated populations and system-impacted youth in programming
- Develop programming reflecting LA's immigrant communities
- Ensure language access and translation services
- Center disability arts and culture beyond basic accessibility compliance
- Improve venue accessibility and transportation connectivity between cultural sites

4. Funding and Resources

Direct funding mechanisms and marketing assistance are needed for both artists and organizations. Participants endorsed funding approaches that strategically engage private philanthropy, build public-private partnerships, and ensure equity between large institutions and grassroots organizations. Resource accessibility can also be enhanced through micro-grant programs designed specifically for smaller initiatives.

Key Strategies:

- Establish direct funding mechanisms for both individual artists and organizations
- Provide marketing and promotional support for local programming
- Create workforce development and capacity building opportunities
- Increase access to physical spaces and support capital improvements
- Offer technical assistance for accessibility and inclusion
- Build public-private partnerships by engaging private philanthropy and corporate sponsors
- Develop a clear vision and implementation plan to attract funders
- Ensure equitable distribution of resources between large institutions and grassroots organizations
- Develop micro-grant programs for smaller initiatives

5. Marketing and Communications

Effective communication efforts must begin with a clear planning timeline that leverages multimedia platforms (web, social media, radio, etc.), a centralized information hub, digital wayfinding tools, and innovative engagement features like augmented reality. Participants recommend building on existing digital networks new systems, while ensuring information accessibility across multiple languages.

Key Strategies:

- Provide clear timelines and advance notice for planning purposes
- Utilize multimedia platforms to share regional stories
- Develop coordinated cultural messaging and branding
- Support multilingual and accessible communications
- Create a centralized information hub and event calendar
- Develop apps and digital tools for cultural wayfinding
- Implement QR codes and augmented reality for enhanced engagement
- Build on existing digital networks
- Ensure information is accessible in multiple languages
- Provide clarity on branding and logo usage guidelines

6. Native and Indigenous Communities

Local tribal communities should tell their own stories and the Games should be leveraged for federal recognition efforts. Participants believe the County can build a lasting impact by creating permanent cultural spaces, commissioning public art that acknowledges tribal lands, and ensuring cultural heritage is embedded into all Games related materials.

Key Strategies:

- Ensure Indigenous voices tell their own stories
- Honor original inhabitants through land acknowledgements and visibility
- Leverage the Olympics to advance federal recognition efforts
- Include both local tribal communities and urban Native American populations
- Incorporate Indigenous languages and cultural heritage in materials
- Feature Native American artists and cultural practitioners in programming
- Create permanent cultural spaces and community centers
- Install permanent public art acknowledging tribal lands
- Build on existing networks and tribal relationships
- Compensate Indigenous participation fairly

Quantitative Data

The qualitative data analysis was used to develop a 23-question survey that was distributed to all 309 attendees (Appendix C). Two emails were sent to the full group between February 3 and February 18, 2025, followed by two additional attempts at personal outreach between February 18 and February 27, 2025 led by each of the producing partners. Aware that the wildfires across LA County in January likely had an impact on attendees’ ability to respond and engage, the producing team extended the survey deadline through March 7, 2025, targeting underrepresented groups. In total, there were 74 responses.

Respondents overwhelmingly represented arts nonprofits (68%), with the majority being midcareer (43%) or senior-level (51%) professionals. The table below details the demographics of survey respondents and compares them to the LA County population as well as the overall arts workforce.

| RACE/ETHNICITY | Survey Respondents | Arts Workforce | County Pop |
|--|--------------------|----------------|------------|
| White | 42% | 51% | 25% |
| Latina/Latino/Latinx/Latine | 16% | 13% | 49% |
| Asian or Asian American | 14% | 13% | 15% |
| Black or African American | 12% | 6% | 8% |
| American Indian, Alaska Native, Indigenous, or First Nations | 3% | <1% | <2% |
| More than one race/ethnicity | 3% | 15% | 3% |
| I prefer not to say | 9% | N/A | N/A |
| Other/I prefer to self-identify | 1% | N/A | N/A |
| GENDER | Survey Respondents | Arts Workforce | County Pop |
| Female | 67% | 63% | 51% |
| Male | 23% | 31% | 49% |
| I prefer not to say | 7% | 3% | N/A |
| Genderqueer/gender non-conforming | 3% | 3% | N/A |
| DISABILITY | Survey Respondents | Arts Workforce | County Pop |
| No | 86% | 72% | 93% |
| Yes | 11% | 15% | 7% |
| I prefer not to say | 3% | 13% | n/a |

Key Takeaways

Respondents expressed high interest in participating in the Cultural Olympiad, though many indicated only basic knowledge of both the 2028 Games and the concept of a Cultural Olympiad. Most respondents said the primary target audience for arts and culture events leading up to and during the Games should be local residents (70%) rather than international visitors. The top ranked approaches in terms of effective ways to reach audiences were:

- Site-specific installations/performances in public spaces
- Community-based festivals and events
- Cross-cultural collaborations between local and international artists

Outcomes to Build a Lasting Legacy for Los Angeles

| ANSWER CHOICES | RESPONSES |
|---|-----------|
| ▼ Sustained investment in arts and culture beyond 2028 | 89.19% 66 |
| ▼ Increased visibility for community-based arts organizations | 37.84% 28 |
| ▼ Greater recognition of LA's rich diversity, communities, places, and culture (beyond Hollywood) | 35.14% 26 |
| ▼ Stronger networks between arts organizations of different sizes | 25.68% 19 |
| ▼ Enhanced transportation/infrastructure connecting cultural spaces | 22.97% 17 |
| ▼ Greater civic pride and sense of belonging | 18.92% 14 |
| ▼ Improved marketing and communications | 16.22% 12 |
| ▼ Increased youth engagement in arts and culture | 14.86% 11 |
| ▼ Greater economic mobility and opportunities | 13.51% 10 |
| ▼ Enhanced environmental sustainability standards and practices for arts and culture | 6.76% 5 |
| ▼ Increased disability access, inclusion, and artistry | 6.76% 5 |
| ▼ Other (please specify) Responses | 4.05% 3 |
| Total Respondents: 74 | |

➔ Please note that the selected answers do not add up to 100% due to respondents having the option to select up to three choices. Those who selected “other” specified funding for theatre and exhibition spaces as well as increased visibility for traditional arts and artists.

Several communities were highlighted in the survey responses as needing dedicated support leading up to and during the games. Those communities are included in a word cloud below, with larger words representing communities that were mentioned most frequently.



Barriers Preventing Participation

| ANSWER CHOICES | RESPONSES | |
|---|-----------------|----|
| ▼ Lack of sustainable funding for small/mid-sized organizations | 83.78% | 62 |
| ▼ Lack of clear information about how to get involved | 52.70% | 39 |
| ▼ Limited venue availability or high venue costs | 35.14% | 26 |
| ▼ Insufficient staffing/organizational capacity | 35.14% | 26 |
| ▼ Transportation and accessibility challenges | 17.57% | 13 |
| ▼ Complex permitting processes and regulations | 12.16% | 9 |
| ▼ Traffic impacts during the Games | 12.16% | 9 |
| ▼ Time constraints for planning and preparation | 10.81% | 8 |
| ▼ Difficulty balancing part-time / full-time employment with Games-related gig work | 9.46% | 7 |
| ▼ Other (please specify) | Responses 8.11% | 6 |
| ▼ Security/policing concerns | 6.76% | 5 |
| ▼ Language barriers in applications and communications | 1.35% | 1 |
| Total Respondents: 74 | | |

➔ Please note that the selected answers do not add up to 100% due to respondents having the option to select up to three choices. Those who selected “other” wrote in “all of the above” and referenced the impacts of AB5.

Finally, when asked what strategies would best ensure authentic representation and inclusion of LA’s diverse communities. The top three strategies selected in terms of importance were:

- Direct funding to community based arts organizations (multi-year operating grants)
- The creation of neighborhood or region specific cultural hubs
- Support for cross-cultural and cross-disciplinary collaborations

Gaps and Opportunities

The listening sessions and survey results revealed several gaps that require special attention:

- Insufficient data on arts access in desert cities in the Antelope Valley.
- Lack of information about how to get involved in the planning of the Cultural Olympiad
- Lack of sustainable funding for small and mid-sized organizations to participate in planning for the Games.
- Lack of transportation access in underserved areas.
- Insufficient data on organizational readiness and technology access to build capacity.
- Unclear roles for small businesses in cultural programming, which should include compensation standards.
- Lack of understanding of the environmental impact of the Games.

Conclusion

The 2028 Olympic and Paralympic Games present a unique opportunity to showcase Los Angeles County's rich cultural landscape while building lasting infrastructure to support arts and culture throughout the region. The insights gathered through these convenings provide a roadmap for creating an inclusive, accessible, and transformative Cultural Olympiad that leaves a positive legacy for communities across Los Angeles County.

Through continued collaboration with diverse stakeholders and implementation of the strategies outlined in this report, the Los Angeles County Department of Arts and Culture can help ensure that the cultural component of the 2028 Games truly reflects the vibrant artistic spirit of Los Angeles while creating sustainable systems that benefit residents and visitors for generations to come.



Appendix A

Scheduled Listening Sessions

1. Sep 18, 9 - 11 am (Virtual) – This session is intended for those that represent Arts Service Organizations and Municipal Arts Funders.
2. Sep 30, 10 am – 12 pm (Virtual) - This session is intended for those that identify as Native American Arts and Culture leaders and organizations.
3. Oct 16 4 - 6:30 pm (In-person, Wilshire Ebell Theatre in Supervisorial District 2) - This session is open to arts and culture sector leaders in any artistic discipline.
4. Oct 22, 5 - 7 pm (Virtual) – This session is open to arts and culture sector leaders in any artistic discipline.
5. Oct 23, 2 - 5 pm (In-person, San Gabriel Mission Playhouse) - This session is open to arts and culture sector leaders in any artistic discipline.
6. Oct 25, 9 am - 1 pm (In-person, Museum of Latin American Art, MOLAA) - This session is open to arts and culture sector leaders in any artistic discipline.
7. Nov 4, 5 - 7 pm (Virtual) – This session is intended for those that represent or identify as Disability Arts organizations and leaders.
8. Nov 12, 9:00 am - 12:00 pm (In-person, Tia Chucha's Centro Cultural) - This session is intended for those that represent Philanthropy organizations.
9. Nov 19, 10:00 am - 12:00 pm (Virtual) – This session is open to arts and culture sector leaders in any artistic discipline.
10. Dec 2, 9:00 am - 12:00 pm (In-person, The Armory Center for the Arts) - This session is open to arts and culture sector leaders in any artistic discipline.

Producing and Coordinating Partners

- Host
 - LA County Department of Arts and Culture
- Producing Partners
 - Arts for LA
 - LA Commons
 - Community Arts Resources
- Coordinating Partners
 - City of Los Angeles Department of Cultural Affairs
 - LA28

Appendix B

Framework for Data Analysis

STEP 1 | Arts for LA will upload all transcripts and human notes to Claude 3.5 and direct its analysis using the following prompts:

We are aiming to build arts and cultural programming for the 2028 Olympic and Paralympic Games in Los Angeles that reflects the feedback we received during 10 listening sessions attended by arts and culture leaders from across the region. Please synthesize the qualitative data from participants, who responded to the following questions:

- How can we ensure access, diverse representation, and inclusion of communities across the Los Angeles region, through arts and culture?
- What type of programming might engage audiences, enhance the Games experience, and uplift the arts and culture institutions of LA?
- How can art be integrated into non-traditional spaces in Los Angeles, and what strategies can increase exposure to the arts in the daily lives of Angelenos?
- What resources and assets are needed to increase readiness and support arts and culture initiatives during and after the games?
- What do you want the legacy of arts and culture and the 2028 Olympic and Paralympic Games to be for Los Angeles? What impacts (tangible and intangible) do you envision that can last beyond 2028?
- How can we build greater region wide coordination, collaboration, and alignment in culture for 2028? Are there opportunities that can build on existing networks, programs, or resources?

Please [INSERT SUB PROMPT]:

1. Initial Review:
 - a. Identify the top key themes from the feedback
 - b. Note any unique recommendations
2. Thematic Analysis:
 - a. Group similar responses/ideas into categories
 - b. Identify relationships between themes
 - c. Note any contradictions or outliers
3. Synthesis:
 - a. Summarize the main findings for each theme
 - b. Provide representative examples/quotes
 - c. Identify any gaps or areas needing further investigation
 - d. Draw key conclusions from the themes
 - e. Suggest action steps for local government

STEP 2 | Arts for LA will review Claude's analysis for accuracy and depth, then request its support in identifying the most effective survey questions:

1. If I want to use this data to build a survey that asks residents of LA County what they would like in a Cultural Olympiad, what 10 questions should I ask?
2. If I want to survey the same people who participated in the listening sessions about what they want to prioritize in a Cultural Olympiad, what 10 questions should I ask?

STEP 3 | The producing team will review Claude's recommended survey questions, select up to 15, and suggest any edits before the design is finalized in Survey Monkey.

Appendix C

Survey Design

SECTION 1: Your insights into Arts and Cultural Programming and the LA28 Olympic and Paralympic Games

1. Who would be the primary audience for you or your organization, for arts and cultural programming leading up to and during the Olympic and Paralympic games? (Rank in order of priority)
 - a. International visitors
 - b. Television audiences
 - c. Local residents
2. Which programming approaches do you think would best reach the primary audience you selected? (Rank in order of effectiveness for reaching that audience)
 - a. Site-specific installations/performances in public spaces
 - b. Cross-cultural collaborations between local and international artists
 - c. Youth arts education initiatives
 - d. Community-based festivals and events
 - e. Programming in non-traditional venues
 - f. Other (please specify)
3. When thinking about a lasting legacy of the Games for Los Angeles, which of these potential arts and culture outcomes is most important to you? (Select your top 3 priorities)
 - a. Sustained investment in arts and culture beyond 2028
 - b. Enhanced transportation/infrastructure connecting cultural spaces
 - c. Enhanced environmental sustainability standards and practices for arts and culture
 - d. Stronger networks between arts organizations of different sizes
 - e. Increased visibility for community-based arts organizations
 - f. Greater recognition of LA's rich diversity, communities, places, and culture (beyond Hollywood)
 - g. Increased disability access, inclusion, and artistry
 - h. Improved marketing and communications
 - i. Increased youth engagement in arts and culture
 - j. Greater economic mobility and opportunities
 - k. Greater civic pride and sense of belonging.
 - l. Other (please specify)
4. What barriers might prevent the communities you or your organization primarily serve from fully participating in arts and cultural programming leading up to and during the Games? (Select your top 3 concerns)
 - a. Lack of sustainable funding for small/mid-sized organizations
 - b. Transportation and accessibility challenges
 - c. Complex permitting processes and regulations
 - d. Language barriers in applications and communications
 - e. Limited venue availability or high venue costs
 - f. Insufficient staffing/organizational capacity
 - g. Lack of clear information about how to get involved
 - h. Traffic impacts during the Games
 - i. Security/policing concerns
 - j. Time constraints for planning and preparation
 - k. Difficulty balancing part-time / full-time employment with Games-related gig work
 - l. Other (please specify)

Appendix C (continued)

5. What types of resources would best support you or your organization's participation in the Cultural Olympiad? (Select the 2 that would be most helpful)
- a. Multi-year operational grants
 - b. Project-specific funding
 - c. Capital improvement support
 - d. Marketing/promotional assistance
 - e. Individual artist grants
 - f. Not applicable
 - g. Other (please specify)
6. What kind of technical assistance or capacity building would best support you or your organization's participation in the Cultural Olympiad? (Select the 2 that would be most helpful)
- a. Disability access, inclusion, artistry, and standards
 - b. Environmental sustainability standards and practices
 - c. Event permitting, logistics, and public safety
 - d. Marketing/tourism
 - e. Language access (including American Sign Language)
 - f. International collaboration
 - g. Other (please specify)
7. How important would the following support be for your participation? (Rank in order of importance)
- a. More information about how arts and culture will be incorporated into the Games
 - b. A specific theme for the Cultural Olympiad and arts programming during the Games
 - c. Centralized event calendar/promotional platform
 - d. Simplified permitting processes
 - e. Translation/language access services (including American Sign Language)
 - f. Transportation coordination
 - g. Technical production support
 - h. Venue access/sharing
8. What strategies would best ensure authentic representation and inclusion of LA's diverse communities? (Rank in order of importance)
- a. Direct funding to community-based cultural organizations
 - b. Creation of neighborhood or region specific cultural hubs
 - c. Support for cross-cultural and cross-disciplinary collaborations
 - d. Priority given to programs and services in geographic areas with less arts and culture programming
 - e. Multilingual communications and programming
 - f. Integration of traditional and contemporary art forms
 - g. Additional resources provided to historically underinvested communities
 - h. Programming in non-traditional and community spaces
 - i. Youth engagement and educational components
 - j. Focus on local artists rather than celebrity talent
 - k. Other (please specify)
9. If there is a community that you think needs dedicated support and resources, please tell us what that community is and what support/resources they need.
10. Looking beyond 2028, what specific changes or improvements to LA's arts and cultural landscape would you want to see as a direct result of the Games? (Dream big!)
11. What existing networks, events, or programs in your community (or at your organization) could be leveraged to support the Cultural Olympiad and/or the Games?
12. How have the LA wildfires affected the ways in which you're thinking about the Games and their legacy? If your view hasn't been affected, share why.

Appendix C (continued)

SECTION 2: Your Knowledge About Arts and Culture and the Games

13. How would you rate your current knowledge of the 2028 Olympic and Paralympic Games that will take place in LA?
- a. 1 - No knowledge - I've never heard of it before
 - b. 2 - Limited knowledge - I've heard the Games will be in LA but know very little
 - c. 3 - Basic understanding - I know some basic facts about the 2028 Games
 - d. 4 - Good understanding - I'm familiar with most aspects of the 2028 Games
 - e. 5 - Comprehensive understanding - I could explain the 2028 Olympic and Paralympic Games in detail to others
14. How would you rate your current understanding of the concept of a Cultural Olympiad?
- a. 1 - No understanding - I've never heard of it before
 - b. 2 - Limited understanding - I've heard of the concept but know very little
 - c. 3 - Basic understanding - I know some basic facts about the Cultural Olympiad
 - d. 4 - Good understanding - I'm familiar with most aspects of the concept of a Cultural Olympiad
 - e. 5 - Comprehensive understanding - I could explain the concept of a Cultural Olympiad in detail to others
15. Based on what you know right now, how interested are you in participating in the Cultural Olympiad?
- a. 1 - Not at all interested – I don't plan to be involved
 - b. 2 - Slightly interested – I might consider minimal involvement
 - c. 3 - Moderately interested – I'm open to some involvement
 - d. 4 - Very interested – I'm eager to actively contribute
 - e. 5 - Extremely interested – I want to be a major contributor

SECTION 3: About You

16. Which of the following race or ethnicity categories do you best identify with? Please select all that apply. These categories are adapted from the U.S. Census Bureau. Each option offers an opportunity for you to provide additional detail in your own words.

- a. American Indian, Alaska Native, Indigenous, or First Nations
 - i. Sub-question – Provide your tribal affiliation(s) or indigenous group(s)
 - b. Asian or Asian American
 - i. Sub-question – You may provide more detail here
 - c. Black or African American
 - i. Sub-question – You may provide more detail here
 - d. Latina/Latino/Latinx/Latine
 - i. Sub-question – You may provide more detail here
 - e. Middle Eastern or North African
 - i. Sub-question – You may provide more detail here
 - f. Native Hawaiian or Pacific Islander
 - i. Sub-question – You may provide more detail here
 - g. White
 - i. Sub-question – You may provide more detail here
 - h. I prefer to self-identify:
 - i. Sub-question – Please describe
 - i. I prefer not to say
17. Do you identify as a person with more than one race/ethnicity?
- a. Yes
 - b. No
 - c. I prefer not to say

Appendix C (continued)

18. What is your gender identity? Gender identity refers to a person's experience of having a particular gender, which may or may not correspond with the sex they were assigned at birth. Genderqueer/gender non-conforming refers to a person who does not subscribe to conventional gender distinctions but identifies with neither, both, or a combination of male and female genders.

- a. Female
- b. Genderqueer or gender non-conforming
- c. Male
- d. I prefer not to say
- e. I prefer to self-identify
- i. Sub-question – You may provide more detail here

19. Would you describe yourself as transgender? Transgender is a broad term for people who do not conform to their gender assigned at birth.

- a. Yes
- b. No
- c. I prefer not to say

20. Do you identify as a person currently living with a disability?

- a. Yes
- i. Sub-question – You may provide more detail here
- b. No
- c. I prefer not to say

21. What year were you born?

- a. 1997 or later
- b. 1981-1996
- c. 1965-1980
- d. 1946-1964
- e. 1928-1945
- f. Before 1928
- g. I prefer not to say

22. Which best describes your career level? The Department of Arts and Culture aims to offer events, workshops, and trainings to persons at many points in their professional development.

- a. Student
- b. Emerging
- c. Midcareer
- d. Senior
- e. Retired
- f. Other
- g. I prefer not to say

23. Which best describes your primary role when responding to these survey questions?

- a. Representing an arts nonprofit
- b. Representing another type of nonprofit
- c. Representing a government agency
- d. Representing a business
- e. Representing a philanthropic organization
- f. Individual artist
- g. Other (please specify)