

Making The Case for the DTLAAW

Richard Schave
schavester@gmail.com

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1 Published Material

1.1 Meeting The Needs Of The Community We Serve

Mission Statement

The Downtown Los Angeles Art Walk operates a community-based “museum without walls” in and around Los Angeles’ Historic Core neighborhood on the second Thursday of each month, celebrating art, street life and cultural diversity and bringing thousands of visitors to a previously impoverished neighborhood. Our goal as an entity is to steward the continued growth of the Los Angeles Downtown Art Walk as an engine for reviving and sustaining the cultural and economic vitality of the community, facilitating job creation, economic stabilization, and promoting positive public space while respecting local history and culture.

The Challenges: Public Space, Growth & Scalability

Since its inception in 2004, the Downtown Los Angeles Art Walk has experienced spectacular growth in popularity, with attendance growing from tens of visitors in the first months to more than 10,000 in mid-2009. The growth in attendance coincided with the significant gentrification occurring in the Historic Core neighborhood. Now the intersections at the core of the event are overcrowded, and services are overtaxed to the breaking point. Without management of crowds and the planned programming of compelling cultural events on the perimeter of the Art Walk boundaries, the neighborhood will not be able to support the Downtown Los Angeles Art Walk at its current growth rate.

In order to facilitate further growth of the Downtown Los Angeles Art Walk, the Downtown Los Angeles Art Walk board must develop an information program that addresses the basic question asked by regulars and first-time attendees: “now that I am at the corner of 5th & Main Streets, what do I do and where do I go?” There has been a lack of coordinated information about irregularly scheduled events during the Downtown Los Angeles Art Walk, and a lack of official, well-promoted cultural programming, resulting in a mass of visitors who do not understand the scope of the event or their options for enjoying it. This lack of information, when combined with long stretches of dark, inactive sidewalk between populated zones, causes crowds to pool around core intersections with no clear path to other

active areas. For these reasons, the Art Walk has become for many visitors a confounding urban experience, and more of a street party than a cultural exploration. The management of Downtown Los Angeles Art Walk must, through maps, website calendars and a crew of docent staff members, provide clear and accessible information on what areas are part of the Art Walk and what programs and events are happening throughout the community, to make it easier for visitors feel comfortable leaving the well-understood and well-populated parts of the Art Walk (5th Street between Main and Broadway, Main Street between 4th & 6th) and explore outlying galleries and performance venues.

Old Buildings Need New Ideas

For fifteen years, the downtown Business Improvement Districts (“BIDs”) and residential developers have been challenged by the need to answer the questions: “What do you do after 5pm? Why would you want to live downtown?” The success of the Downtown Los Angeles Art Walk helps answer these questions. There is no great and beautiful city where people do not live close to the core. The whole quality of a city’s life, its personality and its image are formed by its inhabitants, who fill its streets at night, use its parks and restaurants, populate its open spaces and plazas, and enjoy its amenities and history. A connection to the past is fundamental to helping the future flourish, and so it is fitting that Los Angeles’ long-ignored Downtown, with its beautiful and historic buildings, would become the place where a grassroots cultural movement like the Art Walk would thrive.

1.2 Goals

Affecting Social Change

Our goal is to facilitate the dissemination of information between art galleries, event promoters, performers and other creative programmers and their potential audiences, enabling those providing cultural programming within the borders of the Downtown Los Angeles Art Walk to share their specialized information widely, thus reaching the members of the public who wish to explore and consume what is offered. The creators of creative programming and their potential consumers can both be found literally within the borders of the event and virtually in the online communities (Facebook, Yahoo mailing list) associated with Downtown Los Angeles Art Walk. Sixteen thousand people visit the website <http://downtownartwalk.com> in a typical month. The points of intersection for these varied communities is where social change is best affected: by bringing creative promoters together with their audiences, the exchange of information leads to the exchange of money, which is necessary to encourage and support creative downtown programming at the Art Walk and all month long. The Art Walk, which essentially turns Downtown Los Angeles into a living museum for one day out of the month, is a uniquely public space in which everyone involved should be able to gain and share access to the information they most desire. By

becoming the go-to place for worthwhile information on what can be found at the Art Walk, our channels of communication will serve as essential tools for helping the Art Walk grow, and its participants to benefit. For consumers, this means providing access to vibrant and stimulating experiences calibrated to their specific interests. For producers, this means providing a means of connection to a supportive and interested audience that participates with their hearts, minds and pocketbooks.

1.3 Objectives For Next Two Years

Measuring Success

The creation of positive public space is the yardstick by which the success of two seemingly orthogonal goals—the free celebration of creativity and the economic redevelopment of the Historic Core neighborhood—can be measured. Positive public space does many things: it reduces crime by activating streets and other public areas, it promotes local businesses—people out for their pleasure stop in local cafes and shops—it simply encourages people to walk, drawing them effortlessly along from one place to the next, encouraging them to look, to linger, to become fully engaged in the space they're in.

Infrastructure

To improve the overall public space in which the Downtown Los Angeles Art Walk event occurs, management has the following specific objectives for 2009 & 2010.

Transportation

1. Add a second bus to the existing Main/Spring shuttle route, thus reducing wait times and crowding, and encouraging visitors to get off in more remote areas knowing that they can catch another shuttle soon.
2. Add one bus to a new Western spur shuttle route connecting Pershing Square to Main and Spring Streets via 5th & 6th Streets

Cultural Programming

Program one or more official Downtown Los Angeles Art Walk Lecture Series

1. Develop and sponsor a series of lectures by social historian Allon Schoener, to be titled COSMOPOLIS, demonstrating the relationship between our global society today (New York, Los Angeles, Shanghai) and its historical antecedents in Alexandria, Naples, Rome, etc.

2. Develop and sponsor a series of free neighborhood history lectures hosted by independent scholars Nathan Marsak, Hillsman Wright, Rick Mechtly and others. These will focus on Bunker Hill, Historic Core, The Broadway Corridor, Main Street, neon sign history, etc. Each lecture in the series will include a walking tour component prior to the lecture through the neighborhood to be discussed.

Develop a program of free walking tours hosted by downtown experts and community members Current guides include Ed Rosenthal (who is both an accomplished poet and a real estate broker who has had his hand in many of the major deals in the Historic Core for the last fifteen years), Art Walk Director Richard Schave, rhyming educator Mike the PoeT, and others. These tours are a tremendous ways for newcomers to make an immediately and unthreatening connecting with the Art Walk, getting a sense of the area in which the event occurs, exploring its history and getting options for how they can spend the rest of their visit. It is the most important aspect of our outreach due to the potential for one-to-one contact with the attendees, and the ability to address specific questions and needs.

Develop a program of free discussion Salons on various compelling subjects Each Salon is led by an interesting local figure who can provide expert structure to the dialog and encourage group participation. By scheduling these Salons in the early evening, and holding them in a space where people can also ask questions of Art Walk staff and get printed maps, attendees will have an attractive option for starting their Art Walk experience in a warm and welcoming environment, from which they can then go off to explore on their own.

Public Services

1. Obtain an allocation of more frequent visits from BID cleaning crews.
2. Invite groups promoting urban tree planting to bring their services to within the Downtown Los Angeles Art Walk borders.
3. Obtain an allocation of intersection control officers at key intersections during the crowded evening hours of the event (approximately 6pm-9pm). Identified intersections that would benefit from intersection control are 4th and Main, 5th and Main, and 5th and Spring.

Helping Art Galleries Succeed

1. Schedule activities and programs meant to "activate" (make safe and appealing) the less populated transition zones within the Art Walk borders, thus drawing visitors to

the galleries and other spaces located on the outlying borders of the Downtown Los Angeles Art Walk.

2. Develop means by which participating cultural entities can promote their offerings to the thousands of people visiting the Art Walk each month, through the online map and calendar, the printed map, and Art Walk's regular publicity (for the press) and announcement (for visitors) streams. These will include free listings for non-commercial events and (temporarily) for art galleries, and reasonably priced paid listings for retail, corporate and paid events.
3. Work to support the development of high toned cultural events during the Art Walk which will be a draw for the type of person who is also interested in collecting art. As this target audience of current or potential collectors may be hesitant to participate in the more spirited atmosphere that Art Walk takes on during the evening, we will explore the notion of developing afternoon programming such as gallery tours, curator's and artist's lectures, and daylight openings catering specifically to this audience.
4. Provide downtown gallery owners with opportunities for networking and cross promotion, through special Art Walk events and publicity.
5. Create and distribute a quarterly Art Walk flier. This flier will have much in common with the Art Walk map, and can be used to get around the Art Walk in the absence of the monthly map. However, this less-frequently updated, more elaborate flier will be larger and convey more information about the community and its offerings. It will exist simultaneously as a guide to the Art Walk and a guide to cultural offerings available all month long within the footprint of the Art Walk. The market for this flier is in distribution through LA INC and the central BID's Visitor Centers, and also through hotel concierge outreach. It is meant to be a calling card for the event and the culture of creativity and vitality that it promotes throughout downtown. It is meant to create a sense of destination, and to contain the Art Walk's brand identity.
6. Create a monthly map for distribution at the event and online, to include galleries, sponsors, shuttle routes, and a selection of free cultural events programmed by the Art Walk staff.

Distribute crowds

1. Create a locus for the event at the Spring Arcade building in the Paseo which spans Broadway and Spring between 5th and Spring Streets. This significant example of Downtown public space is the natural gathering point to harness all the different energies that come together at Art Walk: Spring Street with its community of young residents and late night diners, and Broadway which has the most vibrant and exciting

sidewalk culture in Los Angeles, with a markedly more commercial, Latino bent, and a tendency to shut down after 6pm.

2. Activate the stretch of 6th Street between Hill and Broadway. The area is largely dark and inhospitable, with closed, gated storefronts. That two-block section is all that stands in the way of creating an appealing pedestrian bridge to the metro station that is closest to the most populated sections of Art Walk. Possible solutions are sidewalk closure (permitting the Art Walk management to set up informational kiosks and performers to be booked on the sidewalk) or a full street closure (banning cars from the street for a set period of time). Another idea that's been proposed to make this area more appealing is curating a program of painting art on the roll-down gates that line that street between Pershing Square and Broadway, thus creating a gallery of art that would in itself be a destination for pedestrians moving between the Metro station and the Art Walk.

Art Walk Website and Other Web Development

1. Create a Wiki Travel page promoting the Downtown Los Angeles Art Walk and neighborhood cultural attractions.
2. Develop an interactive Smart Phone Application that will provide real-time proximity search, alerting users to the cultural resources and friends they are near.
3. Develop a Geo-caching game to encourage exploration of the entire Downtown Los Angeles Art Walk while collecting virtual "stamps" in a virtual "passport."
4. Focus on the enhanced functionality of the Downtown Los Angeles Art Walk website for visitors, cultural programmers, art galleries and downtown businesses. Help all these different specialized groups that exist within the footprint of the Art Walk to share resources and knowledge. This creation of a networked virtual community will start to have a positive impact on the real community.
5. Implement a morning-after Facebook app called Friday Findings to survey guest activity at the Art Walk, including demographic information, galleries and other venues visited, hours of arrival/departure, form of transportation used, where they came from, how often they attend and what they are looking for at future Art Walks. Some of this information will be available specifically to the Art Walk management for research purposes, but much of it in aggregate form will be accessible in real-time to users, thus providing them with suggestions for galleries and restaurants to visit. A popular gallery which receives many visits on the Art Walk will be featured on the Friday Findings page for the next 30 days, thus encouraging visits after the event.

1.4 History

In July 2009, the Downtown Los Angeles Art Walk became a California Public Benefit Corporation charged with the stewardship of this remarkable grassroots event which has contributed to the transformation of the neighborhood over the five years of its existence. From humble beginnings—five galleries and an estimated 75 people in attendance—the event now has forty participating galleries and attendance figures hovering around 10,000. Participating Art Walk galleries extend throughout downtown, but the core of the event roughly corresponds to the boundaries of the Historic Core district: Second to Ninth, along Main, Spring, and Broadway.

The kernel for all of this change came out of the CRA (Community Redevelopment Agency) in the late 1980s, as staff looked out their office windows in the Herman Hellman building on the corner of 4th and Spring to the underused assortment of aging hotels, banks and office buildings along Spring and Main Streets. They envisioned a paradigm shift in the way in which they redeveloped neighborhoods: rather than clearing lots and building fresh, the concept that new ideas need old buildings. By preserving and redeveloping historic buildings, one whole block at a time, a neglected neighborhood could be encouraged to come back as a healthy and vibrant community.

It was anticipated that the path to revitalization and the block by block repopulation of the Historic Core would be driven by early adopter artist communities. While a small segment of the projected overall population, these artists would do most of the preliminary heavy lifting: organize cultural events, open and shop in bookstores and cafes, and by living and playing in the community bring an overall increase in the perception of positive public space to the target blocks.

In 1990 this was still just an idea discussed in a report on the proposed revitalization of Spring Street. In 1998, Gilmore Associates expressed interest in the block delineated by Main, Spring, 4th and 5th. To encourage this deal, the CRA cleared a tax lien on the Continental Building, whose owner had entered into partnership with Gilmore Associates. The removal of the lien made Federal money available, and in early 1999 Gilmore Associates purchased the Farmers & Merchants Bank, the Isaias Hellman Building, and the San Fernando Building on the opposite side of Main Street.

That same year, downtown's adaptive re-use ordinance—the framework under which commercial space can be converted to residential—was passed. The tide had turned. At 6th & Spring (the other pole of the Art Walk) Izek Shomof began converting the former Pacific Stock Exchange into a 37-unit, loft-style apartment building called the Spring Tower Live-Work Lofts. In 2000 the Spring Tower was fully occupied and by 2001, Gilmore's San Fernando Building was too. And so the repopulation of downtown Los Angeles began in earnest, fifty years after the CRA had emptied it of 9,000 residents with the razing of Bunker Hill.

In 2003, the City Council created the Downtown Los Angeles Neighborhood Council (DLANC) to represent the growing number of community stakeholders. That same year,

DLANC's Arts, Aesthetics and Culture Committee (AAC) requested that the City designate a portion of the Historic Core as Gallery Row. This area—Main and Spring Streets between 2nd and 9th Streets—would come to comprise the heart of the Downtown Art Walk. The Gallery Row concept was the work of Kjell Hagen, owner of Inshallah Gallery, and Nic Cha Kim, co-chair of the AAC. At that time, the neighborhood had just three galleries: Hagen's Inshallah Gallery (Main Street near 3rd), bank (Main Street near 4th) and 727 Gallery (Spring Street near 7th). The City Council's motion to designate Gallery Row was passed in July 2003, co-sponsored by Jan Perry and Antonio Villaraigosa, and Gallery Row street signs were installed that fall.

In September of 2004 Bert Green, with the encouragement of gallerist Shane Guffogg, launched the first Art Walk, during which twelve people passed through the doors of Guffogg's Pharmaka Gallery. Five years on, as the Downtown Los Angeles Art Walk reorganized as a California Public Benefit Corporation, the event reached the landmark estimated attendance of 10,000 people, with more than three thousand people visiting Pharmaka alone.

The event has grown in magnitude and scale beyond the founders' wildest hopes and dreams, and consequently has an entirely new set of challenges to be met. Scalability, dissemination of information about the event, and cohesion between the diverse neighborhoods involved are some of the more important external challenges we face. And with our new structure comes a set of internal challenges as well. The process of seeking tax-exempt status with the Internal Revenue Service to allow raising funds from individual donors requires us to demonstrate that Art Walk exists to benefit the larger Los Angeles community and serves a cultural purpose not limited to helping gallery owners attract new business. For this reason, and for the purpose of ensuring an organization that will have broad appeal to the larger Los Angeles and Southern California community, the initial Board of Directors is primarily comprised of a broad cross-section of persons from outside the art sales world. The founding Board also includes individuals with talents in the many different areas needed to help get this organization off the ground. The plan will be to grow the Board in the future with persons who can contribute in other ways, including financially, to the Downtown Los Angeles Art Walk. This approach is consistent with how other non-profit entities organize themselves at the outset.

The Art Walk has both shaped the community which created it and is in turn been shaped by community emerging out of it. But the Art Walk would not exist, and cannot exist going forward, without the active support of our community.

1.5 Organization

Board of Directors

1. Kim Cooper

2. David Hernand
3. Marc Loge
4. Sandie Richards
5. Richard Schave
6. Bonnie Tseng
7. Wicks Walker

Standing Committees

Finance

Exhibition, Curation & Publication

1. Lecture series
2. Walking tours
3. Floating exhibitions
4. Education and Outreach
5. Publications for sale

Fundraising

Benefits and Events

1. Downtown Discount Card
2. Fundraising events

Venture

The committee which deals with earned income.

Advisory Committees

Gallery Owners

Recognizing the importance of, and indeed essential role played by, the gallery owners, we also want to form a Gallery Owner Advisory Board, comprised solely of gallery owners from the community we serve, which will provide input and guidance to the Board of Directors of

Downtown Los Angeles Art Walk. Several of us have spoken to various gallery owners about serving as potential chairs of this advisory board, but the consensus seems to be that the gallery owners themselves should select the chairs, which seems entirely appropriate. We had hoped to have this board organized in early July, but that has not yet come together.

FILMLA

This committee organization or roster is not clear to me, but the idea and role of one is essential. FILMLA is the entity charged with regulating filming in Los Angeles. On some fundamental level they allow Art Walk to exist because they will not issue film permits in the core of Art Walk from 6am to 12am on the day of Art Walk. This is part of a pilot program which is going to end in 4 months. It would be helpful to have members of the entertainment industry available to advise us. Studios want to be able to film whenever they wish downtown, and the freeze for Art Walk is raising the dander on a lot of studio lots. We should also to have a member of Council Woman Perry's staff in the loop and able to advise on activity and opinion from Council chambers as well.

The notion of this committee came out of many experiences I had watching Bert Green and Russell Brown go into fits of apoplexy trying to discuss the possible end of the pilot program with CW Perry's deputy Stephanie Magnien. She made it clear that several studios are prepared to spend a lot of time and money to kill the pilot program in Council chambers. This is not a job for a single individual rather something an advisory board well placed in both camps can tackle.

City/County Government & Emergency Services

1. City Council Members involved with Art Walk (Perry & Huizar)
2. The Mayor's Office
3. City Attorney's Office
4. Members of the relevant city and county commissions: Cultural Heritage, Los Angeles County Arts Commission, Bringing Back Broadway
5. Members of the County Board of Supervisors
6. Police
7. Fire Department

Pershing Square

This is the largest and most ignored piece of public space within the scope of the Art Walk and it could use some help. There is an existing framework to work with Parks &

Recreation on improving Pershing Square. It is an advisory committee of its own run out of the director of Pershing Square, Louise Capone, office. This is a monthly group which advises on use, direction and improvement of the park. Within this group it is clearly understood that individuals or an entity who can provide a clear and authoritative set of design guidelines for improving public space within the park, both through programming and basic infrastructure improvement, will have a major impact on the space. There is already a group working with Louise on Art Walk which organize events, Art Squared.

This advisory committee (from within the Downtown Los Angeles Art Walk) of designers, architects, and curators who could produce a set of guidelines for both infrastructure and programming with the aim of creating and improving positive public space in the park could make a huge impact on this strategically placed public space.

2 Internal Documentation

2.1 Fundraising

Individuals

Donations

Will have to wait for our 501 (c) 3 status. Once gained, we could start to implement tiers of sponsorship, \$300, \$600, \$1,000 which come with donated perks, trips, discounts to events, special access to events, what have you...

Benefit events

Fundraising events include but are not limited to art auctions, working with other downtown charities in partnerships, private dinners, and other small scale fundraisers.

A few other notions include:

1. Art auctions of donated works of art.
2. VIP events—studio visits, dinner with artists, gallery previews
3. Gala Black & White Ball

Downtown Card

This is an interesting notion which can start small—create an organization of small downtown businesses that will honor a discount card, then charge \$50 for a one year subscription to the card and start to issue them.

It has yet another level of sophistication in that some credit card companies issue cards for a specific 501(c)(3), and donate a small percentage of the amount charged to them. I have spoken with our banker at City National Bank, and he agrees this is worth looking into sometime in the future.

Grants

Foundations

Make up about 15% of most non-profits fundraising pool. This is a fairly narrow slice of the pie and as such we must carefully call the list of foundations related to the arts and public space to whom we will apply for funding. A major challenge we will face both with foundation and corporation funding is the notion that we are simply a big party. So, by focusing on our cultural programming and leveraging the momentum and rising notion of art walk as a family event, we should have a success fishing in these waters.

Corporations

Sponsorship package is included at the end of this document.

Government

Los Angeles County Arts Commission To help navigate our way through the murky waters of arts grants, Sonia Mak, formerly of Morono Kiang Gallery, who is now Grants Manager at the Los Angeles County Arts Commission, has offered her advice and direction to the newly formed Art Walk Board. This would also fall under the category of Foundations as well.

Federal Economic Redevelopment Block Grants The economic makeup of the neighborhood is lower to middle income, which is an ideal candidate for Federal Community Redevelopment Block Grants. The first step on this road is to make a contact in the CRA (Community Redevelopment Agency) or the County Community Development Commission (CDC).

This is where the long awaited answer to the gallery questions: how can you help my business is. Through the existing county program, historic retail project run by Audrey Madrigal, we can raise money for economic development through these grants and allow VDEC to subcontract out the work of selecting appropriate candidates and distributing the funds.

Also, Community Redevelopment Block Grants have also been used effectively as a way to beautify a neighborhood. Working with community organizations, such a DLANC's sustainability committee and the local Rotary Club chapter, a large scale greening campaign of the Historic Core could be funded. Between this two entities the better part of the research and statistics have been compiled which would form the basis of a grant proposal. DLANC's Sustainability Committee could also provide the infrastructure through which these funds, once secured, could be delegated to reach the program's objectives.

CRA CRA The CRA (Community Redevelopment Agency) is also a possible candidate for grants as well, as their redevelopment policies in the Historic Core have lead to the creation of Art Walk.

Earned income

This is an area of fundraising which is well suited to our endeavor. We can collect content prints, photos, other types of reproductions from local artists of some note and create publications to sell. These publications can range from calendars to quarterly publications (subscription-based) to an annual publication.

Earned income front needs to be tackled by the venture committee which is created to understand all the aspects involved in the creation and sale of merchandise. This proposed endeavor is potentially lucrative, but requires a firm understanding and documentation of our brand identity. Formulating the Downtown Los Angeles Art Walks brand identity is an exciting prospect and will require a group which both understands marketing, sales, and also the whole spectrum of curation and publication. If this goal were achieved, it could be one of the most important milestones for our endeavor. All questions surrounding what the Art Walk is valid questions for a publicist asked to help promote would be answered in this brand identity document, and in the body of work we publish for sale.

Goods

Shirts, hats, . . . The question with this front is will the time spent shipping (on line sales) outweigh the profit on the item sold. If sold at Art Walk, how to accept payment?

Donated Art

Host benefit Art Auctions. Copy from LACE's most recent:

25 curators & 100+ artists

A stellar diverse group of artists, curators, and creative professionals organized their personal "visual play list" and presented mini-exhibitions reflecting the multitude of styles that make the Los Angeles contemporary art world such an exciting place to be.

2.2 Financials

Table 2.1: Income for Art Walk 2008–9

19 restaurant sponsors	@ \$500/each	9,500
10 retail sponsors	@ \$500/each	5,000
40 Galleries	@ \$200/each	8,000
	expected income from these figures	\$22,500
	actual income taken in	\$21,000

Table 2.1: Expenses for Art Walk 2008–9

Advertising	
Artillery Mag	\$3000
Art Ltd Mag	\$2500
ArtScene	\$4000
La Inc	\$1000
Metromix	\$1500
DT News	\$1600
Eco-LA	\$1000
Comm Guide	\$1000
Other Expenses	
Website	\$2500
Misc cash	\$2900
Total	\$21,000

2009-2010

Advertising

Map Printing [12 months @100/m]	\$1,200
T Shirt Printing [5000 @ \$7/each]	\$35,000
Logo Design [one time expense]	*
Toner [6/year @\$50]	\$300
Paper [\$50/month]	\$600
Quarterly Map Rack Card Printing	*

Outreach

Docents [6people/month @ \$40]	\$2,400
Tour Guides [6people/month @ \$75]	\$5,400
Guide/Docents Supervisor [\$200/month]	\$2,400
Spring Arcade Chairs [50 @\$10/each]	\$500
Spring Arcade Tables [5 @ \$50 4ft diamet]	\$250
Banners/Sandwich boards for tables	*

Shuttle 1 DLANC

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Shuttle 2 Main/Spring

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Operating Expenses

General Insurance	*
D&O Insurance	\$1,800
Office Supples [\$20/month]	\$240
CPA Partial Audit	\$3,000
Director's Salary	*
Bank Costs [\$16/month]	\$192

Total		\$75,602
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2010-2011

Advertising

Offset Printing {\$1000/month]	\$12,000
T Shirt Printing [5000 @ \$7/each]	\$35,000
Downtown Card	*
Quarterly Map Rack Card Printing	*
Holiday Event	\$4,000

Outreach

Docents [6people/month @ \$40]	\$480
Tour Guides [6people/month @ \$75]	\$900
Guide/Docents Supervisor [\$200/month]	\$2,400
Banners/Sandwichboards for tables	*

Spring Arcade

Spring Arcade Curator Fee [\$200/m]	\$2,400
Spring Arcade Curation Material [\$415/m]	\$5,000
Spring Arcade Chairs [50 @ \$10/each]	\$500
Spring Arcade Tables [5 @ \$50 4ft diamet]	\$250

Lecture Series

Curator Fee	\$10,000
Lecturer Expenses [\$833/month]	\$10,000

Shuttle 1 Main/Spring

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Shuttle 2 Main/Spring

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Shuttle 3 Pershing Sq.

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Fundraising Event

Annual Fundraiser	*
Event Coordinator	*

Curation and Exhibition

Floating Space Budget [300\$/month]	\$3,600
Floating Curator [\$250/month]	\$3,000

2010-2011

Operating Expenses

General Insurance

*

D&O Insurance

*

CPA [partial audit]

\$6,000

Banking Fees [\$16/month]

\$192

Office Supplies [\$20/month]

\$240

Director's Salary

Total

\$129,442

2011-2012

Advertising

Map Printing offset [\$1000/month]	\$12,000
T Shirt Printing [5000 @ \$7/each]	\$35,000
Downtown Card	*
Quarterly Map Rack Card Printing	*
Holiday Event	\$4,000

Outreach

Docents [6people/month @ \$40]	\$480
Tour Guides [6people/month @ \$75]	\$900
Docents Supervisor [\$200/month]	\$2,400
Banners/Signs for tables	

Spring Arcade

Spring Arcade Curator Fee [\$200/month]	\$2,400
Spring Arcade Curation Material [\$415/m]	\$5,000
Spring Arcade Chairs [50 @ \$10/each]	\$500
Spring Arcade Tables [5 @ \$50 4ft diamet]	\$250

Lecture Series

Curator	\$10,000
Expenses	\$10,000

Film Series

Curator	\$10,000
Expenses	\$10,000

Shuttle 1 Main/Spring

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Shuttle 2 Main/Spring

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Shuttle 3 Pershing Sq.

Bus Rental [\$500/month]	\$6,000
Curation Fees [\$200/month]	\$2,400
Artists [\$200/month]	\$2,400
Drivers Tips [\$30/month]	\$360

Fundraising Event

Annual Fundraiser	*
Event Coordinator	*

2011-2012

Curation and Exhibition

Floating Space 1[300\$/month]	\$3,600
Floating Curator 1 [200\$/month]	\$2,400
Floating Space 2 [300\$/month]	\$3,600
Floating Curator 2 [200\$/month]	\$2,400

Operating Expenses

General Insurance	*
D&O Insurance	*
CPA [partial audit]	\$6,000
Office Supplies [\$20/month]	\$240
Banking Costs [\$16/month]	\$192
Director of Development	*
Director's Salary	*

Total	\$142,842
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A Corporate Sponsorship Package

The Downtown Los Angeles Art Walk
a California Public Benefit Corporation

Held on the second Thursday of each month.
Celebrating art, creativity and cultural diversity in the Historic Core neighborhood.
<http://www.downtownartwalk.com>

Dear interested sponsor:

The Downtown Los Angeles Art Walk is a free event held every second Thursday of the month, in and around the Historic Core's Gallery Row neighborhood. For this one night, Downtown LA returns to its historic pedestrian-based culture, a vibrant scene that is itself a draw for locals and tourists seeking an authentic urban experience. Launched in 2004 by the then-marginal community's pioneer gallerists, Art Walk has become a grassroots urban success story, with upwards of 10,000 people coming out each month to see the newest art exhibits, enjoy the bustling street culture, eat, drink and socialize.

In June 2009, founder Bert Green handed the management of the Art Walk to a new team led by Director Richard Schave, the host of the popular Hippodrome curated shuttle bus. The Art Walk is now a California Public Benefit Corporation, the first step on the path to becoming a 501(c)3 non-profit.

We rely on your generous sponsorship to help to keep the Art Walk experience a fulfilling, safe and stimulating one for the growing crowds who ink the second Thursday on their calendars month after month. Your participation will bring customers to your door and your website, showing the community that you value the Art Walk's contributions to our shared culture. Our sponsors will be prominently featured on the Art Walk's highly trafficked website and in targeted emails, and have the opportunity to update their sponsor page with special offers, photos and announcements.

Your support will allow us to print more free maps, provide skilled free walking tour guides, charter free shuttles, host free guest speakers, and keep the website humming with all the information Art Walk patrons demand as they plan their adventures in downtown Los Angeles.

We offer a variety of sponsorship tiers, and there should be one that's right for you. Please call on me should you have any questions or ideas for some other form of sponsorship we haven't thought of yet.

I remain,

Richard Schave
Director

Downtown Los Angeles Art Walk P.O. Box 31227, Los Angeles, CA 90031
(213) 784-2598 downtownartwalk@gmail.com

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Downtown Los Angeles Art Walk 2009 Sponsorship Form

Sponsor information:

Company: _____

Contact: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ E-mail address: _____

Level:

☐ \$500 Annual retail sponsor

☐ \$50 Single month sponsorship

☐ \$1,000 Opal

☐ \$2,000 Garnet

☐ \$2,500 Moonstone

☐ \$3,000 Jade

☐ \$5,000 Amethyst

☐ \$6,000 Topaz

☐ \$8,500 Ruby

☐ \$10,000 Diamond

☐ \$_____ Other amount

Payment options:

☐ Check enclosed payable to: Downtown Los Angeles Art Walk

Please list my/our name in the marketing material and on the website as:

Downtown Los Angeles Art Walk P.O. Box 31227, Los Angeles, CA 90031
(213) 784-2598 downtownartwalk@gmail.com

The Downtown Los Angeles Art Walk
a California Public Benefit Corporation

<http://www.downtownartwalk.com>

Deadline to have your special offers included in Art Walk's monthly sponsored email is the first of every month. New retail sponsors will be immediately added to the website and the online map, and to the next batch of professionally printed maps. Email us your logo for inclusion on the web.

Art Walk 2009 Sponsorship Opportunities

Annual Retail Sponsorship (\$500)

Your own updatable business page on the Art Walk website
Art Walk Sponsor sign to display at your business
Your message in Art Walk's monthly targeted email
Your name on Art Walk marketing materials, including the printed map

Single Month (\$50)

Your event listing or special retail offer on the Art Walk website calendar or specials page

Opal Level Sponsorship (\$1,000)

Same benefits as Annual level above
Plus, one month of free walking tours promoted as being "sponsored by" your business

Garnet Level Sponsorship (\$2,000)

Same benefits as Annual level above
Plus, two months of free walking tours promoted as being "sponsored by" your business

Moonstone Level Sponsorship (\$2,500)

Same benefits as Annual level above
Plus, three months of free official Art Walk lectures promoted as being "sponsored by" your business

Jade Level Sponsorship (\$3,000)

Same benefits as Annual level above
Plus, your logo prominently featured on Art Walk's printed map for one year

Amethyst Level Sponsorship (\$5,000)

Same benefits as Jade level above
Plus, six months of official Art Walk musical programs promoted as being "sponsored by" your business

Ruby Level Sponsorship (\$8,500)

Same benefits as Jade level above
Plus, one year sponsorship of the official Art Walk map, with prominent placement online and in print

Diamond Level Sponsorship (\$10,000)

Same benefits as Annual level above
Plus, one year of an official Art Walk shuttle promoted as being "sponsored by" your business

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