



SUSTAINING SAN FRANCISCO'S LIVING HISTORY

Strategies for Conserving Cultural Heritage Assets

San Francisco Heritage
September 2014





SAN FRANCISCO HERITAGE

Since 1971, a nonprofit member-supported organization with a mission to preserve and enhance San Francisco's unique architectural and cultural identity.

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ON THE COVER

Clockwise from top left:

Japantown (San Francisco Heritage); Ross Alley (Chinatown Alleyway Tours); "The Great Cloud of Witnesses," by Roland Gordon (Dani Vernon); Esta Noche (Twitta2005); Fisherman's Wharf (Nathan Dolesji); Parol Lantern Festival (Steve Rhodes). Center: "Culture Contains the Seed of Resistance that Blossoms into Liberation," by Miranda Bergman and O'Brien Thiele (Jeremy Blakeslee)

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A Report by San Francisco Heritage

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The San Francisco Heritage Board of Directors reviewed and adopted this report on August 14, 2014.

Culture is not only economically beneficial to cities; in a deeper sense, it's what cities are for. A city without poets, painters and photographers is sterile... It doesn't contain the mirrors of its own inner workings, in the form of creativity, criticism or cultural memory. It's undergone a lobotomy.

- Rebecca Solnit, in a conversation with Nato Thompson, October 21, 2013

For generations, San Francisco has been home to a thriving collection of local businesses, nonprofits, and traditions that reflect the city's history, culture, and people. These places have the power to bring people together, provide a sense of continuity with the past, and lend the city a rich and layered identity. Annual rituals such as the Cherry Blossom Festival in Japantown and Carnival in the Mission District showcase living traditions in public spaces. Long-operating businesses foster civic engagement and pride as neighborhood gathering spots. Arts and community centers offer opportunities for youth and adults to study cultural traditions and innovate in multi-generational environments. Many of the city's cultural signifiers, from public art to historic buildings, embody the social and artistic movements that have occurred in San Francisco.

Amid unprecedented economic pressures, mainstays of San Francisco's cultural landscape – our **cultural heritage assets**¹ – are increasingly imperiled by skyrocketing rents and property values, encroaching new development, and incompatible adjacent uses. Others are at risk because of ongoing challenges that have nothing to do with the current boom cycle, such as leadership succession and diminishing numbers of traditional arts and craft practitioners.

Our Goals

With this report, San Francisco Heritage advocates a conservation-driven, incentive-based response to the loss of cultural heritage assets in San Francisco, both in the short and long-term. We aim to:

1. Define the problem and identify challenges to conserving local cultural heritage assets;
2. Summarize existing efforts to conserve San Francisco's cultural heritage assets;
3. Create a common language that will advance citywide public policy and neighborhood-level cultural heritage conservation initiatives; and
4. Provide useful examples of strategies and case studies that can be employed by communities, nonprofits, academic institutions, foundations, and City agencies.



ROXIE THEATER

“As the oldest-running movie art house in the country, the Roxie serves as a vital bridge between older generations of Mission residents, its arts community, and young tech workers and families moving into the neighborhood,” notes board member Jane Reed. Like many historic theaters, it faces perennial fundraising challenges that imperil its continued operation.

Disparity and Displacement

In his 2014 State of the City Address, San Francisco Mayor Ed Lee highlighted the urgent need for action to address the negative side effects of the city's booming economy:

Our neighborhoods are revitalized and new construction is all around us, but some still look to the future, anxiously, and wonder whether there's room for them in a changing San Francisco... This rising cost of living, the financial squeeze on our city's working families and middle class



— these are the fundamental challenges of our time, not just for our city, but for great cities around the world.

A 2014 study conducted by the Brookings Institute confirms that San Francisco has one of the highest rates of income inequality in the country, with the gap between the wealthiest and poorest segments of the population growing faster here than in any other U.S. city.² In 2013, San Francisco rents climbed 10.6 percent, the steepest increase in the country at more than three times the national average.³ The average sale price for a condominium in the city now tops \$1,000 per square foot.⁴

San Francisco’s highly-publicized housing crisis is a major threat to cultural heritage assets, as the city’s residents are the primary owners, employees, sponsors, and patrons of cultural activities. But residential displacement is only one facet of a broader problem. This report focuses on another side effect of San Francisco’s hyper-speculative economy that has been largely absent from the public discourse and policy proposals: the alarming loss of heritage businesses, nonprofits, and other arts and cultural institutions.

The Limits of Landmarking

Despite their effectiveness in conserving architectural resources, traditional historic preservation protections are often ill-suited to address the challenges facing cultural heritage assets. While cultural touchstones such as City Lights Bookstore, Castro Camera and Harvey Milk Residence, Sam Jordan’s Bar, Twin Peaks Tavern, and Marcus Books have been declared San Francisco City Landmarks, **historic designation is not always feasible or appropriate, nor does it protect against rent increases, evictions, challenges with leadership succession, and other factors that threaten longtime institutions.** This report responds to the limits of historic designation by presenting a range of new strategies for communities to employ, in conjunction with existing preservation tools, to stabilize and protect significant uses.

Discussions about how to best conserve the city’s non-architectural heritage have taken place among neighborhood and community groups, San Francisco Heritage, the San Francisco Planning Department (Planning Department), and the Historic Preservation Commission (HPC) over the last several years. As part of neighborhood planning in Japantown, the Planning Department developed a groundbreaking methodology to comprehensively document cultural fabric that takes into account “both tangible and intangible [elements] that help define the



KORBORIN (FLICKR) ABOVE / TORBAKHOPPER (FLICKR) BELOW

Above: Green Apple Books (506 Clement Street) has been a neighborhood anchor since 1967. Below: San Francisco’s annual Carnival celebration enlivens the Mission District each May.

beliefs, customs, and practices of a particular community.”⁵ Tangible elements may include a community’s land, buildings, public spaces, or artwork, while intangible elements may include organizations and institutions, businesses, cultural activities and events, and even people.

Although being able to define cultural heritage assets is an important first step, decisive action will be required to meaningfully address the “fundamental challenge” of how to maintain the cultural vitality that makes San Francisco one of the world’s great cities.

The ideas offered here are intended to prompt a broader understanding of the city’s multi-layered identity; our purpose is not to promote one culture over another, but instead to foster an inclusive narrative of our city’s history. Because cultural heritage assets widely vary, the range of strategies offered will not be applicable to every situation. Existing historic preservation methods, such as historic designation, can complement new strategies, if desired by community members. **Fundamentally, it is critical that individual communities serve as the primary agents for developing programs that recognize and support their own cultural heritage assets.**

About San Francisco Heritage

San Francisco Heritage, or “Heritage,” was founded in 1971 with a mission to preserve and enhance San Francisco’s unique architectural and cultural identity. The organization emerged during a time when urban renewal policies resulted in the displacement and destruction of entire neighborhoods. The razing of historic buildings with little or no public process compelled a group of activists to form the “Foundation for San Francisco’s Architectural Heritage,” now “San Francisco Heritage.” Over the past 40 years, Heritage has dedicated itself to advocacy and education, working collaboratively with communities to document, protect, and interpret the city’s architectural and cultural resources.

As San Francisco’s leading historic preservation membership organization, Heritage remains committed to tackling the most pressing preservation challenges of our time. This report is intended to stimulate discussion and offer solutions for addressing the increasing loss – if not demolition – of the city’s cultural heritage assets. Its publication represents Heritage’s long-term commitment to advocate for public policies, incentives, and educational programs to support their long-term sustainability and vitality.



L-R: SEBASTIAN (FLICKR) AND SAN FRANCISCO HERITAGE ABOVE / SAN FRANCISCO HERITAGE BELOW

The “Save the Gold Dust Lounge” campaign unsuccessfully nominated the popular piano lounge for historic designation in an attempt to forestall eviction. The bar relocated to Fisherman’s Wharf in 2013; its former Union Square location is now a chain clothing store (top right and below).

Strategies for Sustaining San Francisco's Living History

1. Develop a consistent methodology for identifying and documenting cultural heritage assets

- A. Encourage the development of historic context statements that include cultural and social themes
- B. Inventory cultural heritage assets through culturally-specific processes
- C. Include policies in the proposed Preservation Element of the City's General Plan that advance conservation of cultural heritage assets

2. Support neighborhood cultural heritage conservation initiatives

- A. Issue a Mayoral Directive prioritizing conservation of cultural heritage assets
- B. Ensure that neighborhood conservation initiatives underway in Japantown, Western SoMa, and the Mission District are implemented
- C. Provide financial, design, and technical services to community groups wishing to promote neighborhood identity based on cultural heritage
- D. Advance cultural heritage conservation through Community Benefit Agreements

3. Support mentoring and leadership training programs that transmit cultural knowledge to the next generation

- A. Utilize partnerships to foster apprenticeship, training, and leadership succession programs to ensure the longevity of cultural heritage assets
- B. Fund youth educational programs that expose future generations to cultural heritage assets

4. Develop financial incentives and property acquisition programs for owners and stewards of cultural heritage assets

- A. Expand City and/or nonprofit property acquisition programs for owners of identified cultural heritage assets
- B. Institute tax benefits for cultural heritage assets and the owners of buildings in which they operate

5. Promote cultural heritage assets through public education and, when desirable, sustainable models of heritage tourism

- A. Encourage the development of heritage and cultural trails
- B. Establish a voluntary citywide heritage tourism program that focuses on neighborhood cultural heritage assets

6. Establish a citywide "Cultural Heritage Asset" designation program with targeted benefits



GERARD KOSKOVICH

Often referred to as the "queer Smithsonian," the GLBT Historical Society Archives and Research Center houses one of the world's largest collections of lesbian, gay, bisexual, and transgender historical materials. In June 2014, the Society announced that it would be vacating its Downtown location due to a 30 percent rent increase.

Precedents for a Holistic Approach to Cultural Heritage Conservation

Traditionally focused on architecture and monuments, the field of historic preservation in the United States has in recent years begun to respond to calls from organized communities to develop new tools for identifying and protecting intangible social and cultural resources. While efforts to conserve both tangible and intangible heritage are relatively new in this country, a number of charters have been adopted internationally to provide comprehensive protection and management strategies.

In 1999, the Australia chapter of the International Council on Monuments and Sites (ICOMOS) adopted *The Burra Charter*, outlining essential procedures for conserving historic places and associated culture. In 2000, *Principles for the Conservation of Heritage Sites in China* was drafted by China ICOMOS in consultation with the Getty Conservation Institute. Known as the “China Principles,” the charter adapted international best practices for a local context, accounting not only for the management of heritage sites and other resources, but also economic development, tourism, nationalism, and globalization.

In 2003, the United Nations Educational, Scientific and Cultural Organization (UNESCO) adopted the *Convention for the Safeguarding of Intangible Cultural Heritage*, including the following definition of “intangible cultural heritage”:

*The practices, representations, expressions, knowledge, skill – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage. This intangible heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*⁶

In the U.S., the National Park Service has developed guidelines and evaluative criteria for recognition of “**traditional cultural properties**” (TCPs). Most frequently applied to Native American sites, TCPs are associated with cultural practices or beliefs that are rooted in a community’s history, are still practiced and valued in the present day, and are important in maintaining the continuing cultural identity of the community.⁷ TCPs in urban areas include Honolulu’s Chinatown, New York’s Bohemian Hall and Park, and South Bronx’s Casita Rincón Criollo. Likewise, the California Office of Historic Preservation has ad-



DULUOZ CATS (FLICKR)

Located in New York City’s Astoria neighborhood, the 1911 Bohemian Hall and Park is one of the few non-Native American places to be designated a “traditional cultural property.” For over a century, it has been the social and cultural hub for the region’s Czech-American community.

vocated a “values-centered” model of preservation, including youth heritage education, a reevaluation of the requirements for physical integrity, and greater diversity on review boards and commissions.⁸

Far from a purely academic exercise, some of the world’s great cities – Barcelona, Buenos Aires, London, Paris – have embraced these principles through legislation and government funding to sustain their tangible and intangible cultural heritage. As illustrated in the case studies in this report, these cities provide instructive models as San Francisco grapples with how to sustain cultural heritage assets and secure the properties that house them.

Existing Historic Preservation Tools and Cultural Heritage Assets

While a range of tools exists to protect the historic built environment, there is increasing recognition that traditional preservation methods have not evolved adequately to meet emerging goals within the broader movement. In the Spring 2014 issue of *Forum Journal*, a publication of the National Trust for Historic Preservation, Professor Raymond Rast examined inequities that have long frustrated community advocates. Despite widespread support for cultural diversity as a “fundamental goal” of the field, he writes, “the fundamental methods of the preservation movement continue to spring from – and tend to contribute to – the designation and protection of properties (mostly old buildings) associated with prominent, white, male architects and their wealthy clients, just as they did for most of the 20th century.”⁹

The most controversial preservation standard is the “integrity” requirement, which measures a property’s ability “to convey its significance” based on physical condition. The integrity standard can be misleading when applied to places of social or cultural significance, where the original physical fabric may no longer be intact. Experience shows that non-architectural cultural resources are especially susceptible to alteration, neglect,



ALVIS E. HENDLEY

Located at 362 Capp Street, the Girls' Club (now Mission Neighborhood Centers) first opened in 1911 and was listed on the National Register of Historic Places in 1979. The founder, Rachel Wolfsohn, envisioned the club as a gathering place for disadvantaged young women to engage in cultural and educational activities.



SAN FRANCISCO HERITAGE ARCHIVE

The International Hotel (848 Kearny Street) was listed on the National Register of Historic Places in 1977. One of the last surviving buildings in the city's Manilatown and home to generations of Filipino Americans, it was demolished in 1981 despite fierce community opposition. The new I-Hotel was completed in 2005.

and demolition. Rather than treating the loss of the physical fabric as a justification for intervention, the integrity standard can lead to the opposite result by disqualifying properties from eligibility for landmark protection. The impact of these shortcomings is acute: fewer than 8 percent of the 87,000 property listings in the National Register of Historic Places are associated with the histories of communities of color, women, and LGBTQ communities.¹⁰

Despite the limitations, traditional historic preservation methods - especially historic context statements and historic designation - are frequently an essential component of more comprehensive cultural heritage conservation strategies.

Historic Context Statement: A “historic context statement” is a tool frequently used in preservation practice to document historic resources within a specific geographic area, time period, and theme. Their purpose is to provide a framework for identifying and evaluating potential historic resources within a defined scope and make recommendations for their preservation. In San Francisco, historic context statements have increas-

ingly focused on cultural and social themes (the HPC passed a resolution in December 2012 recommending that all future City-sponsored historic context statements account for social and cultural heritage themes).¹⁴ Recent context statements for Japantown and Western SoMa reflect this trend, with similar initiatives underway to document the contributions of African American, Latino, and LGBTQ communities in San Francisco.

Related projects have been undertaken statewide and nationally. In 1988, the California Office of Historic Preservation (OHP) published *Five Views: An Ethnic Historic Site Survey for California*, including a narrative history and preliminary survey of historic sites associated with the state's five largest ethnic minority groups (African Americans, American Indians, Chinese Americans, Japanese Americans, and Mexican Americans). In 2013, OHP initiated a statewide study on Latinos in 20th-century California. Picking up where *Five Views* left off, the statewide historic context statement will delve further into California's Latino history and offer recommendations for the designation of specific historic sites. The NPS released *American Latinos and the Making of the United States: A Theme Study* in 2013, presenting the most recent scholarship on Latino history and serving as a tool for those seeking to identify and evaluate Latino-related places for historical significance. National theme studies are currently underway for Asian Americans and Pacific Islanders, women, and LGBTQ communities.

Historic Designation: While not possible or desirable for all cultural heritage assets, historic designation can be a powerful tool for bringing attention to a particular historic site and, in some cases, providing legal protection against demolition or insensitive alterations. Historic sites can be designated under local, state, or federal programs, each with their own set of nominating procedures, requirements, and benefits. Locally, a handful of buildings have been designated City Landmarks based on their association with important persons or cultural movements, including Marcus Books/Jimbo's Bop City. Located in the Fillmore, the historic home of Marcus Books and Jimbo's Bop City was declared San Francisco Landmark #266 on January 29, 2014. Official recognition came at a difficult time in the building's history: The property was sold in foreclosure in 2013 and, despite community efforts to repurchase the building, Marcus Books and its owners, who lived on the second floor, were evicted in May 2014.



ANDMALOUS A (FLICKR)

In 2014, the proposed City Landmark designation of the Design Center at 2 Henry Adams, which would have allowed its owners to convert the building to office use and displace longtime Production, Distribution, and Repair (PDR) tenants, sparked an intense debate about the role of historic preservation incentives in spurring gentrification.



JEREMY BLAKESLEE

Although Marcus Books/Jimbo's Bop City was declared a City Landmark in January 2014, the designation could not prevent the eviction of the business and its owners.

Existing Cultural Heritage Conservation Initiatives in San Francisco

Neighborhoods, nonprofits, and City agencies are already employing innovative new tools and strategies for documenting, recognizing, and sustaining San Francisco's tangible and intangible cultural heritage assets. This section summarizes six different initiatives currently underway, many with active support from the Planning Department, Mayor's Office, HPC, and Heritage. Some of these efforts are nascent, while others represent a culmination of years of work.

“Calle 24 SF” Latino Cultural District

In the Mission District, community leaders have long sought to establish a cultural district and economic development program for the lower 24th Street corridor, roughly bounded by Mission, Potrero, 22nd, and Cesar Chavez Streets. This effort began in the late 1990s under the leadership of then-Supervisor Jim Gonzalez in response to gentrification. His successor, Supervisor Susan Leal, and the 24th Street Revitalization Committee explored the creation of a “Cultural Historic District,” but the idea went dormant without tools for implementation. Interest in establishing a cultural district for lower 24th Street reemerged in 2013 with the neighbors' and merchants' association – known as “Calle 24 SF” – taking the lead. In 2014, the Board



IVONNE IRIONDO

Supervisor David Campos (second from right) and Joaquin Torres, Deputy Director of the Mayor's Office of Economic and Workforce Development (right), join Mission youth in celebrating the new Calle 24 SF Latino Cultural District on May 23, 2014.



JUANA ALICIA

Balmy Alley mural, “No One Should Obey an Unjust Law,” by artist Juana Alicia, whose work reflects her commitment to social justice and human rights (© 1996 by Juana Alicia. World Rights Reserved).

of Supervisors unanimously passed a resolution introduced by Supervisor David Campos to officially name lower 24th Street the “Calle 24 SF Latino Cultural District.” The ordinance was signed into law by Mayor Lee on May 28, 2014.¹²

With input from Heritage and the San Francisco Latino Historical Society, the final resolution describes significant Latino-based organizations, family-owned businesses, murals, festivals, cultural movements, landmarks, parks, and public plazas that contribute to the district's strong Latino and Chicano identity. Calle 24 SF has also received a grant from the City's Invest in Neighborhoods program, administered by the Mayor's Office of Economic and Workforce Development (OEWD), to undertake a community planning process for the cultural district.

A complementary effort to document San Francisco's Latino heritage commenced in 2013. The San Francisco Latino Historical Society and Heritage are collaborating on a series of projects that will inform the district, including a youth-developed, bilingual walking tour, *Calle 24: Cuentos del Barrio* (published in 2013), and a citywide historic context statement, *Nuestra Historia: Documenting the Chicano, Latino, and Indígena Contribution to the Development of San Francisco*.¹³

“SoMa Pilipinas” Social Heritage District (Proposed)

In the Western South of Market (SoMa) area, the Filipino So-

cial Heritage District Committee and the Western SoMa Citizens Planning Task Force have proposed a “Social Heritage District” to preserve and perpetuate the neighborhood’s deeply-rooted Filipino community. The task force engaged neighborhood residents and stakeholders to map important schools, churches, housing, businesses, parks, murals, streets, and festivals. Although many of the sites would not qualify for City Landmark status, they nonetheless provide space for cultural activities that express the continuing Filipino presence in SoMa.

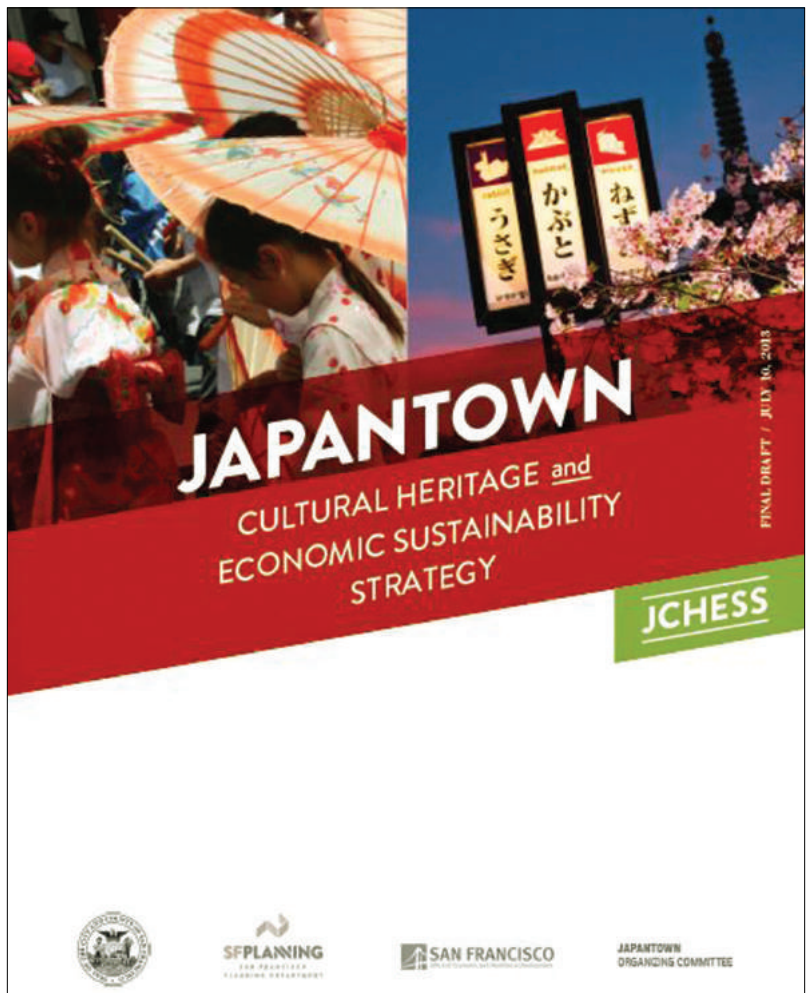
From 2008-2011, the community collaborated with the Planning Department on a proposal for a Filipino Social Heritage Special Use District (called “SoMa Pilipinas”) that would utilize urban design elements, zoning tools, and economic incentives to protect certain uses (but not necessarily existing buildings). While the proposal has not yet been finalized for adoption by the City, community leaders remain committed to the creation of a Filipino heritage district in SoMa.¹⁴

Additionally, the Filipino-American Development Foundation produced an educational “Ethnotour” and bilingual (English/Tagalog) printed booklet of important Filipino historic and cultural sites. The self-guided walking tour booklet was utilized by Heritage during the 2013 *Discover SF! Summer Camp in Heritage Conservation*, a pilot program in which 25 middle school students from the Galing Bata After-School Program at Bessie Carmichael School were led on a series of field trips to historic sites to learn about Filipino and Filipino American history in San Francisco.¹⁵

Japantown Cultural Heritage and Economic Sustainability Strategy

On September 24, 2013, the Board of Supervisors unanimously adopted the *Japantown Cultural Heritage and Economic Sustainability Strategy* (JCHES), paving the way for Japantown to implement a range of tools to preserve and enhance the neighborhood’s tangible and intangible cultural heritage. Prepared by the Planning Department, Japantown Organizing Committee, and OEWD, **the JCHES is the first City-adopted policy document to officially endorse a comprehensive approach to neighborhood cultural heritage conservation.**

The JCHES includes a needs assessment and vision for Japantown informed by over 25 stakeholder groups through successive community planning initiatives dating back to 1999. The report describes more than a dozen economic-based strategies aimed at securing Japantown’s future as the historical and cultural heart of the Japanese and Japanese American



STEVE RHODES (FLICKR) ABOVE / CITY OF SAN FRANCISCO AND JAPANTOWN ORGANIZING COMMITTEE BELOW

Above: Produced by the Filipino American Development Foundation, the San Francisco Parol Lantern Festival and Parade takes place in Yerba Buena Gardens each December. Below: The JCHES represents more than a decade’s worth of community-led efforts to preserve tangible and intangible resources in Japantown.

Existing Cultural Heritage Conservation Initiatives in San Francisco

community, including the creation of a Japantown Neighborhood Commercial District and a Japantown Community Land Trust (see p. 26). The JCHES also promotes the utilization of City Landmark designation to protect the most important historic sites.¹⁶

During the process of developing the JCHES, the Planning Department and its preservation consultant, Page & Turnbull, created a “**Social Heritage Inventory Form**” to document the full range of cultural heritage assets associated with Japanese and Japanese American history in Japantown, including the Day of Remembrance March, the Japanese Benevolent Society, and May’s Coffee Shop, to name a few (see p. 17).

Legacy Bars & Restaurants

Threats to popular San Francisco businesses like the Gold Dust Lounge, the Eagle Tavern, Tonga Room, Tosca Café, and Sam Wo Restaurant have called into question the role of City government — and historic preservation laws — in conserving beloved community anchors that may not be eligible for historic designation. While a City Landmark nomination for the Gold Dust Lounge was unsuccessful, the debates surrounding the potential designation of this and other businesses underscored the need for a different approach to conserving the city’s cultural heritage assets.

One response is the *Legacy Bars & Restaurants* initiative launched by Heritage in 2013. Inspired by the Bares Notables program in Buenos Aires (see p. 35), the Legacy project features an interactive online guide that enables users to experi-



CHEN DESIGN ASSOCIATES (ABOVE AND BELOW)

From Guardian Cities: “The Legacy Bars and Restaurants programme is part of a worldwide movement, from Barcelona to Buenos Aires, to identify and protect places of social significance.”¹⁷

ence the history of some of San Francisco’s most legendary eating and drinking establishments. Under Heritage’s selection criteria, “certified” businesses must have achieved longevity of 40 years or more, possess distinctive architecture or interior design, and/or contribute to a sense of history in the surrounding neighborhood. **A Legacy Bars & Restaurants logo and decal program heightens the visibility of Legacy establishments, with a free printed pocket guide to the first 100 businesses to be certified released in June 2014.**

Legacy Bars & Restaurants represents an important milestone in Heritage’s efforts to create meaningful new tools beyond formal historic designation that recognize places that



embody tangible and intangible cultural values. The project's continuing popularity and strong media interest underscores the relevance of heritage businesses in the modern era, creating multiple platforms for interpreting this rich history for audiences on and offline. Bars and restaurants represent only one facet of the city's intangible cultural heritage, however, and significant work remains to recognize and sustain the full range of cultural heritage assets.

LGBTQ Social Heritage Special Use District (Proposed)

The Western SoMa Citizens Planning Task Force is proposing an LGBTQ Social Heritage Special Use District (SUD), which would establish a Social Heritage Citizens Advisory Committee to guide the Planning Department on the preservation of cultural heritage assets, support LGBTQ businesses, and leverage Community Benefit Agreements (see p. 22).

The proposed district would “use the urban landscape to celebrate public history, using public features as a way to educate and accept diversity, leaving an important legacy at the heart of the neighborhood.”¹⁸ Among other interpretive strategies, the plan includes a “**Heritage Path**” tracing significant places and events within the district from the latter half of the 20th century through today, such as fairs, festivals, social services and continued business operations. The SUD includes an Administrative “**Certificate of Heritage Compliance**” process that would allow a new development to qualify for a Floor Area Ratio (FAR) exemption for “replacement in-kind” of a traditional retail business in order to keep the business local or, if replacement in-kind is not possible, dedicating a portion of the project to community arts projects and public events.¹⁹

A draft report describing the proposed district, individual “social heritage resources,” urban design guidelines, economic incentives, and zoning programs was presented to the Planning Commission in 2011, but no further actions have been taken.

HPC Proposal for a Citywide Cultural Heritage Resource Designation Program

In an attempt to address concerns over the sustainability and longevity of cultural heritage assets in San Francisco, Historic Preservation Commission members Alan Martinez and Diane Matsuda presented a “Proposal for Formal Social Heritage Resource Designations” to the HPC in December 2012. The proposal recommends the establishment of a citywide designation program for both districts and individual cultural heritage as-



SAN FRANCISCO HERITAGE

In continuous operation since 1973, The EndUp (401 6th Street) is one of San Francisco's oldest and hippest gay dance clubs. It is both a “social heritage resource” in the proposed LGBTQ Social Heritage District and one of 100 Legacy Bars & Restaurants to be certified by San Francisco Heritage.

sets, paired with targeted economic incentives. The commissioners argued that the inherent benefits of cultural traditions in civic life, such as tourism, economic stability, and a sense of community, make them worthy of preservation through formal action undertaken by the City.

The proposal highlights the need for new economic benefits to incentivize the participation of important businesses and institutions whose existence may be threatened. For example, if a building houses a designated cultural heritage asset, the property could be exempted from reassessment for tax purposes after a sale or building improvement so long as the asset remains in the building. This would be similar to the Mills Act property tax abatement program that currently exists for the owners of designated historic buildings.²⁰ The report also proposes reducing permit and other fees for designated events, such as festivals and parades. (For discussion of similar historic designation programs in Barcelona, Buenos Aires, and London, see pp. 32-35).

Community Summit: Sustaining San Francisco's Living History

In June 2013, San Francisco Heritage partnered with state and local agencies, nonprofits, and community groups to convene a summit aimed at initiating an inclusive dialogue on the documentation, interpretation, conservation, and promotion of the city's cultural heritage assets through new policy and partnerships. Entitled "Sustaining San Francisco's Living History," the summit brought together planners, preservation professionals, cultural workers, business owners, and community leaders from throughout the city for an exploration of existing cultural heritage conservation initiatives, as well as the inherent challenges and opportunities facing San Francisco communities when undertaking this work.

The goals of the community summit were:

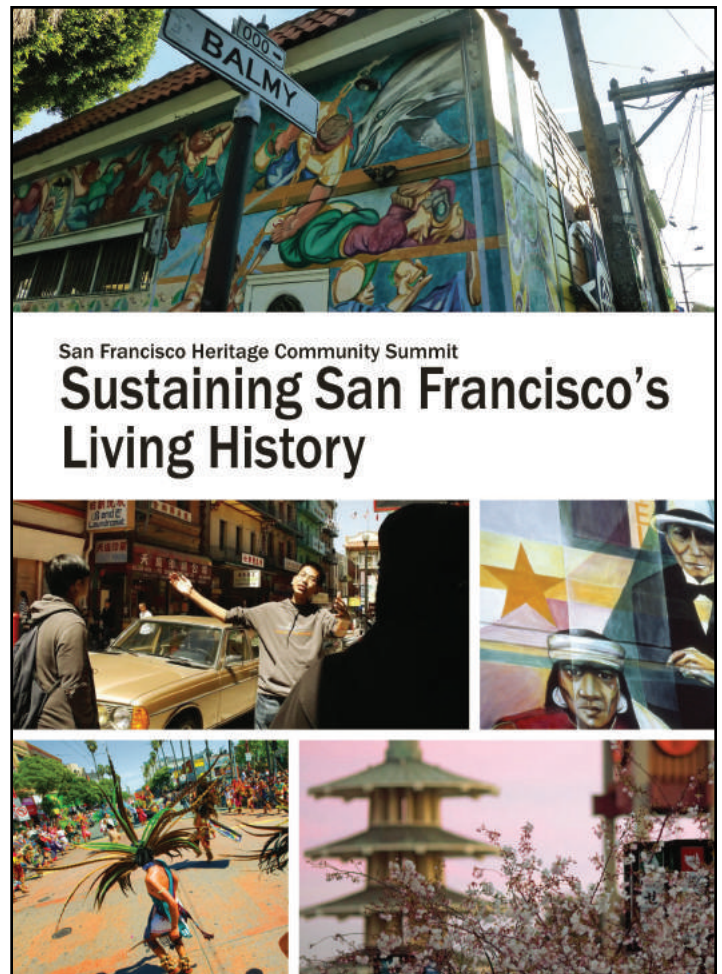
- A. To promote the wellbeing and longevity of all communities within San Francisco
- B. To ensure respect for the cultural heritage of underserved communities, groups, and individuals in City planning and preservation practices
- C. To provide for citywide communication, coordination, and mutual support among organized community groups regarding the conservation of cultural heritage assets
- D. To better understand the role and opportunities of economic strategies in revitalizing and preserving historic commercial corridors

A complete agenda and list of presenters and expert panelists is included in Appendix A.

Framing the Issues

Summit presenters cited a variety of examples, in their own words, of how cultural heritage is manifested in their communities, establishing a broad context for the ensuing discussion on needs and potential solutions. Examples of cultural heritage assets, as defined by participants, include:

- » Active resident leadership base
- » Community, civic and cultural organizations
- » Cultural events (e.g. Carnival, Cherry Blossom Festival, Parol Lantern Festival)
- » Historic places (e.g. buildings, parks, sites)
- » Housing (e.g. residential top units, senior and affordable housing)
- » Language (e.g. bilingual education programs)
- » Locally-owned businesses
- » Mixed-use commercial corridors (e.g. residential units, farmers' markets, restaurants, retail, and nonprofits)



ANGELENE HOFFERT

- » Religious and community rituals (e.g. Día de la Virgen the Guadalupe procession at Our Lady of Guadalupe Church in North Beach)
- » Social support services
- » Spaces for social interaction (e.g. open space, alleyways, BART plazas)
- » Traditional arts (e.g. martial arts, foodways)
- » Urban features (e.g. public art, streetscapes)
- » Youth programs (e.g. youth-led walking tours)

Attendees were also asked to identify challenges faced by their communities in efforts to conserve cultural heritage assets. Nearly every community represented at the Summit found itself in the midst of a cultural crisis purportedly due to the emergence of San Francisco's hyper-speculative economy. Cultural institutions, events, buildings, and cultural corridors are particularly vulnerable to eviction and/or displacement due to skyrocketing rents. Additional threats identified include:

- » Aging building stock
- » Destruction and defacement of murals in the Mission District
- » Diminishing number of traditional business, art, and craft practitioners
- » Lack of consensus on a vision of what the community wants to preserve and/or how to guide preservation
- » Lack of quality language programs
- » Lack of space in Chinatown for people to interact organically
- » Leadership transitions within heritage businesses and nonprofit organizations
- » Loss of neighborhood identity amid rapid change
- » Missed economic opportunities due to lack of cultural heritage tourism programs
- » Out-migration of ethnic populations from historic ethnic hubs to other parts of the city and region (particularly relevant to Japantown, Filipino SoMa, and historically African American neighborhoods)²¹

Summit participants offered a number of specific recommendations to address these concerns and promote the long-term sustainability of San Francisco’s cultural heritage assets, including:

- » Develop recognition programs for heritage businesses
- » Educate new residents about neighborhood history
- » Explore Central Business District and/or Community Land Trust models to promote acquisition of properties that house cultural heritage assets
- » Explore new business models to support cultural heritage assets
- » Offer direct technical assistance to heritage businesses for leadership succession planning
- » Offer financial incentives to heritage businesses and property owners that rent to heritage businesses
- » Reinforce neighborhood identity by using marketing tools to promote cultural heritage tourism (although some questioned whether tourism might actually spur gentrification)²²

A recurring theme raised during the Summit was the importance of neighborhood authenticity. Participants felt strongly that community identity needs to be built and maintained internally, an elusive task in many instances. In order to sustain neighborhood identities that have developed organically over time, participants expressed a critical need to preserve the signifiers of neighborhood identity, such as art and culture, family



SAN FRANCISCO HERITAGE

As a precursor to the June 2013 Community Summit, Heritage hosted a special walking tour, “Tenderloin Living: 1908 - Today.” Tour guides Felicia “Flames” Elizondo, Donna Graves, Katherine Petrin, and Shayne Watson led participants on an exploration of the Tenderloin’s layered history, including themes associated with LGBTQ and Southeast Asian communities.



NATHAN DOLEJSI

Exploring new business models: The Crab Boat Owners Association has represented family-owned boats berthed at Fisherman’s Wharf since 1907. In response to escalating costs and competition from out-of-state boats, CBOA has partnered with the nonprofit Ecotrust and the San Francisco Community Fishing Association to develop a sustainable fish market at Pier 47 that will help maintain the city’s fishing heritage.

histories, buildings, and community events. While recognizing that change is inevitable, Summit participants believed that it is possible for neighborhoods to evolve while also maintaining the authenticity that lends the neighborhood its identity.

Recommended Strategies

Based on proven models, the following section proposes a series of effective strategies for stabilizing and revitalizing San Francisco's cultural heritage assets for communities, nonprofits, small businesses, festivals, foundations, and government agencies.

1. Develop a consistent methodology for identifying and documenting cultural heritage assets

A fundamental first step in neighborhood conservation planning is for community members to determine which elements of their heritage they wish to protect for the future. While the City can provide a framework for identification of cultural heritage assets, organized communities must ultimately steer such initiatives. Although resources, goals, and strategies will vary from community to community, there are common methods for documenting cultural heritage assets with citywide applicability.



SAN FRANCISCO HERITAGE ARCHIVE

An anchor in North Beach's early Latino community, Our Lady of Guadalupe Church was designated San Francisco Landmark #204 in 1993 after parishioners rallied to halt its proposed sale by the Archdiocese. Efforts to sell the property were revived in 2011 despite community outcry.

Case Study: Launching a Community-Based Historic Context Statement on Latinos in San Francisco

In 2014, San Francisco Heritage and the San Francisco Latino Historical Society launched, *Nuestra Historia: Documenting the Chicano, Latino, and Indígena Contributions to the Development of San Francisco*. *Nuestra Historia* is a community-based project to document and preserve the city's rich Latino heritage, including the completion of a historic context statement with recommendations for how to best preserve architectural, cultural, and historical resources associated with the Latino community. In addition to informing future planning decisions, the project will document Latino businesses and commerce, public art, community gathering places, cultural events, and important community groups.

As a community-based project, *Nuestra Historia* is overseen by a Latino Community Advisory Board that promotes community participation through public meetings, community archive days, oral history interviews, and focus groups. Although the project is nascent, this model has already proven effective in galvanizing public participation. Its holistic approach to architectural, historical, and cultural conservation will ensure that the information gathered can be used to develop strategies for conserving both architectural and non-architectural cultural heritage assets.

A. Encourage the development of historic context statements that include cultural and social themes

Historic context statements are an ideal starting point for any cultural heritage conservation effort because they provide a mechanism for collecting and organizing information, while laying the groundwork for further studies and action. They compile background information needed to identify cultural heritage assets and establish their significance by tying them to broader historical, cultural, or social patterns. If carried out in a community-centered way, the process of developing a historic context statement can be a catalyst for engaging the public and devising appropriate conservation strategies. In 2012, the HPC adopted a resolution recommending that all future City-sponsored historic context statements account for social and cultural heritage themes.²³ This recommendation should be formalized as

Recommended Strategies

Case Study: Eastside Heritage Consortium

In 2010, a group of community advocates in unincorporated East Los Angeles formed the Eastside Heritage Consortium with the goal of identifying significant historic places in the area. Representatives from the Los Angeles Conservancy, Maravilla Historical Society, and other local organizations collaborated on a simple survey to engage residents in a conversation about places important to local identity.

One of the primary goals of the survey was to counteract common negative perceptions of unincorporated East Los Angeles, using history to empower locals and, in particular, youth. Because of the community's complicated and sensitive history, outsiders often assume that the area is dangerous or that it lacks significant historic places and cultural institutions. The absence of a County preservation ordinance has left important historic sites vulnerable to development or demolition by neglect, and community members often find themselves at a disadvantage in the planning process.

The Consortium distributed surveys at local schools, libraries, businesses, senior centers, and on social media over a period of four months. Nearly 200 people contributed to the project, and survey

responses were evaluated according to the following criteria:

- Sites must reveal significant social or cultural themes in East Los Angeles or be representative of an important architectural style.
- Sites must be mentioned by more than two members of the community, unless compelling evidence of their significance is provided.
- Sites should be representative of a multiethnic interpretation of local history, should be referenced in the scholarly literature of the area, and should be at least 25 years of age.

The criteria were broadly defined in order to capture a diverse range of responses. While the survey emphasized history over present time, it also encouraged participants to list sites that might one day have historic or cultural significance. Based on the responses, the Consortium compiled an initial list of nineteen places to serve as a basis for conducting additional research and developing tours, interpretive projects, curriculum, and landmark nominations. The survey form is provided in Appendix C.



LOS ANGELES CONSERVANCY

Built brick-by-brick by East LA residents in the 1920s, the Maravilla Handball Court and adjacent El Centro Grocery Store were identified in the Eastside Heritage Consortium's survey and listed in the California Register of Historical Resources in 2012.

munities while providing flexibility to address culturally-specific considerations. This section presents community-based models for documenting cultural heritage assets, including the "Social Heritage Inventory Form" devised for Japantown, that have the potential for broad applicability (see pp. 16-18).

C. Include policies in the proposed Preservation Element of the City's General Plan that advance conservation of cultural heritage assets

San Francisco's General Plan is a comprehensive planning document that guides City decision-making on land use issues for public and private property. It presently includes eleven elements ranging from transportation to community facilities to arts, with each element featuring a statement of needs, overall objectives, and a series of policies necessary to achieve objectives. The General Plan often spurs the creation of new legislation and changes to existing City policies and the Planning Code. Moreover, it identifies priorities for the Planning Department and informs the Department's work program.

In 2014, the Planning Department revived a long-dormant initiative to add a Preservation Element to the General Plan. The new element provides an opportunity for the City to adopt a standard definition of “cultural heritage assets” and prescribe implementation measures for their protection. For example, one policy might be to increase the number of heritage businesses and nonprofits that own the building in which they operate and, when that option is not feasible, promote acquisition by a community land trust. Similarly, a policy should be added to develop targeted financial, zoning, and process-driven incentives to encourage cultural heritage conservation, drawing on the case studies in this report.

2. Support neighborhood cultural heritage conservation initiatives

San Francisco is known as a city of neighborhoods, diverse in composition and character. Japantown, the Mission, and Western SoMa – where cultural heritage conservation efforts are underway – originated as ethnic or social enclaves that ultimately shaped their unique identities. Historically, such enclaves formed out of necessity as restrictive covenants and outright segregation prevented people of color from living in certain areas. Even after restrictive covenants were banned, new arrivals to the city chose to live in close proximity to friends and family, where they could purchase or sell culturally-specific products and access goods and services in their native language. Due to patterns of migration and out-migration, rent increases, and evictions, many ethnic and social communities in San Francisco are facing displacement (in some cases, for the second, third, or fourth time). The city’s diverse collection of neighborhoods, from North Beach to Bayview to the Castro, is an essential part of its identity and allure. The inherent benefits of maintaining San Francisco’s cultural diversity – in civic life, tourism, and economic stability – warrant prioritization and conservation through a sustained commitment by the City.

A. Issue a Mayoral Directive prioritizing conservation of cultural heritage assets

In 2013, Mayor Lee issued a directive to accelerate the production and preservation of affordable housing.²⁵ A multi-departmental working group was formed to make recommendations for City policies and administrative actions that would support the development of new affordable housing. The working group is responsible for creating an advisory board to City

departments that have permitting authority, which in turn are tasked with streamlining code compliance checks.

A similar task force could be formed to examine various types of cultural heritage assets (i.e. festivals, events, public art, educational or art programs), determine which City departments interface with them, and devise methods for improving service to stakeholders. “Prioritizing” cultural heritage assets may translate into: City resources for implementation of existing neighborhood conservation initiatives in Japantown, Western SoMa, and the Mission; streamlining permitting processes for festivals; waiving or reducing permit fees for events; giving special consideration for City funding to arts and cultural programs; developing a protocol for the protection and maintenance of murals; and/or requiring discretionary review (triggering protection under CEQA) for proposals that would result in the loss of a recognized cultural heritage asset.



SLICK VIC (FLICKR)

Founded in 1967, the Northern California Cherry Blossom Festival takes place in Japantown each spring and is the second largest festival of its kind in the United States.

Recommended Strategies

B. Ensure that neighborhood conservation initiatives underway in Japantown, Western SoMa, and the Mission District are implemented

Recognizing that the demographics of any neighborhood will change over time, residents in Japantown, SoMa, and the Mission have been working with the City for many years on separate plans to preserve community character, recognize the history of various ethnic and social groups, and promote continued sustainability of cultural institutions, festivals, events, and businesses.

The Planning Department and/or OEWD provided critical funding and staff resources to support these community initiatives, although some of the plans have yet to be adopted (i.e. SoMa Pilipinas, LGBTQ Social Heritage Special Use District) and none have been fully implemented. City leaders should prioritize finalization of these programs and apply lessons learned from their implementation to future citywide policy initiatives (e.g. Cultural Heritage Asset designation program, discussed pp. 32-33).

C. Provide financial, design, and technical services to community groups wishing to promote neighborhood identity based on cultural heritage assets

The City administers a variety of grant programs that could be leveraged to benefit cultural heritage assets, including OEWD's "Invest in Neighborhoods" and "SF Shines Façade Improvement" programs, the General Service Administration's Community Challenge Grant Program, and public art funding through the San Francisco Arts Commission.

The Invest in Neighborhoods program offers the greatest potential for comprehensive assistance to neighborhood cultural heritage conservation initiatives. The program aims to "strengthen and revitalize commercial districts throughout the city by marshaling and deploying resources from across multiple departments and nonprofit partners."²⁶ Such resources include neighborhood improvement grants, streetscape improvements, Biz Fit SF, a Small Business Revolving Loan Fund, SF Shines, Jobs Squad, and a citywide vacancy-tracking system. SF Shines, for example, assists façade improvement projects through grants, design services, and project management services. Invest in Neighborhoods recently awarded a grant to Calle 24 SF to lead a community planning process to develop a program to support the continued vitality of the newly-formed "Calle 24 SF" Latino Cultural District.



FUZZY TRAVELER (FLICKR)

Located along the Third Street commercial corridor in the Bayview, soul food restaurant Auntie April's received a grant from the "SF Shines Façade Improvement" program to renovate its exterior.

As illustrated by the case studies below, other potential projects that could be assisted through Invest in Neighborhoods and other City grant programs, as well as Community Benefit Agreements, Community Benefit Districts, Community Development Corporations, nonprofits, and private foundations include:

- » Business and nonprofit assistance programs (i.e. business succession, legal assistance, land acquisition, etc.)
- » Mentoring programs (i.e. apprenticeship programs, leadership succession programs, peer-to-peer mentoring for heritage businesses or nonprofits, etc.)
- » Public history programs (i.e. walking tours, lectures, interpretive installations, commemorative plaques, etc.)
- » Events such as Heritage's June 2013 Community Summit, "Sustaining San Francisco's Living History," to provide opportunities for exchanging information between neighborhoods

Case Study: Little Tokyo Service Center (Los Angeles)

Established in 1979, the Little Tokyo Service Center (LTSC) is an excellent model for a holistic approach to heritage conservation and neighborhood services that addresses the social, economic, cultural, and historic needs of a community. As one of only three recognized Japantowns in the United States, Little Tokyo is a National Historic Landmark District and the heart of Los Angeles' Japanese community.

LTSC formed as a Community Development Corporation and eventually grew to operate affordable housing, literacy, and small business assistance programs, counseling, and historic preservation projects. LTSC is also an advocate for the continuation of intangible cultural traditions, values, customs, and festivals. A website promoting historic sites, businesses, and cultural attractions (littletokyo.org) is the primary vehicle for LTSC's neighborhood marketing efforts.



BAMALIBRARYLADY (FLICKR)

Funded with a \$250,000 grant through the federal Preserve America program, the "Asian Pacific Islander Neighborhood Cultural Heritage and Hospitality Education and Training" program supported the development of a critical assessment of cultural and historical assets, hospitality training, and instructional materials to guide Los Angeles' Little Tokyo (pictured), Thai Town, and Chinatown communities on how to become self-sustaining heritage centers.

Case Study: Spanish Speaking Unity Council (Fruitvale, Oakland)

The Fruitvale District is the most densely populated and culturally diverse neighborhood in Oakland. It also boasts a rich array of cultural heritage assets, including the Cinco de Mayo and Día de los Muertos festivals, traditional Posadas Navideñas, St. Elizabeth Church, Cesar Chavez Park, Spanish Speaking Citizens Foundation, the nonprofit Spanish Speaking Unity Council, and scores of local businesses. A targeted promotional program for the neighborhood began in 1996 with its induction into the National Trust for Historic Preservation's Main Street program. The "Main Street approach" addresses five main components: safety and cleanliness, economic development, design, promotion, and community organizing.

Although Fruitvale's Main Street program officially ended in 2001, property owners voted to create a Business Improvement District (BID) to continue revitalization efforts, and today the Unity Council manages

the Fruitvale BID and administers a comprehensive commercial revitalization program supporting more than 350 businesses.

Over the past two decades, the district has seen nearly 200 façade improvement projects, installation of public art, streetscape improvements, daily sidewalk cleanings, tree and flower plantings, and regular graffiti removal, as well as new business assistance programs for local merchants. The Unity Council also sponsors the annual Día de los Muertos parade and festival and operates a homeownership center, Latino Men & Boys program, a public market, youth services, and workforce development programs. Their Fruitvale Public Market is a small business incubator that provides low-cost rental space to eleven small businesses and professional business assistance to micro-entrepreneurs.

Recommended Strategies



SAN FRANCISCO HERITAGE

In 2013, Zendesk contributed 1,400 hours to Tenderloin nonprofits through its Community Benefit Agreement, including Glide Memorial Church. Founded in 1929, Glide provides numerous social services to local residents.

D. Help sustain cultural heritage assets through Community Benefit Agreements

Community Benefit Agreements (CBAs) are legal contracts negotiated between developers or companies moving into an area and community coalitions representing neighborhood associations, nonprofits, labor unions, faith-based organizations, and others who stand to be impacted.²⁷ In exchange for meaningful benefits, amenities, mitigations, and/or volunteer services, community groups offer public support for specific projects.

In San Francisco, CBAs have been reached between tech companies and community coalitions in the Mid-Market area.

In 2011, the City enacted the Central Market/Tenderloin Payroll Expense Tax Exclusion for companies that remain in or move to the neighborhood, known colloquially as the “Twitter Tax Break.”²⁸ Companies with a payroll of \$1 million or more can take advantage of a payroll tax break for new employees for up to six years of the eight-year life of the program.²⁹ In exchange, companies must devote a portion of the tax savings to supporting the local community through a CBA.

The most common issues addressed in the Mid-Market agreements include affordable housing, homelessness, food justice, public health, neighborhood infrastructure, access to technology, support for the arts, and legal assistance. In 2012, the Central Market Citizen’s Advisory Committee developed a “Framework for Community Benefit Agreements” to serve as a guideline for companies looking to fulfill their CBA obligation.³⁰ The document outlines a series of measures intended to prevent displacement of existing residents, small businesses, nonprofits, and services in the Mid-Market area.

Specific provisions for advancing cultural heritage conservation could be incorporated into new CBAs both within and outside Mid-Market. Potential benefits and mitigation measures related to cultural heritage assets might include: funding for youth programs (e.g., language classes, field trips to historic sites, and leadership training in heritage conservation); apprenticeship programs at heritage businesses; marketing initiatives (e.g., printed collateral, tours, and websites); capital improvements (e.g., façade, accessibility, or seismic safety upgrades); financial contributions to community land trusts; mural restoration funds; down-payment assistance programs for heritage businesses and nonprofits; and City Landmark nominations.

3. Support mentoring and leadership training programs that transmit cultural knowledge to the next generation

Language and traditional arts and craft skills are often essential to maintaining the viability of heritage businesses and cultural organizations. In addition to physical displacement, certain forms of traditional skills are at risk of disappearing, particularly among younger generations. Examples of dwindling and highly specialized cultural arts in San Francisco include Filipino kulintang and Filipino food, carnival costume-making, and Sekisui rock garden, bonsai, and traditional flower arranging. Active intervention is required through education, training, and mentoring programs. With critical support from private founda-



PAUL DUNN (CENTRAL CITY EXTRA)

From the New America Media Special Report, “Old and Poor in Tech City”: At JT Restaurant in Mint Mall, Tess Diaz-Guzman, or “Mama Tess,” serves elderly residents, construction workers, and Filipino and Latino families homestyle chicken and pork adobo, while also serving a vital role as a community space.

tions, academic institutions and nonprofits can help transmit business, language, and traditional practices to the next generation of cultural practitioners.

A. Utilize partnerships to foster apprenticeship, training, and leadership succession programs to ensure the longevity of cultural heritage assets

Cultural heritage assets that represent an organization (e.g. business, nonprofit, festival, etc.) or a specialized skill (i.e. traditional art, craft, skill, or language) will inevitably experience the need to transfer knowledge and “know-how” to future generations. In the case of family-owned heritage businesses, for example, the transition from one generation to the next can be so complicated that it sometimes threatens the business’s existence. Members of the younger generation may be unprepared or have no desire to own or manage the family business. Other family-related occurrences – death, disability, divorce, or substance abuse – can further impede succession plans. The case studies presented in this section offer useful models for apprenticeship, training, and leadership succession programs related to cultural heritage assets.

Case Study: Gellert Family Business Resource Center (San Francisco)

Located within the School of Management at the University of San Francisco, the Gellert Family Business Resource Center has developed a successful three-pronged approach to supporting Bay Area family businesses and mentoring for the next generation of business leaders. Each year, the Center showcases two family-owned businesses, providing intensive technical assistance while promoting them throughout the Bay Area. These businesses are recognized at an awards ceremony each spring.

Recent inductees into the program include Marcus Books, Casa Sanchez, and Cathy’s Chinese California Cuisine. In addition, the Center works to keep family businesses informed of networking, continuing education, and scholarship opportunities. The Center also advises current students seeking coursework related to family businesses, helping foster the next generation of leaders.



SAN FRANCISCO HERITAGE

Founded by Roberto and Isabel Sanchez in 1924, Casa Sanchez was the first mechanized tortilla factory in northern California. Now in its fourth generation, Casa Sanchez received a Gellert Family Business Award in 2012 for its business achievements and record of community service.

Recommended Strategies

Case Study: Alliance for California Traditional Arts

The Alliance for California Traditional Arts (ACTA) is a statewide nonprofit organization with a mission to promote and support ways for cultural traditions to thrive through advocacy, resources, and connections for folk and traditional artists. In 1998, ACTA launched its Apprenticeship Program, which supports the sustainability and longevity of the state's traditional arts and cultures by contracting with master artists to provide qualified apprentices with intensive one-on-one training and mentoring.

ACTA defines a "master artist" as "someone who is recognized as an exemplary practitioner of a traditional art form by his or her community and peers." Small grants of \$3,000 are awarded to California-based master artists that can be used for fees, supplies, and travel. ACTA works closely with each apprenticeship team to develop and refine work plans and assess their progress. Each team must produce a public offering, such as a performance, exhibit, or demonstration, to convey the acquisition and development of the traditional skills. Nearly 500 master artists and apprentices have participated in the program since 1998, representing a wide range of crafts and art forms, including Afro-Latin percussion, Chicano mural painting, Trinidadian Carnival costumes

and foodways, Filipino kulintang, and Chumash textile arts. ACTA receives support from a variety of private and public sources, including the Walter and Elise Haas Fund, San Francisco Foundation, Columbia Foundation, and the California Arts Council, among others.



SAN FRANCISCO HERITAGE

A three-time participant in ACTA's Apprenticeship Program, Danongan Kalanduyan (right) is a master of the kulintang, an instrument and musical style rooted in the Muslim traditions of the southern Philippines.

B. Fund youth educational programs that expose future generations to cultural heritage assets

Youth engagement is an essential part of maintaining cultural memory and transmitting traditional knowledge and skills from generation to generation.

Youth-Led Walking Tours

Youth-led walking tour programs are especially effective at documenting and promoting neighborhood history while cultivating leadership skills and community pride among younger generations, particularly high school and college-age students. Several communities in San Francisco have already developed successful youth-led tour programs that share neighborhood history and culture with a broader audience. The following models could be emulated through partnerships among nonprofits,

schools and universities, neighborhood associations, and City agencies:

The Chinatown Community Development Center (Chinatown CDC) introduced its "**Alleyway Tours**" program in 2001 under the umbrella of the "Adopt-An-Alleyway" initiative. Youth participants conduct archival research and oral history interviews and develop a tour route, script, and training manual. Scores of students have participated in the program, which aims to illuminate new perspectives on Chinatown's history and culture that are not part of the conventional tourist experience. The "Alleyway Tour" program demonstrates the potential links between heritage tourism and community empowerment, particularly among youth.

In 2013, San Francisco Heritage partnered with the San Francisco Latino Historical Society to produce **Calle 24: Cuentos del Barrio**, a youth program to document and bring visibility to



the Latino heritage of 24th Street in the Mission. Participants received training in urban history and oral history methodology and conducted interviews with community leaders. The information gathered inspired content for a bilingual (English/Spanish) self-guided walking tour booklet, which was presented in a series of youth-led tours during a “Sunday Streets” event.

Language-Based Learning

From people speaking their native language on the street or in their homes, to bilingual business and street signage, language is a key community identifier. Although nearly half of all San Francisco residents do not speak English at home, language is a diminishing cultural heritage asset in many ethnic communities. Despite the diversity of languages spoken in San Francisco, there are few quality bilingual programs to impart this knowledge to younger generations.



Case Study: Heritage Schools - Kinmon Gakuen/Golden Gate Institute

Founded in 1911, the Kinmon Gakuen/Golden Gate Institute in San Francisco’s Japantown is an excellent example of a community language school that also sustains broader cultural traditions, including karate, calligraphy, flower arranging, and tea ceremonies. In its century-long history, it has served as a neighborhood center for Japanese Americans wanting to participate in cultural and political activities. It is also the first Japanese language school to receive the “Heritage School” designation from the California Department of Education, which allows for streamlined regulations and reduced licensing fees. Among other requirements, qualified heritage schools must: offer education or academic tutoring, or both, in a foreign language; include curriculum on the culture, traditions, or history of a country other than the U.S.; and offer culturally enriching activities such as art, dancing, games, or singing, based on the culture or customs of a country other than the U.S.³¹

The building that houses the Kinmon Gakuen Institute (2031 Bush Street) is identified as an important cultural resource in the Japantown Historic Context Statement and was added to the Planning Department’s Work Program as a priority candidate for City Landmark designation.

CHINTOWN ALLEYWAY TOURS ABOVE / SAN FRANCISCO HERITAGE AND SAN FRANCISCO LATINO HISTORICAL SOCIETY BELOW

Above: Ju Yun plays the erhu in front of his barber shop at 32 Ross Alley for students in the Alleyway Tours program.
Below: “Calle 24” Self-Guided Walking Tour Booklet.

Recommended Strategies

4. Develop financial incentives and property acquisition programs for owners and stewards of cultural heritage assets

A common thread throughout Heritage’s June 2013 Community Summit was the question of how to preserve cultural heritage in a speculative economy (versus a “normal” economy). In San Francisco’s current economic climate, many successful, longstanding heritage establishments are struggling to survive despite continued value in their services. Heritage businesses and nonprofits, particularly those that do not own their building, are especially vulnerable to displacement and warrant City intervention to secure long-term leases and ownership.

Indeed, Mayor Lee has called for increased vigilance by the City and artistic community “to use the city’s economic success [to] control land costs” and secure space for arts and cultural organizations by leveraging City resources such as the Office of Community Infrastructure and Investment (Successor Agency to the San Francisco Redevelopment Agency). “If we don’t do that, if I don’t get more of these land costs under control,” he cautioned, “then we’re subject to the natural forces that are going on.”³² This section highlights local and international property acquisition programs aimed at securing space for cultural uses.

Another challenge is aging building stock with expensive capital improvement, seismic safety, and ADA accessibility requirements. Heritage businesses and nonprofits often lack access to capital to pay for code upgrades. A small amount of reinvestment could go a long way in helping businesses meet code requirements and address routine maintenance issues. Summit panelists proposed a number of ideas for tax breaks and other financial tools to help stabilize neighborhoods, described below.

A. Expand City and/or nonprofit property acquisition programs for owners of identified cultural heritage assets

Heritage businesses and nonprofits at risk of displacement could benefit most from technical and legal services to help them purchase the building in which they operate. If direct purchase is not possible, a citywide acquisition program similar to the Community Arts Stabilization Trust (CAST), established in 2013 to help secure arts space in San Francisco’s Mid-Market neighborhood, could play a critical role in preventing displacement of longtime establishments. This section discusses several case studies of existing models for promoting property ac-



SAN FRANCISCO HERITAGE

Located in the Mid-Market neighborhood, the Luggage Store Gallery was among the first properties to be purchased by the Community Arts Stabilization Trust as a long-term affordable arts space (see p. 27).

quisition among cultural heritage assets.

Community Land Trusts

A community land trust (CLT) is membership-based nonprofit organization whose primary purpose is to acquire or facilitate the preservation of targeted properties within a specific area for community preservation and use. CLTs acquire property and then sell or lease buildings located on that property to individuals, businesses, or nonprofits, helping to ensure permanent affordability. The JCHESS, for example, recommends a Japantown CLT as a key potential strategy to “remove...properties from the speculative market and place long-term control of their use and disposition into the hands of the local community.”³³ The non-

profit CAST, for example, is an exemplary model that could be expanded into other neighborhoods and/or emulated by new CLTs focused on cultural heritage assets.

Most of the hundreds of CLTs that have been formed in the U.S., such as the San Francisco Community Land Trust, focus on affordable housing. However, some CLTs also own, lease and sell neighborhood commercial spaces, arts spaces, and community centers. Although nonprofit organizations typically form CLTs, some local governments have taken the lead in funding and staffing CLTs, including Chicago, Portland, and Burlington, Vermont.³⁴ Funding can come from a variety of sources, including grassroots fundraising, foundations, businesses, banks, development fees, New Markets Tax Credits, Transfer of Development Rights and grants for land acquisition.

Case Study: Community Arts Stabilization Trust (San Francisco)

As the Mid-Market area of San Francisco continues to attract new tech companies like Twitter, Yelp, Zendesk, and Zoosk, existing arts and cultural organizations have struggled to keep up with rising rents. The Community Arts Stabilization Trust (CAST) was established in 2013 by the Northern California Community Loan Fund to permanently secure space for arts organizations in the Tenderloin and Mid-Market. As a 501(c)(3) nonprofit organization, CAST's mission is to "create stable physical spaces for arts and cultural organizations to facilitate equitable urban transformation."

With a \$5 million seed grant from the Kenneth Rainin Foundation, CAST has acquired two properties in its first year: The Luggage Store Gallery at 1007 Market Street and 80 Turk Street, the future home of CounterPULSE. By purchasing these buildings, CAST was able to freeze rents and permanently secure low-cost arts space. CAST has entered into long-term leases with each organization, including an option to buy in seven to ten years, combined with ongoing technical assistance to help build their financial and organizational capacity.

To fund its work, CAST leverages funds from private donors, foundations, New Market Tax Credits, and the sale of TDRs (Transfer of Development Rights).³⁵ CAST also collaborates with civic partners such as OEWD.

Case Study: Preserving Threatened Uses - "Vital' Quartier" Program (Paris)

The goal of the Vital' Quartier program, administered by the Paris planning agency SEMAEST, is to preserve commercial diversity amid exceedingly high real estate and rental costs. SEMAEST purchases properties in eleven predefined areas and then leases to local businesses for specific uses. For example, SEMAEST rents several buildings in Paris' Latin Quarter solely to bookstores, with other sites reserved for artisans or bakeries. Prioritizing specific uses counteracts the proliferation of tourist shops and formula retail outlets vying for Paris' prime real estate.

SEMAEST has acquired hundreds of properties since the Vital' Quartier program was launched in 2008. Once SEMAEST purchases property and secures a tenant, the agency will either sell it to the tenant or a real estate subsidiary with a covenant to maintain the use. In the case of the Latin Quarter, however, the City owns the properties outright. In addition to property acquisition, SEMAEST offers a variety of services to help priority uses succeed, including technical training, marketing assistance, and access to credit.



CRAIGFINLAY (FLICKR)

The Abbey Bookshop in Paris's Latin Quarter. In defending the Vital' Quartier program, Mayor Bertrand Delanoë insisted any attempt to resemble big "Anglo-Saxon" cities would be disastrous: "It would be madness. It would be an insult to our soul, an insult to our identity but also to our economic interests."

Recommended Strategies



RADIO NICOLE (FLICKR) ABOVE / GALERIA DE LA RAZA BELOW

Above: After 100 years, Chinatown's Sam Wo Restaurant closed its doors on April 20, 2012 due to the prohibitive costs of correcting numerous health and building code violations. Below: Founded in 1970 by a group of local artists, Galeria de la Raza is an internationally recognized Latino art gallery. The nonprofit does not own the building in which it operates (2857 24th Street).

Right of First Refusal Program

Another strategy to promote ownership of cultural heritage assets would be through a Right of First Refusal (ROFR) program. A “Right of First Refusal” is a contractual right that entitles its holder to enter into a business transaction, in this case purchase property, before the owner may sell to a third party. In other words, a ROFR could ensure that heritage businesses and nonprofits are given an opportunity to purchase the building in which they operate before it is placed on the market. To encourage participation from the building owner, the City could make a ROFR a condition of a grant or other subsidy benefiting owners of buildings that house cultural heritage assets. The City of London’s “Community Right to Bid” program, which imposes a six-month moratorium on the sale of designated “Assets of Community Value,” could inform the development of a City-sponsored ROFR program in San Francisco (see discussion on p. 34).

B. Institute tax benefits for cultural heritage assets and the owners of buildings in which they operate

Property owners who lease space to heritage businesses and nonprofits have little incentive to retain longstanding tenants when they can charge more from a newer, wealthier tenant. Conversely, business owners and nonprofits that already own their buildings may find it very profitable to sell their property and relocate.

Just as the City provides targeted tax exclusions to advance policy priorities or attract large employers,³⁶ San Francisco should explore targeted tax incentives to heritage businesses, nonprofits, and landlords who rent to them. In consultation with the County Assessor-Recorder and the Office of the Treasurer and Tax Collector, the Office of Small Business and OEWD could develop various financial incentives to help stabilize cultural heritage assets.³⁷ Examples include:

- » If a building houses a qualified heritage business or nonprofit, the property could be exempted from reassessment after a sale or major upgrade so long as the business or nonprofit occupies the building
- » Institute a financial incentive similar to the Mills Act program whereby property owners of qualified heritage business sites receive property tax abatement.
- » Eliminate transfer, recordation, and property tax fees for heritage businesses or nonprofits that purchase the property in which they have operated historically.

Case Study: Longtime Owner Occupants Program (Philadelphia)

Through the Longtime Owner Occupants Program (LOOP), the City of Philadelphia freezes property taxes for ten years for qualifying homeowners who have experienced steep increases in the assessed value of their property for tax purposes. To qualify, applicants must own and have lived on the property for ten years; have an annual income of less than about \$110,000 (varies depending on household size); and experienced a 300 percent or more increase in their property assessment.³⁸ While targeted to homeowners, a program similar to LOOP could be developed in San Francisco for owners of commercial properties that house cultural heritage assets. This would provide a powerful incentive for owners to renew leases with heritage businesses or nonprofits.

Case Study: “Association Center” Property Tax Exemption (New York)

In an effort to secure downtown space for nonprofit tenants, the New York City Industrial Development Agency (NYCIDA) partnered with Silverstein Properties to establish the city’s first, and only, “Association Center” in 1992 at 120 Wall Street. Through state legislation authorizing NYCIDA to support not-for-profit civic facilities, the “Association Center” designation exempts the building owner from real estate taxes that are usually passed through by landlords to tenants as part of the rent. The center occupies 400,000 square feet, or 20 floors of the 34-story building, which was built in 1929.

Prospective nonprofit occupants have the choice of renting space or buying it at below-market rates that reflect the property tax exemption. Nominal title to Association Center space is held by the NYCIDA, thereby removing the space from property tax rolls and also allowing the agency to issue bonds to finance tenant improvements. Five years after it was established, the Association Center at 120 Wall Street was 100 percent occupied.³⁹

New York City’s “Association Center” model demonstrates how government-sponsored incentives can help secure long-term space for nonprofit tenants through targeted property tax relief.

5. Promote cultural heritage assets through public education and, when desirable, sustainable models of heritage tourism

Whether targeted to local school children, families, or out-of-town guests, public history and interpretive programs provide opportunities to build awareness of significant places, communicate their importance, and maintain cultural memory. Similarly, heritage tourism can offer meaningful learning opportunities and cultural experiences for visitors while generating revenue to support residents, businesses, and conservation efforts in cultural corridors. In 2013, San Francisco hosted 16.9 million visitors who spent over \$9.38 billion at local businesses – an all-time record.⁴⁰ Among self-described cultural travelers, the city’s “historic sites and attractions” rank highest among arts and cultural attributes that visitors consider when choosing to travel to San Francisco.⁴¹ Increased visitation to neighborhood commercial corridors, particularly those rich in cultural heritage



SAN FRANCISCO HERITAGE

Octogenarian Tony Rosellini has been a fixture of Edwin Klockars Blacksmithing (City Landmark #149) for over half a century. Located at 443 Folsom Street, the 1912 wood structure with dirt floors is surrounded by skyscrapers today.

Recommended Strategies

assets, would expand the customer base while bringing awareness to lesser-known parts of the city.

Heritage tourism can also help build community pride, reinforce neighborhood identity, promote intercultural understanding, encourage conservation of traditional crafts, and heighten internal and external support for preservation initiatives. Tourism, however, can also present challenges for local communities that must be carefully managed and avoided. Potential negative impacts include: commodification and denigration of cultural traditions; loss of unique cultural identity; displacement of longtime residents and businesses; loss of authenticity; controversy within communities over who should benefit from tourist activities; and conflicts related to land rights and access to resources.

For individual sites or neighborhoods looking to build awareness of their history and/or embrace heritage tourism, this section highlights public education programs and heritage tourism models that balance increased economic activity and visitation with a respect for the cultural values, businesses, and traditions that define community identity.

A. Encourage the development of heritage and cultural trails

As noted by Dolores Hayden in *The Power of Place: Urban Landscapes as Public History*, “**Networks of related places, organized in a thematic way, exploit the potential of reaching urban audiences more fully and with more complex histories.**” A heritage trail can be an effective interpretive and educational strategy for connecting places and eras – both extant and vanished – that express a common historical theme. Similarly, cultural trails promote living traditions and opportunities to experience local culture. There are numerous examples of heritage and cultural trails in cities throughout the United States, including San Francisco.⁴²

Heritage trails typically consist of a self-guided map, physical markers, and in some cases, interactive websites and mobile apps that layer photographs, maps, videos, and other media. Washington D.C.’s African American Heritage Trail, for example, features over 200 sites in an online database and free printable booklet, with 100 sites marked by physical plaques. A project of the nonprofit Cultural Tourism DC in cooperation with the

Case Study: South Bronx Cultural Trail

Casita Maria Center for Arts and Education in the Bronx, New York received a grant from the Rockefeller Foundation Cultural Innovation Fund to create the South Bronx Culture Trail to “protect [their] community’s great cultural heritage and use it as a motor for future creative and economic development.” The Bronx served as ground zero for the development of New York-style salsa, birthed hip-hop, and launched the “voguing” dance phenomenon. Over the last decade, however, many theaters and clubs have closed and performers have left the area or passed on, leaving many young people completely unaware of their neighborhood’s cultural legacy.

What makes the South Bronx Culture Trail unique from other heritage trails is its focus on producing and promoting new programming to illuminate the neighborhood’s culture. Events include concerts, evenings of storytelling, and a new presenting program for emerging Bronx-based performers that includes stipends, work space, and technical support. A cultural history map, project website, and tours have also been developed. By launching the cultural trail, Casita Maria and their community partners “are beginning to arrest the loss of community memory.”⁴³



SOUTH BRONX HERITAGE TRAIL

Dating to 1969, Casa Amadeo is the oldest continuously operating Latino music shop in the South Bronx. The business occupies the space that previously housed Casa Hernández, which opened in 1927 as the first Puerto Rican-owned music store in New York City.

city's Historic Preservation Office, the heritage trail highlights sites significant to local African American history.

B. Establish a voluntary citywide heritage tourism program that focuses on neighborhood cultural heritage assets

Myriad domestic and international cultural heritage tourism programs provide models for San Francisco neighborhoods

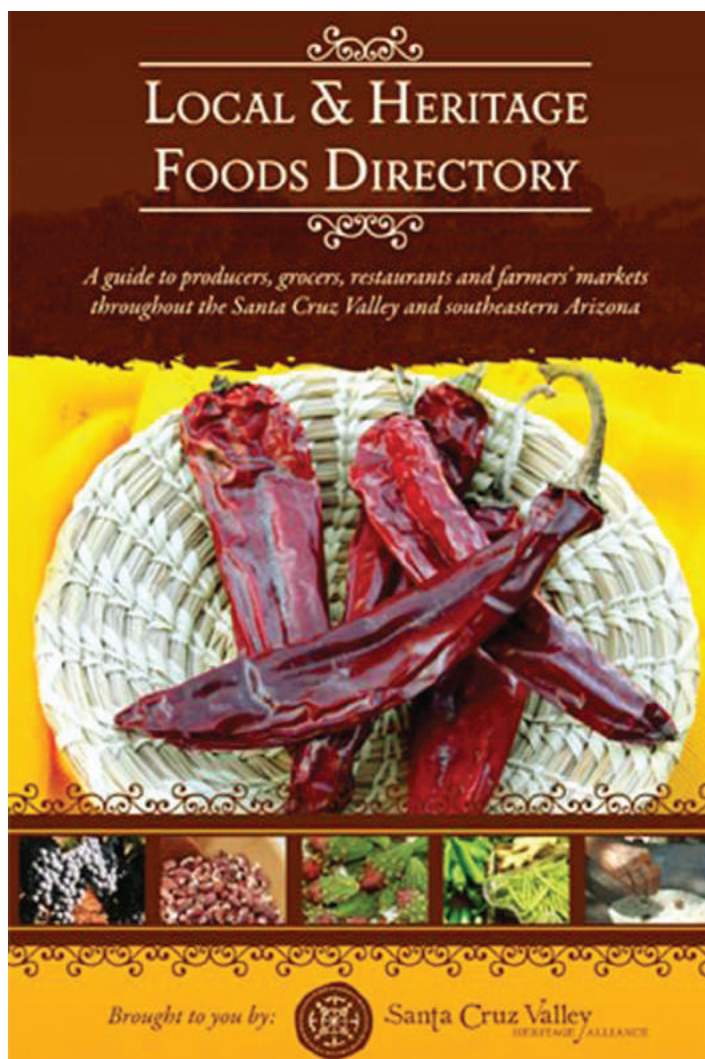
Case Study: Santa Cruz Valley Heritage Alliance (Arizona)

The Santa Cruz Valley Heritage Alliance, a non-profit based in southern Arizona, is an excellent model for a holistic approach to heritage conservation with an emphasis on sustainable heritage tourism. In partnership with local businesses and government agencies, including the Metropolitan Tucson Convention and Visitors Bureau, the Heritage Alliance developed the area's first-ever regional heritage tourism map, "Experiences of the Santa Cruz Valley."⁴⁴ The map highlights destinations in the Santa Cruz Valley that reveal themes and stories from a proposed National Heritage Area. In addition to publicizing heritage resources, the Heritage Alliance promotes local heritage businesses on its website, including lodgings, restaurants, and businesses that maintain particular foodways.

The Heritage Alliance has also partnered with other local organizations on its "Heritage Foods Program," which seeks to preserve and promote traditional foods through online resources, business directories, tourism, special workshops and events, and farm-to-chef networking. In 2013, the Heritage Alliance developed a proposal for a "Santa Cruz Valley Harvest" Heritage Food Brand Program, which provides a marketing tool for food producers, restaurants, and grocers to connect the local food movement to the Valley's history as one of the longest continually cultivated regions in the United States. In order to participate in the program, members must commit to purchasing local ingredients directly from sustainable regional producers which, in turn, helps perpetuate local agricultural varieties, supports the local economy, and reduces the environmental costs of transporting goods over long distances. While the "Experiences of the Santa Cruz Valley" map is intended to reach both out-of-town and local visitors, the "Heritage Foods Program," particularly the marketing component, is inherently designed to promote and sustain heritage assets among local residents.

seeking to attract visitors to spur economic activity. Heritage tourism programs can contribute to the long-term sustainability of cultural heritage assets, provided they are culturally-specific and enjoy broad community support.

A heritage tourism program in San Francisco would help promote both tangible and intangible resources, including heritage businesses, festivals, workshops, and traditional crafts. Participation in the heritage tourism initiative would be voluntary and, again, may not be desirable or appropriate for every neighborhood or cultural heritage asset. A promotional platform could be incorporated into the plan, modeled on the *Santa Cruz Valley Harvest* program or Heritage's *Legacy Bars & Restaurants* initiative, in order to incentivize business participation and help consumers easily identify heritage resources. Such a program would also appeal to local residents and regional travelers who may be less likely to visit congested tourist attractions.



SANTA CRUZ VALLEY HERITAGE ALLIANCE

Recommended Strategies

The **San Francisco Travel Association**, or “SF Travel,” is well-positioned to coordinate a citywide heritage tourism program as an extension of its **Neighborhood Partners Program**, which “strives to extend the economic impact of tourism, San Francisco’s #1 industry, into the city’s diverse neighborhoods.” SF Travel is a private, nonprofit organization that markets the city as a leisure, convention, and business travel destination. With nearly 1,500 partner businesses, it is one of the largest partnership-based tourism promotion agencies in the country. Each year, the Neighborhood Partners Program selects unique, “only in San Francisco” businesses, nonprofits, and cultural destinations based on their potential to attract visitors to the neighborhood. Grantees receive a complimentary two-year membership, online and printed listings, admission to SF Travel member events, and individual mentoring.

6. Establish a citywide “Cultural Heritage Asset” designation program with targeted benefits

Based on successful programs in other international cities, Heritage believes that development of a formal, citywide designation program for cultural heritage assets would help ensure equal access to City-sponsored incentives and programs, as well as diverse representation of San Francisco communities. A formal designation program would also encourage owners to “self-select” and allow for consistent evaluation of assets seeking designation through a clearly-defined public process.

Some international cities, such as Barcelona, have expanded historic designation programs that traditionally focus on architecture to encompass intangible cultural resources. Inspired by the “Guapos ser sempre” award program, which honors historic shops and their shopkeepers for their long-lasting contributions



SHEEP'R'US (FLICKR)

Cafe de l'Opera, Barcelona. In 1993, the Barcelona Urban Landscape Institute unveiled the “Guapos ser sempre” (“Forever Beautiful”) award, which recognizes historic shops and their shopkeepers for their ongoing contributions to the city’s identity.



ANDVARANAUT (FLICKR)

Escriba, Barcelona. In 2013, Barcelona created a new cultural resources category for intangible heritage - “cultural assets and historical ethnological heritage” - paving the way for additional policies to protect traditional forms of commerce and other intangible resources.

to the city's heritage, the Barcelona City Council established the new "cultural assets and historical ethnological heritage" category in 2013 to pave the way for additional policies to protect traditional forms of commerce and other intangible resources.⁴⁵

Significantly, the San Francisco Historic Preservation Commission has already expressed support for a citywide cultural heritage asset designation program with targeted benefits. On December 19, 2012, the HPC passed a resolution "endorsing further exploration of a City program to document, designate, and incentivize social and cultural heritage."⁴⁹ Recognizing that "social and cultural heritage is a vast and important issue confronting the City's communities," the resolution identifies the HPC as a willing forum to develop and refine the proposed designation program and solicit public input, both within and outside the preservation community. The HPC observed that the appropriate body to administer the program "may be an organization or agency, other than the Planning Department, that is dedicated to the support of arts and culture in the City." The HPC resolution also endorses the methodology developed by the Planning Department and Page & Turnbull for Japantown, recommending that the "Social Heritage Inventory Form" be augmented to identify ownership and past uses with their dates of activity at the site.

Given the diverse range of businesses, organizations, festivals, and customs that comprise "cultural heritage," Heritage recommends a standalone, incentive-based cultural heritage asset designation program, completely separate from the City Landmark designation process under Article 10 of the Planning Code. A Board of Supervisors-appointed Advisory Panel would guide the program with an agency such as the Planning Department, OEWD, or the Arts Commission providing staff and resources for its administration.

The proposed designation program would establish: a definition of "cultural heritage asset," the process and criteria for nominating resources, standards for review, and the role and composition of the Cultural Heritage Advisory Panel. Designation as a Cultural Heritage Asset would provide automatic eligibility for targeted City-sponsored programs, loans, grants, fee waivers, and tax incentives. As demonstrated by the following case studies in London and Buenos Aires, municipalities play an essential role in designating, promoting, and protecting intangible cultural heritage assets.



ROCKETLASS (FLICKR) ABOVE / TORBAKHOPPER (FLICKR)

Above: Founded in Japantown in 1906, Benkyo-do Company is a third-generation family-owned business. Today, it is a popular lunch counter and the last remaining manufacturer of the traditional Japanese confections mochi and manju in San Francisco. The treats are handmade on-site using the original methods from 1906. Below: Carnival performers pose on 24th Street in the Mission District.

Recommended Strategies

Case Study: “Assets of Community Value” Designation and “Community Right to Bid” (London)

In response to the rapid disappearance of the city’s pubs, in 2013 the Mayor of London directed borough councils to work with communities and local organizations to list distinguished pubs as “**Assets of Community Value**,” thereby tightening planning procedures. By the end of the year, over 100 London pubs had received the designation. The nonprofit Campaign for Real Ale (CAM-RA), which has advocated for the preservation of historic pubs since the early 1990s, launched the #ListYourLocal initiative to raise awareness about the program.

Any building or parcel can be listed as an Asset of Community Value based on its “social interest,” particularly its sustained use. The law defines “social interest” broadly to include cultural, recreational, and sporting interests, extending coverage to places such as businesses, libraries, parks, and community centers. A property should be considered an Asset of Community Value if:

- Its current use (or use in the recent past) furthers the social wellbeing and interests of the community, and is not ancillary
- For property in current community use, it is realistic to think that there will continue to be a use that furthers social wellbeing and interests; or for property in community use in the recent past, it is realistic to think that there will be community use within the next five years (in either case, whether or not that use is exactly the same as the present or past)
- It does not fall within the exemptions listed in the legislation (e.g. residential premises)⁴⁶

The application process is open to any local organization with ties to the resource. Applicants must provide a description of the property or building, its address, information about the current occupants, a narrative justifying its value to the community, and evidence indicating the nominator’s eligibility to submit the application.⁴⁷ The borough council has eight weeks to review the application and render a decision, during which the owner and leaseholder are notified of the application. If the council elects to designate the property, the owner can appeal the decision. While the law does not directly restrict the owner’s rights to the property once it has been listed, the local planning department must take the designation into account if any

applications for a change of use are submitted.

To support listed pubs, the City enacted a series of benefits and protections for businesses and community groups. It reduced the beer tax, doubled small business tax relief, and expanded pub community services, including £150,000 for the “Pub is the Hub” program and public education about converting pubs to co-ops. Most significantly, the City expanded the “**Community Right to Bid**” program (introduced under the Localism Act of 2011) to include pubs that are listed as Community Assets. The program places a six-month moratorium on any proposed sales of registered assets, granting community groups time to develop takeover proposals and bids when the property goes to market. Property owners can file claims with local authorities for any losses incurred during the moratorium period, and the provisions set forth in the law do not restrict the final sale in any way.



SELCAMRA (FLICKR)

The Ivy House Pub in South East London became the first Community Right to Bid-acquired pub in April 2013 and now operates as a co-operative enterprise, enabling individuals to purchase shares in the business.

**Case Study: “Bares Notables”
(Buenos Aires)**

The City of Buenos Aires launched “Bares Notables” in 1998, an official designation program for bars, cafes, billiard halls, and confectioneries whose enduring impact on the city’s history and architecture has rendered them worthy of preservation.⁴⁸ To qualify, businesses must have distinctive architectural features, occupy a special place in the neighborhood’s identity, and/or contribute to a sense of history in Buenos Aires. The list expands yearly and includes both famous and lesser-known establishments throughout the city. As of 2013, there were 73 designated businesses. The City also administers a grant program for conservation projects at designated establishments and distributes window decals indicating certified status. The Ministry of Culture and #54Bares (a citizens’ group) promote the initiative through an online map, social media, smart phone application, tours, and special events.



ITALO10 (FLICKR)

Plaque installed outside El Barbaro, which was founded by artist Luis Felipe Noé in 1969. The interior is adorned with paintings, writings, and sculptures of famous artists and writers dating to the 1970s.



GOBIERNO DE LA CIUDAD DE BUENOS AIRES (FLICKR)

Mar Azul, recognized in Buenos Aires’ “Bares Notables” program, first opened in the 1940s in the San Nicolás neighborhood.

Conclusion and Next Steps



ANDY BROOKS (FLICKR) TOP / ©PAMELA PALMA PHOTOGRAPHY, MIDDLE AND BOTTOM

Located at 22nd and Valencia streets, Lucca Ravioli Co. first opened in 1925. The shop is one of the last remaining classic Italian delis in the Mission District. The ravioli is prepared on-site daily.

One of the greatest challenges facing heritage conservation in San Francisco today is how to translate the need for a more inclusive definition of cultural heritage — and the tools to sustain it — into coordinated citywide policy and action. Fledgling grassroots initiatives at the neighborhood level, as evidenced by the examples in this report, provide powerful insights into the challenges facing local communities that the City and preservation field must address. Drawing on domestic and international best practices, San Francisco Heritage is committed to working with City policy makers to establish a citywide framework for the identification of cultural heritage assets and to advocating for incentives and other assistance needed to support them.

To this end, we will seek out collaborative partnerships with City agencies and commissions, community groups, nonprofit organizations, and elected officials to identify and implement priority strategies, including:

1. Advocating for policies in the City's General Plan that further cultural heritage conservation;
2. Providing technical assistance to communities seeking to inventory and document cultural heritage assets;
3. Partnering on youth educational programs that expose future generations to cultural heritage assets;
4. Providing funding to community groups through the **Alice Carey Preservation Fund** (to be launched by Heritage in fall 2014) for conservation of cultural heritage assets; and
5. Supporting the implementation of existing neighborhood heritage conservation initiatives, including projects in Japantown, Western SoMa, and the Mission District.

As part of our ongoing commitment to supporting the city's cultural heritage assets, San Francisco Heritage will continue to produce educational programs that explore these and related topics, including the *Discover SF! Summer Camp in Heritage Conservation* and the *Legacy Bars & Restaurants* initiative.

Community-based heritage conservation initiatives have definitively altered the scope of traditional historic preservation efforts in San Francisco. The recommendations presented in this report are intended to infuse the citywide dialogue surrounding cultural heritage conservation with ideas and potential solutions, contributing to the continuously growing body of work in this area. We look forward to further exploring these and other ideas with local stakeholders. ■



DANI VERNON

“The Great Cloud of Witnesses” is a collage covering the walls of the Gymnasium (aka Rev. Roland Gordon Fellowship Hall) at Ingleside Presbyterian Church. The collage, which has spilled into the hallways and most rooms in the church, features heroes and heroines of the civil rights movement and local leaders and residents. Rev. Roland Gordon has continuously worked on this collage over the past three decades.

1. In order to distinguish intangible cultural resources from tangible historic resources that are currently eligible for protections under existing City Landmark designation and incentive programs, Heritage proposes the term “cultural heritage asset” to describe historic businesses, nonprofits, and other types of institutions that contribute to the city’s cultural identity. Existing programs may describe these elements as “social heritage resources” or “cultural heritage resources” to reflect the diverse range of historical themes embodied in these places and institutions, and this report will reference both of those terms.
2. Berube, Alan. “All Cities Are Not Created Equal,” Brookings Institution. 2014. <<http://www.brookings.edu/research/papers/2014/02/cities-unequal-berube>>.
3. “San Franciscans pay more than any other urban dwellers, with average rents of \$3,057 a month, three times the national average. As tech money has flooded the city with new well-heeled residents, longtime locals have witnessed a 10.6 percent growth in rents during the last year and a transformation of their neighborhoods.” Schou, Solvej. “Forget NYC and S.F.—the Rent Is Too Damn High Everywhere.” *TakePart*, 25 June 2014. <<http://www.takepart.com/article/2014/06/24/affordable-housing-nation-wide>>.
4. Torres, Blanca. “New Normal in the Mission: \$1,000 sq. ft.” *San Francisco Business Times*, 18 April 2014.
5. San Francisco Planning Department. *Japantown Cultural Heritage and Economic Sustainability Strategy* (10 July 2013): 17. <http://www.sf-planning.org/ftp/files/plans-and-programs/in-your-neighborhood/japantown/JCHESSE_FinalDraft_07-10-13.pdf>. The Planning Department’s definition and criteria for “cultural heritage” represent a hybrid of definitions developed by the International Council on Monuments and Sites (ICOMOS) and the National Park Service (NPS), particularly the NPS’ definition of “traditional cultural properties” and criteria for listing on the National Register of Historic Places.
6. UNESCO. *Convention for the Safeguarding of Intangible Cultural Heritage* (2003). <<http://www.unesco.org/culture/ich/index.php?pg=00006>>.



SAN FRANCISCO HERITAGE

Artist Johanna Poethig and her assistants painted the “Ang Lipi Ni Lapu Lapu” (The Descendants of Lapu Lapu) mural in 1984 on the San Lorenzo Ruiz Center, a residential building for low-income Filipino seniors in SoMa.

7. Designation as a traditional cultural property requires verification by the cultural community and concurrence by the National Park Service, and can lead to listing of the property in the National Register of Historic Places. See <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb38.pdf>.
8. Donaldson, Milford Wayne. “To Whom Does Cultural Heritage Belong?” *Preservation Matters* 5.3 (2012): 1-5, 12.
9. Rast, Raymond W. “A Matter of Alignment: Methods to Match the Goals of the Preservation Movement.” *Forum Journal* 28.3 (2014): 14.
10. Graves, Donna. *The Legacy of California’s Landmarks: A Report for the California Cultural and Historical Endowment* (Sept. 2012): 36-37.
11. San Francisco Historic Preservation Commission, Resolution No. 0698, “Endorsing Further Exploration of a City Program to Document, Designate, and Incentives Social and Cultural Heritage,” 19 December 2012. <http://commissions.sfplanning.org/hpcpackets/Social%20Heritage_12_5.pdf>.
12. San Francisco Board of Supervisors, Resolution 168-14, “Resolution establishing the Calle 24 (Veinticuatro) Latino Cultural District in San Francisco,” 20 May 2014. <http://www.sfbos.org/ftp/uploadedfiles/bdsupvrs/committees/materials/LU051914_140421.pdf>.
13. To download a copy of “Calle 24: Cuentos del Barrio,” visit: <http://www.sfheritage.org/Calle24Booklet.pdf>.
14. For more information about the proposed Filipino Social Heritage District, see <http://www.sf-planning.org/Modules/ShowDocument.aspx?documentid=7348> and http://commissions.sfplanning.org/SoMa/DRAFT%20SoMa%20Philippines%20SUD_PAL%206_11.pdf.
15. Walser, Lauren. “Young Explorers Discover San Francisco’s Architectural and Cultural Heritage.” *PreservationNation* Blog, 4 December 2013. <<http://blog.preservationnation.org/2013/12/04/young-explorers-discover-san-franciscos-architectural-and-cultural-heritage>>.
16. The *Japantown Cultural Heritage and Economic Sustainability Strategy* can be downloaded from the San Francisco Planning Department’s website at www.sf-planning.org/index.aspx?page=1692.
17. Shoot, Brittany. “San Francisco – and Sean Penn – show a city’s heritage bars are worth saving.” *Guardian Cities*, 11 June 2014. <www.theguardian.com/cities/2014/jun/11/san-francisco-sean-penn-city-heritage-bars-tosca-cafe>.
18. San Francisco Planning Department. *Recognizing, Protecting and Memorializing South of Market LGBTQ Social Heri-*



COMOTEVAS (FLICKR) LEFT / SAN FRANCISCO HERITAGE RIGHT

In 2013, Encantada Gallery was evicted from its longtime location at 908 Valencia Street despite repeated attempts to work with the new landlord. “We were one of the first retail galleries in the Mission District to promote Chicano, Mexican, and Latino cultural heritage and memories through exhibitions and popular arts,” said gallery owner Mia Gonzalez at the time. “We regularly host openings where the artists and community come together for education and insights into the artistic process...”

tage Neighborhood Resources (18 July 2011): 2. <http://commissions.sfplanning.org/SoMa/DRAFT%20LGBTQ%20Proposal_PAL_6_11.pdf>.

Mean the End of Gay Culture?” by Pete Kane (*SF Weekly*, 4 June 2014) at <http://www.sfweekly.com/2014-06-04/news/lgbt-castro-gay-bars/>.

19. *Id.* at 23.

20. The Mills Act is an economic incentive program to encourage maintenance and rehabilitation of historic buildings. This state enabling legislation, enacted in 1972, significantly reduces property taxes for owners of historic properties in exchange for a 10-year commitment by the owner to maintain and improve their historic property. For newly improved or recently purchased properties, it can result in a property tax savings of 50 percent or more.

21. Recent articles on out-migration and displacement of ethnic and social populations include, “Black History Month? Not In San Francisco” by Caille Millner (*San Francisco Chronicle*, 31 Jan. 2014) at www.sfgate.com/living/article/Black-History-Month-Not-in-San-Francisco-5194221.php and “Queer Flight: Does the Success of Gay Rights

22. Because the focus of the afternoon working session, “Sustaining San Francisco’s Heritage Businesses and Corridors,” was heritage businesses, most of the objectives listed for the June 2013 Community Summit relate to that topic. Businesses represent only a fraction of all cultural heritage assets and, as such, strategies and case studies addressing other types of resources are presented in the *Recommended Strategies* section of this report, on page 16.

23. San Francisco Historic Preservation Commission, Resolution No. 0698, “Endorsing Further Exploration of a City Program to Document, Designate, and Incentives Social and Cultural Heritage,” 19 December 2012. <http://commissions.sfplanning.org/hpcpackets/Social%20Heritage_12_5.pdf>.

Notes

24. Some cultural heritage assets may also qualify as historical resources for the purposes of CEQA, but that determination would need to be made through a separate evaluation process.
25. Office of the Mayor, Executive Directive 13-01, "Housing Production and Preservation of Rental Stock," 18 December 2013. The directive "order[s] all City departments that have the legal authority over the permitting or mapping of new or existing housing to prioritize in their administrative work plans the construction and development of all net new housing including permanently affordable housing." <<http://www.sfmayor.org/modules/showdocument.aspx?documentid=374>>.
26. The Invest in Neighborhoods program is focused on 25 different neighborhood commercial corridors, all of which



SAN FRANCISCO HERITAGE

Gloria Toolsie, a Master Artist with the Alliance for California Traditional Arts and a co-founder of San Francisco's Carnival, poses with her grandchildren at the June 2013 Community Summit.

- have been identified as priority areas due to demonstrated economic need, potential for economic growth, and/or existing social capital. For more information, see <http://oewd.org/IIN.aspx>.
27. Marcello, David. "Community Benefit Agreements: New Vehicle for Investment in America's Neighborhoods," 39 *Urban Lawyer* 657 (2007).
28. Geron, Tomio. "The Twitter Tax And Zendesk: How Tech Companies Affect The City." *Forbes*, 5 Nov. 2012. <www.forbes.com/sites/tomiogeron/2012/11/05/the-twitter-tax-and-zendesk-how-tech-companies-affect-the-city/>.
29. Cote, John. "S.F. Mid-Market tax-break program grows up," *San Francisco Chronicle*, 9 Jan. 2014. <www.sfgate.com/bayarea/article/S-F-Mid-Market-tax-break-program-grows-up-5125877.php>.
30. Central Market Citizens Advisory Committee, "Framework for Community Benefit Agreements." 21 June 2012. <www.sfgsa.org/modules/showdocument.aspx?documentid=10356>.
31. Other designated "heritage schools" in San Francisco include the Central Chinese High School in America, Centro Las Olas, Marineros Program, Cumberland Chinese School, Integr-ARTE San Francisco (Las Casa de los Sentidos), Monica Learning SF Center, and Star Learning Center. See www.cde.ca.gov/ls/pf/he/hsfaq.asp.
32. Remarks by Mayor Ed Lee at Bayview Opera House groundbreaking ceremony, 12 March 2014. Video on SF-GovTV at http://sanfrancisco.granicus.com/MediaPlayer.php?view_id=18&clip_id=19567.
33. San Francisco Planning Department. *Japantown Cultural Heritage and Economic Sustainability Strategy* (10 July 2013): 58. See also, Burlington Associates in Community Development, "Assessing the Feasibility of a Community Land Trust in Japantown" (2011) and Seifel Inc., "Economic Analysis of the Japan Center by a Community Land Trust" (2011).
34. Davis, John Emmeus. 2007. *Starting a Community Land Trust: Organizational and Operational Choices*. Burlington, VT: Burlington Associates in Community Development. <http://library.uniteddiversity.coop/Community_Land_



SAN FRANCISCO HERITAGE

Incorporated in 1987, nonprofit Acción Latina (2958 24th Street) strengthens Latino communities by promoting and preserving cultural traditions and by encouraging meaningful civic engagement to build and sustain healthy, informed communities. One of its most well-known programs is “El Tecolote” newspaper, which originated as a class project in the Raza Studies Department at San Francisco State University in 1970.

Trusts/Starting_a_Community_Land_Trust-Organizational_and_Operational_Choices.pdf>.

35. CAST applied to have the building that houses the Luggage Store Gallery reclassified as a historic resource under Article 11 of the Planning Code so that the Luggage Store Gallery can sell TDR and use funds from the sale to put towards purchasing the property from CAST.
36. The City of San Francisco offers payroll tax exclusions for clean technology and biotechnology, including a tax exclusion for up to 10 years to clean energy technology firms and payroll tax exclusion to biotech firms for 7.5 years.
37. Some ideas for financial incentives for cultural heritage assets are drawn from the “Proposal for Formal Social Heritage Resource Designations,” presented to the San Francisco Historic Preservation Commission by Commissioner Diane Matsuda and then-Commissioner Alan Martinez on December 5, 2012.
38. For more information on Philadelphia’s Longtime Owner Occupants Program, see www.phila.gov/loop/Pages/default.aspx.
39. Rothstein, Mervyn. “Nonprofits’ Wall St. Home Filling Up,” *New York Times*, 3 Sept. 1997. <www.nytimes.com/1997/09/03/nyregion/nonprofits-wall-st-home-filling-up.html>.
40. San Francisco Travel Association (SF Travel), San Francisco Visitor Industry Statistics, at www.sanfrancisco.travel/research/.
41. *San Francisco Arts & Cultural Travel Study*, December 2010. Prepared for SF Travel by Destination Analysts, Inc. <<http://news.californiapreservation.org/wp-content/uploads/2014/03/San-Francisco-Arts-and-Cultural-Travel-Study-2010.pdf>>.
42. In San Francisco, heritage trails have been installed or are planned in the Upper Tenderloin Historic District (sidewalk plaques), the Castro (sidewalk etchings and “Rainbow Honor Walk”), and Western SoMa (LGBTQ “Heritage Path”).



SAN FRANCISCO HERITAGE

Established in 1916, the Verdi Club is an Italian American social club that moved to 2424 Mariposa Street in 1935. For nearly a century, its members have been dancing, dining, and socializing in the hall. In its appeal of the 480 Potrero project - currently under construction next door - the club raised concerns about the incompatibility of locating residential units atop noise, cooking exhaust, and parking demands created by its events.

43. For more information on the South Bronx Culture Trail, see www.casitamaria.org/southbronxculturetrail.
44. For more information on the Santa Cruz Heritage Alliance's heritage tourism program, see www.santacruzheritage.org/heritagetourism.
45. In July 2013, the Barcelona City Council introduced legislation to create a new cultural resources category for intangible heritage. For more information on the legislation, see www.btv.cat/btvnoticies/2013/07/16/lajuntament-vol-protegir-les-botigues-emblematicues.
46. Assets of Community Value (England) Regulations 2012. <http://www.legislation.gov.uk/ukdsi/2012/9780111526293/pdfs/ukdsi_9780111526293_en.pdf>.
47. Murillo, Antonia. "Recent developments in relation to Assets of Community Value." *Local Government Lawyer*, 31 Oct. 2013. <www.localgovernmentlawyer.co.uk/index.php?option=com_content&view=article&id=16072%3ARecent-developments-in-relation-to-assets-of-community-value&catid=58&Itemid=26>.
48. Articles on the "Bares Notables" program include "Buenos Aires Spotlights Its Cafes" by Camille Cusumano (*New York Times*, 9 July 2009) at www.nytimes.com/2009/07/12/travel/12journeys.html?_r=0 and "The Buenos Aires 54" by Rachel Hall (*The Argentina Independent*, 11 Jan. 2010) at www.argentinaindependent.com/life-style/thecity/the-buenos-aires-54/.
49. San Francisco Historic Preservation Commission, Resolution No. 0698, "Endorsing Further Exploration of a City Program to Document, Designate, and Incentives Social and Cultural Heritage," 19 December 2012. <http://commissions.sfplanning.org/hpcpackets/Social%20Heritage_12_5.pdf>.

AGENDA

9:30

Registration & Coffee

10:00

Welcome & Performance

Mike Buhler & Desiree Smith, *SF Heritage*
Performance by: Danongan Kalanduyan

10:30

Opening Statements

Supervisor Jane Kim, District 6

10:45

Sustaining Neighborhood Cultural and Social Heritage in San Francisco

Presentations from: Japantown
Mission
SoMa
Chinatown
Bayview

Moderator: Bill Sugaya

12:25

Demonstration: Costume & Foodways

Gloria Toolsie

12:45

Lunch Break

1:00

**Keynote “Urban Transformation”
Darlene Rios Drapkin**

Introduction by: Carol Roland-Nawi,
California Office of Historic Preservation

1:45
Working
Session

**Sustaining San Francisco’s Heritage
Businesses and Commercial Corridors**

Panel: Steve Adams, *Sterling Bank &
SF Small Business Commission*
Mike Buhler, *SF Heritage*
David Diaz, PhD, *Cal State University,
Los Angeles*
Lou Lucaccini, *USF Gellert Family
Business Center*
Joaquin Torres, *Office of Economic and
Workforce Development*

Moderators: Alan Martinez & Diane Matsuda

3:15

Closing Remarks

Alan Martinez & Mike Buhler

Emcees: Desiree Smith & Laura Dominguez, *SF Heritage*

**Community Summit:
Sustaining San Francisco’s
Living History
June 15, 2013**

“Sustaining San Francisco’s Living History” was presented by San Francisco Heritage in partnership with the Alliance for California, Traditional Arts, California Office of Historic Preservation, Gellert Family Business Resource Center (USF), Japantown Organizing Committee, National Trust for Historic Preservation, Page & Turnbull, San Francisco Latino Historical Society, San Francisco Planning Department, and SoMa Filipinas.

The event was held at the Bayanihan Community Center with support from the California Office of Historic Preservation and the San Francisco Planning Department.

Additional Presenters:

- » Erick Arguello, *Calle 24 SF*
- » Mary Brown, *San Francisco Planning Department*
- » Shelley Caltagirone, *San Francisco Planning Department*
- » M.C. Canlas, *Filipino American Development Foundation*
- » Anne Cervantes, *San Francisco Latino Historical Society*
- » Clyde Colen, *Sam Jordan’s Bar*
- » Robert Hamaguchi, *Japantown Task Force*
- » Karl Hasz, *San Francisco Historic Preservation Commission*
- » Jonathan Lammers, *San Francisco Planning Department*
- » Angelina Yu, *Chinatown Community Development Center*

Appendix B: Social Heritage Inventory Record

SAN FRANCISCO PLANNING DEPARTMENT	Record # _____
SOCIAL HERITAGE INVENTORY RECORD	SH Code: _____

Resource Name: Benkyo-do Manju Shop	District: 5
Prepared By: Page & Turnbull (JGL)	Date: 11/5/2012

Location:				
a. Address:	Block:	Lot:	b. Neighborhood:	c. City:
1745-1747 Buchanan Street	0686	035	Japantown	San Francisco

Type of Resource	
a. Tangible:	<input type="checkbox"/> Site <input type="checkbox"/> Structure <input checked="" type="checkbox"/> Building <input type="checkbox"/> Object
b. Intangible:	<input type="checkbox"/> Organization/Institution <input checked="" type="checkbox"/> Business <input type="checkbox"/> Cultural Event <input type="checkbox"/> Traditional Art/Craft/Practice
Type of Use:	Active/Inactive: Active

Description (attach continuation sheets if needed):
 The following are excerpts from various reports regarding Japantown:

- "Business established in 1906. One of oldest businesses in Japantown, and last remaining manufacturer of mochi and manju, uses traditional methods with dedicated facilities in building. Still operated by Okamura family. Current location since 1959. Building modern, though not a product of redevelopment." (JTCPE:20)
- The business reopened quickly following Japanese internment (JHCS:49).
- "The family-run business, Benkyodo Manju Company, remains one of the oldest businesses in Japantown. Hirofumi Okamura ... operated the store for 30 years before his sons Bobby and Ricky took over." (JIOA:90) (Continued)



Cultural/Social Affiliation:	<input checked="" type="checkbox"/> Japanese-American Culture	<input type="checkbox"/> African-American Culture	<input type="checkbox"/> Filipino-American Culture
	<input type="checkbox"/> Chinese-American Culture	<input type="checkbox"/> Korean-American Culture	<input type="checkbox"/> Jewish-American Culture
	<input type="checkbox"/> Latino-American Culture	<input type="checkbox"/> Other (specify):	

Social Heritage Criteria: B	
A	Resources that are associated with historical <u>events</u> that have made a significant contribution to the social or cultural heritage of the area.
B	Resources that are, or are associated with, <u>persons, organizations, institutions or businesses</u> that are significant to the social or cultural heritage of the area.
C	Resources that are valued by a cultural group for their <u>design, aesthetic or ceremonial</u> qualities, such as:
	1) Embodiment of the distinctive characteristics of a <u>type, period or style</u> of architecture that represents the social or cultural heritage of the area.
	2) Representation of the <u>work of a master</u> architect, landscape architect, gardener, artist or craftsman significant to the social or cultural heritage of the area.
	3) Association with the traditional <u>arts, crafts, or practices</u> significant to the social or cultural heritage of the area.
	4) Association with <u>public ceremonies, festivals and other cultural gatherings</u> significant to the social or cultural heritage of the area.
D	Archaeological resources that have the potential to yield information important to the social or cultural heritage of the area.

Period of Significance: Select appropriate code(s): 1B, 2A, 2B			
1-3	1. Early Japantown History	2. Japanese Resettlement and Renewal	3. Continuing Japantown Legacy
a	Japanese Settlement in San Francisco (1880s-1905)	Nikkei Return to Japantown (1945-1954)	Contemporary Japantown (1991-present)
b	Japanese Settlement in the Western Addition (1906-1920)	Redevelopment in the Western Addition (1955-1990)	
c	Japantown Comes of Age (1921-1941)		
d	Japanese WWII Internment (1942-1944)		
e	Other:	Other:	Other:

Sources: *Japantown Historic Context Statement* (JHCS) pages 32,49,70,79; *Japantown Cultural Preservation Strategy Report* (JCPSR) pages 4, 17; *Japantown Images of America* (JIOA) page 90; *Japantown Traditional Cultural Property Evaluation* (JTCPE) page 20; Japantown DPR 523 B&D Form Recommendation (B-FORM) pages 2,6

Recommended Treatment:

SAN FRANCISCO PLANNING DEPARTMENT
SOCIAL HERITAGE INVENTORY RECORD

Record # _____

SH Code: _____

Resource Name: Benkyo-do Manju Shop

District: Japantown

Prepared By: Page & Turnbull (JGL)

Date: 11/5/2012

Description (Continued):


- Selected as one of 10 properties “that would be most logical and effective for DPR 523 B form documentation, in relation to the Pine & Octavia Japanese American historic district area ...” (B-Form:6)
- “The historic resource survey conducted by Page & Turnbull in 2007-2008 identified one additional property, the Benkyo-do Co. at 1745-1747 Buchanan Street, that appears eligible for listing in the National Register and therefore for listing in the California Register.” (JCPSR:17)
- *National Register Bulletin# 38: Guidelines for Evaluating and Documenting Traditional Cultural Properties* indicates that “traditional uses that were discontinued and then resumed can still be contributing properties to a TCP. This may mean that the Japanese American community, particularly businesses and community organizations that were present in Japantown historically, but interrupted by events like World War II internment and redevelopment evictions, might still be considered significant though they are currently housed in buildings that are less than 50 years old. Examples of this are many, but include business like the Benkyo-do Candy Co., which has operated in Japantown for over 100 years, but is located in a building on Buchanan Mall that was constructed in 1959.” (JTCPE:15)
- “JCCCNC hosted the 2006 premiere of “Nihonmachi; The Place to Be,” a musical play by the Los Angeles-based theater group Grateful Crane Ensemble. Written by native San Franciscan Soji Kashiwagi, the play centers on the struggles of a third-generation manju shop owner, whose dilemma over closing the business founded by his immigrant grandparents held powerful resonance for the audience. The packed crowd knew that San Francisco’s own Benkyo-do manju shop was struggling for survival just across Sutter Street. In Kashiwagi’s version, the press of history -- Issei sacrifices, WWII internment and resettlement, urban renewal, the Asian American and redress movements – convinces the play’s Sansei manju-maker to keep trust with previous generations who have passed on the legacy of Japantown.” (JHCS:70-71)
- Benkyo-do is identified as part of a “list of institutions and organizations, businesses, and places ... [that] begins to identify those elements that give Japantown its character and make the neighborhood what it is today.” (JCPSR:4)

Appendix B: Social Heritage Inventory Record

SAN FRANCISCO PLANNING DEPARTMENT	Record # _____
SOCIAL HERITAGE INVENTORY RECORD	SH Code: _____

Resource Name: Cherry Blossom Festival **District:** 5
Prepared By: Page & Turnbull (JGL) **Date:** 11/5/2012

Location:				
a. Address:	Block:	Lot:	b. Neighborhood:	c. City:
n/a	n/a	n/a	Japantown	San Francisco

Type of Resource	
a. Tangible: <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Building <input type="checkbox"/> Object	
b. Intangible: <input type="checkbox"/> Organization/Institution <input type="checkbox"/> Business <input checked="" type="checkbox"/> Cultural Event <input type="checkbox"/> Traditional Art/Craft/Practice	
Type of Use:	Active/Inactive: Active
Description (attach continuation sheets if needed): The following are excerpts from various sources regarding Japantown: <ul style="list-style-type: none"> ▪ "Japantown hosts several performances and installations throughout the year, including the Cherry Blossom Festival and Fall Festival." (JCPSR:15) ▪ The first Cherry Blossom parade was held in 1967. (JIOA-115). Part of the parade includes participants carrying the "Taru-Mikoshi-- an altar of wooden sake barrels weight about one-and-a-half tons, to close out the Cherry Blossom Parade. The Taru Mikoshi has been carried in the parade for over 37 years." (JIOA:117) (Continued) 	
Resource Photograph:	
	
(www.sfpjapantown.org)	

Cultural/Social Affiliation:	<input checked="" type="checkbox"/> Japanese-American Culture	<input type="checkbox"/> African-American Culture	<input type="checkbox"/> Filipino-American Culture
	<input type="checkbox"/> Chinese-American Culture	<input type="checkbox"/> Korean-American Culture	<input type="checkbox"/> Jewish-American Culture
	<input type="checkbox"/> Latino-American Culture	<input type="checkbox"/> Other (specify): _____	

Social Heritage Criteria: C	
A	Resources that are associated with historical <u>events</u> that have made a significant contribution to the social or cultural heritage of the area.
B	Resources that are, or are associated with, <u>persons, organizations, institutions or businesses</u> that are significant to the social or cultural heritage of the area.
C	Resources that are valued by a cultural group for their <u>design, aesthetic or ceremonial</u> qualities, such as: 1) Embodiment of the distinctive characteristics of a <u>type, period or style</u> of architecture that represents the social or cultural heritage of the area. 2) Representation of the <u>work of a master</u> architect, landscape architect, gardener, artist or craftsman significant to the social or cultural heritage of the area. 3) Association with the <u>traditional arts, crafts, or practices</u> significant to the social or cultural heritage of the area. 4) Association with public ceremonies, festivals and other cultural gatherings significant to the social or cultural heritage of the area.
D	Archaeological resources that have the potential to yield information important to the social or cultural heritage of the area.

Period of Significance: <i>Select appropriate code(s): 2B</i>		
1-3 1. Early Japantown History	2. Japanese Resettlement and Renewal	3. Continuing Japantown Legacy
a Japanese Settlement in San Francisco (1880s-1905)	Nikkei Return to Japantown (1945-1954)	Contemporary Japantown (1991-present)
b Japanese Settlement in the Western Addition (1906-1920)	Redevelopment in the Western Addition (1955-1990)	
c Japantown Comes of Age (1921-1941)		
d Japanese WWII Internment (1942-1944)		
e Other:	Other:	Other:

Sources: <i>Japantown Historic Context Statement (JHCS) pages 69; Japantown Cultural Preservation Strategy Report (JCPSR) pages 12,15; Japantown Images of America (JIOA) pages 115,117; Japantown Traditional Cultural Property Evaluation (JTCPPE) page 22</i>
Recommended Treatment:

SAN FRANCISCO PLANNING DEPARTMENT
SOCIAL HERITAGE INVENTORY RECORD

Record # _____

SH Code: _____

Resource Name: Cherry Blossom Festival
Prepared By: Page & Turnbull (JGL)

District: Japantown
Date: 11/5/2012

Description (Continued):

- The parade route typically follows Post Street between Laguna and Webster streets (JTCPE:22)
- The following description of the 2012 Cherry Blossom Festival describes various festival events: “The five-acre Japan Center, at Post and Buchanan Streets, and the adjacent blocks of Japantown will be filled with exquisitely costumed performers and will echo with thunderous rhythms of huge taiko drums, ethereal strains of koto music, crackling of boards being splintered by martial artists, and the gentle sounds of tea ceremonies. And, wafting through and above this cultural banquet will be the delicious aromas emanating from the Festival’s community-sponsored food bazaar. Thousands of Japanese American performers and behind-the-scenes coordinators will take part in the celebration along with scores of participants who will be coming from Japan to join in staging the exhibits, demonstrations, and entertainments. Classical and folk dancers will perform both weekends. Experts in karate, kendo (a style of fencing with bamboo swords), aikido, and judo will demonstrate their skills, and collectors of samurai swords and armor will display their treasures.

There will be exhibits and demonstrations of ikebana (flower arranging), sumi-e (brush/ink painting), calligraphy, bonsai (tree dwarfing), origami, and doll-making. Also on the agenda are an arts and crafts fair featuring works with a Japanese theme, as well as activities planned especially for youngsters. Traditional Japanese music will fill the air at recitals spotlighting koto (harp-like instruments), shakuhachi (bamboo flutes), and shamisen (similar to a three-string banjo). There will be taiko and karaoke concerts, too, plus performances by several of the Bay Area’s most popular bands, which will add a contemporary “East meets West” dimension.

A two-hour Japanese-style parade will bring the Festival to a dazzling close on Sunday afternoon. Colorfully costumed dancers and musicians by the hundreds, modern-day samurai, floats, ladies in exquisite kimonos, taiko drummers, and scores of young men and women carrying mikoshi (portable shrines) will take part in this unique procession which begins at City Hall, Polk and McAllister Streets, at 1 p.m. and winds its way along a fifteen block route to Japantown.

Reigning over the entire celebration will be the 2012 Cherry Blossom Festival queen who will be chosen at a gala on Saturday evening. Throughout the Festival, the timeless significance of cherry blossoms (sakura) will be in mind. The blossoms, which stay on the trees for only a few days before the spring breezes carry them away, evoke the unsurpassed beauty of nature and the transience of life. Everyone is invited to join in the festivities, which will be in full swing by 11 a.m. each day of the two-weekend celebration. Most events are free.” (<http://www.sfiapantown.org/Events/cherry.cfm> accessed 5 November 2012)

Appendix C: Eastside Heritage Consortium (Survey Excerpt)

SURVEY OF SIGNIFICANT PLACES IN EAST LOS ANGELES

The purpose of this survey is to create a list that will bring attention and increased visibility to significant historical, cultural and present-day places in the unincorporated area of East Los Angeles. Places/sites that are significant to the East LA community are not always acknowledged by the powers that be. That is why it is up to the community to document and legitimize these places/sites for ourselves and for future generations. **Members of the unincorporated area of ELA and those who have strong ties to this area: please help us by identifying significant historical, cultural or present-day places in unincorporated ELA (see attached map) and by writing the requested information below. Before filling out the survey, please look at the attached map to get a sense of what area this survey focuses on.**

PLACE A

1. Name of place/site (if any) _____
2. Address or location of place (or nearest cross streets) _____

3. Why is this place significant? _____

4. On the attached map, please mark the letter **A** for where this place is located.

PLACE B

1. Name of place/site (if any) _____
2. Address or location of place (nearest cross streets) _____

3. Why is this place significant? _____

4. On the attached map, please mark the letter **B** for where this place is located.

PLACE C

1. Name of place/site (if any) _____
2. Address or location of place (or nearest cross streets) _____

3. Why is this place significant? _____

4. On the attached map, please mark the letter **C** for where this place is located.

Recommendations for Further Reading

Existing Preservation Programs, Incentives, and Funding Sources

- » Alice Carey Preservation Fund (San Francisco Heritage will launch in fall 2014): www.sfheritage.org
- » California Register of Historic Places (California Office of Historic Preservation): http://ohp.parks.ca.gov/?page_id=21238
- » City of San Francisco Historic Preservation Program, including information about local Landmark procedures, the City's Mills Act program, and the California Environmental Quality Act (CEQA): <http://www.sf-planning.org/index.aspx?page=1825#landmarks>
- » Historic Preservation Fund (City of San Francisco): <http://sfgsa.org/index.aspx?page=676>
- » National Register of Historic Places (National Park Service): <http://www.nps.gov/nr>
- » National Trust for Historic Preservation Grants: <http://www.preservationnation.org/resources/find-funding>
- » Traditional Cultural Properties (National Park Service): <http://www.nps.gov/nr/publications/bulletins/pdfs/nrb38.pdf>

Culturally-focused Historic Context Statements in San Francisco

- » African American Historic Context Statement: <http://www.sf-planning.org/index.aspx?page=3552>
- » Japantown Historic Context Statement: <http://www.sf-planning.org/modules/showdocument.aspx?documentid=1696>
- » Latino Historic Context Statement: <http://www.sfheritage.org/social-heritage/latino-heritage>
- » LGBT Historic Context Statement: <http://www.sf-planning.org/index.aspx?page=3673>
- » SoMa Historic Context Statement: <http://www.sf-planning.org/modules/ShowDocument.aspx?documentid=372>

Culturally-focused Historic Designation Reports

- » Chicano Park and the Chicano Park Murals, National Register Nomination: <http://ohp.parks.ca.gov/pages/1067/files/chicano%20park%20national%20register%20nomination%20final.pdf>
- » Detroit Industry Murals, National Register Nomination: <http://www.nps.gov/nhl/news/LC/spring2013/DetroitIndustryMurals.pdf>
- » Epic of American Civilization Murals, National Register Nomination: <http://www.nps.gov/nhl/news/LC/fall2012/EpicOfAmericanCiv.pdf>
- » Jimbo's Bop City/Marcus Books Building, Landmark Designating Ordinance: http://ec2-50-17-237-182.compute-1.amazonaws.com/docs/landmarks_and_districts/LM266.pdf
- » Sam Jordan's Bar, Landmark Designating Ordinance: http://ec2-50-17-237-182.compute-1.amazonaws.com/docs/landmarks_and_districts/LM263.pdf
- » Twin Peaks Tavern, Landmark Designating Ordinance: http://ec2-50-17-237-182.compute-1.amazonaws.com/docs/landmarks_and_districts/LM264.pdf

State and Federal Reports and Initiatives

- » Asian Pacific Islander Heritage Initiative: <http://www.nps.gov/aapi>
- » American Latino Theme Study: <http://www.nps.gov/latino/latinothemestudy>
- » California Office of Historic Preservation's "Preserve Latino History" Initiative: http://ohp.parks.ca.gov/?page_id=27915
- » Five Views: An Ethnic Historic Site Survey for California: http://www.cr.nps.gov/history/online_books/5views/5views.htm
- » The Legacy of California's Landmarks: A Report for the California Cultural and Historical Endowment: <http://resources>

Appendix D: Resources

ca.gov/cche/docs/TheLegacy_of_CaliforniasLandmarks.pdf

- » Lesbian, Bisexual, Gay, and Transgender Heritage Initiative: <http://www.nps.gov/heritageinitiatives/LGBThistory>

International Resources

- » The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance: <http://australia.icomos.org/publications/charters>
- » English-language translation of the Principles for the Conservation of Heritage Sites in China: http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/china_prin_heritage_sites.pdf
- » UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage: <http://www.unesco.org/culture/ich/index.php?pg=00006>

San Francisco Cultural/Social Heritage Programs and Proposals

- » Calle 24 Latino Cultural District
 - » Calle 24 SF website: www.calle24sf.org
 - » San Francisco Board of Supervisors, Resolution 168-14, "Resolution establishing the Calle 24 (Veinticuatro) Latino Cultural District in San Francisco": http://www.sfbos.org/ftp/uploadedfiles/bdsupvrs/committees/materials/LU051914_140421.pdf
 - » Calle 24: Cuentos del Barrio: <http://www.sfheritage.org/Calle24Booklet.pdf>
- » Filipino Social Heritage District (proposed): <http://www.sf-planning.org/Modules/ShowDocument.aspx?documentid=7348> and http://commissions.sfplanning.org/SoMa/DRAFT%20SoMa%20Philippines%20SUD_PAL%206_11.pdf
- » HPC proposal for a Citywide Cultural Heritage Resource Designation: http://commissions.sfplanning.org/hpcpackets/Social%20Heritage_12_5.pdf
- » Japantown Cultural Heritage and Economic Sustainability

Strategy: http://www.sf-planning.org/ftp/files/plans-and-programs/in-your-neighborhood/japantown/JCHESS_Final-Draft_07-10-13.pdf

- » LGBTQ Social Heritage District (proposed): http://commissions.sfplanning.org/SoMa/DRAFT%20LGBTQ%20Proposal_PAL_6_11.pdf

Educational, Interpretive, and Promotional Programs

- » California Department of Education's Heritage Schools Program: www.cde.ca.gov/ls/pf/he/hsfaq.asp
- » Chinatown Alleyway Tours: <https://chinatownalleywaytours.org>
- » Legacy Bars & Restaurants: <http://www.sfheritage.org/legacy>
- » Planning Interpretive Walking Tours for Communities and Historic Districts: http://portal.uni-freiburg.de/interpreteurope/service/publications/recommended-publications/veverka_planning-interpretive-walkingtours.pdf

Resources for San Francisco Neighborhoods

- » Central Market Citizens Advisory Committee, "Framework for Community Benefit Agreements": www.sfgsa.org/modules/showdocument.aspx?documentid=10356
- » Local Initiatives Support Corporation (LISC) Bay Area: http://www.lisc.org/bay_area
- » San Francisco Travel Association: <http://www.sanfrancisco.travel>
- » SF Mayor's Office of Economic and Workforce Development: <http://www.oewd.org>
 - » City of San Francisco Community Benefit Districts: <http://www.oewd.org/Neighborhood-Revitalization-Community-Benefit-Districts.aspx>
 - » Invest in Neighborhoods: <http://www.oewd.org/Neighborhoods.aspx>

Resources for Businesses in San Francisco

- » Gellert Family Business Resource Center: http://www.usfca.edu/management/centers/Gellert_Family_Business_Resource_Center
- » SF Office of Small Business: <http://sfgsa.org/index.aspx?page=3805>
- » Small Business Commission: <http://sfgsa.org/index.aspx?page=4204>
- » Small Business Revolving Loan Fund: <http://sfgsa.org/index.aspx?page=4214>

Resources for Cultural Organizations and Individual Artists in San Francisco

- » Alliance for California Traditional Arts (ACTA): <http://www.actaonline.org>
- » The Cultural Conservancy: <http://www.nativeland.org>
- » NEA Folk and Traditional Arts Programs: <http://arts.gov/artistic-fields/folk-traditional-arts>
- » NEA National Heritage Fellowships: <http://arts.gov/honors/heritage>
- » San Francisco Arts Commission: <http://www.sfartscommission.org>

Community Land Trusts

- » Community Arts Stabilization Trust: <http://cast-sf.org>
- » National Community Land Trust Network: <http://cltnetwork.org>
- » SF Community Land Trust: <http://www.sfclt.org>



CRAIG BUCHANAN

For over forty years, San Francisco Heritage has been leading the civic discussion about the compatibility of rapid change and protecting our past. Built on its activist underpinnings, SF Heritage has been instrumental in establishing the preservation protections that have allowed our city to evolve and flourish.

SF Heritage is a nonprofit 501(c)(3) membership organization with a mission to preserve and enhance San Francisco's unique architectural and cultural identity.