

1 [Establishing the Calle 24 (“Veinticuatro”) Latino Cultural District in San Francisco]

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3 **Resolution establishing the Calle 24 (“Veinticuatro”) Latino Cultural District in San**
4 **Francisco.**

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6 WHEREAS, The Calle 24 Latino Cultural District memorializes a place whose richness
7 of culture, history and entrepreneurship is unrivaled in San Francisco; and

8 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District has deep Latino roots
9 that are embedded within the institutions, businesses, events and experiences of the Latino
10 community living there; and

11 WHEREAS, Because of numerous historic, social and economic events, the Mission
12 District has become the center of a highly concentrated Latino residential population, as well
13 as a cultural center for Latino businesses; and

14 WHEREAS, The boundary of the Calle 24 (“Veinticuatro”) Latino Cultural District shall
15 be the area bound by Mission Street to the West, Potrero Street to the East, 22nd Street to the
16 North and Cesar Chavez Street to the South, including the 24th Street commercial corridor
17 from Bartlett Street to Potrero Avenue. Additionally, the Calle 24 (“Veinticuatro”) Latino
18 Cultural District shall include La Raza Park (also known as Potrero del Sol Park), Precita Park
19 and the Mission Cultural Center because of the community and cultural significance
20 associated with these places; and

21 WHEREAS, Calle 24 (“Veinticuatro”) Latino Cultural District’s boundary demarcates the
22 area with the greatest concentration of Latino cultural landmarks, businesses, institutions,
23 festivals and festival routes; and

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1 WHEREAS, The Latino population in the Mission, and in the Calle 24 (“Veinticuatro”)
2 Latino Cultural District, represents a culturally diverse population with roots from across the
3 Americas; and

4 WHEREAS, According to 2012 Census data, within the Calle 24 (“Veinticuatro”) Latino
5 Cultural District, 49% of the population self-identified as Latino; 38% identified as foreign-born
6 and 16% identified as linguistically isolated; and

7 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District plays a significant role
8 in the history of San Francisco; and

9 WHEREAS, San Francisco has for centuries attracted people seeking refuge from war,
10 upheaval and poverty in their home countries; and

11 WHEREAS, The immigrant experience remains an integral part of California and San
12 Francisco's history, cultural richness and economic vibrancy; and

13 WHEREAS, From 1821 to 1848, the Mexican Republic controlled San Francisco and
14 the city was home to the Mexican governorship and many Mexican families; and

15 WHEREAS, Beginning in 1833, the Mexican government began to secularize mission
16 lands and distributed over 500 land grants to prominent families throughout California –
17 known as “Californios” – in an effort to encourage agricultural development; and

18 WHEREAS, Mexican land grants, such as Mission Dolores, Rancho Rincon de las
19 Salinas, and Potrero Viejo, include the geographic area that is now home to San Francisco’s
20 Mission District and have directly influenced the Calle 24 (“Veinticuatro”) Latino Cultural
21 District; and

22 WHEREAS, The Treaty of Guadalupe Hildalgo, ratified in 1848 ending the Mexican
23 American War, guaranteed Mexicans living in the ceded territory – including what would
24 become the State of California – full political rights, but such rights were often ignored,
25 resulting in the slow dissolution of lands owned by Californios; and

1 WHEREAS, San Francisco experienced several waves of immigration in the late
2 1800s, including massive migration from Mexico, Chile and Peru as well as migration from
3 Latin America during the Gold Rush; and

4 WHEREAS, Puerto Rican migration to San Francisco began in the 1850s and
5 increased in the early 1900s when Puerto Ricans relocated to California by way of Hawaii;
6 and

7 WHEREAS, San Francisco served as a refuge for Sonorans fleeing violence and
8 upheaval in their home country due to the Mexican Revolution of 1910; and

9 WHEREAS, Beginning in the 1930s, Mexican and Latin American families began
10 settling in the Mission District, building on the roots that had already been established nearly a
11 century before; and

12 WHEREAS, After World War II, the Mission District became the primary destination for
13 new arrivals from all regions of Latin America including Central America, Mexico, Venezuela,
14 Colombia, Ecuador, Peru, Brazil, Paraguay, Uruguay, Chile, Argentina, Cuba, Dominican
15 Republic, and Puerto Rico; and

16 WHEREAS, Throughout the 1970s and 1980s, Central American countries
17 experienced major political conflict and families fleeing from conflict immigrated to San
18 Francisco, greatly contributing to the Latino identity of the Mission District and the Calle 24
19 (“Veinticuatro”) Latino Cultural District; and

20 WHEREAS, In 1989, in response to the increased immigrant populations, the City and
21 County of San Francisco adopted a Sanctuary Ordinance that prohibits its employees from
22 aiding Immigration and Customs Enforcement (ICE) with immigration investigations or arrests,
23 unless mandated by federal or state law or a warrant; and

24 WHEREAS, Chicano and Latino activism, arts, commerce, and culture have centered
25 in the Calle 24 (“Veinticuatro”) Latino Cultural District since the 1940s; and

1 WHEREAS, The Mission District and Calle 24 (“Veinticuatro”) were central to the
2 Chicano Movement – its art, music, and culture, as well as labor and community organizing to
3 battle the war on poverty; and

4 WHEREAS, Many of the Latino community-based organizations established within the
5 Calle 24 (“Veinticuatro”) Latino Cultural District during 1960s and 1970s were an outgrowth of
6 social justice organizing; and

7 WHEREAS, Much of what makes the Calle 24 (“Veinticuatro”) Latino Cultural District a
8 culturally-rich and recognizable place are the Latino businesses and community-based
9 organizations located along 24th Street; and

10 WHEREAS, Latino-based organizations were established on 24th Street to serve the
11 needs of the community and promote culture and include: Mission Neighborhood Centers
12 (1959), offering services targeted to Latina girls and young women, including homework
13 assistance, leadership programs and anti-violence education; Mission Education Projects Inc.
14 (1970s), providing educational and support services to youth and their families; Galería de la
15 Raza (1970), nurturing cultural icons Mujeres Muralistas (1972) and Culture Clash (1984),
16 helping to inspire the creation of the Mexican Museum and making a space for Latino artists
17 to create innovative new works, transforming Latino art in San Francisco; Mission Cultural
18 Center for Latino Arts (1977), promoting, preserving and developing Latino cultural arts; Calle
19 24 SF (formerly the Lower 24th Street Merchants and Neighbors Association) (1999),
20 advocating for neighborhood services, local businesses, arts and culture programs and
21 improved public spaces; Precita Eyes Mural Arts & Visitors Center (1977), offering mural
22 classes, tours, and lectures, as well as painting several murals within the Calle 24
23 (“Veinticuatro”) Latino Cultural District; Mission Economic Cultural Association (1984),
24 producing many of the Latino festivals and parades, including Carnaval, Cinco de Mayo, and
25 24th Street Festival de Las Americas; Acción Latina (1987), strengthening Latino communities

1 by promoting and preserving cultural traditions, managing a portfolio of cultural arts, youth
2 programs, and media programs including *El Tecolote* newspaper, which upholds a nearly two-
3 century-long tradition of bilingual Spanish/English journalism in San Francisco; Brava Theater
4 (1996), portraying the realities of women’s lives through theater by producing groundbreaking
5 and provocative work by women playwrights, including well-known Chicana lesbian
6 playwright, Cherrie Moraga, and hosting a variety of Latino cultural events; and

7 WHEREAS, Small and family-owned businesses, including restaurants, *panaderias*
8 (bakeries), jewelry shops and *botánicas* (alternative medicine shops), promote and preserve
9 the Latino culture within the Calle 24 (“Veinticuatro”) Latino Cultural District; and

10 WHEREAS, Longtime Mexican and Salvadoran *panaderias* such as La Victoria (1951),
11 Dominguez (1967), La Reyna (1977), Pan Lido (1981), and La Mexicana (1989) have served
12 up sweet breads to generations of Mission residents and visitors; and

13 WHEREAS, Restaurants, like The Roosevelt (1922) (formerly Roosevelt Tamale
14 Parlor), Casa Sanchez (1924), and La Palma Market (1953), have sustained Latino culinary
15 traditions, and Café La Boheme (1973), one of the first cafes established in the neighborhood,
16 has served as both a meeting space and cultural venue among Latino activists, writers, poets
17 and artists; and

18 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District is visually distinct
19 because of approximately four hundred murals adorning its buildings depicting the Latino
20 experience in San Francisco that have been painted throughout the Mission District by
21 Chicano, Central American, and other local artists who had few, if any, opportunities to exhibit
22 their work in galleries; and

23 WHEREAS, Balmy Alley has the highest concentration of murals in San Francisco and
24 the mural project there emerged out of the need to provide a safer passage for children from
25 the Bernal Dwellings apartments to “24th Street Place,” an arts and education program located

1 at the intersection of the alley and 24th Street, and run by Mia Gonzalez, Martha Estrella and
2 Ana Montano; and

3 WHEREAS, The first mural painted in Balmy Alley was carried out in 1972 by the
4 Chicana artist collective, Mujeres Muralistas, and, in 1984, more than 27 muralists added to
5 the collection of outdoor murals in Balmy Alley, focusing on the conflicts in Central America,
6 expressing anger over human rights violations and promoting peace; and

7 WHEREAS, Within the Calle 24 (“Veinticuatro”) Latino Cultural District, additional
8 notable murals include: Michael Rios’ “BART” mural (1975), Daniel Galvez’s “Carnaval” mural
9 (1983), Precita Eyes’ “Bountiful Harvest” (1978) and “Americana Tropical” (2007), Mujeres
10 Muralistas’ “Fantasy World for Children” (1975), Isaias Mata’s “500 Years of Resistance”
11 (1992), Juana Alicia’s “La Llorona’s Sacred Waters” (2004), and the Galería de la Raza’s
12 Digital Mural Project; and

13 WHEREAS, The York Mini Park grew from a vacant lot purchased by the City of San
14 Francisco in the 1970s to a park adorned by murals painted by Michael Rios (1974) and
15 Mujeres Muralistas (1975), as well as a mosaic of Quetzalcoatl that winds around the
16 playground created by Collete Crutcher, Mark Roller and Aileen Barr under the direction of
17 Precita Eyes (2006); and

18 WHEREAS, Annual festivals celebrating Latino culture, including Carnaval, Cinco de
19 Mayo, the Lower 24th Street Festival de Las Americas (formerly the 24th Street Festival),
20 Cesar Chavez Parade and Festival, Día de los Muertos Procession and Altars, and Encuentro
21 del Canto Popular, represent the culture within the Calle 24 (“Veinticuatro”) Latino Cultural
22 District; and

23 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District nurtured the
24 expansion of the Latino music scene from Latin jazz to Latin rock and pop music and the 24th
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1 Street Festival (later known as Festival de las Americas) showcased musical talents including
2 Santana, Malo and Zapotec; and

3 WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District was witness to the
4 rise of the low-rider culture in the 1970s and, on weekends, Mission Street served as a
5 bumper-to-bumper low-rider parade route; and

6 WHEREAS, After San Francisco authorities attempted to suppress cruising in the
7 1970s, the low-riders moved to La Raza Park also known as Potrero del sol Park where the
8 low-rider clubs congregated in order to create a safe space for recreation; and

9 WHEREAS, Organized youth cleaned up La Raza Park and marched from the corner
10 of 24th Street and Bryant Streets to City Hall with Latin American flags and signs that read
11 “Build Us a Park,” and, in response, San Francisco purchased the six-acre site with voter-
12 approved bond funds and created La Raza Park; and

13 WHEREAS, St. Peter’s Church is an anchor of the Calle 24 (“Veinticuatro”) Latino
14 Cultural District because of the spiritual services it has provided to the community and its
15 association with Los Siete de la Raza, the Mission Coalition of Organizations, the United
16 Farmworkers Movements, and the Central American Resource Center (CARECEN) of
17 Northern California, among other social justice efforts; and

18 WHEREAS, The 24th Street BART station plazas have long served as a popular arena
19 for public demonstrations, ranging from those organized by the Mission Coalition of
20 Organizations to those associated with the Central American Solidarity movements in the 1970s
21 and 1980s; and

22 WHEREAS, The two BART station plazas are popularly known as “Plaza Sandino” after
23 Nicaraguan revolutionary Augusto Cesar Sandino and “Plaza Martí” after Salvadoran leftist
24 leader Farabundo Martí; and

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1 WHEREAS, A prominent feature of the Northeast 24th Street BART plaza is the 1975
2 mural painted by Michael Rios, which depicts the controversial impact of the 16th and 24th
3 Street BART stations that were constructed in the 1970s by hard working residents who
4 protested the extra sales tax that financed the rapid transit system; and

5 WHEREAS, Community leaders have long sought to preserve the culture and
6 community of Calle 24 (“Veinticuatro”); and

7 WHEREAS, In the 1990s, Supervisor Jim Gonzalez introduced a façade improvement
8 program and a Flags of the Americas Program wherein Mission artists created banners for
9 display within the neighborhood to call attention to its Latino heritage; and

10 WHEREAS, Supervisor Jim Gonzalez established the 24th Street Revitalization
11 Committee and made efforts to establish an Enterprise Zone for the Mission District; and

12 WHEREAS, In 2012, Mayor Edwin Lee’s Invest In Neighborhoods Initiative selected
13 Calle 24 (“Veinticuatro”) for its economic development program and the establishment of a
14 cultural district; and

15 WHEREAS, As part of a collaborative effort by Calle 24 San Francisco, the San
16 Francisco Latino Historical Society, San Francisco Heritage, Mayor Edwin Lee and Supervisor
17 David Campos worked together to create the Calle 24 (“Veinticuatro”) Latino Cultural District
18 as part of an effort to stabilize the displacement of Latino businesses and residents, preserve
19 Calle 24 as the center of Latino culture and commerce, enhance the unique nature of Calle 24
20 as a special place for San Francisco’s residents and tourists, and ensure that the City of San
21 Francisco and interested stakeholders have an opportunity to work collaboratively on a
22 community planning process, which may result in the Designation of a Special Use District or
23 other amendment to Planning Code; now, therefore, be it

1 RESOLVED, That the Board of Supervisors of the City and County of San Francisco
2 supports the establishment of the Calle 24 (“Veinticuatro”) Latino Cultural District as a Latino
3 cultural and commercial district in San Francisco; and, be it

4 FURTHER RESOLVED, That the Board of Supervisors of the City and County of San
5 Francisco commends the efforts of the Latino community in working toward the creation of the
6 Calle 24 (“Veinticuatro”) Latino Cultural District and the contribution it will provide to the
7 cultural visibility, vibrancy and economic opportunity for Latinos in the City and County of San
8 Francisco.

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