

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 Latino Cultural District has been described by San Francisco  
9 Poet Laureate, Alejandro Murguía, as “a little Macondo, where you can find sugared-skulls,  
10 exiled poets, and colonels who fought in losing wars;” and

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

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

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

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

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

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

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

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

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

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

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

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

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

5           WHEREAS, San Francisco experienced several waves of immigration in the late  
6 1800s, including massive migration from Mexico, Chile and Peru as well as migration from  
7 Latin America during the Gold Rush; and

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

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

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

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

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

24           WHEREAS, In 1989, in response to the increased immigrant populations, the City and  
25 County of San Francisco adopted a Sanctuary Ordinance that prohibits its employees from

1 aiding Immigration and Customs Enforcement (ICE) with immigration investigations or arrests,  
2 unless mandated by federal or state law or a warrant; and

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

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

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

11 WHEREAS, Much of what makes the Calle 24 (“Veinticuatro”) Latino Cultural District a  
12 culturally-rich and recognizable place are the Latino businesses and community-based  
13 organizations located along 24<sup>th</sup> Street; and

14 WHEREAS, Latino-based organizations were established on 24<sup>th</sup> Street to serve the  
15 needs of the community and promote culture and include: Mission Neighborhood Centers  
16 (1959), offering services targeted to Latina girls and young women, including homework  
17 assistance, leadership programs and anti-violence education; Mission Education Projects Inc.  
18 (1970s), providing educational and support services to youth and their families; Galería de la  
19 Raza (1970), nurturing cultural icons Mujeres Muralistas (1972) and Culture Clash (1984),  
20 helping to inspire the creation of the Mexican Museum and making a space for Latino artists  
21 to create innovative new works, transforming Latino art in San Francisco; Mission Cultural  
22 Center for Latino Arts (1977), promoting, preserving and developing Latino cultural arts; Calle  
23 24 SF (formerly the Lower 24<sup>th</sup> Street Merchants and Neighbors Association) (1999),  
24 advocating for neighborhood services, local businesses, arts and culture programs and  
25 improved public spaces; Precita Eyes Mural Arts & Visitors Center (1977), offering mural

1 classes, tours, and lectures, as well as painting several murals within the Calle 24  
2 (“Veinticuatro”) Latino Cultural District; Mission Economic Cultural Association (1984),  
3 producing many of the Latino festivals and parades, including Carnaval, Cinco de Mayo, and  
4 24<sup>th</sup> Street Festival de Las Americas; Acción Latina (1987), strengthening Latino communities  
5 by promoting and preserving cultural traditions, managing a portfolio of cultural arts, youth  
6 programs, and media programs including *El Tecolote* newspaper, which upholds a nearly two-  
7 century-long tradition of bilingual Spanish/English journalism in San Francisco; Brava Theater  
8 (1996), formerly operating as the Roosevelt and the York Theater, has been a beacon of  
9 Latino Arts and Culture for more than fifty years, currently producing groundbreaking and  
10 provocative work by women playwrights, including well-known Chicana lesbian playwright,  
11 Cherrie Moraga, and Chicana playwright, Evelina Fernandez, hosting a variety of Latino  
12 cultural events and providing performing arts education and production classes to Latino  
13 youth; and

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

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

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

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

6           WHEREAS, Balmy Alley has the highest concentration of murals in San Francisco and  
7 the mural project there emerged out of the need to provide a safer passage for children from  
8 the Bernal Dwellings apartments to “24<sup>th</sup> Street Place,” an arts and education program located  
9 at the intersection of the alley and 24<sup>th</sup> Street, and run by Mia Gonzalez, Martha Estrella and  
10 Ana Montano; and

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

15           WHEREAS, Within the Calle 24 (“Veinticuatro”) Latino Cultural District, additional  
16 notable murals include: Michael Rios’ “BART” mural (1975), Daniel Galvez’s “Carnaval” mural  
17 (1983), Precita Eyes’ “Bountiful Harvest” (1978) and “Americana Tropical” (2007), Mujeres  
18 Muralistas’ “Fantasy World for Children” (1975), Isaias Mata’s “500 Years of Resistance”  
19 (1992), Juana Alicia’s “La Llorona’s Sacred Waters” (2004), and the Galería de la Raza’s  
20 Digital Mural Project; and

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

1           WHEREAS, Annual festivals celebrating Latino culture, including Carnaval, Cinco de  
2 Mayo, the Lower 24th Street Festival de Las Americas (formerly the 24<sup>th</sup> Street Festival ),  
3 Cesar Chavez Parade and Festival, Día de los Muertos Procession and Altars, and Encuentro  
4 del Canto Popular, represent the culture within the Calle 24 (“Veinticuatro”) Latino Cultural  
5 District; and

6           WHEREAS, The Calle 24 (“Veinticuatro”) Latino Cultural District nurtured the  
7 expansion of the Latino music scene from Latin jazz to Latin rock and pop music and the 24<sup>th</sup>  
8 Street Festival (later known as Festival de las Americas) showcased musical talents including  
9 Santana, Malo and Zapotec; and

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

13           WHEREAS, After San Francisco authorities attempted to suppress cruising in the  
14 1970s, the low-riders moved to La Raza Park also known as Potrero del sol Park where the  
15 low-rider clubs congregated in order to create a safe space for recreation; and

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

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

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

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

8           WHEREAS, A prominent feature of the Northeast 24<sup>th</sup> Street BART plaza is the 1975  
9 mural painted by Michael Rios, which depicts the controversial impact of the 16th and 24th  
10 Street BART stations that were constructed in the 1970s by hard working residents who  
11 protested the extra sales tax that financed the rapid transit system; and

12           WHEREAS, Community leaders have long sought to preserve the culture and  
13 community of Calle 24 (“Veinticuatro”), including Eric Quezada, who lead the movement to  
14 preserve affordable housing in the area; and

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

18           WHEREAS, Supervisor Jim Gonzalez established the 24<sup>th</sup> Street Revitalization  
19 Committee and made efforts to establish an Enterprise Zone for the Mission District; and

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

23           WHEREAS, As part of a collaborative effort by Calle 24 San Francisco, the San  
24 Francisco Latino Historical Society, San Francisco Heritage, Mayor Edwin Lee and Supervisor  
25 David Campos worked together to create the Calle 24 (“Veinticuatro”) Latino Cultural District

1 as part of an effort to stabilize the displacement of Latino businesses and residents, preserve  
2 Calle 24 as the center of Latino culture and commerce, enhance the unique nature of Calle 24  
3 as a special place for San Francisco’s residents and tourists, and ensure that the City of San  
4 Francisco and interested stakeholders have an opportunity to work collaboratively on a  
5 community planning process, which may result in the Designation of a Special Use District or  
6 other amendment to Planning Code; now, therefore, be it

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

10           FURTHER RESOLVED, That the Board of Supervisors of the City and County of San  
11 Francisco commends the efforts of the Latino community in working toward the creation of the  
12 Calle 24 (“Veinticuatro”) Latino Cultural District and the contribution it will provide to the  
13 cultural visibility, vibrancy and economic opportunity for Latinos in the City and County of San  
14 Francisco; and, be it

15           FURTHER RESOLVED, That Calle 24 has inspired creative minds transmitted through  
16 art, music, community spirit and literature, such as the lines by San Francisco Poet Laureate,  
17 Alejandro Murguía that captures the deep sentiment experienced on Calle 24:

18           And in the end when there would be nothing left of him but ashes what better place to  
19 cast them to the four winds but this strip of street where he’d come from, this asphalt dark as  
20 his hair, this little piece of tierra, of this barrio like no other and this street, magical, surreal,  
21 everyday, easy, bonita y medio fea, pero todo corazón—la Venticuatro.

22           The belly button of the universe.

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