

CITY OF OAKLAND
AGENDA REPORT

FILED
OFFICE OF THE CITY CLERK
OAKLAND

2003 MAY 29 PM 8:16

TO: Office of the City Manager
ATTN: Robert C. Bobb
FROM: Life Enrichment Agency
DATE: June 10, 2003

RE: **INFORMATIONAL REPORT ON SPACE USE AT THE ALICE ARTS CENTER,
INCLUDING PERFORMING ARTS PROGRAMS, RESIDENTIAL UNITS, AND
THE OAKLAND SCHOOL FOR THE ARTS**

SUMMARY

At the request of Councilmember Nadel, this report summarizes space use at the Alice Arts Center. There are 10 performing arts groups using offices and/or studios. There are 74 single-occupant residences, of which 50 are occupied and four used for other purposes such as storage and community shower rooms. The Oakland School for the Arts has at the Center its first freshman class of about 95 students and occupies the basement, a first-floor mezzanine office, and certain studios. The school will admit its second class of approximately 100 students in September 2003 and has not asked to occupy additional space. In the fall of 2004, however, the school in order to accept intended enrollment will exceed the space it has. The school is seeking an alternate site.

FISCAL IMPACT

This is an informational report and there is no fiscal impact.

BACKGROUND

The Alice Arts Center has been home to a variety of nonprofit performing arts and educational arts organizations since 1987. The facility was originally set up to help new and established community performing arts groups provide services to the people of Oakland and enrich the cultural base of the city. The Center serves over 50,000 people per year and is home to up to 70 residential tenants. Arts groups and the new Oakland School for the Arts presently lease office space and studios.

In 2001, City Council approved approximately \$1.6 million for construction and soft costs associated with extensive remodeling of the Center to accommodate the school. Funding was broken down approximately as follows: \$612,000 from CIP funds, \$625,000 from the mayor's Pay-Go fund from fiscal years 2001 through 2003, and \$363,000 from the Redevelopment Agency. The improvements were such that if the school left the facility after two years, refurbished space was suitable to rent and would be desirable to existing and new performing arts organizations.

KEY ISSUES AND IMPACTS

The use of the Center by the Oakland School for the Arts has had an impact on some, but not all, of the resident arts companies. There has been some conflict over space use. The addition of almost 100 active young people has also meant more traffic, more activity, and more maintenance. There has also been more energy, and the facility is receiving more use since the school has been on site. Inevitably, however, occasional conflicts arise.

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The principal concern at this time is how to accommodate the growth of the school. When the second class of approximately 100 students enrolls this September, the space that has already been leased by the school can be used but it will be filled to capacity. The Center cannot accommodate a third class, which is scheduled for the fall of 2004. If the school is to remain it will have to take over, and remodel, virtually all of the building. Arts groups and residents will have to be located. Owing to the expense and the disruption this will cause, the school is seeking an alternate site. Such a site has not yet been identified.

SUSTAINABLE OPPORTUNITIES

This is an informational report and does not affect sustainable opportunities.

DISABILITY AND SENIOR CITIZEN ACCESS

This informational report does not impact access by seniors or persons with disabilities.

RECOMMENDATION(S) AND RATIONALE

Staff recommends that the Life Enrichment Committee accepts this report.

ACTION REQUESTED OF THE CITY COUNCIL

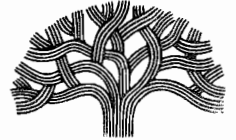
Accept this informational report.

Respectfully submitted,


GEORGE G. MUSGROVE
Assistant City Manager
for the Life Enrichment Agency

APPROVED AND FORWARDED TO
Life Enrichment Committee

Prepared by:
Dennis M. Power
Director of Museum Services



2003 MAY 29 PM 1:41
CITY HALL • 1 FRANK H. OGAWA PLAZA • OAKLAND, CALIFORNIA 94612

NANCY J. NADEL
Councilmember
District #3

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May 29, 2003

MEMORANDUM

TO: Life Enrichment Committee
FROM: Nancy J. Nadel, Vice Mayor
RE: Alice Arts Center

The companies at the Alice Arts Center (AAC) have a long history of serving the Oakland community in a building that has been rehabilitated by the City at considerable expense for this purpose. The community value of this resource has been clear from the support throughout the years, but city staff recommendations have waffled throughout that time, leading to confusion and frustration for resident companies (Attachment A). Locating the charter Oakland Performing Arts School (OPAS) in a portion of the building has exacerbated this lack of clarity, as the groups have been given conflicting information on the plans of the school. Finally on April 28, 2003, Mayor Brown clearly told the companies and residents of the AAC that he wants to move them out of the AAC to allow for the expansion of the charter school. This memo will provide a brief history and urge the council to:

- keep our promise that the OPAS will not displace the residents and arts and dance companies
- provide the marketing assistance promised for the AAC to promote the internationally renowned arts organizations
- help find a suitable location for OPAS.

Background

In the mid 1990s, the Alice Arts Center companies had an arrangement with the city to be housed at the AAC in exchange for providing free classes for Oakland residents. During that period, when these non-profit companies were not using studio and theater space, they sublet those spaces as a source of revenue to help fund their continuing operations. These companies have an extraordinarily high level of expertise in dance and teaching and many Oakland youth have benefited from these wonderful classes. The companies at the AAC provided a unique opportunity for children to learn from a variety of unique, world class companies, including premier African American modern dance, ballet and dance for people with disabilities. This combination makes the Alice a unique resource for the benefit of the Oakland community, and has provided invaluable skills and lessons

in self esteem for Oakland's youth. In addition, at least one company, Dimensions Dance Theater, also gives free classes in the Oakland Public Schools.

In September of 1997, a recommendation was presented to council from the director of the Life Enrichment Agency at that time, Shirley Stubblefield, encouraging the council to "establish the mission of the Alice as consistent with recreation center operations, namely that the priority of the AAC resident arts organizations shall be to offer performing arts classes and programs to the general public at the lowest possible cost and marketed to the diversity of Oakland's residents." (see attachment B).

When Mayor Brown was elected, Jacques Barzhagi showed interest in the building and the responsibility for the building was shifted from Parks and Recreation to the newly created Crafts and Cultural Arts Department. At about the same time there was interest in the Oakland community of arts supporters to help develop a vision for the AAC and promote the arts companies. A board member from Citicentre Dance who had previously transformed La Pena Cultural Center into a self-sustaining entity, offered to help develop a similar strategy for the AAC. Working with Marina Drummer who was then with a small foundation, they began a facilitated process with the companies. In concert with that concept, I set money aside in the budget to build-out the storefronts to facilitate rentals that would bring in revenue for the building and make it self-sustaining.

In the midst of that process, Erica Harrold from the mayor's staff announced a change in policy that the companies could no longer sublease space, and they were told that they had to sign an MOU with the city formalizing their agreements. The MOU discussions were long, negotiations were unsuccessful. Without council action, a decision was made to use the storefront build-out money for other building maintenance needs. The fragile trust and unity that had begun to develop was shattered. When MOU discussions broke down, the companies at the AAC were told they would have to sign leases and pay rent. Simultaneously, one of the company members found a brochure about an art school that had the address of the AAC. No discussion had taken place between the chosen principal of the OPAS and the AAC tenants, and city staff did not tell AAC companies about OPAS until they asked about the brochure.

The lease negotiations were difficult, as the companies had not been able to factor rent into their fundraising plans, and had to scramble to identify how to cover these costs. In the end however, City Council approved three year leases to the satisfaction of all involved that assured that the companies would not be displaced by OPAS as part of its expansion needs. Council and the City Manager's office committed to supporting both the school and the companies, specifically stating that the school would not usurp the space of the companies. At that time, the need for better communication between the companies and OPAS was discussed. Unfortunately, in a series of meeting with the companies and resident tenants held to work out joint uses of the space, no one from OPAS was in attendance. However, the building manager did agree to help with marketing for the companies, and secured a commitment from the East Bay Community Foundation for a brochure.

Current Actions

As recently as two months ago, I was told by one of the companies' representatives that:

- they and all the other companies had never received signed copies of their leases,
- the OPAS students were constantly in the upper floors of the building unsupervised and disturbing the work of the companies,
- the building manager, Taura Musgrove, had left AAC to work for the OPAS,
- the EBCF dropped the commitment to fund the brochure because they were unsure about the companies staying in the facility,
- the companies heard the mayor was trying to get them all to leave the building so the school could expand,
- without council approval, Dennis Power was instructed to stop renting any vacant rooms in the SRO (thus decreasing revenues for the city, and eliminating much needed SRO housing) and
- OPAS was using many of the studio and theater times that the companies needed. One extraordinary international award-winning company, Axis Dance, had to move its performance season to San Francisco for this year because they could not get into the theater until after 6 PM and that did not give them enough time to set up.

Upon investigation, I found all these rumors they'd heard were true. I expressed frustration to the Mayor that he was not including the arts companies and residential tenants in his planning. Subsequently he agreed to meet with the companies. At the time of the writing of this report, three such meetings occurred on April 25th, 28th and May 2nd. Representatives of the companies, the Mayor and Anne Campbell of his staff, and I were present as was Dennis Power who currently oversees management of the AAC.

The Mayor originally offered to two of the companies space at the now city-owned California Arts Supply building which is not built out for dance, would not house all the companies with office space and studio space, has no performance space, and has no space for resident artists and AAC residential tenants.

The most recent offer the mayor has made is to sell the Cal Arts building and put the money into fixing a wing of the Fox for the dance groups. Again this means no performance space for many years to come, no space for residential tenants, and not enough space for all the arts companies currently at the AAC.

At the April 25th meeting with the mayor and AAC, Greg Hodge, president of the OUSD was also present. Mr. Hodge offered to find a space for OPAS in an existing underutilized public school building. Such a solution would be a win/win in that no additional seismic upgrades would have to be done at the AAC for OPAS saving money for the OPAS, the AAC companies could stay in the home that was rehabilitated for them saving them moving expenses and business address change and business interruption

expenses and a underutilized public school space would be better utilized. I urge the OPAS to seriously pursue this option with the school district.

Recommendations

I recommend that the City Council:

- Reaffirm its commitment to these internationally renowned arts companies that have been an ongoing asset to our community.
- Formalize the mission of the Alice Arts Center as a community arts center serving the interests of Oakland by providing spaces for classes, performances and housing guest artists and artists.
- Direct staff to facilitate the relocation of the OPAS, as originally planned, to an appropriate location given their space needs.

CITY OF OAKLAND



CULTURAL ARTS DIVISION - 250 FRANK H. OGAWA PLAZA, SUITE 6306 - OAKLAND, CALIFORNIA 94612

Life Enrichment Agency
Parks, Recreation and Cultural Services

(510) 238-2103
FAX (510) 238-6341

July 29, 1999

TO: Jacques Barghazi, Senior Advisor to the Mayor
Erica Harrold, Arts Community Coordinator

FROM: Safi Jiroh *Safi 7386*

RE: Alice Arts Center

cc: *Individuals interviewed*

Per your request, the following is a *brief* report on the Alice Arts Center, presenting some analysis of the Alice's challenges and possibilities for its future. I met with the following persons:

Alice Art Center and Hotel Staff:

- Debbie Newsome, Alice Center Director
- Charles Jackson, Operations Manager

Alice Resident Companies:

- Deborah Vaughan, Executive Artistic Director, Dimensions Dance Theater
- LaTanya Tigner, Administrative Director, Dimensions Dance Theater
- Renee Heider, Executive Director, Oakland Ballet
- Elena Serrano, Advancement Director, CitiCentre Dance Theatre
- Helena Joyce-Wright, Artistic Director, Oakland Ensemble Theater
- Jan Mabry, Managing Director, Oakland Ensemble Theater

Alice Arts Partners:

- Edsel Matthews, Managing Director, Koncepts Cultural Gallery
- Barbara Stack, Executive Director, Oakland Youth Orchestra
- Carol Swann, Co-Director, Moving on Center

competitive interview process which included the resident companies as reviewers who also participated in the final selection of the Center Director.

Symptoms:

- confusion regarding policies, procedures, and chain of command
- unclarity regarding relationship between "resident" companies and the Alice's presence and function
- arbitrary approval of office space rentals

4. **The Alice Arts Center and Hotel lacks a comprehensive communications system**
(between and among Alice staff and arts center and hotel tenants).

Symptoms:

- inconsistent communication
- inconsistent, conflicting and sporadic studio scheduling
- informal discussions taken as formal communication and decision making
- rules changing
- lines of authority and decision-making power unclear

5. **The Alice Arts Center and Hotel lacks the revenues to support a budget that would allow sufficient operations.**

Symptoms:

- inadequate level of staffing
- inadequate maintenance of the building (bathrooms, carpet, etc.)
- inadequate maintenance of production equipment

In spite of the many challenges and changes that the Alice has faced over the years, the arts organizations that call Alice home have consistently provided public programs. The organizations are the "value add" to the Alice "Arts" Center bringing the performing "arts" alive on a daily basis. Most of the organizations interviewed expressed appreciation to the City for support of space and acknowledged that the space is a great contribution to their efforts in creating and presenting art in Oakland.

EXTERNAL CHALLENGE

The Alice Arts Center *and* Hotel also has an *external challenge* -- its immediate surrounding. There is an empty lot next to it that is becoming unsightly, a three or four-story car garage directly in front of it that is unsightly and inaccessible from Alice Street, a T.V. and VCR repair shop that is also not aesthetically pleasing. The commercial properties on Alice, 14th and Harrison streets work against the Alice's potential and the perception that future patrons may have of the Alice Arts Center.

CONCLUSION:

The Alice Arts Center *and* Hotel has *great* potential. However, it needs to be driven by a specific purpose, which it does not currently have. I would recommend the creation and implementation of a three-year "plan" for the Alice Arts Center *and* Hotel. A plan that would define vision, mission and priorities for the Alice. The immediate commercial area should be considered and included in any planning process. It is conceivable that the area could be designated as a mini arts district, which could focus the use of the neighborhood's commercial properties (including those at the Alice) to especially appeal to arts and entertainment constituents. Currently, there is no aesthetic congruency among the commercial properties on 14th Street or Alice Street. In fact, the commercial properties (two of them) on 14th street between Alice and Harrison are vacant. One of those properties used to be Holmes Bookstore, a great, long-standing independent book store. And of course, the commercial space at the Alice is vacant.

A well-articulated plan, accompanied by financial resources for implementation, would:

- create an integrate model for the Alice,
- inform budget development (including revenue generation - earned and contributed),
- inform the leadership, management and operations staffing structure,
- define the level of staffing expertise needed to efficiently run the Alice,
- inform marketing and outreach efforts,
- define relationships between and among the center and hotel occupants and management,
- create relationship with the Alice's immediate residential and business communities, and
- assist the Alice in living up to the potential the City first saw in it as a performing arts center.

The planning process must include the major stakeholders and a skilled and knowledgeable planning consultant. This type of planning could take a minimum of 6 to 8 months.

Major Stakeholders:

- City (Commission, Mayor and Art Department staff)
- arts organizations and hotel tenants at the Alice
- commercial property owners
- residential neighbors
- others who have used the Alice
- individuals in the funding community

One additional note: The Alice Arts Center *and* Hotel needs a minor, though important, "face-lift". Brighter interior paint, industrial carpet, visually beautified entrance (from curb to elevators). Sidewalk treatments (mosaics?), murals on theater columns, large potted flowers, etc., would enhance a patrons experience at the Alice. This could be discussed as part of planning and a call for proposals, from artists, could be initiated. This would require financial resources.

If you have any questions please call me at X7386.

Attachment B

CITY OF OAKLAND

Agenda Report

TO: Interim City Manager
ATTN: Kofi S. Bonner
FROM: Life Enrichment Agency
DATE: September 16, 1997

RE: A SIX YEAR REVENUE AND EXPENDITURE ANALYSIS OF THE HENRY J. KAISER CONVENTION CENTER, ALICE ARTS CENTER, STUDIO ONE AND LAKE CHABOT GOLF COURSE, INCLUDING PROJECTIONS FOR FISCAL YEAR 1997-98 AND STRATEGIES FOR REDUCING OPERATING SUBSIDIES

EXECUTIVE SUMMARY

This report presents budget expenditure and revenue information covering the past SIX (6) fiscal years for the Henry J. Kaiser Convention Center (HJKCC), the Alice Arts Center (AAC), Studio One, and Lake Chabot Golf Course (LCGC); projections for the current fiscal year are also provided. It also includes alternative strategies for reducing the operating subsidies which have characterized all of the facilities analyzed herein (except the LCGC, which is accumulating operating surpluses). The alternative strategies and abbreviated "pro's" and "con's" associated with each recommendation are listed below. A more detailed explanation/rationale for each recommendation is contained within the report.

Recommendation 1A: that the City Council establish a facility management policy for the HJKCC which directs staff to (a) maximize public access and cultural diversity of programs and services, or (b) maximize revenues and profits, or © optimize both revenues and public access using City guidelines.

Pro's

Policy would provide clear direction for staff and patrons.
Policy would provide revenue and patron usage targets.

Con's

Expenditures could continue to exceed revenues.

Recommendation 1B: If maximizing revenues and profits is the preferred policy for the HJKCC, staff recommends issuing an RFQ or RFP to identify and select a private sector business operator to manage the HJKCC. It should be noted that from 1983-94 a non-profit corporation operated the HJKCC and was not as successful financially, as PRCS's experience in covering operating costs.

Pro's

RFQ process would yield private operator for HKJCC.
Private operator could expand marketing efforts, reduce operating costs and perhaps, increase cost recovery.

Con's

Private operator may require on-going City subsidy.
The need for infrastructure repairs could deter potential operators.

Recommendation 2A: that public access continue to be provided at the HJKCC through an appropriate accounting mechanism, such as Community Access grants, in an amount of \$100,000 per year.

Pro's

Community groups would share "open dates" at HJKCC.
Additional community groups could participate with the removal of financial barriers.

Con's

Competition for open dates could cause additional conflict.

Recommendation 2B: that no fee waivers or fee reductions be allowed for any non-City sponsored event at the HJKCC (City sponsorship to be defined as any event or program which is produced by a City agency or directly funded, in whole or in part, by City funds).

Pro's

City expenditures would be reduced.

Con's

Elimination of fee waivers could reduce participation by community groups.
Some events could cease without limited City sponsorship.

Recommendation 3A: that the HJKCC orient its marketing efforts toward sporting events suited to the arena and musical events with mitigation programs to eliminate inappropriate behavior.

Pro's

Sporting and musical events could increase revenues.

Con's

Mitigation programs may not satisfy neighbor constituents.

Recommendation 4A: that the City Council direct staff to prepare an itemized and prioritized listing of necessary capital infrastructure needs at the HJKCC, with priorities to reflect those investments which can be expected to offer the greatest financial return.

Pro's

Capital improvement needs would be identified.

Recommendation 4B: that staff develop funding strategies consistent with the needs identified in Recommendation 4A and the basic mission identified in Recommendation 1A.

Recommendation 4C: that the HJKCC be subsidized in an amount not to exceed \$400,000 per year (inclusive of community access grants), with staff directed to continue its efforts to reduce this subsidy amount over time by 10% per year.

Pro's

The subsidy could be planned and budgeted.

Con's

Reducing the subsidy by 10% each year may not be possible with rising salary and fringe benefits and on-going maintenance expenses.

Recommendation 5A: that the City Council establish the mission of the AAC performing arts operations to be consistent with recreation center operations, namely, that the priority of the AAC resident arts organizations shall be to offer performing arts classes and programs to the general public at the lowest possible cost, and marketed to the diversity of Oakland's residents.

Pro's

Resident art organizations could provide expanded public programs

Con's

Resident art organizations may not have financial resources to provide low cost public programs.

Recommendation 5B: that any resident arts organization which does not fulfill the mission established in 5A (above) be replaced via competitive RFP process with an arts organization that will fulfill the AAC mission.

Pro's

New resident art organizations could be housed at AAC.

Con's

It may be difficult to identify new resident art organizations with the financial resources to meet City's requirements.

Recommendation 6A: that the AAC be given a facility maintenance appropriation as part of the City's municipal buildings system.

Pro's

New resident art organizations could be housed at AAC.

Con's

It may be difficult to identify new resident art organizations with the financial resources to meet City's requirements.

Recommendation 6B: that consideration of adding a part-time stationary engineer position be made a priority and implemented during FY99-02.

Pro's

Improved facility maintenance could enhance the marketability of the facility and attract arts organizations with greater financial stability.

Con's

An additional appropriation would be required to fund this new position.

Recommendation 7A: that staff continue to seek a community consensus regarding the renovation versus replacement of Studio One in its current location.

Pro's

Community consensus is required to resolve Studio One issues.

Recommendation 7B: that staff continue to work to identify funding sources for the renovation or replacement of Studio One.

Con's

Funding for Studio One must be identified as part of consensus building.

Recommendation 8A: that Studio One be incorporated into the Enterprise Fund by June 30, 1998.

Pro's

Establishment of Enterprise Fund has been substantially completed.

Con's

Implementation of the Enterprise Fund will have a significant impact on long standing City practices.

Recommendation 9A: that staff encourage the formation and operation of a Friends of Studio One (FSO) group, with the mission of the FSO to be two-fold: broadening the marketing of Studio One to encompass all of Oakland, and to increase revenues at Studio One.

Pro's

Numerous benefits would be derived from the establishment of a Friends of Studio One organization.

Recommendation 10A: that separate golf enterprise funds be re-established for Lake Chabot, Montclair, and Galbraith Golf Courses, with current fund balances transferred into the Lake Chabot Golf Enterprise Fund.

Pro's

Each golf enterprise fund would operate based upon its revenues and expenses.

Con's

Separate enterprise funds would not allow for deficit spending if one course did not have funds for emergency or unexpected expenses.

Recommendation 11A: that staff seek proposals from qualified golf business consultants for the LCGC analysis described herein, and return to the City Council with recommendations for a consulting contract not to exceed \$50,000, to be funded from the Golf Enterprise Fund (Lake Chabot Golf Enterprise Fund).

Pro's

Consultant would provide impartial analysis of golf course needs.

Con's

The \$50K could be used to purchase equipment (e.g. greens mowers) for on-going golf course maintenance.

Recommendation 12A: that staff be directed to prepare a Lake Chabot Golf Course Consolidated Operations report for the City Council that includes a recommended implementation plan, a schedule and a process for transistioning employees currently assigned to golf course operations to equivalent positions within PRCS.

Pro's

Consolidated operations would provide improved golf services. Concessionaire would have full control of all operations.

Con's

City would relinquish maintenance and control for its only 18 hole golf course.

FISCAL IMPACT

This report presents historical revenue and expenditure information for the facilities noted above and therefore, does not create any immediate fiscal impact. However, discussion of the information provided herein may lead to policy decisions which could have significant future fiscal impacts. Examples of such policy decisions include, but are not limited to, infrastructure (capital) needs, fee waiver/event co-sponsorship policies, community access policies, marketing policies, and alternative means of providing maintenance services at each facility.

PROPOSED NEXT STEPS

Staff is aware that Council adoption of the recommendations contained in this report could maximize revenues at the HJKCC, but on the other hand they could also significantly impact the users of the facility, e.g., non-profit groups, community based organizations, Oakland Unified School District, local churches, etc., who use the HJKCC on a regular basis. There is a need for a Council policy which effective

September 16, 1997

blends the business need to operate within budget and the service philosophy of providing a full range of programs and services, particularly services upon which the community has come to depend. This need was validated by the City Auditor in her June 5, 1997 Performance Audit of Parks, Recreation and Cultural Services (PRCS). The Auditor's report also stated that there is a need for the public to validate the prioritization for recreation/cultural programming and park services. In keeping with the City Auditor's findings, staff should conduct an assessment of needs, available services, resources, and population demographics to determine the top priorities of Oakland Residents who use the HJKCC, ARC, Studio One and Lake Chabot Golf Course.

Hence, staff is recommending that public input and comments be solicited from those users of the aforementioned facilities who would be impacted by these recommendations. These meetings would take place over the next six months with results reported back to the Council in late spring or early summer of 1998. The report would also include information related to the cost per unit of service at each of the facilities, i.e., the actual costs required to deliver the services and the extent of City subsidy including the identification of intangible benefits derived from the use of the facility.

Respectfully submitted,


SHIRLEY A. STUBBLEFIELD
DIRECTOR, LIFE ENRICHMENT AGENCY

Approved for forwarding to
City Council Finance and
Legislation Committee:



OFFICE OF THE CITY MANAGER

From my analysis of what was discussed with those interviewed and my general knowledge of and past experience with the Alice, the Alice's internal *symptomatic* issues (which have been expressed by various stakeholders, as chronic) are the consequence of several *core problems* that the Alice Arts Center *and* Hotel has historically faced.

CORE INTERNAL PROBLEMS

1. The Alice Arts Center and Hotel is not discussed holistically. It is discussed, seen and operated as three separate and distinct units -- the hotel, the arts center, and the commercial space. As one building, it should, during this phase of review and planning for the Alice, be discussed holistically -- as the Alice Arts Center *and* Hotel "community".

Symptoms:

- relationship and maintenance responsibilities are not clear between hotel and arts center staff
- no relationship between hotel tenants and arts center organizations
- decisions are made for one unit (i.e., hotel) without consideration of the possible impact to the others (i.e., arts center)

2. The Alice Arts Center and Hotel lacks an articulated mission and comprehensive plan of programming and operations.

This would direct the creation of policies and programs and clearly define what "success" is for the Alice.

Symptoms:

- unarticulated, yet existing, expectations that the "City" has of resident companies, and that the resident companies have of the "City"
- different expectations and ideas of what the Alice is and/or could be
- no marketing currently existing for the Alice
- inadequate staffing structure and expertise
- inadequate use of space
- inadequate equipment in the theater and studios A and C
- studio and theater space not greatly accessible to organizations not housed at the Alice
- unclarity regarding relationship of "resident" companies to the Alice's presence and function

3. The Alice Arts Center and Hotel has been plagued with inconsistent management. There have been four Center Directors (Herb Felsenfeld, Rick Cohen, Jackie Birdsong-James, *Debbie Newsome) and three different entities responsible for managing the hotel. The four Center Directors and the different hotel management have been managed by four City staff people (Mary Anne Hedderson, Cleve Williams, Karimah Allen and Angela Johnson). *Debbie Newsome was the only Center Director that went through a

Committee: LIFE ENRICHMENT

Date: 6-10-03

Item Number	Description of Handout	Received From	How Many Copies
10	Proposed Resolution	VICE MAYOR NADEL	25
10	BACKGROUND INFORMATION	PUBLIC	15
8	Petition re: Parks and Recreation	PUBLIC	1

OAKLAND CITY COUNCIL

RESOLUTION No. _____ C. M. S.

INTRODUCED BY COUNCILMEMBER Nancy J. Nadel

A RESOLUTION MAINTAINING THE ALICE ARTS AS AN ARTS CENTER BENEFITING THE OAKLAND COMMUNITY

WHEREAS, the Alice Arts Center was renovated by the City of Oakland using public funds to create a community performance center to celebrate and support the well established arts community in the city; and

WHEREAS, since its inception the Alice Arts Center has housed world renowned groups such as AXIS Dance, Dimensions Dance, the Oakland Ballet, CitiCentre Dance and DiamanoCoura, along with other groups that showcase the diversity and talents of the Oakland Community; and

WHEREAS, companies at the Alice hold classes that have benefited thousands of children at the center and have also taught free classes in the Oakland schools to reach an even wider group of children; and

WHEREAS, the Alice Arts Center also has affordable SRO units for 74 tenants, which provides an affordable place for Oakland's artists to live and work; therefore, be it

RESOLVED, that the Oakland City Council does confirm its commitment to maintaining the Alice Arts Center as the home to a variety of dance companies and other arts organizations that provide public benefit to the Oakland community at large; and be it

FURTHER RESOLVED, that the Alice Arts Center continue to provide housing for resident and guest artists; and be it

FURTHER RESOLVED, that the City Council direct the City Manager to work with the resident companies and the City's marketing department to make sure that all parts of the Oakland community are able to take advantage of this unique resource.

IN COUNCIL, OAKLAND, CALIFORNIA, _____, 20 ____

PASSED BY THE FOLLOWING VOTE:

AYES- BROOKS, BRUNNER, CHANG, NADEL, QUAN, REID, WAN AND
PRESIDENT DE LA FUENTE,

NOES-

ABSENT-

ABSTENTION-

ATTEST:

CEDA FLOYD
City Clerk and Clerk of the Council
of the City of Oakland, California

Item 10
Life Enrichment
Committee
6-10-03



1 FRANK H. OGAWA PLAZA • 9TH FLOOR • OAKLAND, CALIFORNIA 94612

Office of the Mayor
Craft & Cultural Arts Department

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BACKGROUND INFORMATION
ON THE ALICE ARTS CENTER
EVALUATION AND PLANNING PROCESS

Proposed Plans in September 1985

According to a study conducted by AMS Planning & research (1985, 1986), the Alice Arts Center was established as a facility for smaller, non-traditional community-based performing arts groups. Potential organizations were interviewed and the facility was designed according to their space needs. There is an additional space design study for the theater with specifications customized to the needs of the Oakland Ensemble Theatre. There is also an operations and management study included in the plans. It was suggested at that time that the City of Oakland, consolidate the management of all performing arts facilities (Henry J; Kaiser Convention Center, Paramount Theatre, and the Alice Arts Center) into one City department with a self-nominated Board of Directors that would be approved by the Mayor and City Council. In addition, it was recommended that a constituted independent non-profit organization contract for the development, management and operation of the Alice Arts Center.

Planning Process from August 1999 To Present

Based on an initial review of the files pertaining to the evaluation and revitalization of the Alice Arts Center, the following is a summary of the planning process, memos, and proposals from August 1999 to the present. This information is being presented to assist the Alice Arts Center tenants and the Cultural Affairs Commission in making decisions on sustaining the center for the City of Oakland.

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ASSESSMENT OF THE ALICE ARTS CENTER TO DATE

According to previous assessments the core problems of the Alice Arts Center (AAC) and adjoining Hotel are as follows:

- lack of an articulated mission, vision, and comprehensive plan of programming and operations;
- hotel, arts center and the commercial space not viewed holistically;
- inconsistent management within the Craft and Cultural Arts department and at AAC;
- lacks a comprehensive communications system between City staff, AAC's arts organizations and hotel tenants;
- has not realized the revenue to support a budget that would allow sufficient operations;
- lack of adequate build out of all available space;
- lack of needed maintenance and improvements to existing space;
- lack of formalized agreements between art tenants and city;
- blighted environment (closed businesses, etc.) surrounding facility;
- lack of on-going artistic presentations or programming;
- few people are aware of the activities that are taking place at the AAC;
- space is underutilized; and
- inaccessible to non-tenant arts groups.

FACILITY ASSESSMENT

- theater acoustical modifications need to be made in theater before new equipment can be installed;
- theater needs new speaker systems, wiring and installation and microphone system;
- estimated \$15,000 for acoustical modifications;
- commercial space requires interior layout, architectural design including work on plumbing and mechanical electrical systems;
- remodeling of commercial space which includes reparation, installation of equipment for fire protection, construction for ADA compliance, floor and ceiling finishes, and added utilities such as air-conditioning and lighting systems;

- preliminary cost evaluation for commercial space is approximately \$255,000; and
- need for an overall facility assessment and plan.

RECOMMENDATIONS FOR AAC SUBMITTED TO DATE

- create an integrated model for the Alice;
- define the level of staffing expertise needed to efficiently run the Alice;
- develop marketing and outreach efforts;
- define relationships between the arts organizations, hotel occupants and City staff;
- create relationship with AAC's immediate residential and business communities;
- develop and cultivate a viable leadership, management and operations structure;
- develop the potential of the theater in the area of programming, staffing by professional program or artistic directors, and surveying neighborhood for desired programming;
- revision the hotel space as housing for performance, visual and literary artists;
- sell the building and give proceeds to resident companies;
- retain a commercial operator or community organization to operate and manage center;
- develop and execute plans for the commercial space;
- develop programming that focuses on the art of the African Diaspora;
- develop an arts incubator project for artists and organizations;
- provide booking services for arts organizations and companies;
- provide technical assistance to tenant art groups;
- activate a Kids First Program for youth;
- establishment of an Alice Arts Center Fund with the Philanthropic Ventures Foundation to accept funding from government, individuals, businesses and foundations. Serves as a joint non-profit structure for the arts organizations (primarily for funding);
- bringing more arts companies and organizations into the building;
- broadening the range of artistic offerings to represent the full diversity of Oakland;
- collaborations between resident groups;

- launching combined fundraising efforts;
- video production program; and
- street festivals and open house celebrations.

NOTE: There were no explicit recommendations on the process and actual procedures for implementing any of the above ideas in the files. Also, the needs have not been prioritized nor made relative to specific recommendations.

CHARACTERISTICS OF OTHER CITY-OWNED CULTURAL CENTERS

The following centers were informally interviewed by phone in regards to facility usage, operations, organizational structure, programming, policy-making procedures, marketing, etc. As opposed to a general description of the centers, what is presented below represents some unique qualities that may be useful in making decisions to development the AAC.

SOMAR Cultural Center, San Francisco, CA Oper. Budget - \$850k

This center acts as an arts group and artists resource center by providing presenting space, classrooms, equipment, services for festivals and community art projects (such as stage building and mural painting), technical assistance to arts groups, etc. They have a gallery space, theater, and main hall in a 30k square foot building. They are members of the American Federation for Artists which assist in providing needed insurance for facility usage. There are no resident organizations so that access is open to all arts groups in the city. Art groups are handled through an on-site, booking personnel. There are three FTEs: Executive Director, Gallery Curator and a Technical Director.

Guadeloupe Cultural Arts Center, San Antonio, TX Oper. Budget - \$2.5mil

Guadeloupe owns three buildings in which they have several usages including commercial space, classroom and meeting space, and two large warehouse art galleries. There are about thirty employees. The only portion that is owned by the city within this center is the theater. After the city bought the property they sold the theater to a private developer to renovate the space. The theater was then sold back to the city and the city leased the theater to the non-profit corporation, Guadeloupe, for a minor amount and gave them funding to maintain the building. All arts

groups are welcome to use the theater regardless of their political persuasion or ethnicity. The city now charges a tax or fee on each ticket sold for events in the space to generate revenue to maintain the surrounding property of the theater. Guadeloupe increased their property ownership by buying buildings through lease-option agreements.

Asian Cultural Center, Oakland, CA Oper. Budget - \$600k
Currently, this center is receiving decreasing support from its original funder. In response, the center is hiring a Development Director to seek more federal and state funds as well as establish individual donor campaigns. Funding appears to be the priority at this time. The center has an auditorium, classrooms, and dance studios. Most programming is for youth and the art is Pan-Asian in nature. They market heavily in local newspapers, television, radio; and they have a newsletter. They seek and have received reviews of their programming from mainstream press. They have ten to twelve FTEs including an Executive Director, Program Director, Facility Manager, Artistic/Educational Outreach Director and many associate positions.

Caribbean Cultural Center, New York, NY Oper. Budget - \$1.5mil

This is not a city-owned facility but is an important inclusion in this cursory survey because they are a presenting organization of culture from the African Diaspora. The primary concern for this center is that they are forced to compete for funds with mainstream establishments such as Lincoln Center and Lincoln Park in New York, who are increasing their presentations of African and Latin music. Corporations and major foundations are more likely to sponsor a "special audience" initiative or presenting series with large mainstream arts organizations who seek to present artists of color. Other issues for the center are defining the audience at the center and getting people to come to their venue in a neighborhood considered marginal. This center has been successful at booking and presenting artists of African descent. They have incubated several collaborative efforts such as the Network of Cultural Centers of Color, an organization that books artists from Africa, Caribbean, and Latin America in cultural centers nationwide. The center offers an artists residency program in the schools and produces music curriculums for the schools.

S.F. Cultural Arts Centers, San Francisco, CA Oper.

Budget - \$2.2mil

The city of San Francisco has contractual agreements with five different non-profit arts organization to provide artistic vision and service to local communities within five city-owned facilities. Each center is required to provide a budget that has a summary and detail each fiscal year. Along with that budget comes a management and programming plan detailing what funds are being spent and who is responsible or accountable for the expenditures. When the centers submit an invoice for reimbursement of funds they must also provide a budget re-cap form. Formal budget revisions must be approved through the San Francisco Arts Commission. The Cultural Arts Center Manager spends most of the time documenting financial activities (lots of paper work). The city provides funds for maintenance, operation and programming. Of the \$2.2 million, 10% goes to the staff of the S.F. Arts Commission, 45% to programming, 29% to operations, 25% to maintenance and 20% to collaborative programming. Some concerns for managing city owned arts facilities include clarity around who is responsible for what kind of maintenance and oversight of what is actually taking place within the centers. In addition, there is some ownership tension in that the city owns the facilities and the arts organizations own the delivery of artistic service. Although, this public-private partnership rests completely on allowing the non-profits to create their own leadership structures and programming.

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