



# City of Oakland

Office of the City Clerk  
Oakland City Hall,  
1 Frank H. Ogawa Plaza,  
Room 201  
Oakland, California 94612

## Legislation Details (With Text)

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**Title:** Subject: Alice Arts Center  
From: Life Enrichment Agency  
Recommendation: Receive the informational report on space use at 11th alice arts center, including performing arts programs, residential units, and the oakland school for tile arts

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7/15/2003	1	Meeting of the Oakland City Council	Received and Filed	
6/12/2003	1	*Rules & Legislation Committee	Scheduled	
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INFORMATIONAL REPORT ON SPACE USE AT 11th ALICE ARTS CENTER, INCLUDING PERFORMING ARTS PROGRAMS, RESIDENTIAL UNITS, AND THE OAKLAND SCHOOL FOR TILE ARTS

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CITY OF OAKLANA W FICE OF!@\_ ',  
THE CITY CLERK,  
A GEAFDA REPOR T - " ",- ,, @; 1,

TO: Office of the City Manager 2093 MA Y 2 9 PH 8: 1 6  
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 now 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. el

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Robert C. Bobb

June 10, 2003 Page 2

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.

#### RECONYIENDATION(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,

G#ORGE,t. MtJSGRO'v'fE  
A4sistant City Manager  
for the Life Enrichment Agency

APPROVED AND FORWARDED TO  
Life Enrichment Committee

Prepared by:  
Dennis M. Power  
Director of Museum Services

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C IT Y H A ILL - I FR n. 0 AWA PLAZA OAKLAND, CALIFORNIA 94612

NANCY J. NADEL (510) \_138-7003

Councilmember FAX: (510) 1-38-61 -,q

District #3 TDD: (510) 238-7413

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). Location- 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 29, 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 theater, 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 11 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 Drumnmer 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 inidst 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 corapanies 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 25', 28' and May 2 Id. 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.

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CITY OF OAKLAND

CULTURAL ARTS DIVISION - 250 FRANK H. OGAWA PLAZA, SUITE 6306 - OAKLAND, CALIFORNIA  
9461 -1

Life Enrichment Agency (510)213U--\_1I03  
Parks, Recreation and Cultural Seryice@ I-AX (510) 238-634i

July 29, 1999

TO: Jacques Barghazi, Senior Advisor to the Mayor

trica Harrold, Arts Community Coordinator

FROM: Safi firoh 3U

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 futtire. I met with the following  
persons:

Alicg Art Center and Hotel Sta

Debbie Newsome, Alice Center Director

Charle% Sarkson, Optradons Manager

Al ire Resident Companies:

Deborah Vaughan, Executive Artistic Director, Dimcmions Dance Theater

LaTanya Tigncr, Administrative Director, Dimensions Dance Theater

Renee Heider, Executive Director, Oakland Balict

Elena Serrano, Advancement Director, CitiCentre Dance Theatre

Helena Joyce-Wright, Artistic Director, Oakland Entsemble-Thecater

Jan Mabry, Managing Director, Oakland Ensemble Theater

Alico Arts Partn=:

Edsel Matthews, Managing Director. Koncepts Cultural Gdlery

Barbara Stack, Executive Director, Oakland Youth Orchestra

Carol Swann, Co@Director, Moving on Center

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Aug-09-99 02:16P P.08



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 WMOUS.Aakeholders, as chronic) are the consequence of several core problems that the Alice Arts Center and Hotel has historically faced.

## CORE INTERNAL PROBLEMS

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 be discussed holistically -- as the Alice Arts Center and Hotel "community".

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)

The Alice Arts Center and Hotel lacks an articulated mission and vision: 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
- uncertainty 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 (Lester 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 one, Center Director that went through

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competitive inremcew prOceys WhlCh inCIUdCd life rO.Tident CUMpanieT as revieivers who alw,  
parric;puce in the final j election of the Cerver Directvr

Sjvmprams: confusion regarding policies, procedures, and chain of command  
urdarity regarding relationship between "re,5idenl" companie.,; and the

Alice's presence and function  
arbitrary approval of office space rentals

4. The Alice Arts Center aird Hotel lack-s a comurehensive cummunicafionssvstet  
(between and among Alice staff and arts center Lind hotel lenants).

Symptoms: - inconsistent communication  
- inconsistent, coatlicting and sporadic studio scheduling  
IfOrMal diSZUSSi0n,5 tah-en as formal communication and decision  
making  
- rules changing  
- lines of authority and decision-inaking power unclear

5- The Alice Arts Center and Hotel tacks the re-vs;nucs to support a btidget that would  
allow sufficient ogerations.

.@vtnptoms.- 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 u-ts  
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 ba.,sis-. Most of the organizations interviewed expressed appreciation to the City for  
support ofspace and acknowledged that the space is a great contribution to their efforts in  
creating and presenting art in Oakland.

## FXTV,FtNAL CHALLENGE

The Alice Arts Center and Hotel also has an external challenge -- its immediate surrounding.  
7herec: is an empty lot next to it that :5 becoming umightly, a three or four-sLory car gwage  
directly in front of it that is unsightly and inaccessible from Alice Street, aT.V. and VCR repair  
shop tl2at 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 ofihe Alice Arts Center.

Aug-09-99 02:16P P.10

#### 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 integrity model for the Alice,
- inform budget development @including revenue generation - @:annual 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 X73816.

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## CITY OF OAKLAND

### Agenda Report

TO: Interim City Manager  
ATTN: Rofi 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 (HTKCC), 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 pros and cons associated with each recommendation are listed below. A more detailed explanation/rationale for each recommendation is contained within the report.

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

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

Con1g

Expenditures could continue to exceed revenues.

Recommendation 13: 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.

P-olq

RFQ process would yield private operator for HJKCC.

Private operator could expand marketing efforts, reduce operating costs and perhaps, increase cost recovery.

## FINANCE RATIVE

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Kafi S. Bonner September 16, 1997

Can's

Private operator may require on-going City subsidy.

The need for infrastructure repairs could deter potential operators.

Recommendation 2.A: 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 I 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)

pr@ Izz

city expenditures would be reduced.

Cary I 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.

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.

P-MIq

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.

ii

Kofi S. Banner September 16, 1997

Recommendation 4C: that the HJ-KCC 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 vs,

The subsidy could be planned and budgeted.

Can'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.

prol-@

Resident art organizations could provide expanded public programs

Conlr@

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

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 Ig

New resident art organizations could be housed at AAC.

Con',A

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.

New resident art organizations could be housed at AAC.

Can's

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

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

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Kofi S. Bonner September 16, 1997

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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 renovation versus replacement of Studio one in its current location.

Pro Is

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 SA: that Studio One be incorporated into the Enterprise Fund by June 30, 1-998.

Pro's  
Establishment of Enterprise Fund has been substantially completed.

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

Recommendation 9Az 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 V q  
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 I q  
Each golf enterprise fund would operate based upon its revenues and expenses.

iv

Kofi S. Bonner September 16, 1997

con's  
separate enterprise funds would not allow for deficit spending if one course did not have funds for emergency or unexpected expenses.

Recommendation IIA: 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 Ig



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@wculd 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.

#### ZIACAL-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.

#### PROPOS = sa-IMPRA C

Staff is aware that council adoption of the recommendations contained in this report could maximize revenues at the =CC, but an 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

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Kati S. Banner 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.,/.STUBBLEF1MLD-  
DIRECTOR, LIFE ENRICHMENT AGENCY

Approved for forwarding to  
City Council Finance and  
Legislation committee:

OFFICE OF THE CITY MANAGER  
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JUL 16 2003

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