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**DEPARTMENT OF PARKS
AND COMMUNITY SERVICES**

CITY OF SACRAMENTO
CALIFORNIA

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March 12, 1991

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DIVISIONS:
GOLF
CROCKER ART MUSEUM
HISTORY AND SCIENCE
METROPOLITAN ARTS
SACRAMENTO ZOO
PARKS AND RECREATION
• NORTH
• SOUTH
• CITY-WIDE

Budget and Finance/Transportation and
Community Development Committee
Sacramento, California

Honorable Members in Session:

SUBJECT: City Life Program Evaluation

SUMMARY

This report presents the results of the 1990 City Life Program which includes the Sacramento Children's Festival and the City Plaza summer events for City Council review (Exhibits A and B respectively). This report is for information only.

BACKGROUND

The City Life program of outdoor cultural events began as a pilot program in 1987 under the City's Urban Design Plan which called for cultural activities to take place as part of the City's downtown revitalization efforts. The goal of City Life is to establish downtown Sacramento as a viable venue for cultural activities which incorporate Sacramento's highly diverse cultural traditions and creative skills and attracts broad public interest and participation.

The City Life summer series of outdoor cultural events held during July and August is now in its fourth season and has continued to be enjoyed by the public in City Plaza. In addition to two events per week over an eight week season, a special feature during this summer's program was a coordinated effort with Regional Transit and the Sacramento Merchants Association to bring two special events to the K Street Mall: an evening of entertainment for a banner benefit for the mall and an after work event called Salsa To Symphony concert.

During the evolution of the City Life program, the Arts Commission staff experimented with presenting a variety of artistic disciplines, themes, and programs. In the 1988 City Life program, three full days of children's programming were well attended with over 3,500 children in City Plaza participating in hands-on arts activities. The overwhelming response to these

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programs and input from arts organizations, artists, and the general public confirmed the program concept and led to the Arts Commission's recommendation and subsequent approval by the City Council to plan, develop, and produce the first major arts festival - the Sacramento Children's Festival.

The purpose of the Children's Festival is to expose young audiences to innovative arts programming of the highest quality, develop an appreciation of the arts, and promote a deeper understanding of our diverse cultures. Seattle, Washington; and Vancouver, Canada are two cities with similar festivals and they are both internationally known for their outstanding quality and attract large numbers of tourists. The first annual Sacramento Children's Festival drew an estimated audience of over 50,000 children and adults to downtown Sacramento. Based on this overwhelming success, Sacramento has an opportunity to develop this festival into an international children's festival with a strong multi-cultural theme. Involving state and local government, schools, civic and community organizations, the festival would have both local and statewide appeal attracting audiences beyond the Central Valley region.

The 1990 Sacramento Children's Festival was held in Old Sacramento on Saturday, June 2 from 10 a.m. to 7 p.m. It was organized under a steering committee that included Gloria Deukmejian, Honorary Chairperson; Robert T. Matsui; Anne Rudin; Sandra R. Smoley; David Meaney; Marjorie Blaha; Timothy Busfield; J. Arliss Pollock; Donald R. Gerth; Morton L. Friedman; Jean Runyon; and Joan Hullar. A marketing/promotions committee made up of volunteer public relations, marketing, and design professionals developed and implemented the festival marketing plan. The Commission's Arts in Education Committee provided input on issues concerning the education community and effective ways of dealing with over 36 schools county wide. A volunteer coordinator organized over 150 volunteers to help with variety of needed activities from on-site set up and take down, hospitality area, lost/found children area, stage/tech crew, and site decorations.

The festival was professionally managed by Arts Commission staff who served in the following roles: Producer, Program Assistant, and clerical. Consultants were contracted to provide specialized services: Program Coordinator, Ethnic Coordinator, and Artist-in-Residence Coordinator.

At its September 12, 1990 meeting, the Arts Commission unanimously accepted the evaluation report of the Sacramento Children's Festival and approved the second annual Sacramento Children's Festival for June 1, 1991 in Old Sacramento. Plans for the 1991 City Life Program include continuing the successful downtown summer activities in City Plaza and surrounding areas and producing the Second Annual Sacramento Children's Festival in Old Sacramento.

On February 4, 1991, an Arts Program Coordinator was hired to coordinate the Outdoor Cultural Programs of the Metropolitan Arts Division. The commitment to a strong multi-cultural theme continues for the second annual Sacramento Children's Festival, which is puppetry, and is reflected in all components of the festival. This includes outreach to the schools; national, regional, and local performers; exhibitions/displays; and hands-on activities for children. Due to the success of the festival, and in response to the local Downtown Association and Old Sacramento Merchants Association, the festival will be expanding this year to include programming on 2nd Street and Saint Rose of Lima Park.

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FINANCIAL DATA

The total 1990 program budget for the City Life Program administered by the Sacramento Metropolitan Arts Commission was \$183,534 of which \$85,141 is provided by the City for labor and partial operating expenses. Additional funding for the program was provided by a combination of corporate sponsors, foundations, private donors and grants.

POLICY CONSIDERATIONS

None.

MBE/WBE EFFORTS

None.

RECOMMENDATION

This report is for Council information only.

Respectfully submitted,

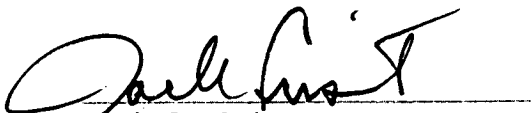


Wendy A. Ceccherelli, Director
Metropolitan Arts Commission



Robert P. Thomas, Director
Parks and Community Services

Approved:



Jack R. Crist
Deputy City Manager

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March 12, 1991
All Districts

K:Council/WCRLife1

EVALUATION REPORT
SACRAMENTO CHILDREN'S FESTIVAL
BY GERI MCBETH, FESTIVAL PRODUCER
JUNE 2, 1990

INTRODUCTION

Background and History

The 1990 Sacramento Children's Festival was produced by the Sacramento Metropolitan Arts Commission and funded by the City of Sacramento, California Arts Council, Sacramento County Office of Education, National Endowment for the Arts, and various corporate and individual sponsors.

The festival was a component of the successful City Life Summer Series of outdoor cultural events begun as a pilot program in 1987 under the City's Urban Design Plan which called for cultural activities to take place as part of the city's downtown revitalization efforts. During the City Life program the Arts Commission staff experimented with presenting a variety of artistic disciplines, themes, etc. In the 1988 City Life program three full days of children's programming were well attended with over 3,500 children in City Plaza participating in hands on arts activities. The overwhelming response to these programs and input from arts organizations, artists, and the general public confirmed the program concept and led to the Arts Commission's recommendation and subsequent approval by the City Council to plan, develop, and produce the 1990 Sacramento Children's Festival.

Festival Organization

The festival organization was made up of staff and various committees. The Arts Commission staff served in the following roles: Producer, Program Assistant, and clerical. Consultants were contracted to provide specialized services: Program Coordinator, Ethnic Coordinator, and Artist in Residence Program Coordinator.

The Children's Festival was organized under a steering committee made up of well-known and highly respected individuals from Sacramento's educational, business, government, and civic groups. A marketing/promotions committee made up of volunteer public relations, marketing, and design professionals oversaw the implementation of the marketing plan. The Arts in Education Committee of the Arts Commission provided input on issues concerning the education community and effective ways of dealing with the large numbers of schools relative to the mask project. A volunteer coordinator organized a over 150 volunteers to help with a variety of needed activities from set up and take down, hospitality area, lost/found children area, stage/tech crew, and site decorations.

THE MISSION STATEMENT

The Sacramento Children's Festival is an event created by the Sacramento Metropolitan Arts Commission for children of all ages. The purpose of the Children's Festival is to expose young audiences to innovative arts programming of the highest quality, develop an appreciation of the arts, and promote a deeper understanding of our diverse cultures.

Objectives:

- To encourage creativity through a wide variety of hands-on arts experiences.
- To instill aesthetic values by presenting high-quality, multi-media events.
- To promote interaction between artist and audience
- To generate pride in our cultural traditions through exposure to the arts.
- To present the highest quality arts programming available.
- To provide exposure for professional artists (local, regional, and national).
- To present the arts in a non-threatening environment.
- To make the arts accessible to all segments of the community.

PROGRAM SITE AND DESIGN

The festival was designed to take advantage of Old Sacramento's family atmosphere and its natural "backdrop" of the west --- historic old buildings, boardwalks, cobblestone streets, and surrounding activities such as the train depot, the docks, the Sacramento History Museum, California State Railroad Museum, and Old Eagle Theatre. The site is approximately three city blocks by five city blocks and its main focal point was Front Street which is approximately 80' wide and parallel to the riverfront docks area. It was utilized as the main thoroughfare for festival goers with canopies lining the full length of the street. Key areas of the festival included activities programmed on J, K, and I Streets as well as the northern and southern areas of the Old Sacramento site. The south end of Front Street was programmed as the Imagination Stations area with organizations providing hands on arts activities and also included a stage which was continuously programmed with children's events such as the Peace Child Choir, Galena Street East, Music Circus, etc. On Front and J Streets the open air International Stage was installed to provide continuous performing events which showcased Sacramento's multi-cultural community. Performing groups included: Ballet Folklorico, Sugar Cane Polynesian Revue, Italian Cultural Society, Ta Pedia Greek Dancers, Filipino Cultural Dance, Celebration Arts, Southeast Asian Dance Program, and many others. Over eleven ethnic organizations participated in cultural display booths representing cultures such as the Asian Indian Community, Southeast Asian Resource Center, Korean Culture Center, Sister Cities, Chinese Community Center, La Raza/Galleria Posada, California Multi-Cultural Park Foundation, UNICEF and Ukranian Heritage Club.

The main stage anchored the north end of the festival site with scheduled indoor performances by nationally acclaimed performing companies as well as many well known local artists and performing companies including the Sacramento Ballet, members of the Sacramento Symphony, Fantasy Theatre, and many other groups.

The festival's overall theme was based on "masks". This created a focus from which the festival program content and graphic images were developed. It also served as the major educational element involving the City and County schools and an artist in residence project. The artist in residence project placed ten local artist in a three month residency serving 36 schools covering all school districts within Sacramento County except Galt. The artist residency program was coordinated by Armando Cid. Artists were selected on the basis of their knowledge and experience in mask making, ethnic representation, ability to work within a school setting, and artistic excellence. The artists each brought his or her own artistic vision to the mask making workshops and their distinct efforts can be seen in the 2,500 masks that were created by students with approximately 200 selected for a mask exhibition at the Crocker Art Museum. Many of the children participated in the festival's opening ceremonies with the parade of masks that began on the downtown Plaza Mall and concluded in Old Sacramento at the International Stage site (Front and J Streets).

The mask theme was also reinforced by the performances of the nationally known IMAGO, theatre mask ensemble, local Asian dancer Shizumi and visual arts activities presented by various arts organizations and individual artists such as face painting, mask making, etc.

Elements programmed: (1) over 60 arts experiences involving more than 150 arts and community-based organizations presented activities in music, dance, literature, theatre, and visual arts; (2) eleven cultural organizations provided exhibitions and/or demonstrations; (3) recreational programs presented by the City's Recreation Division; (4) historical programs sponsored by the State Indian Museum, Sutter's Fort Volunteers, Governor's Mansion Docents Museum, Nauticle Heritage Society (5) social service/community organizations and government agencies such as Sacramento County Children's Commission, Sacramento Police and Fire Departments, Regional Transit, YMCA, provided educational outreach programs targeted to children and families; (6) theatrical performances by national, regional, and local artists and arts organizations.

PROCESS OF SELECTION

The criteria used in selecting participants were: (1) artist and/or arts organization's experience in presenting educational outreach programs to young audiences; (2) artistic excellence; (3) ability to work in an outdoor public setting; (3) previous City Life experience and (4) ability to staff the project/activity for a day-long event, and (5) appropriateness and need of activity.

Artists and arts organizations were solicited through: (1) participant survey on file at the Arts Commission; (2) direct booking by the festival program staff; (3) contacting festival staff and submitting resume materials.

EVALUATION OF MARKETING AND PROMOTION OBJECTIVES

To provide necessary publicity to achieve attendance goal of 15,000 to 25,000 at the festival.

Met and exceeded festival attendance estimated at 50,000 to 80,000 children and adults through the following promotion and publicity methods:

Press Conference. Held on April 25, 1990 in Old Sacramento at the Sacramento History Museum to kick off the event and inform media of the program. A sample of performances and hands on activities were previewed by the media. Over 30 media kits were distributed. Mayor Rudin was present.

Media Relations. Weekly news releases were sent out after the press conference which focused on the talent and specific events and included photos whenever possible. KCRA Channel 3 TV was the television media sponsor and produced and ran the children's festival PSAs (10 and 30 second spots) during the month of May and first two days in June. K108 FM Radio was the broadcast sponsor. Raley's Stores underwrote the advertisement in The Sacramento Bee with four quarter page ads that ran two weeks prior to the festival. In addition, The Bee's Summer in the City schedule of City sponsored events also promoted the festival in (#) quarter page ads which featured the festival as a single event and also in a separate ad as a listing of June's events. A World of Difference calendar of events in The Bee also ran approximately four weeks prior to the festival. On The Wing, Sacramento's only arts publication, featured the festival's logo and graphic image on its cover and included an extensive article on the program. The Sacramento Magazine printed the festival under its calendar of events, and various ethnic organizations and school newsletters printed festival dates.

Posters. Two poster formats were developed and produced: (a) 5,000 11" x 17" sales posters were printed in four-colors, one-sided with sponsors names and distributed to businesses, schools, libraries, and other public places. (b) 500 24" x 32" commemorative posters without sponsors names were used as a benefit for supporting the festival as a sponsor or volunteer.

Handbills. 170,000 3-1/2" x 8" two-sided handouts were distributed to every school age student (K - 12) in Sacramento City and County schools; 50,000 were distributed to State employees and 4,000 to City employees through their payroll distribution centers. Handbills were also distributed through Raley's Stores, RT/Light Rail, and at the April 28th Kids Day Event in Land Park.

Schedule of Events. Neighbors Section of The Sacramento Bee printed 200,000 16-page insert of the official program guide. An overrun of 30,000 schedules were also printed for distribution at the festival.

Stationary Package. Ten reams of Children's Festival logo on stationary in one color for press relations, fund development and other correspondence needs were printed.

Brochure. 5,000 8-1/2 x 11 with two folds four color brochures were printed. These brochures were used to promote the festival and for fundraising efforts.

Banner. 35' x 5' banner was erected over Second Street in Old Sacramento two weeks prior to the festival.

Regional Transit/Light Rail. Promotional tie-in with Regional Transit offering a special 25 cent fair on festival day on any bus or light rail train.

24-hour telephone service. A 24-hour telephone service was instituted beginning May 1st with a recording of events and a telephone number for further information.

Adequately publicize the names of persons and companies sponsoring parts of the event.

Publicized sponsors at the press conference, names of sponsors were included in all printed promotional pieces: brochure (if possible), schedule of events, poster, in print and broadcast PSAs, school handouts, on press kit folders. Stage signs and other printed signs were developed and installed on site at the event.

To aid in fundraising efforts. Developed t-shirts for sale at the event.

TARGET MARKETS

Primary market were children between the ages of 5 and 17, parents of children in that age bracket living in a geographical area within the Sacramento/Stockton ADI.

Primary methods of reach were through media including print, radio, and TV; PSAs and editorial; also through direct contact via schools and school districts; and contact with various arts groups; and through contact with various youth organizations who would be likely to be involved in the event.

PUBLIC RESPONSE

The Sacramento Children's Festival was visited by approximately 60,000 children and adults. One thousand survey forms were distributed during the event. The results of the survey revealed that 65% of the audience were white, 11% black, 9% Latino, 8% Asian/Pacific, 5% other nationalities, and 2% representing Native American. For future attendance of the festival, 79% said they would definitely attend a future festival, 19% probably would attend, while only 2% would probably not attend. An overwhelming 94% felt that Old Sacramento was an excellent site for the event. Only 3% did not feel it was a suitable site, and 3% were undecided.

The survey showed that 43% heard about the festival from the local newspapers, 26% by posters/flyers, 15% by friends, 8% by radio, 5% by television, and 3% by walking by. While 64% of the audience came by automobile, 31% took public transportation, 2% walked, 1% rode a bicycle and 2% took other forms of transportation.

The ages of children attending the festival were 29% 6 to 8 years old, 27% 3 to 5 years old, 24% 0 to 2 years old, 15% 9 to 11 years old, and 12 years and older represented 5%.

The zip code representations for the festival spread throughout the Sacramento County, with Rancho Cordova having the largest attendance of 12% and Land Park-Pocket Meadowview following with 11%. 11.4% of the audience members surveyed were from outside the Sacramento County area.

Overall 54% of the audience surveyed felt that the Sacramento Children's Festival was excellent, 36% felt that it was good, while only 7% felt it was fair and 3% felt it was poor.

FINANCIAL DATA

See attached 1990 final budget.

FUTURE PROGRAM/LOGISTICAL RECOMMENDATIONS

The Sacramento Children's Festival achieved the goals and objectives set forth one year ago when it set out to produce a high quality arts festival for children of all ages. The festival was an enormous success its first year because the staff and Arts Commission were committed to the project and allocated its resources and energies to see it come to fruition. An assessment of the participants, educators, merchants, sponsors, government officials, and general public indicate that there is a strong desire to make this an annual event.

The festival venue and format is an ideal way for arts organizations to market and promote their programs and services. Individual artists and small emerging groups can also gain credibility by being a part of the festival. Over a period of time many arts festivals have shown that participation in these public events help arts groups increase their artistic skills and quality of their work. It is recommended that the festival continue to develop a strong multi-cultural focus increasing representatives from Sacramento's ethnic groups. It is further recommended that the festival incorporate some non-english speaking events particularly in the areas of storytelling and theatrical performances. A long term goal is to develop the Children's Festival with an international focus which would one day bring foreign performing groups to Sacramento on par with Seattle's Children's Festival or the internationally known Vancouver Children's Festival.

Overall the festival staff received high marks for their organization and management of this major arts festival from all levels of City and State staff that were involved in the event. The festival was a unique project because it involved working with both the public and private sectors. This was due primarily to the location of the festival site in Old Sacramento which is under several jurisdictions. The festival producer played a key role in ensuring all legal, logistical, and public safety concerns were anticipated and handled in the proper manner. The City Manager's representative, Gary Little, coordinated two pre-event meetings with key City, State, and merchant association representatives. Additional follow up meetings between festival staff and individual agencies were also held on an as needed basis.

A debriefing was held with all key staff involved following the event. Overall the consensus was that for a first time event which attracted approximately 50,000 to 80,000 children and adults it was a successful, well run event. The following is a list of comments taken from these debriefing meetings:

- * Banner permit may be required in future (new ordinance). Public Works will review banner and method of installation prior to approval by City Manager's Office.
- *One area should be selected for vendors only in Old Sacramento site.
- *First Aid Station needs to be more visible. Suggested better signage, perhaps a Red Cross sign.
- *The bus parking (Lot W) was not well marked and there was confusion about where buses were to off load and on load children.
- *Need to organize large crews and volunteers for after event clean up. The tear down of the Old Sacramento site, particularly the K Street section was very slow and interfered with the reopening of Old Sacramento to general public and constricted automobile traffic.
- *The Old Sacramento Merchants Association and State Parks & Recreation suggested that staff program activities on Second Street to help spread out the pedestrian traffic.
- *Increase chemical toilets and place in a high visibility location to accommodate the large crowds.
- *Food was a problem with indoor activities that took place at the Old Eagle and State Railroad Museum Theatre. Food is not permitted in these buildings.
- *More trash containers are needed due to the types of activities that were generated by the event.
- *Sign in/out for equipment such as tables and chairs and make groups responsible for loss/damaged items.

*Parking to on and off load was probably the most frequent complaint heard from performers and exhibitors. Large performance-type activities that utilize large instruments must have easy access to the stage. Some parking should be designated on-site as with the Jazz Festival. Parking in general for the public was also a problem. Better maps and instructions for parking lots may make this easier on the public.

*Adequate public transportation utilizing Regional Transit buses and Light Rail could also give the public an alternative to driving. The buses and light rail were very crowded---additional trains should solve this. A frequent comment heard from those that used public transportation was that there was a considerable distance to go from the nearest light rail/bus stop to Old Sacramento. A shuttle service should be considered.

*Most frequent complaint heard from festival goers was that there was not enough food, particularly concession-type foods such as hot dogs, drinks, etc. and the that lines were too long for most activities. These comments need to be considered in light of the huge and unanticipated festival crowd. With better preparation and planning in terms of food vendors this should not be a complaint in the future. With respect to the long lines for activities this may also have a bearing on the fact that arts organizations were overwhelmed with the large crowds and may not have had adequate manpower to help with their activities or the hands on activities may have been too complicated and took too long to complete. With this knowledge and experience the festival staff could work with groups to develop activities that can be done easily by a large number of participants.

RECOMMENDED STAFFING AND FESTIVAL ORGANIZATIONAL STRUCTURE

-It is recommended that the Children's Festival continue with a second annual event to be held on Saturday June 1, 1991 in Old Sacramento and that it maintain the same standards of high quality as the first event.

-It is further recommended that the festival staffing (see chart) be organized under a festival program coordinator who would provide the vision, leadership, and guidance of the overall program. The coordinator would provide the artistic vision and quality control for the program.

-The festival coordinator would also be responsible for overall festival management with day to day involvement and having the authority to make a broad range of programming decisions.

-It is essential to have a liaison with the schools in all areas of the festival including programming, coordinating transportation, serving on committees (AIE), and coordinating dissemination of promotional materials in the schools. A void existed in this area in the 1990 festival organization. This is one of the most important positions because of the strong tie-in with the educational community. An active relationship between the education community and the Arts Commission should be fostered and maintained whenever possible but even more so with a project of this scope and magnitude.

-An ethnic coordinator should continue to work on developing and expanding linkages with other ethnic communities in Sacramento. Early contacts must be developed to give these groups ample time to prepare for participation in the festival. Presentations by the coordinator at various community meetings would also facilitate favorable participation in the event.

-Marketing/Promotions Committee Chair Scot Crocker and graphic designer Bob Miller have agreed to provide their continued services at a reduced fee.

To ease the burden of a program of this scope and magnitude, it is recommended that a non-profit umbrella organization such as Friends of the Arts Commission play an active fundraising and volunteer recruitment role. As the support arm of the Arts Commission and charged with seeking underwriting for a variety of programs and services for the Sacramento Metropolitan Arts Commission it is appropriate to utilize the Friends' organization for this purpose. Many arts councils around the country provide the organizational structure for programs such as festivals. Leadership, vision, and direction is provided by the arts council with implementation through an outside organization. Friends would also allow for year round fundraising capabilities which currently are not being undertaken.

FUNDING STRATEGIES

-To implement the second annual children's festival the cost of the project is \$220,000.

It is recommended that a base level of funding for the festival from the City Life Program continue at \$20-40,000. This will help pay for staff to begin planning the program and securing additional funding immediately.

-Marketing Committee recommends that: (a) promotional package be developed immediately (video, slides, and written materials) to promote the festival to potential corporate sponsors, (b) identify potential sponsors, (c) develop levels of corporate sponsorship and benefits.

-Funding for artists could be made available by incorporating other Arts Commission grants programs (CCA, CAC, City) to include funding to organizations for educational outreach projects or performances/hands-on arts experiences geared for young audiences which would be showcased at the festival.

SACRAMENTO CHILDREN'S FESTIVAL

FINAL BUDGET - 1990 *

Income

City of Sacramento	\$ 85,141	
National Endowment of the Arts	13,500	
County Office of Education	5,000	
CA Arts Council	18,173	
Corp. Sponsors/Foundations	81,730	
Earned Income	4,845	
Total		\$ 208,389

Expenditures

Salaries-		
Producer	\$ 20,000	
Coordinator	12,005	
Ethnic Coordinator	1,500	
Clerical Support	3,635	
Sub-Total		\$ 37,140
Operating		
Artist Fees	\$ 40,407	
Rentals	10,685	
Printing	17,115	
Technical	3,579	
Sound	2,500	
Supplies	6,208	
Graphic Design	25,000	
Promotion/Advertising	40,900	
Sub-Total		\$146,394
Total Expenditures		\$ 183,534
Carry over to 1991 program		\$ 24,855

* Unaudited

K5/FESTRPT1 (9-7-90)

PROPOSED TIMELINE
SACRAMENTO CHILDREN'S FESTIVAL
JUNE 1, 1991

AUGUST 1990	Festival evaluation report prepared
SEPTEMBER 1990	Approval of second annual Sacramento Children's Festival by Arts Commission and City Council
	Determine festival staffing
	Marketing/Promo Committee begin developing marketing presentation package
	Identify sponsors and develop levels of sponsorships/benefits
	Fundraising plan developed
	Establish 1991 Steering Committee; hold first meeting
OCTOBER 1990	Program theme developed
	Begin soliciting and making presentations to potential sponsors
	Seek school participation
	Meet with Old Sacramento Merchant Association for collaboration on festival
NOVEMBER 1990	Confirm major talent
	Organizations contacted to begin developing program ideas
DECEMBER 1990	Site design and equipment needs identified
	Media sponsors confirmed (t.v., print, and radio)
JANUARY 1991	Graphics developed for stationary, brochure, fliers, and other materials required
	Volunteer Coordinator begins developing program needs and recruitment plan
FEBRUARY 1991	Continue booking performing groups

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MARCH 1991

Contract with equipment rental companies

Contract with sound engineers

Contract with technical personnel

APRIL 1991

Promotion Campaign begins

MAY 1991

Finalize program guide

Final adjustments to site/layout for placement and quantities of equipment (stages, canopies, chairs/tables, etc.) to rental companies

Volunteer meetings on site for last minute walk through

Final checklist of permits, contracts, necessary purchase orders, payments, etc.

JUNE 1, 1991

Festival Day

SPONSORED BY:

KXOA-FM
A World of Difference
Raley's
KCRA-Channel 3
The Anti-Defamation League of B'Nai B'Rith
The Milkin Family Foundation
The City of Sacramento
California Arts Council
National Endowment of the Arts

MAJOR CONTRIBUTION FROM:

Phil and Julie Angelides
Friends of the Arts Commission
Chevron USA
First Interstate Bank of California
Foundation
C.W. Crocker Communications
Bob Miller and Associates
Haskell Berry Printing
Regional Transit
Neighbors

WITH ADDITIONAL SUPPORT FROM:

Sacramento City College
American River College
California State University, Sacramento
University of California, Davis
Sacramento Traditional Jazz Society
Musicians Protection Union
Blue Diamond
Sacramento County Parks and Recreation
Lithographics
Quadra Color

PARTICIPATING SCHOOLS:

Abraham Lincoln
A M Winn
Anthony School
Baker School
Bancroft Elementary
Caleb Greenwood
Cordova Villa
Cordova Gardens
Cordova Lane
David Lublin
D W Babcoch Elementary
Ethel Phillips
Feickert (Ellen) Elementary
Florin Elementary
Folsom Cordova School District
Freeport School
Garden Valley School
Genevieve Didion Elementary
Harkness School
Hazel Strauch Elementary
Jedediah Smith
Jefferson Elementary
John Still Middle School
John Bidwell
Maple School
Mather Heights
McKee (James A.) Elementary
Natomas Jr High
North Avenue Elementary
Northwood Elementary
Oakridge Elementary
Rancho Cordova
Sacramento County Day School
Spinelli Elementary
Theodore Judah
White Rock
Woodbine School

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PARTICIPATING INDIVIDUAL ARTISTS

Brenda Waters
Carolyn Elder
Dennis Wilkerson
Diane Feulette
Frank Fenner
Izzy Tooinski
Jan Van Schuyver
Jeffery French
Jim Jayes
John Liikala
Katherine Weedman
Kim Scott
Kristin Tucker
Laura Lothian
Libby Harmour
M Toshiye Kawamura
Manual Jaureghi
Masriachi Zacatecas
Mark Licalsi
Mitch Arguss/ Captain Mitch
Nancy Matheson
Nathalie Wilson
Nick St. James
Rejean Anderson
Robin Rhoades
Sunny Smith
Susie Owens
Suzanne Tuler
Toni Candelaria

FACE PAINTERS

Adele Cameron
Be Herrera
Billie Custock
Dalia Visgirda
Frankiie Hansbearry
Leslie Korengold
Linda Phelps
Lisa Farrell
Lisa Perez
Marco Fuoco
Michele Thomas
Rina Dion
Rita Barns
Steve Holsapple
Steve Vanoni

MASK COMPONENTS

Bob Burge
Daniele & Linda De Los Reyes
Don Price
Grant High School
Regina Ramerez
Rita Barnes
Robert Jean Ray
Sherry Ragan
Brenda Louie
Armando Cid
Tony Martin
Gina Montoya

SUMMARY: CITY LIFE 1990

by

LE GRAND ROGERS, PROGRAM COORDINATOR

SEPTEMBER 28, 1990

CITY LIFE 1990

For the fourth consecutive year the Sacramento Metropolitan Arts Commission has successfully produced the "City Life" series of free artistic events. The following is a summation of the 1990 series.

THE EVENTS

There were a total of 17 events held over a two-month period beginning July 10 and continuing through August 31. Sixteen events were held in Plaza Park on Tuesdays and Wednesdays during the noon-time lunch hour, and one evening event was held on the K Street mall performance area on August 31.

Because of the ambience of the Plaza Park venue, music and dance were the artistic disciplines featured. There was a broad range of musical performances presented: classical, jazz, country, salsa, Greek bazouki, and Zydeco. Performances of East Indian and Asian mask dance; West African dances of Guinea, Senegal, and Mali; and the rhythms, costumes, and dance of Brazil and South America were highlighted.

ATTENDANCE

Attendance for the first three weeks of City Life was adversely affected by the unseasonably hot 107+ temperatures

and the recurring pile driving due to the construction of the Plaza Park Towers building across the street from the park. Intervention on behalf of the Mayor's office corrected the pile-driving problem, and attendance to the events increased thereafter.

Average attendance to the Tuesday events ranged from 300 to 500 people, whereas attendance to the Wednesday events ranged from 700 to 1000 people. Attendance was always larger on Wednesdays, which were also days when the farmers' market and library book sale were held. Most attendees remained at the events from 45 minutes to 1 hour, with the majority of the audience attending between 11:45 a.m. and 12:45 p.m. Demographics ranged from infant to senior with the audience about 55% male to 45% female.

In a random survey of 295 participants, audience response to the programming and the selection of artists was overwhelmingly positive.

BABY FOOD DRIVE

A baby food drive was held in conjunction with this year's City Life program. Park visitors were encouraged to bring baby food when they came to the park to enjoy the events. The "Food for the Future" drive resulted in over 161 pounds of baby food donations which were turned over to the Sacramento Food Bank for distribution.

SALSA TO SYMPHONY

The final event of the City Life series was a joint effort among the City of Sacramento, the Sacramento Symphony, the Downtown Business Association, and Regional Transit. There were performances by the Symphony, the Brazilian dance troupe Malandro, and the local Les Moncada ensemble. The event began at 4:00 p.m. and continued through 9:00 p.m., and attracted over 4,000 people, including a large number of families with young children. Baskin & Robbins ice cream, Crystal Geysers, and Tequilla Willie's donated free product and services in support of the event. In addition, radio stations KFBK, K108, KXOA, KRCK, and KSAC donated air time.

This event demonstrated four main points: 1. People can be enticed to remain downtown on a Friday evening preceding a three-day holiday; 2. It presented the concept for the kick off of the Downtown Cultural and Entertainment District; 3. It illustrated the positive results obtainable when a cooperative effort is encouraged among the City of Sacramento, DBA, and RT; 4. It pointed out a need for evening activities downtown.

RECOMMENDATIONS

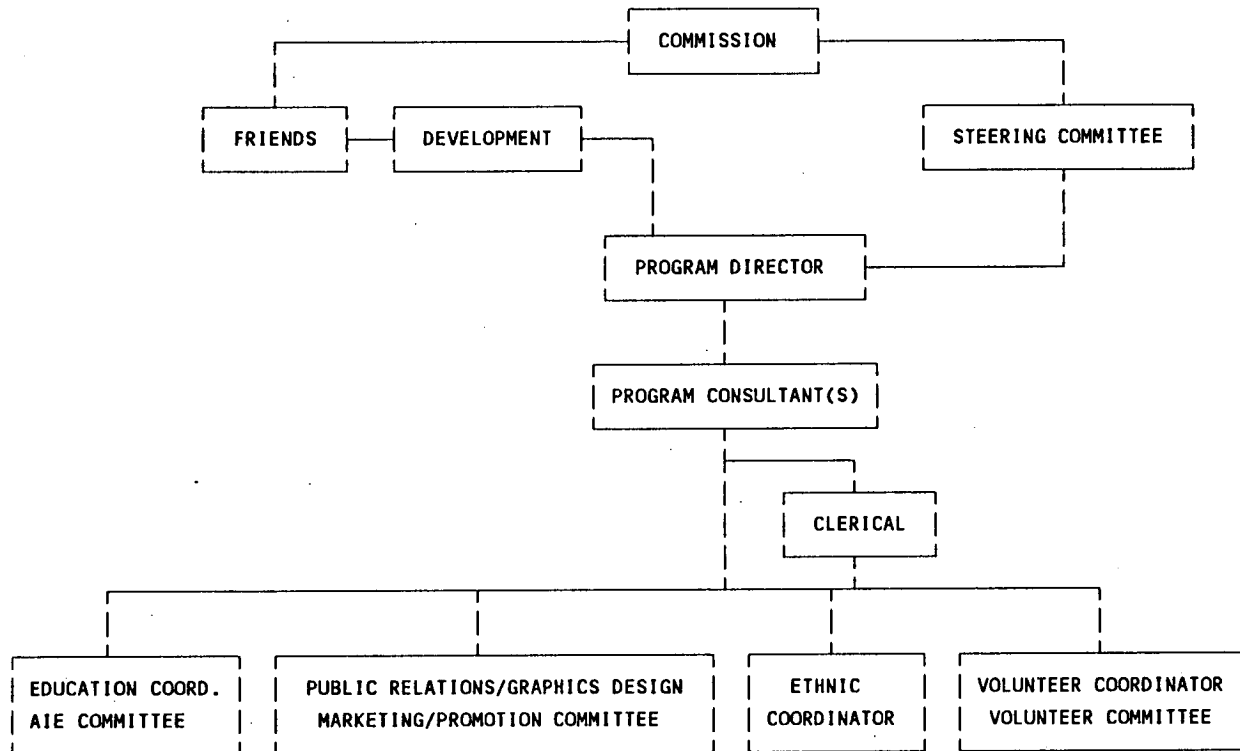
Because City Life continues to demonstrate its role as a key pivotal element in the revitalization of downtown, close scrutiny should be given to its future course and direction to insure that the positives it has accrued over the years are not lost or diminished.

Following are specific suggestions for the above:

1. Maintain high-quality programming at all times;
2. Develop a consistent roster of vendors who will commit to support the programs;
3. Expand programs to other sites; for example, St. Rose, Hyatt performing area, and Cathedral square;
4. Strong efforts should be made to continue to forge the partnership developed as a result of the "Salsa to Symphony" event;
5. Involve the Downtown Plaza merchants in the planning, implementing, and financing of City Life programs;
6. Develop marketing strategies for the programs to encourage local and regional sponsorships of the events.
7. Increase the number of program days to three to four.
8. Continue to promote the program as the showcase for the ethnic diversity of Sacramento.

It is felt that the above suggestions will help keep the program on target, and provide some additional guidelines for its continued success.

PROPOSED ORGANIZATIONAL CHART
1991 CITY LIFE PROGRAM



contract/cf-91flowchart

CITY LIFE PROGRAM
SACRAMENTO METROPOLITAN ARTS COMMISSION
PROPOSED BUDGET - 1991

Income

Carry Over	24,855 ¹	
City of Sacramento	89,000	
County of Sacramento	5,000	
County Office of Education	7,500	
Corp. Sponsors/Foundations	81,645	
Earned Income	12,000	
	<hr/>	
Total		220,000

Expenditures

Salaries-		
Arts Program Coordinator	42,000 ²	
Outside Consultants	34,500	
Clerical Support	7,000	
	<hr/>	
Sub-Total		83,500
Operating		
Artist Fees	42,000	
Rentals	12,000	
Printing	20,000	
Technical	4,000	
Sound	3,000	
Supplies	7,500	
Graphic Design	12,000	
Promotion/Advertising	36,000	
	<hr/>	
Sub-Total		136,500
Total Expenditures		220,000

¹ 1990 Children's Festival carry over.

² Program Coordinator-Step A with benefits.

K5/FESTRPT1 (11-9-90)