

9.3

**GENCORP**  
**AEROJET**

1940 Alabama Avenue  
P O Box 3530  
Rancho Cordova CA 95741-3530

916-351-8551

Terrence M. Jenkins  
Executive Vice President

October 27, 1992

Mayor Anne Rudin  
City of Sacramento  
915 I Street, Room 205  
Sacramento CA 95814

Dear Mayor Rudin:

The purpose of this letter is testimony in support of Sacramento Science Center. I will not be able to attend Budget Workshop on October 28 due to prior commitments in Southern California.

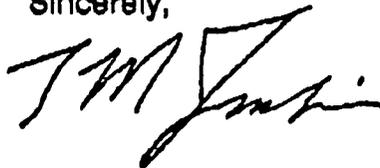
I appreciated the opportunity to serve on "**Blue Ribbon Committee**" appointed and chaired by Supervisor Illa Collin and you. During the meetings in April through October 1991, and the follow-up meeting March 1992 we evaluated all facets of the Science Center, from mission statement, to services, to facilities, and provided comprehensive recommendations.

The Science Center is moving forward, and is playing an increasingly important role in the community. This is evidenced by recent successful exhibitions (such as "**Body Wonder-Full**"), growing educational services, and plans for bringing a Challenger Center to Sacramento.

The importance of a "*science literate*" work force is especially applicable to our "*high tech*" industry. I anticipate growing corporate and business support to the Science Center as business places more emphasis on converting science and technology into global competitive products.

The City's continued "*core level*" support is vital to a strong private - public partnership supporting Science Center. I urge you and City Council to continue viewing the City's support of Science Center as a "*core level*" commitment.

Sincerely,



cc: City Council members  
Bruce Dravis, President, Sacramento Science Center, Inc.



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SACRAMENTO CITY UNIFIED SCHOOL DISTRICT  
**Charles M. Goethe Middle School**  
2250 68TH AVENUE  
SACRAMENTO, CALIFORNIA 95822  
399-5400

**Clyde Kidd**  
Principal

**John Fernandez**  
Vice Principal

**Darlene Westergren**  
Vice Principal

October 27, 1992

Mayor Anne Rudin  
City of Sacramento  
915 I Street, Room 205  
Sacramento CA 95814

Dear Mayor Rudin:

I will not be able to attend the Budget Workshop on October 28th. The purpose of this letter is to provide testimony in support of the Sacramento Science Center. Goethe Middle School is a math-science magnet school located in South Sacramento. The enrollment is more than 800, the majority of whom are disadvantaged, minority students (groups historically under-represented in science educationally and professionally). During the past several years we have taken many Goethe students to the Science Center, and have also brought Science Center programs into our classrooms. Our science teachers have attended workshops conducted by Science Center staff, and Goethe students have participated in the Central Valley Science and Engineering Fair, founded by SSC in 1953. This year, we have begun working toward an even closer partnership with the Science Center

As a principal, I feel that the Science Center is a valuable educational resource and I urge City Council to continue the city's "core level" support of Sacramento Science Center.

Sincerely,



Clyde E. Kidd  
Principal

CEK:nm

cc: City Council members  
Bruce Davis, President, Sacramento Science Center, Inc.

9.3

McKINLEY ELVAS NEIGHBORHOOD ALLIANCE  
PO BOX 162222  
SACRAMENTO, CA 95816

October 28, 1992

City Council - **PARKS**

Dear Council Persons,

I know that I don't need to remind you that the casual and family use increases in a slow economy. As casual use increases the booking of large events into the parks places heavy usage pressure on the physical and natural facilities. Grass and becomes dirt patches without replanting and maintenance. Reducing the budget of the Parks Department in the face of increasing park use may not be pleasant but necessary.

Mena members claim no special insight into the needs of all Sacramento parks As our name implies we are primarily informed about McKinley Park, its' use, condition and beauty and its' problems.

We believe that maintenance, re-sodding and grass replanting costs at McKinley Park can be reduced by "re-balancing" the visitor load in the park as follows:

1. Open the North side of H street (park side) to weekend parking from the traffic signal at 33rd Street to the blockade at Alhambra.
2. Open the northeast curb lane (park side) of the connector from H street to G Street weekend parking.
3. Open the south side (park side) of McKinley Boulevard to angle parking from Alhambra Boulevard to 33rd Street.
4. Relocate at least one half of the available picnic tables now grouped next to the tennis courts to the southwest and northwest corners of the park.
5. Consider reserving the parking spaces alongside the Rose Garden for events in the Rose Garden.

H Street traffic is not unreasonable on the weekends or on holidays. The street is only two lanes in this stretch and there is plenty of space for parked cars without intruding into the right of way. Providing parking spaces in these new locations and moving picnic tables into adjacent areas would encourage the use of these relatively unused areas by family picnickers. In addition the tennis courts generate a lot of in and out traffic which could use the extra parking provided by angle parking on McKinley Boulevard. McKinley is very wide at this point but marked as a two lanes only. Plenty of room is available. Very little street marking would be required to accomplish these changes.



### COST REDUCTION POTENTIAL

Reducing the intensity of use on the East side of the park may allow for deferring re-seeding and/or re-sodding for one or two years without permanent damage to the park. Spreading the picnickers out also reduces the "follow the leader trashing of the grounds" induced by intensive use and which increases the cost of maintenance.

Adding these spaces will also reduce the parking pressure on other neighborhood streets. There are currently only 130 legal parking spaces available on the park side of the four streets surrounding the park. In that same area and opposite the park, there are 78 legal parking spaces in front of residents homes and 39 spaces fronting medical clinics and a church. If none of the residents parishioners or patients use the parking, there are about 250 spaces in which to park. The neighborhood streets around the park become flooded with the cars of visitors.

### NEW REVENUES

#### FEES SHOULD BE INCREASED ON THE FOLLOWING SERVICES.

Weddings, memorials and other uses of the Rose Garden  
Group functions, fairs, gala's  
Meeting Rooms  
Swimming  
Tennis  
Picnic Tables, grills

#### DEPOSITS INSURING AGAINST THE FOLLOWING ACTIVITIES

Blocking streets with vehicle or processions  
Blaring Horns and raucous or threatening behavior  
Fees underpaid based upon actual group size  
Amplified music at volumes that disturb others  
Driving into and/or parking within the park  
Failure to remove or clean up the area reserved  
Digging holes in the park for any purpose including underground cooking  
Animals unleashed in the park  
Commercial use of the park by profit making organizations  
Non profit sponsor of profit making functions  
Leaving bollards and or doors unlocked after an event

The forfeit of these deposits can help offset the salary costs for maintenance workers. Many of the above unnecessary visitor behaviors increase the cost of maintenance.

TRAFFIC DEPARTMENT, POLICE DEPARTMENT, ANIMAL CONTROL

Illegal Parking

On sidewalks

In driveways

Fire Hydrants

Bus stops

Book drop

Drive-up mail box

Trucks and cars driving and or parking in park

After hours parking (No Parking Between 9:00PM & 6:00AM

Unleashed animals

Clean up after your animal

Overnight guests

Speeding on McKinley and 33rd.

The entire County Council payroll could be collected in fines within three months. And the Rose Garden would not be carelessly plundered continues to cause unnecessary expense. When laws are not enforced people become more lawless.

This City has spent millions on handicapped crosswalks. The money is wasted because the handicapped cannot get down the sidewalk because cars are parked on them or using them for U turns. Reduce the cost of maintenance by letting visitors and residents know that they should behave in a socially responsible way.

New Programs and/or fees should be considered for:

1. Use of electrical power
2. Use of maintenance or Tiny Tot facilities by those using Rose Garden
3. Reserved parking space on H Street
4. Night swimming for families during the summer (supported by admissions)
5. Weekend supervision/policing in the park every weekend and holiday

ENCOURAGE THE NEIGHBORS TO BE INTERESTED IN THE PARK

1. Include the neighborhood groups in a task force to revise park fees and develop new fund raising ideas.
2. Form a task force with one representative from each neighborhood group to meet regularly to brainstorm solutions to problems.
3. Select one or two of the members of this committee to work on a parks task force with the Parks Department blessing and interest.

IF YOU REALLY WANT TO REDUCE THE COST OF PARKS, DON'T SEND ALL YOUR PARKS EMPLOYEES, THE POLICE AND THE TRAFFIC ENFORCEMENT OFFICERS HOME ON THE WEEKENDS OR AT NIGHT. NOTHING EXPENSIVE HAPPENS DURING THE DAY AND DURING THE WEEK.

Jim Hastings  
Chairperson

9.3



RECEIVED AUG 28 1992

\$1.50  
.50 mail

DEPARTMENT OF  
PLANNING AND DEVELOPMENT

CITY OF SACRAMENTO  
CALIFORNIA

1231 I STREET  
SACRAMENTO, CA

August 28, 1992

ADMINISTRATION  
ROOM 300, 95814-2987  
(916) 264-5571  
FAX (916) 264-7185  
BUILDING INSPECTIONS  
ROOM 200, 95814-2998  
(916) 264-5716  
FAX (916) 264-7046  
ECONOMIC DEVELOPMENT  
ROOM 300, 95814-2987  
(916) 264-7223  
ENVIRONMENTAL SERVICES  
ROOM 201, 95814-3982  
(916) 264-7037  
PLANNING  
ROOM 200, 95814-2998  
(916) 264-5381

**MEMORANDUM**

**TO:** Wendy Ceccherelli, Metropolitan Arts Manager  
**FROM:** Tim Johnson, Coordinator - Office of Economic Development  
**SUBJECT:** Economic Impact of the Arts on Sacramento County Report

Attached is the report analyzing the economic impact of the 50 non-profit arts organizations on Sacramento County.

Resulting impacts on the local economy total \$41.29 million and an estimated \$11.75 million on wages. However, due to a lack of employment information the number of jobs directly created by local arts organizations is unknown. Locally, 426 secondary jobs are created and /or supported as a direct result of the expenditures by these organizations.

The report is divided into a summary, methodology, findings, and an appendix which provides a detailed analysis of the arts organizations on the various industrial sectors. As the methodology explains, the 50 arts organizations were allocated into one of three classifications - theatrical organizations, visual arts, and radio and TV stations.

Page 7 of the report provides a summary analysis of the major industries impacted by the arts organizations in Sacramento County. This information is vital to the arts organizations when they are fund raising because it illustrates those economic sectors which are most directly affected by arts organizations.

If my office can be of further assistance, please call me directly at Ext. 7145.

## **ECONOMIC IMPACT OF THE ARTS ON SACRAMENTO COUNTY**

### **SUMMARY**

This report presents the results of a brief study analyzing the economic impact of 50 non-profit arts organizations on Sacramento County. The direct effects include facility operation expenses, salaries and wages paid to full and part-time employees, and their secondary impacts in Sacramento County.

Research found that direct expenditures by local arts organizations were \$10,227,496 for salaries and \$10,562,099 for expenses. Resulting impacts on the the local economy total \$41.29 million and an estimated \$11.75 million on wages. However, due to the lack of employment information the number of jobs directly created by local arts organizations is unknown. Locally, 426 secondary jobs are created and/or supported as a direct result of the expenditures by these organizations.

The table on the following page summarizes the impacts of the 50 arts organizations identified by the Metropolitan Arts Commission:

**TABLE 1  
SECONDARY IMPACTS CAUSED BY DIRECT EXPENDITURES  
OF ARTS ORGANIZATIONS  
IN SACRAMENTO COUNTY  
1992 DOLLARS**

	Multipliers			Impacts <sup>4</sup>		
	Output <sup>1</sup> ( $\$$ )	Earnings <sup>2</sup> ( $\$$ )	Employment <sup>3</sup> (# of jobs)	Output (mill $\$$ )	Earnings (mill $\$$ )	Employment (# of jobs)
Theatrical Productions	1.7686	.5095	18.5	30.9	8.91	317
Visual Arts	1.9315	.5495	24.1	5.75	1.6	71
Radio & TV	1.5598	.4234	12.8	<u>4.55</u>	<u>1.24</u>	<u>38</u>
				\$41.29	\$11.75	426

1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the corresponding arts organization.
2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the corresponding arts organization.
3. Each entry in column 3 represents the total change in number of jobs in all industries for each additional 1 million dollars of output delivered to final demand by the corresponding arts organization.
4. For each arts organization, the entries in columns 4, 5 and 6 are obtained by multiplying \$1 million by the entries in columns 1, 2 and 3, respectively.

\*Adjust for inflation: Base Year 1989

Source: Regional Input-Output Modeling System (RIMS II), Regional Economic Analysis Division, Bureau of Economic Analysis, U.S. Department of Commerce

## METHODOLOGY

In order to estimate the economic impact of the arts on Sacramento County it is necessary to conduct a systematic analysis employing a formula commonly known as RIMS II (Regional Input-Output Modelling System). RIMS II is based on an accounting system called an input-output table. An input-output table shows, for each industry, the distribution of goods purchased and sold.

Input-output multipliers from RIMS II can be used to estimate the impacts of project and program expenditures by industry on regional output (gross receipts or sales), earnings (wages and salaries), and employment (number of jobs) and is generally discussed in terms of direct and indirect effects.

Direct effects consist principally of the purchase of materials and goods used by the arts organizations, as well as salaries paid. Indirect effects consist of the re-spending of the initial or direct expenditures.

The process of estimating the economic impact of the arts on Sacramento County required assigning the fifty different arts organizations identified in the matrix (provided by Mr. Steve Anderson) to one of three (out of a total of 528) different categories as delineated in the U.S. Dept. of Commerce Standard Industrial Classification System. These classifications were chosen, based upon consultation with staff from the U.S. Department of Commerce, Bureau of Economic Analysis in Washington, D.C.

Theatrical organizations were placed under #76.0201 (Theatrical productions, bands, and entertainers; visual arts organizations were placed under #77.0504 (Other membership organizations); and radio and TV stations were placed under #67.000 (Radio and TV broadcasting). Following is a breakdown of arts organizations by SIC classification:

### Theatrical Productions, Bands and Entertainers - SIC #76.0201

Assoc. of Calif. Symphony Orch  
Ballet Folklorico de Sacramento  
CA Original Theater Co.  
Latin Music Festival Assoc.  
Camellia Symphony Assoc.  
Chamber Music Society of Sacramento  
Chautauqua Playhouse  
CSUS Sacramento Theater Arts Dept.  
Grove Theatre Company, Inc.  
Fair Oaks Theatre Festival  
Fantasy Theatre  
Festival of New American Music

Iona Eurythmy Center  
Italian Cultural Society  
CA Cultural Assembly  
Asian Cultural Exchange  
Music Now  
Phares Theatre Ballet  
Process Theatre  
Ruth Rosenberg Dance Ens. Elk  
Sac. Area Regl Theatre All.  
Sac. Valley Prod. Theatre  
Sacramento Ballet  
Sac. Light Opera Assoc.

Theatrical Productions - Cont'd.

Galena Street East Productions  
Sac Men's Chorus  
Sacramento Poetry Center  
Sacramento Theatre Company  
Sac Valley Chorus  
Strauss Festival of EG, Inc.

Sac. Master Singers  
Sacramento Opera  
Sacramento Symphony  
Sac Trad.Jazz Society  
Sierra Curtis NH Assoc.  
The Old Eagle Theatre

Other Membership Organizations - SIC #77.0504

Bus. Vol. for the Arts/Sac.  
Celebration Arts  
Crocker Art Museum  
Hmong Cultural Arts  
La Raza/Galeria Posada  
Les Belles Artes, Inc.  
SPEBSQSA, Inc.  
Women's Wisdom Project

Cap. Area Indian Resources  
Center for Contemp. Art  
Harmony Arts  
IDEA  
Int'l World Peace Rose Gar.  
Matrix Wkshp  
Sac Chinese Comm Ctr.

\*The visual arts organizations were placed under the category of other membership organizations because they do not conveniently fit under any other classification. Consequently, the results should be viewed with some caution because this category includes other nonprofit organizations which cannot be easily categorized.

Radio & TV - SIC #67.000

KVIE  
Sac Comm Cable Foundation

KXJZ/KXPR

Tables 1 through 3 in the appendix are a detailed analysis for each of the above-mentioned categories employing a matrix for industry aggregations. The impact of the expenditure for each category (theatre, visual arts, and radio and TV) is obtained by multiplying the total expenditure for each category by the multipliers for each of the industry aggregations found in columns 1,2, and 3. The resulting figures in columns 4,5, and 6 represent the total final-demand multiplier and express the total regional economic impact of the arts relative to a change in final demand for output.

Column 1 of each chart represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the corresponding arts organization. For example, in Table 1, the total output multiplier for theatrical organizations is 1.7686. This means that for each \$1 of output by a theatrical organization required to present a play, another \$.7686 of output is generated by the other 37 industry aggregations listed on the left hand side of the page.

Column 2 represents the earnings multiplier and shows the earnings paid, both directly and indirectly to households employed in regional industries in connection with delivery of a dollar of output to final demand.

Column 3 represents the employment multiplier for the region and represents the total change in number of jobs in all industries for each additional \$1 million of output delivered to final demand. This figure represents both existing and new jobs created by the arts industry. For example, this would include all the actors, makeup artists, janitors associated with producing a play and maintaining the theatre as well as the ticket agent, and suppliers of refreshments, to name just a few.

The multipliers provided by the Bureau of Economic Analysis are based upon 1989 dollars. In order to present the results in 1992 dollars it was necessary to apply a four percent annual inflation factor, compounded annually for three years.

### SHORTCOMINGS

It is also important to understand that this study does not address the impacts of arts organizations such as private art galleries, individual artists working out of their homes, establishments that provide live musical entertainment, or lithographers printing works of art, for example. With over 20 private art galleries, and at least 30 establishments in Sacramento County providing live musical entertainment on a weekly basis, they represent an unknown impact supporting the local art scene.

### FINDINGS

Theatrical organizations (#76.0201) have the largest impact on the region, representing 66 percent of the economic impact as well as 73 percent of the jobs. Major industries affected by theatrical organizations include printing and publishing (#12), chemicals and petroleum refining (#13), transportation (#25), retail trade (#29), miscellaneous services (#38), hotels, lodging places and amusements (#33), business services (#35), real estate (#32), and communications (#26).

Visual arts organizations (#77.0504) have an annual economic impact of \$5.75 million, generate local earnings of \$1.60 million and support or create 71 jobs. Major industries impacted by visual arts organizations include maintenance and repair construction (#7), printing and publishing (#12), transportation (#25), communications (#26), business services (#35), eating and drinking places (#36), miscellaneous services (#38), real estate (#32), and business services (#35).

While the radio and TV stations (#67.000) may have the smallest overall economic impact, \$4.55 million in output, \$1.24 million in earnings and 38 jobs, their impact is large when one realizes that they represent only three establishments; TV station KVIE, radio stations KXPR/KXJZ, Inc., and Sacramento Community Cable Foundation, Inc. Major industries impacted by these radio and TV stations include communications (#26), real estate (#32), hotels and lodging places (#33), retail trade (#29), and business services (#35).

Understanding the economic impacts of the various industries on the local arts organizations is invaluable information when soliciting for grants, contributions, advertising, or fund raising. For example, theatrical organizations can illustrate to the hotel industry that theatrical organizations and their patrons stay at their hotels when in town. Therefore, when seeking local advertising or contributions, theatres will be able to illustrate their impact on the local hotel industry, as well as the printing and publishing, and retail trade industries.

## MAJOR INDUSTRIES AFFECTED BY ARTS ORGANIZATIONS

### THEATRICAL ORGANIZATIONS

<u>Industry</u>	<u>Dollars Spent</u> <u>(Thous of Dollars)</u>
Hotels, Lodging Places and Amusements	\$18,366.24
Business Services	3,441.81
Real Estate	2,101.10
Miscellaneous Services	971.89
Retail Trade	928.19
Communications	749.89
Health Services	613.55
Printing and Publishing	400.29
Transportation	400.29

### VISUAL ARTS ORGANIZATIONS

<u>Industry</u>	<u>Dollars Spent</u> <u>(Thous of Dollars)</u>
Miscellaneous Services	\$3,091.75
Printing and Publishing	513.75
Real Estate	461.30
Business Services	252.70
Transportation	181.48
Retail Trade	173.74
Communications	137.47
Eating and Drinking Places	126.65

### RADIO & TV STATIONS

<u>Industry</u>	<u>Dollars Spent</u> <u>(Thous of Dollars)</u>
Communications	\$3,008.48
Real Estate	345.44
Hotels, Lodging Places, & Amusements	238.27
Business Services	141.04
Retail Trade	127.90

**APPENDIX**

**Table 1**  
**Secondary Impacts Caused By Direct Expenditures**  
**Of Theatrical Organizations in Sacramento County**  
**SIC #76.0201**

		Multipliers			Impacts <sup>4</sup>		
		Output <sup>1</sup> (dollars)	Earnings <sup>2</sup> (dollars)	Employment <sup>3</sup> (number of jobs)	Output (thousands of dollars)	Earnings (thousands of dollars)	Employment (number of jobs)
		(1)	(2)	(3)	(4)	(5)	(6)
1	Agricultural products and agricultural, forestry, and fishery services	.0038	.0013	.1	66.42	22.72	1.75
2	Forestry and fishery products	0	0	0	0	0	0
3	Coal mining	0	0	0	0	0	0
4	Crude petroleum and natural gas	.0002	0	0	3.50	0	0
5	Miscellaneous mining	0	0	0	0	0	0
6	New construction	0	0	0	0	0	
7	Maintenance and repair construction	.0166	.0066	.2	290.27	115.37	3.50
8	Food and kindred products and tobacco	.0137	.0021	.1	239.48	36.713	1.75
9	Textile mill products	.0001	0	0	1.75	0	0
10	Apparel	.0055	.0015	.1	96.147	26.22	1.75
11	Paper and allied products	.0008	.0001	0	13.98	1.75	0
12	Printing and publishing	.0229	.0066	.3	400.29	131.10	5.24
13	Chemicals and petroleum refining	.0073	.0004	0	127.60	6.99	0
14	Rubber and leather products	.0004	.0001	0	6.99	1.75	0
15	Lumber and wood products and furniture	.0016	.0004	0	27.97	6.99	0
16	Stone, clay and glass products	.0006	.0001	0	27.97	1.75	0
17	Primary metal industries	0	0	0	0	0	0
18	Fabricated metal products	.0017	.0003	0	10.49	5.24	0
9	Machinery, except electrical	.0006	.0002	0	29.72	3.50	0
20	Electric and electronic equipment	.0016	.0005	0	10.49	8.74	0
21	Motor vehicles and equipment	.0003	.0001	0	5.24	1.75	0
22	Transportation equipment, except motor vehicles	.0003	.0001	0	5.24	1.75	0
23	Instruments and related products	.0002	0	0	3.50	0	0
24	Miscellaneous manufacturing industries	.0010	.0003	0	17.48	5.24	0
25	Transportation	.0229	.0113	.4	400.29	197.52	7.00
26	Communication	.0429	.0115	.3	749.89	201.02	5.24
27	Electric, gas, water and sanitary services	.0111	.0008	0	190.03	13.98	0
28	Wholesale trade	.0215	.0080	.2	375.82	139.84	3.50
29	Retail trade	.0531	.0234	1.3	928.19	409.03	22.72
30	Finance	.0163	.0062	.2	284.92	108.38	3.50
31	Insurance	.0194	.0073	.2	339.11	127.60	3.50
32	Real estate	.1202	.0028	.1	2,101.10	48.94	1.75
33	Hotels and lodging places and amusements	1.0507	.2605	7.8	18,366.24	4,553.54	136.74
34	Personal services	.0091	.0038	.2	159.07	66.42	3.50
35	Business services	.1969	.1050	4.1	3,441.81	1,835.40	71.82
36	Eating and drinking places	.0351	.0100	.9	613.55	174.80	15.73
37	Health services	.0347	.0189	.6	606.56	330.37	10.5
38	Miscellaneous services	.0556	.0180	1.0	971.89	314.64	17.48
39	Households	.5095	.0014	.2	0	0	0
<b>Total</b>		<b>1.7686</b>	<b>.5095</b>	<b>18.5</b>	<b>30,900.00</b>	<b>8,910.00</b>	<b>317.00</b>

Expenditures = \$17.48M

**Table 2**  
**Secondary Impacts Caused by Direct Expenditures**  
**of Visual Arts Organizations in Sacramento County**  
**SIC #77.0504**

	Multipliers			Impacts <sup>4</sup>		
	Output <sup>1</sup> (dollars)	Earnings <sup>2</sup> (dollars)	Employment <sup>3</sup> (number of jobs)	Output (thousands of dollars)	Earnings (thousands of dollars)	Employment (number of jobs)
	(1)	(2)	(3)	(4)	(5)	(6)
1 Agricultural products and agricultural, forestry, and fishery services	.0066	.0025	.2	19.67	7.45	.60
2 Forestry and fishery products	0	0	0	0	0	0
3 Coal mining	0	0	0	0	0	0
4 Crude petroleum and natural gas	.0003	0	0	.890	0	0
5 Miscellaneous mining	0	0	0	0	0	0
6 New construction	0	0	0	0	0	0
7 Maintenance and repair construction	.0368	.0149	.5	109.07	44.40	1.49
8 Food and kindred products and tobacco	.0163	.0025	.1	48.57	7.45	.30
9 Textile mill products	0	0	0	0	0	0
10 Apparel	.0008	.0002	0	2.38	.60	0
11 Paper and allied products	.0037	.0006	0	11.03	1.79	0
12 Printing and publishing	.1724	.0495	1.9	513.75	147.51	5.68
13 Chemicals and petroleum refining	.0171	.0008	0	50.96	2.38	0
14 Rubber and leather products	.0009	.0002	0	2.88	.60	0
15 Lumber and wood products and furniture	.0018	.0004	0	5.36	1.19	0
16 Stone, clay and glass products	.0012	.0003	0	3.58	.89	0
17 Primary metal industries	.0001	0	0	.30	0	0
18 Fabricated metal products	.0030	.0005	0	8.94	1.49	0
19 Machinery, except electrical	.0010	.0003	0	2.98	.89	0
20 Electric and electronic equipment	.0021	.0006	0	6.26	1.79	0
21 Motor vehicles and equipment	.0004	.0001	0	1.19	.30	0
22 Transportation equipment, except motor vehicles	.0005	.0001	0	1.49	.30	0
23 Instruments and related products	.0002	.0001	0	.60	.30	0
24 Miscellaneous manufacturing industries	.0011	.0003	0	3.28	.89	0
25 Transportation	.0609	.0295	1.0	181.48	87.97	2.98
26 Communication	.0463	.0124	.3	137.97	36.95	.89
27 Electric, gas, water and sanitary services	.0156	.0011	0	46.99	3.28	0
28 Wholesale trade	.0368	.0037	.4	109.66	11.03	1.19
29 Retail trade	.0583	.0257	1.4	173.74	76.59	4.17
30 Finance	.0233	.0088	.3	69.43	26.22	.89
31 Insurance	.0203	.0114	.4	80.17	33.97	1.19
32 Real estate	.1548	.0048	.2	461.30	14.30	.60
33 Hotels and lodging places and amusements	.0224	.0065	.4	66.75	19.37	1.19
34 Personal services	.0146	.0057	.3	43.51	16.99	.89
35 Business services	.0848	.0416	1.5	252.70	123.97	4.47
36 Eating and drinking places	.0425	.0121	1.1	126.65	36.06	3.28
37 Health services	.0372	.0203	.7	110.86	60.49	2.09
38 Miscellaneous services	1.0375	.2768	13.1	3,091.75	824.86	39.04
39 Households	.5459	.0015	.2	0	0	0
<b>Total</b>	<b>1.9316</b>	<b>.5495</b>	<b>24.1</b>	<b>5,750.00</b>	<b>1,600.00</b>	<b>71.00</b>

Expenditures = \$2.98M



**Table 3**  
**Secondary Impacts Caused By Direct Expenditures**  
**of Radio and TV Stations in Sacramento County**  
 SIC #67.000

		Multipliers			Impacts <sup>4</sup>		
		Output <sup>1</sup> (dollars)	Earnings <sup>2</sup> (dollars)	Employment <sup>3</sup> (number of jobs)	Output (thousands of dollars)	Earnings (thousands of dollars)	Employment (number of jobs)
		(1)	(2)	(3)	(4)	(5)	(6)
1	Agricultural products and agricultural, forestry, and fishery services	.0031	.0010	.1	9.05	2.92	.30
2	Forestry and fishery products	0	0	0	0	0	0
3	Coal mining	0	0	0	0	0	00
4	Crude petroleum and natural gas	.0002	0	0	.58	0	0
5	Miscellaneous mining	0	0	0	0	0	0
6	New construction	0	0	0	0	0	0
7	Maintenance and repair construction	.0192	.0074	.2	56.06	21.61	.60
8	Food and kindred products and tobacco	.0118	.0018	.1	34.46	5.26	.30
9	Textile mill products	0	0	0	0	0	0
10	Apparel	.0007	.0002	0	2.04	.58	0
11	Paper and allied products	.0005	.0001	0	1.46	.29	0
12	Printing and publishing	.0088	.0025	.1	25.70	7.30	.30
13	Chemicals and petroleum refining	.0063	.0003	0	18.40	.88	0
14	Rubber and leather products	.0003	.0001	0	.88	.29	0
15	Lumber and wood products and furniture	.0012	.0003	0	3.50	.88	0
16	Stone, clay and glass products	.0007	.0002	0	2.04	.59	0
17	Primary metal industries	0	0	0	0	0	0
18	Fabricated metal products	.0014	.0003	0	4.09	.88	0
19	Machinery, except electrical	.0004	.0001	0	1.17	.29	0
20	Electric and electronic equipment	.0048	.0015	0	14.02	4.38	0
21	Motor vehicles and equipment	.0002	0	0	.58	0	0
22	Transportation equipment, except motor vehicles	.0003	.0001	0	.88	.29	0
23	Instruments and related products	.0002	.0001	0	.58	.29	0
24	Miscellaneous manufacturing industries	.0006	.0001	0	1.75	.29	0
25	Transportation	.0171	.0072	.3	49.93	21.02	.89
26	Communication	1.0303	.2769	6.6	3,008.48	808.52	19.67
27	Electric, gas, water and sanitary services	.0081	.0006	0	23.65	1.75	0
28	Wholesale trade	.0189	.0070	.2	55.19	20.44	.60
29	Retail trade	.0438	.0193	1.1	127.90	56.36	3.28
30	Finance	.0155	.0059	.2	45.26	17.23	.60
31	Insurance	.0159	.0060	.2	46.43	17.52	.60
32	Real estate	.1183	.0020	.1	345.44	5.84	.30
33	Hotels and lodging places and amusements	.0816	.0179	.5	238.27	52.27	1.49
34	Personal services	.0150	.0057	.3	43.80	16.64	.89
35	Business services	.0483	.0244	.8	141.04	71.25	2.38
36	Eating and drinking places	.0307	.0087	.8	89.64	25.40	2.38
37	Health services	.0288	.0157	.5	84.10	48.84	1.49
38	Miscellaneous services	.0266	.0089	.5	77.67	25.99	1.49
39	Households	.4234	.0011	.1	0	0	0
	<b>Total</b>	<b>1.5598</b>	<b>.4234</b>	<b>12.8</b>	<b>4,550.00</b>	<b>1,240.00</b>	<b>38</b>

Expenditures = \$2.92M

Organization	Federal	State	Metro Arts	Local Govt.	Indiv. Contribs.	Corp. Contribs.	Foundations	Memberships	Fund Raising	Earned Income	Other	Total Revenue	Total Expenses	Profit/(Loss)
Asian Cultural Exchange	\$0	\$0	\$0	\$0	\$0	\$7,825	\$0	\$86	\$0	\$0	\$120	\$8,031	\$7,683	\$348
Assoc. of Calif. Symphony Orch.	\$0	\$3,797	\$0	\$0	\$9,960	\$4,500	\$6,400	\$28,265	\$0	\$47,718	\$0	\$100,640	\$92,333	\$8,307
Ballet Folklorico de Sacramento	\$0	\$0	\$4,366	\$0	\$0	\$0	\$0	\$1,050	\$2,600	\$0	\$0	\$8,016	\$7,775	\$241
Bus. Volunteers for the Arts/Sacto.	\$0	\$0	\$0	\$500	\$1,250	\$9,225	\$1,500	\$0	\$0	\$24,595	\$0	\$37,070	\$37,105	(\$35)
California Cultural Assembly	\$0	\$4,000	\$12,000	\$18,000	\$2,000	\$18,000	\$5,000	\$3,000	\$1,000	\$21,500	\$2,000	\$86,500	\$89,200	(\$2,700)
California's Original Theater Co.	\$0	\$0	\$8,750	\$0	\$8,920	\$7,280	\$0	\$1,350	\$402	\$4,945	\$0	\$31,647	\$32,549	(\$902)
Camellia Symphony Association	\$0	\$0	\$4,182	\$0	\$7,245	\$2,060	\$6,000	\$0	\$0	\$15,683	\$0	\$35,170	\$36,954	(\$1,784)
Capitol Area Indian Resources, Inc.	\$0	\$43,579	\$0	\$0	\$366	\$0	\$0	\$0	\$0	\$1,800	\$0	\$45,745	\$44,118	\$1,627
Celebration Arts	\$0	\$0	\$0	\$0	\$0	\$200	\$2,300	\$20	\$4,052	\$5,830	\$1,993	\$14,395	\$9,597	\$4,798
Center for Contemporary Art	\$0	\$0	\$0	\$0	\$1,800	\$77,250	\$600	\$3,025	\$0	\$4,467	\$0	\$87,142	\$54,701	\$32,441
Chamber Music Society of Sacramento	\$0	\$1,000	\$7,431	\$0	\$8,340	\$4,000	\$3,000	\$0	\$745	\$9,818	\$2,147	\$36,481	\$35,837	\$644
Chautauqua Playhouse	\$0	\$0	\$6,864	\$0	\$1,452	\$0	\$0	\$0	\$1,001	\$71,284	\$0	\$80,601	\$78,138	\$2,463
Crocker Art Museum	\$80,750	\$93,844	\$0	\$965,942	\$11,936	\$110,280	\$5,000	\$291,167	\$233,516	\$390,548	\$0	\$2,182,983	\$2,187,765	(\$4,782)
CSUS Sacramento Theater Arts Dept.	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$53,240	\$27,000	\$80,240	\$80,240	\$0
Elk Grove Theatre Company, Inc.	\$0	\$0	\$1,214	\$0	\$250	\$0	\$0	\$0	\$595	\$5,217	\$0	\$7,276	\$7,276	\$0
Fair Oaks Theatre Festival	\$0	\$0	\$19,625	\$0	\$0	\$2,913	\$0	\$1,655	\$6,490	\$13,471	\$312	\$44,466	\$37,833	\$6,633
Fantasy Theatre	\$0	\$62,616	\$6,084	\$0	\$13,447	\$21,036	\$0	\$0	\$699	\$211,696	\$0	\$315,578	\$335,780	(\$20,202)
Festival of New American Music	\$7,500	\$14,668	\$16,041	\$0	\$0	\$3,000	\$1,250	\$8,000	\$0	\$0	\$83,034	\$133,493	\$133,493	\$0
Galena Street East Productions	\$0	\$0	\$4,438	\$0	\$0	\$3,300	\$0	\$19,544	\$11,118	\$93,936	\$0	\$132,336	\$130,133	\$2,203
Harmony Arts	\$0	\$0	\$14,801	\$0	\$550	\$0	\$3,461	\$405	\$0	\$48,355	\$1,850	\$69,422	\$70,191	(\$769)
Hmong Cultural Arts	\$0	\$2,000	\$0	\$0	\$930	\$0	\$0	\$1,070	\$1,820	\$5,830	\$0	\$11,650	\$11,644	\$6
IDEA	\$0	\$1,879	\$4,570	\$0	\$7,945	\$736	\$5,000	\$1,641	\$3,221	\$26,789	\$45	\$51,826	\$51,598	\$228
Int'l World Peace Rose Gardens	\$0	\$0	\$0	\$0	\$27,217	\$0	\$0	\$0	\$0	\$0	\$0	\$27,217	\$19,746	\$7,471
Iona Eurythmy Center	\$0	\$0	\$0	\$0	\$300	\$0	\$0	\$0	\$0	\$10,167	\$1,000	\$11,467	\$11,401	\$66
Italian Cultural Society	\$0	\$0	\$0	\$0	\$0	\$500	\$0	\$7,000	\$22,000	\$9,600	\$0	\$39,100	\$38,400	\$700
KVIE	\$2,289	\$0	\$0	\$17,037	\$0	\$33,578	\$10,157	\$310,023	\$37,789	\$22,684	\$149,650	\$583,207	\$583,717	(\$510)
KXPR/KXJZ, Inc.	\$300,262	\$66,825	\$0	\$36,099	\$16,403	\$74,346	\$23,000	\$644,016	\$274,059	\$130,949	\$0	\$1,565,959	\$1,466,897	\$99,062
La Raza/Galeria Posada	\$28,700	\$19,075	\$14,000	\$0	\$3,013	\$0	\$0	\$0	\$0	\$36,980	\$0	\$101,768	\$102,387	(\$619)
Latin Music Festival Association	\$0	\$1,000	\$0	\$0	\$250	\$5,500	\$0	\$0	\$1,500	\$3,000	\$0	\$11,250	\$11,250	\$0
Les Belles Artes, Inc.	\$0	\$0	\$1,050	\$0	\$700	\$1,250	\$612	\$500	\$0	\$0	\$0	\$4,112	\$4,112	\$0
Matrix Workshop of Women Artists	\$0	\$1,000	\$8,309	\$0	\$476	\$0	\$0	\$2,915	\$0	\$26,493	\$0	\$39,193	\$35,882	\$3,311
Music Now	\$0	\$0	\$0	\$0	\$0	\$1,845	\$250	\$0	\$0	\$2,400	\$0	\$4,495	\$4,495	\$0
Phares Theatre Ballet	\$0	\$1,050	\$11,000	\$0	\$3,380	\$2,000	\$0	\$6,650	\$12,670	\$59,130	\$0	\$95,880	\$98,200	(\$2,320)
Process Theatre	\$0	\$0	\$2,300	\$10,100	\$195	\$7,125	\$4,900	\$0	\$1,794	\$41,507	\$1,032	\$68,953	\$69,255	(\$302)
Ruth Rosenburg Dance Ensemble	\$0	\$0	\$0	\$0	\$136	\$0	\$0	\$0	\$0	\$3,858	\$0	\$3,994	\$3,845	\$149
Sac Area Regional Theatre Alliance	\$0	\$6,682	\$18,174	\$0	\$3,845	\$7,500	\$0	\$17,430	\$3,014	\$10,670	\$0	\$67,315	\$68,201	(\$886)
Sac Chap S.P.E.B.S.Q.S.A., Inc	\$0	\$0	\$0	\$0	\$1,241	\$0	\$0	\$952	\$0	\$23,901	\$4,665	\$30,759	\$29,699	\$1,060
Sac Chinese Comm. Service Center	\$158,568	\$0	\$0	\$0	\$3,329	\$0	\$0	\$6,000	\$12,630	\$0	\$30,763	\$211,290	\$18,790	\$192,500
Sac Comm. Cable Foundation	\$0	\$11,455	\$7,096	\$483,342	\$22	\$8,000	\$0	\$175	\$0	\$19,808	\$0	\$529,898	\$548,587	(\$18,689)
Sac Valley Production Theatre	\$0	\$0	\$0	\$0	\$0	\$200	\$0	\$0	\$0	\$0	\$60	\$260	\$0	\$260
Sacramento Ballet	\$0	\$6,376	\$34,480	\$40,000	\$28,486	\$78,079	\$6,000	\$46,105	\$9,935	\$864,075	\$72,326	\$1,185,862	\$1,071,136	\$114,726
Sacramento Light Opera Association	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	\$5,879,079	\$5,987,294	(\$108,215)
Sacramento Master Singers	\$0	\$0	\$1,756	\$0	\$900	\$1,060	\$0	\$2,050	\$0	\$10,822	\$0	\$16,588	\$15,338	\$1,250
Sacramento Men's Chorus	\$0	\$0	\$3,688	\$0	\$140	\$0	\$0	\$4,265	\$5,597	\$12,713	\$0	\$26,403	\$25,196	\$1,207
Sacramento Opera	\$0	\$10,696	\$43,837	\$0	\$0	\$42,898	\$28,600	\$130,562	\$47,290	\$573,353	\$0	\$877,236	\$936,537	(\$59,301)
Sacramento Poetry Center	\$0	\$1,742	\$5,175	\$0	\$0	\$0	\$0	\$0	\$752	\$4,249	\$188	\$12,106	\$12,458	(\$352)
Sacramento Symphony	\$15,000	\$12,498	\$200,000	\$200,000	\$575,481	\$142,500	\$27,000	\$272,666	\$151,305	\$2,042,434	\$0	\$3,638,884	\$4,251,836	(\$612,952)
Sacramento Theatre Company	\$0	\$21,820	\$59,728	\$0	\$137,833	\$91,873	\$15,200	\$0	\$30,817	\$775,921	\$0	\$1,133,192	\$1,167,692	(\$34,500)
Sacramento Traditional Jazz Society	\$0	\$0	\$0	\$0	\$13,021	\$0	\$0	\$33,841	\$29,104	\$1,713,284	\$8,319	\$1,797,569	\$1,864,595	(\$67,026)
Sacramento Valley Chorus	\$0	\$0	\$0	\$0	\$2,726	\$2,175	\$0	\$22,554	\$5,023	\$11,697	\$1,300	\$45,475	\$39,117	\$6,358
Sierra Curtis Neighborhood Assoc.	\$0	\$0	\$0	\$6,000	\$9,216	\$700	\$0	\$0	\$16,838	\$226,161	\$0	\$258,915	\$250,632	\$8,283
Strauss Festival of Elk Grove, Inc.	\$0	\$0	\$7,000	\$0	\$8,473	\$11,550	\$15,600	\$0	\$0	\$607	\$0	\$43,230	\$44,865	(\$1,635)
The Old Eagle Theatre	\$0	\$0	\$0	\$0	\$0	\$3,085	\$0	\$0	\$0	\$0	\$40,073	\$43,158	\$50,766	(\$7,608)
Women's Wisdom Project	\$0	\$0	\$0	\$0	\$8,000	\$22,500	\$5,544	\$0	\$0	\$0	\$0	\$36,044	\$36,044	\$0
	\$593,069	\$387,602	\$527,959	\$1,777,020	\$921,174	\$809,869	\$176,374	\$1,867,982	\$929,376	\$7,693,185	\$427,877	\$21,990,566	\$22,440,313	(\$449,747)

# How to Sell The Arts



Arts budgets are vulnerable  
right now, but there's  
a way to protect them:  
Portray art as a means to  
economic development and  
social change.

BY KATHLEEN SYLVESTER

**I**s art necessary?

A lot of politicians think not. Not when governments face huge deficits. Not when social programs are being slashed. In hard times, in many places, art begins to look like a frill. Its budget tends to be small; its constituency is perceived as narrow. It is an obvious target for budget cutters.

And it is being cut. State support for the arts is down 22 percent from last year. The reductions have ranged from less than 1 percent in some places to 70 percent in New York State. The governors of Michigan and Virginia initially proposed abolishing their state arts agencies altogether. "Even though the funding for a state arts council is usually less than one one-thousandth of the state budget," says Kimber Craine of the National Assembly of State Arts Agencies, state officials will cut the program in the interest of "meeting the deficit."

That is the stated reason. Most often, there are unstated ones as well: Complaints about elitism. Images of ugly sculpture—incomprehensible to the average taxpayer but commissioned at public expense. Pornography. It has been four years since the National Endowment for the Arts got into trouble for its funding of the works of Robert Mapplethorpe and Andres Serrano, but those controversies continue to echo through all levels of government. "The pornography issue is not [directly] part of the discussion about arts funding in Michigan," says Richard Dunlap of that state's arts council, "but it's always part of the background."

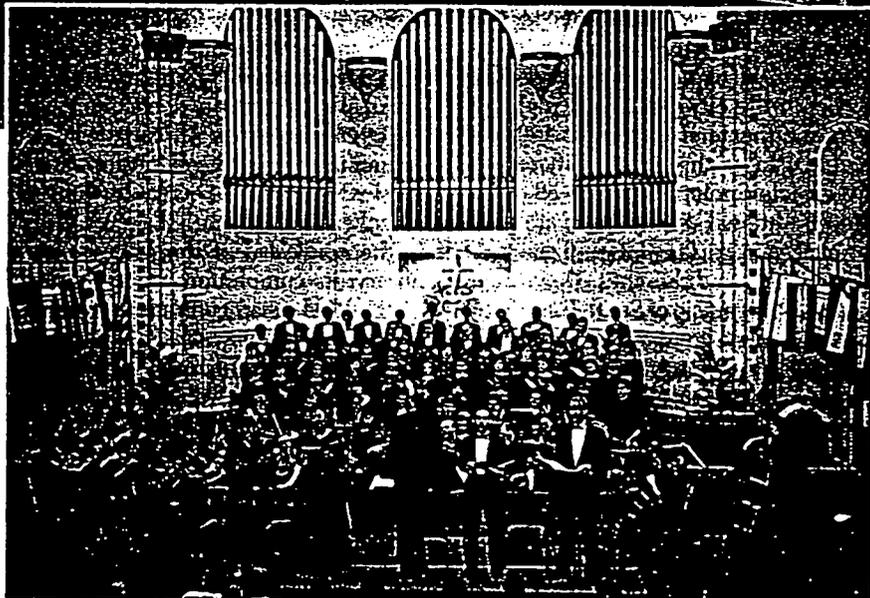
The truth is, politicians who want to crusade against subsidized art have a wide variety of ammunition to use against it. They can cite not only the



While Charleston's elite enjoys the high culture of the springtime Spoleto festival (right), a simultaneous city-sponsored street version called Piccolo Spoleto (above) draws 120,000 people a year and makes the entire local arts program a political winner.

suspensions of taxpayers but a phalanx of conservative scholars who have been making the same arguments in more erudite fashion. "Government support of art," Harvard government professor Edward C. Banfield wrote a few years ago, "involves a transfer of income in the wrong direction.... Museum-goers and concert-goers are mostly relatively prosperous as compared with the average taxpayer. Why should the 'poor' subsidize the 'non-poor'?"

For those who run arts programs,



none of this has been easy to take. But after a couple of years of battering, arts supporters have begun to regroup. They are developing a simple strategy: Combat the notion of art as a frill. Sell

the arts a different way—as a tool for economic development, and as a tool for ameliorating social problems. And they are having some success.

Public funding of the arts is not a

revered American tradition. At the federal level, it began only in 1965, with the creation of the National Endowment for the Arts. When the NEA was established, it had a built-in mechanism to funnel 25 percent of its funding to the states, so state arts councils were created to receive those funds. Within a few years, public funding of the arts had gained acceptance, and local arts councils began to proliferate. There are now more than 3,800 such local organizations, and one-third of them receive public funding.

In recent years, local public funding of the arts has eclipsed both state and federal arts spending. This fiscal year, the federal government will spend about \$176 million on the arts, and states will spend about \$215 million. Local governments are expected to

## THE STATE OF THE ARTS

### State Appropriations to State Arts Agencies

(dollars per capita)

State	Budgeted FY '91	FY '92	Rank FY '92
Hawaii	10.89	9.66	1
Alaska	2.60	2.17	2
Delaware	2.00	2.00	3
New York	2.83	1.78	4
Massachusetts	1.50	1.50	5
New Jersey	1.51	1.33	6
Illinois	1.20	1.20	7
Montana	.98	1.20	8
Idaho	.74	.74	9
Oklahoma	1.02	1.10	10
South Carolina	1.00	1.00	11
West Virginia	1.33	1.01	12
Rhode Island	1.01	.94	13
Washington	.92	.92	14
Kentucky	.87	.92	15
New Mexico	.74	.86	16
Pennsylvania	.82	.82	17
Missouri	.88	.78	18
Nebraska	.66	.75	19
Wyoming	.66	.66	20
Idaho	.66	.74	21
Utah	.85	.75	22
North Carolina	.82	.71	23
Arizona	.55	.64	24
Wisconsin	.50	.60	25
Massachusetts	2.10	1.60	26
South Dakota	.58	.59	27
California	.57	.54	28
Maine	.61	.54	29
Alabama	.49	.51	30
Indiana	.51	.50	31
Colorado	.47	.50	32
Oregon	.54	.49	33
Washington	.49	.49	34
Georgia	.52	.47	35
New Hampshire	.47	.46	36
North Dakota	.43	.45	37
Michigan	.48	.45	38
Arkansas	.41	.44	39
Nevada	.39	.43	40
Kansas	.43	.43	41
Iowa	.45	.42	42
Tennessee	.88	.30	43
Virginia	.65	.24	44
Louisiana	.22	.22	45
Mississippi	.20	.20	46
Texas	.20	.19	47

Source: National Assembly of State Arts Agencies survey

spend about \$500 million. In fact, while state funding is declining sharply and federal spending remains flat, local public support for the arts has grown by more than 5 percent from fiscal 1991—a respectable increase in a recession.

Why? Robert Lynch of the National Assembly of Local Arts Agencies says there is one overarching reason: "People are more attached to art in their own backyard." At the local level, decision makers find it hard to cut funding for the symphony or the museum down the street. They respond to evidence that arts programs attract spending and create jobs. And when the arts expand beyond the boundaries of art galleries and museums and symphony halls, they respond to the notion that the arts are a positive social force in their communities.

Joseph Riley, the longtime mayor of Charleston, South Carolina, has used those arguments to build his arts program into a popular and politically impregnable institution. The centerpiece of that program is Piccolo Spoleto, the city-run companion to the world famous Spoleto Festival U.S.A., held in Charleston every year. "People would rather cut garbage collection service," Riley says, "than to say we're not going to have the Piccolo Spoleto festival."

What Riley and his administration have done is develop Piccolo Spoleto as a sort of populist companion to the better-known festival. While Spoleto patrons in black tie attend ticket-only events in the city's elegant symphony halls and theaters, as many as 120,000 people wander through the city enjoying Piccolo Spoleto events in 50 or 60 "non-traditional" sites. There are performances in parking lots and garages, in storefronts and churches. They range from the folk music of South Carolina's Low Country to the Great Piccolo Spoleto Kite Flying Contest. Most of the events are free.

The two festivals, according to Riley, have a \$50 million-a-year economic impact on the Charleston area. "You can always argue for the arts on an economic development basis," he says. "The statistics are there, and it's an easy case to make." But he is equally adept at using the second approach: arts programs as builders of community. "I remind people what the symphony does for the school system; what it does with its free concerts," Riley says. Charles-

ton has never reduced its funding for the arts in all the years since the programs got under way.

Reaching out to the community is not new for arts programs. "It's a movement," says Riley, "that started about 20 years ago in the large cities and has been happening ever since." But in the current climate of recession and tight budgets, it is no longer just a clever innovation. It is, for many arts programs, a recipe for survival.

**A**cross the country from Charleston, in San Diego, a similar strategy is working. Arts advocates are selling their program as a way to enhance the city's public reputation and improve life in its high-crime neighborhoods at the same time.

Victoria Hamilton, director of the San Diego Commission on Arts and Culture, makes the case that the town known best for the Navy, the Zoo, and Sea World stands to gain by developing a new image as an "arts destination." In one of the first joint ventures with another city department, Hamilton's commission will spend the next three years working with the San Diego convention and visitors' bureau to try to make that happen.

At the same time, the commission is trying to become an agent for social change. Working as part of the city's steering committee for neighborhood pride and protection, the arts community is putting on programs with the parks and recreation department and the city libraries. An African dance and drumming troupe gives performances and lessons in local recreation centers. A replica of a Hmong village was built in the courtyard of the Laguna Vista library; its completion was celebrated by the local Asian community with authentic food and music.

Atlanta and surrounding Fulton County, Georgia, provide still another example of the change in approach. There, arts advocates are quick to concede that, over the years, some charges of elitism have been true.

"We have not been very responsive to citizens," says Harriet Sanford, director of the Fulton County Arts Council. "We have been funding what the arts community says it needs, not what the citizens say they need." Some museum programs were driven by the interests of their curators; some sym-



Children taking part in a visual arts workshop in Interlochen, Michigan, financed in part by the state arts council. Governor John Engler tried to abolish arts funding, but it survives in scaled-back form.

phony offerings were dictated solely by the tastes of artistic directors. Often, Sanford says, "we built our institutions from the inside out and forgot to invite people in."

But now, Fulton County's arts programs are looking for ways to join in the social welfare functions of government. What about the problems of senior citizens? asks Sanford. "Is there a role for the arts there? What about human services?" The answer in both cases has been yes.

Because senior citizens in public housing are relatively immobile, the commission has started going to them—offering classes in the housing projects or taking them on cultural outings. And neighborhood recreation centers, which were once viewed narrowly as sports facilities, now are being used to present dance and visual arts programs in the community.

Art or drama lessons might seem an unlikely strategy for keeping a teenage girl from dropping out of school or becoming pregnant, but Sanford insists it makes sense: "If a young woman has to show up every day at a certain time,

wearing certain clothes, she has learned discipline. And if she is able to complete a project that she chose for herself, she has gained self-esteem."

And while developing the arts as a social program, the commission is trying to do one other thing: build a stronger political constituency by changing its reputation among other public employees. "They don't know who we are and what we do," says Sanford, and when it comes to budget time, people who are worried about the future of their own jobs resent money spent on the arts. In Fulton County this year, pains have been taken to explain the economic development benefits of art and culture to county workers. In case the arguments alone don't sway them, discount tickets are made available.

One way or another, it seems to be helping. The county arts budget is down slightly, from \$3.4 million in 1990 to \$3.1 million in 1992, but it has maintained itself remarkably well. In fact, Fulton County spends more than 30 times as much on the arts as it did just a dozen years ago.

**W**hile arts advocates work to build their political support, they also are searching for new mechanisms of funding. There are a remarkable number of creative ones out there, especially at the local level. Aspen, Colorado, pays for art with a portion of its estate transfer tax; Miami and Houston designate part of their hotel/motel taxes. Denver earmarks a portion of its sales tax. There also are an estimated 187 "one percent for the arts" programs which require that a percentage of the construction cost of any public building be designated for art in or near that building. This kind of funding provides some insulation from the uncertainties of the budgeting process.

State arts programs are now beginning to look for the same sort of insulation. In Montana, for instance, arts council director David Nelson calls his state's \$6.2 million cultural trust fund "a gem." It's there, Nelson says, "during the tough times when you need it the most."

The trust was established in the late 1970s, when Montana was flush with

coal revenues. Aware that this money would dwindle as coal reserves diminished, state officials decided to put some of it in a cultural trust. Its first use was the restoration of the murals in the state capitol building; the rest was designated for "other cultural activities."

Now, when the Montana legislature meets every other year, its long-range planning committee spends two weeks considering the recommendations of an arts review panel; the legislature then appropriates money from the trust for projects it approves. "For two weeks," says Nelson, "our programs get wonderful exposure." While there is always some resistance to the idea of using state funds for the arts—the legislators who tell Nelson, "I don't ask anyone to pay for my fun"—the program is gaining political support.

And it is leveraging money in communities across the state. One of the first things Nelson did was to create challenge grants, giving communities an opportunity to build their own endowments by raising a combination of private and local government funds to match state funding. With a 3 to 1 matching requirement, the state money has leveraged \$2 million with grants to 20 organizations over the years. That may not seem to be a lot of money, but Nelson suggests it may be the future of arts funding. "The arts world," he says, "is just learning the value of stability and slow growth."

Other states, including Connecticut, Nebraska and North Dakota, now have similar trusts. Alabama, Rhode Island and Oregon use income-tax checkoffs. Maryland is considering a tax checkoff plan, while Missouri is debating a tax on cable television. In Iowa and Arizona, a portion of state lottery funds go to the arts, while Tennessee uses money earned from the sale of vanity license plates. In most cases, these revenues are nowhere near sufficient to fund an entire arts budget. Tennessee's vanity plate revenues, for instance, bring in only about \$175,000 a year. But that money provides a minimum amount of funding arts agencies can count on in good years and bad.

**W**hatever stability creative financing may offer, however, the fact remains that when an arts program is under fire, grassroots political support matters

## 'The arts world,' says one state director, 'is just learning the value of stability and slow growth.'

most. That has proven true lately in state after state.

Until this year, for example, the budget of the Ohio Arts Council had grown steadily for a decade. But in the middle of a major budget crisis, Governor George V. Voinovich proposed cutting it in half. "A lot of people felt that we had increased our growth too quickly," says director Wayne Lawson, "and there was also an expectation that we could make up the funding loss with corporate and foundation support."

But that help didn't materialize. Corporations and foundations in Ohio directed their philanthropic attention to helping out threatened social programs. Arts funding appeared to be in serious trouble—until letters started pouring in to the legislature. The Ohio Arts Council funds programs in every county in the state, and although the legislature had rarely heard praise for them, it heard plenty of complaints when the programs were in jeopardy.

It changed the popular perception that state arts funding went only to large cultural institutions in big cities. In the end, a 10 percent cut was agreed upon; it was expanded to 16 percent when all state agencies took an additional 6 percent cut. "The way things turned out, we were not singled out," says Lawson.

In Michigan, Governor John Engler took office in 1991 vowing to abolish the state's arts program altogether. All state funding of the arts was frozen, and many small arts projects simply went out of business. "It was a wrenching time," recalls Richard Dunlap of the Michigan Council for Arts and Cultural Affairs. But the governor's decision sparked a measurable response from businesses—from the people who make money from the restaurants and parking lots adjacent to the theaters and art galleries.

A summit meeting that included the

governor, the arts activists and the business community resulted in a compromise. Arts funding has been cut from \$13 million to \$5 million, and the arts commission has been moved into the state's commerce department. The new council also will assume responsibility for distributing Michigan's equity funding—money to reimburse urban areas for amenities they provide to non-residents. The state will provide much less ongoing support for arts, concentrating instead on limited projects or capital expenditures. It will be required to try to bring in more private support, increase its matching requirements and try to foster more collaborations.

It does not exactly represent a triumph for the arts community in Michigan, but compared to the extinction that appeared to lie ahead, it strikes advocates as a relief. "We have a new life," says Dunlap, "and a new mission." He hopes the new council can make the case that state arts funding is seed money for new art and new commerce. "It is research and development money," he says, "just like the R&D money in the business world."

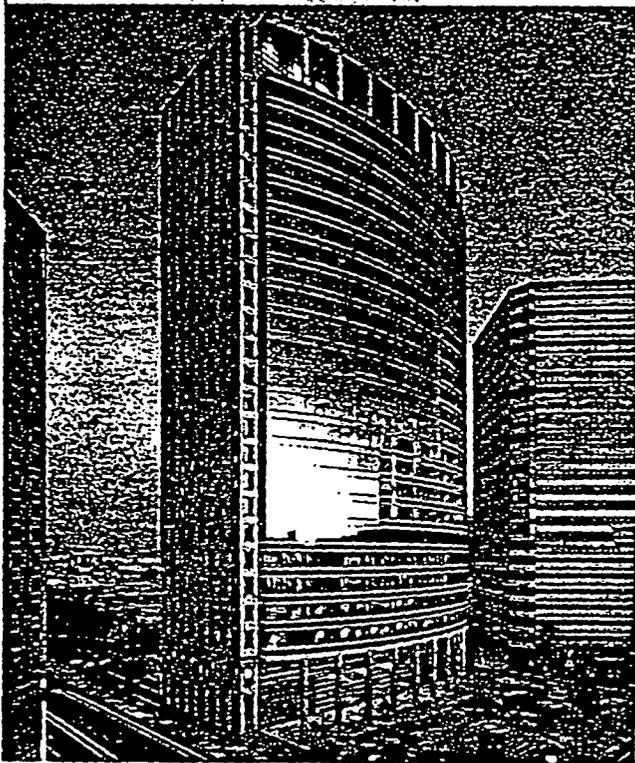
In Massachusetts, it was exactly that kind of argument that gave arts programs a reprieve from the governor. Four years ago, the Massachusetts Cultural Council had a generous budget of \$27 million. Its fortunes fell as the state's economy was crushed, and by this year its budget had been whittled to \$3.6 million.

Director Rose Austin says the council had been ineffective in making its case. But this year, the council went to Governor William F. Weld with a detailed analysis of how its programs help the schools and how they boost tourism, the state's second-largest industry. The analysis was framed in terms of "return on investment," with evidence that the \$27 million arts budget in 1988, for example, had an impact of \$1.2 billion on the state economy.

Austin says the council went through an elaborate soul-searching process, and even revised its mission statement. A rather vague statement that called for "stimulating appreciation of the arts" was revised to one that calls for "contributing to the economic vitality of our communities." Weld was convinced, and is supporting an arts budget request for \$6.1 million. Now the council must make its case to the legislature. □

# THE ARTIST IN THE DEVELOPMENT PROCESS

Paul Suter



In Renaissance times, the "development" of a major building involved artists, architects, and craftsmen blending their individual visions and talents into a harmonious whole. Centuries later, people are still drawn to the buildings produced by this system, captivated by their power, elegance, and beauty.

Today, the Renaissance approach is in the minds of most developers only a charming anachronism. Its blending of artistic visions has fallen victim to specialization and unforgiving economics. We offer a weak salute to the tradition of art in development

with "plunk" art, artwork plunked in place once the building and its landscaping are done. Regardless of the quality of the pieces, such art typically is aesthetically unrelated to the buildings and spaces it is meant to enhance.

With its 1111 Broadway building in Oakland, California, developer Bramalea Pacific took a step back into tradition by incorporating an artist into the project's development team. Art would be an integral part of the development, an element of equal standing with the architecture and the landscaping. Sculptures, wall hangings, architectural inlays, and other artwork would be created specifically for the building, in fact for specific locations within and around it. Moreover, the building itself would be designed as much as possible as an element of the overall art program, not as simply a repository for art. Rather than creating an art zoo, Bramalea wanted to make the whole project, in effect, a single work of art.

## An Artist on the Team

The 24-story, 530,000-square-foot 1111 Broadway, world headquarters of American President Companies Ltd. (APC), opened in January 1991. It is part of the 12-block City Center redevelopment project that has been underway in Oakland's downtown for more than two decades. The project currently contains nearly 2 million square feet of completed office and retail space, with an additional 1.4 million square feet under construction and another 2 million planned to completion.

Since coming into the project in 1985, Bramalea has given City Center a more traditional urban flavor than the original developers had planned. It has reinstated a vacated city street through the core of the project and created a low-scale, mixed-use office/retail complex to link the various office towers and provide an outdoor pedestrian spine between City Center and an adjoining Bay Area Rapid Transit station. A relatively isolated island of commerce has thus become a hub of activity that (despite some glaring urban design deficiencies left from earlier concepts) feeds into; rather than sapping the life of, the surrounding downtown.

Although City Center already had its share of attractive public plazas, dramatic fountains, and eye-catching sculpture, then Bramalea president Glenn Isaacson wanted to make 1111 Broadway a shining example of his view that "cities are the coming together of the richest part of our culture. They ought to be places where we display public art."

To accomplish this, Bramalea approached the development of 1111 Broadway the same way it approaches the development of any project, with one exception: it hired an artist as part of the development team.



Terrace McCarthy

*Voyage*, a 25-ton sculpture on a 30-by-12.5-foot, granite-clad wall on the main building's west plaza, could not have been installed where it is—on the HVAC building—as an afterthought.

Finding an artist who can function as part of a development team can be tricky. The combination of artist and accomplished architect, as represented by both Michelangelo and Leonardo da Vinci, is hard to come by today in that the Renaissance concept of building art as an equal of building architecture is only now being reintroduced. Very few skilled artists are also experienced in building design and development. But there is a pool of artists—sculptors, in particular—who produce large-scale works. Through their art, they have experienced many facets of heavy construction.

Isaacson selected Santa Cruz, California, sculptor Richard Deutsch to be 1111 Broadway's development team artist. Deutsch had collaborated on the design of the Port of Oakland headquarters building and created the artwork for its lobby. He knew a great deal about building materials, some of it learned from having spent several years in Italy studying stonework, including an apprenticeship at the marble quarries of Carrara. He knew how to visualize and work on a large scale. For building art, says Deutsch, "It's important to be able to visualize in a three-dimensional perspective. What makes

Michelangelo's work in the Vatican so magnificent is that he was able to see the dome as a shape rather than as a blackboard. It was his grasp of space that made the difference."

More important, Deutsch's background in stone-cutting, welding, casting, and other material tasks of sculpting gave him a secure grasp of the realities of building construction. Sculptors of large-scale works, experienced in wrestling with tons of stone and metal, tend to understand the rigors of building.

When Deutsch joined the effort, the building envelope and siting had been worked out with Cesar Pelli, and the exterior architect (Gensler & Associates/Architects of San Francisco) and landscape architect (Anthony M. Guzzardo & Associates of San Francisco) had been selected. Isaacson made it clear that Deutsch would have equal standing with these entities in the team effort to plan and design the building. The developer insisted that everyone behave "like grownups," treating one another with full respect.

Deutsch's inclusion at this level was made feasible by the seriousness of his approach. Far from the impractical dreamer that the artist typically is considered,

Deutsch combined his artistic vision with pragmatic knowledge. His aesthetic sense enabled him to talk knowledgeably with the other members of the design team, while his experience with heavy materials made it possible for him to communicate effectively with engineers, contractors, and the construction crew.

"We were all forced to rise to the occasion," says Deutsch, adding that the friction that set in at times moved the art project in interesting directions that it would not have taken had he been working entirely on his own. "A certain degree of responsibility for one another pushed us into setting and moving toward a common goal. The artist can't be a big baby and still get the job done."

Had this been a typical project in which the artist had no design input, the complications and expenses of retrofitting would have forced the developer to reject the artist's vision. Several of the sculptures are extremely heavy and require support that had to be designed from the beginning. "There's a good 60, 70, 80 tons of material out front alone," notes Deutsch, "and that's built on a parking garage. Pieces like this aren't afterthoughts. If they hadn't been planned for from the beginning, they probably couldn't have been installed." A wall relief adorning the back garden weighs about 25 tons.

By participating in the process from the beginning, the artist gains an understanding of the limitations, both structural and market, imposed on the architect, engineer, and developer. Few artists are sufficiently familiar with the physics and dynamics of what a building can and cannot be made to do. They are less familiar with the limitations imposed by building codes on even structurally sound schemes. And they are not used to reconciling their aesthetic intentions with the mysterious world of tenant needs and desires, involving corporate image, traffic flow, security, and public relations.



*Unity* sits in two grassy circles that flank the building's main entry and are accessible to handicapped persons. (Shown here is the section to the right of the entrance.)

No company wants to be party to the type of highly acrimonious public debate that was generated by Richard Serra's sculptural wall bisecting a lower Manhattan building's public plaza. This outcome is avoidable in a collaborative process that allows the artist and the tenant to exchange ideas from the start of the development process to its finish.

## The Art at 1111 Broadway

Reflecting APC's association with shipping and international commerce, the building's public spaces and art draw their inspiration from maritime motifs. Two-thirds of the site is given over to outdoor public space, which includes a raised plaza in front along Broadway and a sculpture garden and cafe area in back.

Deutsch created a granite sculpture, *Unity*, in two parts to flank the Broadway entrance to the building; a wall relief, *Voyage*, out of two 32,000-pound, hardened-bronze propellers salvaged from the World War II ship *Pan American Victory* for the sculpture garden; and nine polished granite sculptural benches for the garden. Also in the garden are *Waterfall*, a fountain inspired by a mountain stream and created by Deutsch and landscape architect Paul Lettieri; and *Solstice*, a 12-foot-high, copper-clad redwood sculpture by Bruce Johnson that harkens back to both Druid and Shinto shrines.

In 1111 Broadway's lobby is *Compass Rose*, an eight-foot-in-diameter marble floor mosaic, produced by Deutsch and Ryoko Takaki, a design consultant working in Oakland at the time of the design process, that is based on a historic symbol of navigation. On one of the walls hangs *New York Bay*, a 14-by-10-foot tapestry by Connecticut weaver Helena Hermmarck that is based on an 1884 oil painting by Edward Moran. The Moran painting is part of APC's permanent art collection.

Bramalea did not set aside an agreed-upon portion of the project's total budget of \$120 million for art, but Isaacson and Deutsch calculated that their vision of the art component would take about \$1 million to accomplish.

How much was actually spent on art is difficult to pin down, because art costs blend into others in such a collaborative effort. For example, Deutsch was paid an hourly consulting fee for his work on creating a precast concrete mix for the building's sheathing—a material, by the way, with the appearance of granite that gave APC the elegant look it wanted for its headquarters, at a fraction of the cost of granite. The developer was able to apply the savings to a more extensive arts program than would have been possible otherwise. Should Deutsch's work on the sheathing be charged against the art budget or the design budget? Should his work on

the granite benches in the courtyard be charged against art or landscaping?

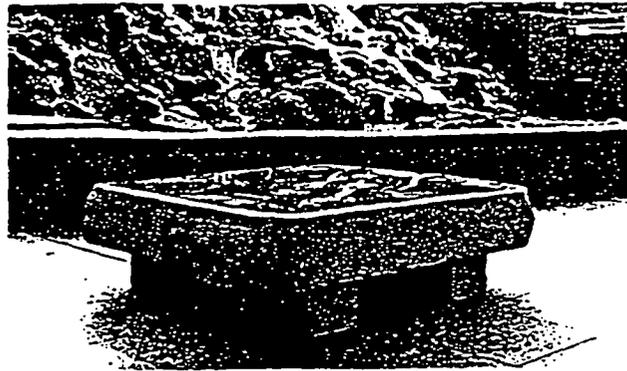
The art component is estimated to have cost between \$850,000 and \$1.2 million. Deutsch was paid a set fee for the art pieces, based on his estimates of the pieces to be created plus the cost of the materials and the artists' time. Installation costs, and the shipping costs for many of the materials, were charged to the construction budget.

## Was It Worth It?

A lot of time, thought, effort, and money was put into 1111 Broadway's art component. From a business point of view, was it worthwhile? Developers will not follow suit unless some results show up on the bottom line.

Bramalea is convinced that a high level of attention to art at the plaza and lobby level pays off. Among the very positive effects on profits of superior ground-floor aesthetics are the following:

- **Greater Marketability.** Its high visibility and first-class image helped 1111 Broadway achieved 75 percent lease-up less than four months after opening.
- **Higher Rents.** Even though it is located in what was formerly considered Oakland's secondary office market, 1111 Broadway gets the highest rates in Oakland and rates that are higher than those in many high-rise buildings in downtown San Francisco, where rents are traditionally higher.
- **Long-Term Value.** A project that ages well aesthetically as well as structurally will maintain and enhance its value over time, a consideration that is all the more important today when quick cash turnarounds of projects are not possible.
- **Publicity.** The inclusion of notable art in a project will assure a certain amount of media attention, and a broad ongoing art program brings more coverage. Because press coverage has been so extensive, Bramalea has never had to take out an ad to attract tenants to 1111 Broadway. The project will remain in the news by virtue of its program to provide space for rotating art exhibits, permanent art installations, and performances.
- **Better Tenants.** Many corporate executives are board members of museums and arts organizations, and they tend to look favorably on projects that demonstrate an interest in the arts. The image and high visibility of an art-rich project attract the kinds of prestige tenants that further shore up the project's worth. In addition to American President Companies, 1111 Broadway includes IBM, Delta Airlines, and Eastman Kodak on its roster of tenants.
- **Better Employees.** Well-educated, responsible, and creative workers are attracted to employers in stimulating, amenity-rich environments.



Terrace at Century

The back garden's granite benches and *Waterfall*, a river rock fountain, are both art and landscaping, examples of useful and cost-effective ideas that an artist can contribute during the planning stages of a project.

- **Community Acceptance.** A developer's willingness to devote time and money to create excellent public spaces will help convince skeptical, developer-wary communities that the developer has the community's interest, as well as its own, in view.

A project's desirable image also contributes to the community in which it is located. A significant indicator of the success of both 1111 Broadway and the entire City Center development as an urban amenity is the respect they are shown. The plazas, lobbies, shops, and cafes are open to all. No walls surround the project. No one is denied entrance or asked to leave unless he or she is violating ordinary standards of public behavior, which does not mean simply being ill-clothed or poorly scrubbed. Although security is present, guards do not stand intimidatingly at doorways. No one is asked to give a reason for being there. Despite this level of openness, little vandalism occurs and almost no crime.

Integrating art and architecture was the standard European and American approach to building before the 20th century. But in 20th-century building, we have forgotten that art is an inherent part of public life. People go to old Paris or Florence or Rome to see the works of artists *and* architects as expressed in the cities themselves. Urban art is made not for private viewing but for public display.

As society became more specialized, the separation of art from urban structures and spaces proceeded apace. The incorporation of an artist on the development team, though a small enough gesture, is a step toward reconnecting the fractured urban—and suburban—landscape. Developers willing to take this step will be expanding the boundaries of development. ■

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Paul Suter is an Oakland-based public relations representative for the real estate, hospitality, and law industries.

# At Risk: Two More Stories From the Funding Wars

BY LEIGH ANN CLIFTON

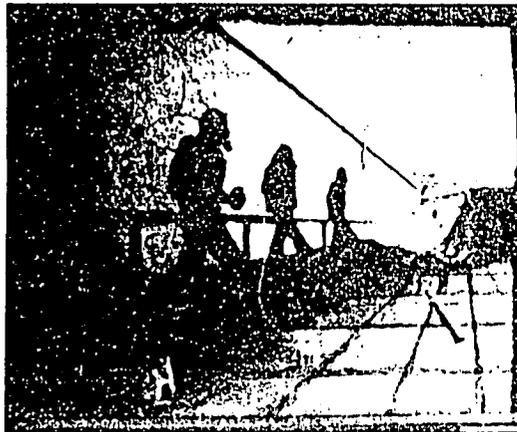
For the past fifteen years, the inmates in the California state prisons—currently some 100,000 inmates in twenty-three institutions—have had opportunities to pursue artistic practice in classes and open studios, with guidance by professional artists from outside the walls, through a program called Arts-in-Corrections. Supporters claim that inmates involved with AIC have dramatically lower recidivism rates than the general prison population, and demonstrate increased self-discipline and esteem, an argument borne out by a number of studies.

AIC has had its detractors, of course. Some have objected to the channeling of already scant resources into luxury programs in the prisons; others ask why, when the state's children aren't receiving an adequate arts education, should taxpayers support such opportunities for lawbreakers?

Despite the ongoing debate, Arts-in-Corrections remained intact with a relatively stable source of funding after recent statewide cost-cutting. A "model" program which has earned national attention, it currently receives about \$2.5 million a year from the state and is funded through

the Department of Corrections.

As the battle for diminishing funds continues, however, programs such as AIC, various neighborhood youth centers and other, similar organizations—that is, programs which have a social agenda of some kind but are not readily visible to



Slusher, *Three Amigos*, 1992, acrylic on canvas panel, created in the Arts-in-Corrections program.

the public—are precisely the kinds of arts programs that function at severe risk, and whose loss could be felt in unexpected ways.

"It's an at-risk future, but it's always going to be at risk because it doesn't fit," said Ellen Davidson, executive director of

the William James Association, one of two organizations contracted with the state to provide artists for the AIC program. "In some ways," she added, "if it wasn't at risk, there probably wouldn't be any need for us."

It was the William James Association, with artist Eloise Smith (then director of the California Arts Council), that in 1977 inaugurated the small pilot program that would become Arts-in-Corrections. In 1980, the Prison Arts Project, as it was known at the time, with the support of Senator (then assemblyman) Henry Mello, was adopted as a permanent part of the Department of Corrections. The William James Association in the North and Artsreach, UCLA, in Southern California, serve as the artists' liaison for Arts-in-Corrections. They provide funding for individual contract artists as well as technical assistance in dealing with the prison system.

Some five hundred artists are employed through the program each year for assignments of varying lengths, some as short as a single evening. About half that number are contracted to teach in the prisons regularly.

"It's the quality of the artist and their



Kenny Strong, *Caribbean Festival Avenal*, 1992, created in the Arts-in-Corrections program.

instruction that determines what the caliber of the program's going to be worth," Davidson commented.

Programming varies from literary and performance art to music, dance, theater, video, textiles and most traditional fine art forms. Programs are designed primarily to be instructional, which requires inmates to focus on self-discipline, esteem and cooperative skills, necessary not only for the creative process, but as skills that can be applied to all facets of life.

"For a lot of these people, this is the first time they've really sat down and committed to something," said Jim Carlson, who heads the Arts-in-Corrections office in Sacramento. "By its very nature, incarceration has a demoralizing, dehumanizing effect. The arts in that environment have a very humanizing effect—the arts create a real natural bridge for inter-

(Column A)

action between the institution, inmates and the community at large... [art] breaks down the barriers between people."

Figures suggest that the program is quite cost-effective. A 1983 study, for instance, reviewed four institutions six years after the pilot program began. The result—nearly an 80 percent reduction in rules infractions for art program participants—translates directly into a monetary savings in reduced custody staff time. Other statistics seem equally promising. A study commissioned by former Governor George Deukmejian in the late 1980s found a recidivism rate of nearly 60 percent among the general inmate population, while only 30 percent of those involved with Arts-in-Corrections were recommitted.

"If there's a chance to even change two inmates a year it's a real cost-effective program," said Margot Strand Jensen, the artist/facilitator who runs the AIC program at the Northern California Women's Facility in Stockton. Currently the state pays an annual average of about \$21,000 per inmate to maintain incarceration.



(Column B)

homes and taking up life on the streets.

"A number of inmates at San Quentin had those same types of backgrounds," Carpou said. "It's the same as at prisons, kids are misrepresented to the public, [as] people outside the mainstream." Often, he said, society sees them simply as a "threat or a nuisance."

"What really struck me about the center, is they were working with a population that wasn't quite ready for rules] ... [they] were looking for help, but not quite willing to conform. The kids were still free to make choices, though some didn't recognize this. I was looking at an arts program as a way [that kids] could put aside other worries."

At Larkin Street, Carpou's arts program includes, among other media, drawing, mosaics and printmaking. He's organized exhibitions of youth work at several venues, including but not restricted to the traditional gallery setting—for example, a show was hung last year in San Francisco City Hall.

"Prison is a monodimensional opportunity," Carpou said. "I didn't want to focus on just being in a

(Column A - Cont'd)

Supporters of the program do share a common concern—the demand for services runs far ahead of the program's funding capabilities. Currently only about eight to ten percent of prison inmates are able to participate in Arts-in-Corrections, a considerably smaller number than would like to be involved. "You have to spread your resources relatively thin," Carlson said.

Peter Carpou is currently an artist-in-residence at Larkin Street Youth Center, a San Francisco organization that provides assistance to youth populations who've been socially marginalized or abused. Carpou also spent three years in a CAC-sponsored residency at San Quentin State Prison, and says that both experiences have similarities from which the public can learn.

Many of the youth at Larkin Street come from abusive backgrounds, and have responded by running away from their



From the top: Jonathon, *World Order*, acrylic on paper, 23" x 10"; Starr, *Don't Think It Could Never Happen to You*, mosaic panels; and Eduardo, *Informe del Sida de que sea tarde*, mosaic panels, created by youths at the Larkin Street Youth Center, San Francisco.

See related interviews with Green Party Congressional candidate Blase Bonpane and LA Councilman Joel Wachs on pages 22 and 23.

really should see it as an investment in the community." ❖

Leigh Ann Clifton is an *Artweek* staff writer.

(Column B - Cont'd)

gallery, but in a community access space where kids could go." Some of the work produced is fairly accomplished, some is not. But that's not the real issue. "Collectively, the voice is strong enough. I will show a simple drawing [because] I want the kid to feel the recognition ... It's an individual contribution but in a group way."

Carpou is another who sees the providing of "preventative" arts education as a way of re-routing the now-familiar path to institutionalization: "Arts programs have affected recidivism—that's the persuasive argument. [Some may say it's] not so much the right thing to do ethically, but the bottom line is, it's saving money for the state—you go for the heart and the wallet—the public



**ANITA CREAMER**

## Art is abstract, message is not

**D**arkness and hope — and memories long buried and words long unspoken — swirl powerfully through the 15 abstract drawings on the walls of the gallery of Lincoln Plaza in downtown Sacramento.

Kathy Carlisle, a Sacramento artist, wanted to display her art here — as opposed to a smaller, less public gallery — because she wanted to reach people ordinarily untouched by art.

"I'm just trying to be honest," she says. "I'd say these are about some painful incidents from my childhood."

Carlisle — at 32, the mother of a 3-year-old, expecting her second child in late November — has the tanned, blond looks of the quintessential California girl, all breeziness and light. As it turns out, however, she is a Detroit native who has lived in Sacramento since she was 20, a woman who emerged from a troubled childhood with memories of abuse and molestation that have resurfaced only within recent years.

"I don't want to have the reputation as an incest artist," she says. "Personally, I don't have any interest in sharing my therapy with anybody. That's why you have therapy, support groups, your family and friends. This is not about my need to have therapy at a citywide level."

It's about a small debate over how to display her exhibit, which opened Aug. 3 and continues through Monday before moving to the Matrix Gallery, because of concerns it could be offensive.

Yes, there have been complaints — one from someone who works in the building, and one from a minister who was planning a church-group tour through Lincoln Plaza — that the exhibit and its subject matter are not appropriate.

Well, clutch the pearls.

Sometimes, I think, the people quickest to take offense are the people who need the shaking up the most. Sometimes, the people who get the angriest are the people who most need a few moments — or a lifetime — to examine their reactions and preconceptions.

It's art — which we all have the option to like or dislike, according to our own tastes — but why is it a threat?

"We had a few complaints, and we've chosen not to censor the exhibit," says Katherine Bucquet, the building manager. "I'd made the commitment to her. I think her work is very good, really compelling."

"We did have a church group come through that made the request that the work be removed before the tour."

The tour was simply rerouted to another part of the building. The exhibit remained, but the artist's statement, a brief explanation of Carlisle's work, was taken down.

"The statement is a chance to have people understand what my art means to me," she says, "instead of spinning someone into a web of confusion. I always tell my students how important it is to write statements, to educate people. This cuts me deeper than I'd like to admit."

"And for a while it was an anonymous show." The drawings were on the walls, she says, but there was nothing identifying her as the artist.

"Which is quite a metaphor for lots of things."

Bucquet — who, I get the sense, is tired of discussing Kathy Carlisle's concerns — denies that the show was ever anonymous.

"She does have a flair for the dramatic," says Bucquet. "But her statements I took down because they added fuel to the fire."

**T**o Bucquet, removing the artist's statement while leaving the exhibit on the walls represented a compromise. To Carlisle, it represented a loss of integrity, stripping her work of its meaning.

"Art imitates life, and life isn't always pretty," says Bucquet.

"There's a universal need for the voice to be heard," Carlisle tells me, looking around at the art she created from pain.

And for the life of me, I can't help but think they're saying the same thing. Maybe the message has been understood, after all.



**ANITA CREAMER**

## For young victims, art eases the pain

**W**hen he was 6, he lived at home with his mother and father, a sister and two brothers, including a baby brother he took care of, by default. His parents did a lot of drugs. The household was chaotic. The children, including the baby, slept on mattresses on the floor.

One cold night, he got up to turn up the heat. The next morning, he realized his baby brother had squirmed off the mattress. He found his baby brother lying on top of the floor heating grille, dead.

"The result was that all the children were removed from the home," says Barry Marcus. "I interviewed this boy at 8 years old. He said, 'I killed my brother, and I broke up my family.'"

This is the kind of child who comes to FamiliesFirst, a Davis day treatment program for children who have suffered severe emotional trauma and abuse. Without FamiliesFirst, these 49 youngsters, ages 9 through 14, would be in state institutions, so severe is the damage they've suffered. These are children who pay for the sins of their parents, children upon whom pain and punishment are inflicted in a thousand ways, children for whom failure and rejection are a way of life.

These are the emerging artists who wrote and illustrated "The Secret of Dogmore Island."

The book, based on a half-man half-dog character created by artist Roy De Forest, came about after Davis gallery owner John Natsoulas hooked De Forest up with FamiliesFirst. The treatment center, which was founded 17 years ago, has a longstanding belief in the power of art therapy — "creative culture," in the words of program director Barry Marcus and executive director Evelyn Praul.

"We bring them together as a group," says Marcus, "and what they produce says the essence of who they are is wonderful and creative. What comes out of them leads to something new. But they alone can't accomplish this. They're working together as a class to accomplish a goal."

"We've done this creative culture stuff about two years," says Praul. "I find it an extraordinarily positive, energizing tool."

"The book's story has to do with working out family and loss," says Marcus. "There's a great deal of pain. The protagonist is very imperfect. The story is like a long group therapy."

These two talk in social worker-speak, sprinkling into their speech references to "tasks," "we-ness," "models for accomplishment," "grounding" and "healing." But for Friday morning's "Dogmore Island" assembly, with skits and songs, Marcus donned a dog snout mask and put on a tail.

"I tend to get a little bit out there," he says.

"We had a fire hydrant on the side of the stage," says Praul, "and our emcee, (KXTV anchor) Dick Cable, walked over to it and lifted his leg."

I'm sorry I missed it. Truly.

**T**he afternoon after the assembly, a crew is dismantling the stage on the lawn behind the FamiliesFirst building. Gone are the fire hydrant and the volcano that spewed dry ice clouds. Gone are the parents who visited, and the professional artists and writers who helped with the book, and the children who created it out of the turmoil of their young lives.

"You've got these kids the parents have never heard a good word about, and now they're heroes," says Praul.

"They see their children as artists, and so do we," says Marcus.

The boy who blames himself for his baby brother's death is 9 now. One day, after listening to Marcus describe a "Dogmore Island" character who accidentally harms his brother, he drew a picture labeled, "I killed my brother, I killed my brother, I killed my brother." And he began to open up.

"He's still a terribly depressed little guy," Marcus says.

"It's not solved overnight," says Praul. "It's pieces you put together to build something."

It's therapy. And for 49 children who have never created or contributed before, it's a big step.

# Paint roller

Sac. Bee, 1/10/82



Bee/Jay Mather

Round and round and round she goes; where stop, nobody knows. But students at the Short Center stand ready with more paint.

# The healing power of color, art

By Brad Hayward  
Bee Staff Writer

The colors are bright – a hot pink, a glaring yellow, a fiery orange.

They're all over T. Rose's wheelchair. The sides, the handles and especially the tires are literally covered with paint.

Rose herself sits patiently and watches as eight or 10 people crouch around her chair, carefully brushing on the colors.

Then it begins. Rose backs her chair up, spins it around and then drives in circles across a white board, creating art as her tires apply the paint to the canvas.

Rose, a self-described wheelchair artist, and a group of developmentally disabled adults came to-

Please see ARTIST, page B4



T. Rose used to hold a paintbrush between her teeth. Four years ago she began using the wheels of her chair as brushes.

## Artist: Creative therapy

Continued from page B1  
gether Friday for a "show" at Sacramento's Short Center, an educational and job-training facility for the disabled.

The session is more than a chance to work with paint and gain exposure to abstract art, Rose, of Hawaii, said. It's also therapy.

"Colors are very powerful," she said. "There are lots of colors in our lives each and every day, and they do heal you – they heal the body, the mind and the spirit."

A diving accident 14 years ago left Rose a quadriplegic. Several years later, a friend introduced her to art, and she took up painting using her teeth to hold the brush.

Four years ago she began creating abstract art using the wheels of her chair as brushes. Since then she has introduced her art to schools, senior citizens and the developmentally disabled.

It's a collective, participatory kind of art. The Short Center's students kneel down and mix the paint themselves, deciding which colors they'll create.

"Gray, I want gray," said one woman, who dove in to mix the black with the white.

'The colors are not only nice to look at, they're actually therapy.'

– Robert Keller, artist's husband



Artist  
T. Rose

Says colors "heal the body, the mind and the spirit."

For a while, the students are intent on painting the chair's tires and watching as Rose creates tire-tread designs on the canvas underneath. Then it gets more interesting.

First, she asks them to paint her shoes.

Then her jeans.

Then her white shirt.

By the end, both Rose and her chair are covered in a garish mixture of bright paints. But it's no matter; the point is to give the students an opportunity to create something of their own, something of a kind they've never seen before.

"Can you feel the energy in the room?" asks Rose's husband, Robert Keller. "The colors are not only

nice to look at, they're actually therapy."

They also mean Rose goes through a lot of clothes.

"I had to give up my blue jeans for this show," Keller said. "Hopefully all these clothes will be worth some money someday."

Before the show is over, the students get to add their own contributions – the names "Tommy" and "Kyle" and "Kathy" – to the edges of the wheelchair creation.

"We have a lot of folks in chairs, and I thought it would be a great way to expose the students to non-traditional ways of making art," said Paul Sershon, assistant director of the 140-student center. "It was really effective."

"It was neat," said Andrea Foreman, one of the students. "I never put paint on a wheelchair like this before."



◀ 'Justin,' a River Oak resident, works with clay in the art room of the Laurel Hill Drive facility. In recent months the agency, which deals with children who have been unable to work out their problems with four lower levels of lesser care, has begun raising funds for the first time in its 25 years of operation.

Massaging the soft clay can have therapeutic as well as artistic value for youths at the facility. ▼

# Children's agency pinched

## Tight times push River Oak into fund-raising efforts

By Molly Kinetz  
Bee Staff Writer

For 25 years, River Oak Center for Children has been patching together children and their families.

The patches cover both visible and invisible wounds caused by physical, sexual and drug abuse. Some of the 257 5- to 12-year-olds served by the center have experienced all of the above.

For the first time, the center is raising funds. It has raised \$1.4 million toward the \$1.8 million needed to buy its main facility on Laurel

Hills Drive, near Garfield and Madison avenues.

The latest effort was Saturday night — an Octoberfest sponsored by Van Housen Motors.

The center had a \$6 million budget last year, but during the state and county budgeting process, the per-child fee the center receives was frozen. The funds the center receives could be cut if the number of children served is reduced.

Mary Hargrave, executive director of River Oak, said counties are trying to cut costs by keeping children in less restrictive environments. The Laurel Hills facility takes in chil-



Bee/Dick Schmidt

Please see CENTER, page B6

# Center: One step short of a psychiatric hospital

Continued from page B1

dren who have been so abused by adults that four levels of lesser care have failed. It is one step short of the psychiatric hospital.

River Oak provides all five levels of care — from family counseling in a child's home through foster care and group homes. It operates a special education school attended by about 80 children from the foster and group homes. When all else fails, the children move to Laurel Hills Drive.

The staff at the center is remodeling the former nursing home on Laurel Hills Drive for its most severely damaged clients. One room boasts a blue-sky ceiling, clouds and Winnie the Pooh characters. Time there is awarded to the children.

Another room is the quiet room. Score-sheets on the wall keep track of how many times that bare, blank white room is used to confine an out-of-control child.

People who want to help these youngsters by providing a nice home with lots of hugs will fail.

"Love is not enough," according to Carol Hand, senior social worker at the facility.

The children are no longer reachable by

love, Hand said.

Until they are given a very structured, predictable, safe environment, the children are unable to give or accept love, she said.

Some of the children have been through as many as 11 foster homes in a year. They deliberately sabotaged their stays by setting fires, attacking family members or sexually exposing themselves, program director Tony Madariaga said.

They aren't ready for normalcy; they are also intensely loyal to their birth family, no matter how wretched it is. Becoming attached to foster parents seems like betrayal, he said.

River Oaks "is loving but more neutral," Hargrave said. "Part of the healing process is they don't have to bond."

The children are often violent, aggressive, impulsive and unaware of their own safety. Hand pointed out holes in walls and cupboard doors that had been torn off the hinges by enraged youngsters.

"They are strong and powerful when they are raging," Hand said.

The norm at River Oaks is the bizarre: the child who first attempted suicide when he was 5. Now 8, he recently tried to garrote himself

with his socks.

Some children hoard food. They've been so hungry so often that they gorge themselves when food is offered and ferret some away. The extra sometimes isn't found until it starts to rot, Hand said.

When not enraged, however, the children are engaging, with a too-adult knowledge of psychology.

"I'm here because I don't have anger control," one 10-year-old explained while pounding a piece of clay.

"I'm here because my father wasn't treating me right," his neighbor chimes in, "and I am following in his footsteps. Oh, and child abuse. ... Let's make a Hovercraft."

Another boy, mashing some very wet clay, said little. He didn't know how long he has been in the Laurel Hills residence or where he's been. He probably has fetal alcohol syndrome, a counselor said.

There's work to be done at Laurel Hills, painting, plastering holes in the wall, fixing doors that won't open. Money is needed for that. There are also minds to mend, tempers to control and souls to rebuild. Patience is needed for that.

<b>OUTLINE: BUDGET WORKSHOP - 8 OCTOBER 28, 1992 7:00 P.M. to 10:00 P.M.</b>		
7:00 - 7:10	<b>I. INTRODUCTION (Bill Edgar)</b>  <b>A. Review agenda for the October 28th workshop:</b>  <b>B. Budget Workshop Calendar Update</b>	Exhibit page(s)
7:10 - 7:30	<b>II. 1992-93 COMMUNITY GROUP FUNDING (Robert Thomas)</b>  <b>A. Community Group Funding Memo to Council 10/26/92 Exhibit 8-1</b>	3-5
7:30 - 8:00	<b>III. POLICE DEPARTMENT FOLLOW-UP</b>  <b>A. Policy Direction Exhibit 8-2 (Bill Edgar)</b>  <b>B. Non-Core Priority List Exhibit 8-3</b>  <b>C. Follow-Up Questions Police Department Program Inventory Exhibit 7-3 &lt;Distributed last week&gt; (Jerry Finney)</b>	7  8-10
8:00 - 8:10	<b>D. Public Testimony</b>  <b>IV. INTRODUCTION TO PARKS &amp; COMMUNITY SERVICES DEPARTMENT (Bill Edgar)</b>	

8:10 - 9:30	<b>V. PARKS &amp; COMMUNITY SERVICES DEPARTMENT REVIEW (Walt Ueda)</b>  <b>A. Parks &amp; Community Services Department Exhibits 8-4</b>  <b>B. Program Inventory, Core vs Non-Core Exhibit 8-5</b>  <b>C. County Budget Cuts Exhibit 8-6</b>  <b>D. Public Testimony</b>	  11-28  29-45  46-47
9:30 - 9:35	<b>VI. INTRODUCTION TO COMMUNITY/CONVENTION CENTER DEPARTMENT (Bill Edgar)</b>  <b>A. Overview</b>	
9:35 - 10:00	<b>V. COMMUNITY/CONVENTION CENTER DEPARTMENT REVIEW (Sam Burns)</b>  <b>A. Community/Convention Center Department Exhibits 8-7</b>  <b>B. Program Inventory, Core vs Non-Core. Exhibit 8-8</b>  <b>C. Public Testimony</b>	  CC1-9  CC10-12



DEPARTMENT OF  
FINANCE

BETTY MASUOKA  
DIRECTOR

CITY OF SACRAMENTO  
CALIFORNIA

October 26, 1992

CITY HALL  
ROOM 100  
915 I STREET  
SACRAMENTO, CA  
95814-2685

To: MAYOR RUDIN  
COUNCILMEMBERS

From: BETTY MASUOKA, Director of Finance

Re: COMMUNITY GROUP FUNDING

PH 916-264-5736  
FAX 916-264-7618

DIVISIONS:  
ACCOUNTING  
BUDGET  
REVENUE  
RISK MANAGEMENT

The Budget Workshop on Wednesday, October 28th, will include a discussion on what to do with the funding of Community Groups. Attached is a list of the groups and the funding level they received last year. The current budget has set aside the same level of funding for 1992-93.

In order to facilitate the discussion on this issue (given the lengthy agenda for that evening) staff actions and recommendations are as follows:

1. Staff is recommending an across the board 5% reduction to all of the grants except the Symphony, the Chamber of Commerce (Capitol to Capitol) and the request for loan forgiveness/deferral (Oak Park Concerts and Sierra Curtis Neighborhood Association)
2. It is recommended that the Symphony grant remain at \$200,000 based on Council's action on the Letter of Credit and the fact that the County has maintained their grant level at \$200,000.
3. It is recommended that the Chamber of Commerce grant be eliminated. This amount has been used to fund the City's portion of the capitol to capitol trip. The Council can decide at a later date, based upon issues at the time, whether they should participate in the trip. Funding can be provided as necessary at that time.
4. It is recommended that the \$11,000 due to the City from the Oak Park Concert Series be converted from a loan to a grant. In keeping with the recommendation to reduce all the grants by 5%, this would reduce the grant by \$550.00 meaning this is the amount that

would have to be repaid to the City.

5. It is recommended that the loan to Sierra Curtis (\$50,000) be renegotiated from being payable in 5 installments to being payable in 12 installments.
6. Bob Thomas will be meeting with representatives from the community groups on Monday, October 26, to inform them of these recommendations.
7. We will be asking the Council to give staff direction on whether or not Community Group funding should be included in Core or Non-Core for next year. In either case, staff recommends that a set of criteria be adopted which will guide the evaluation of future funding requests. These criteria should address:
  - a. Does the Community Group serve a targeted area or population as defined by Council?
  - b. Does the Community Group effectively leverage the City contribution with other community funding?

Given the current budget constraints being faced by the City, staff believes that a modest 5% reduction in Community Grants is appropriate but will not be overly disruptive to the groups. We are hoping that the groups will understand the budget problems being faced by the City and that they will accept staff's recommendations. If so, community group presentations at the October 28th meeting should be kept to a minimum.

If you have any questions or concerns regarding these recommendations please call me or Ken Nishimoto at 264-5736.



BETTY MASUOKA  
DIRECTOR OF FINANCE

## COMMUNITY GROUPS FUNDING UPDATE

DESCRIPTION	1991-92 Funding Level	1992-93 Funding (Less 5%)	Difference	1992-93 Total Emergency Funding
<b>GENERAL FUND</b>				
Area 4 Agency on Aging	\$ 52,000	\$ 49,400	\$ 2,600	\$ 8,487
Human Rights/Fair Housing	35,000	33,250	1,750	
Mediation Center	30,000	28,500	1,500	\$ 18,526
Community Service Planning Council	30,000	28,500	1,500	
Hunger Commission	18,250	17,337	913	\$ 9,963
Police Athletic League	25,000	23,750	1,250	\$ 3,072
Trees for Tomorrow	23,450	22,277	1,173	
Cultural Exchange	7,500	7,125	375	
Stanford Settlement	10,000	9,500	500	
Camellia Center	74,300	70,585	3,715	\$ 19,218
Asian Community Center	11,160	10,602	558	
Cultural and Entertainment District	125,000	118,750	6,250	
Sierra Curtis Neighborhood Association	10,000*	5,833	4,167	
Oak Park Concert	11,000**	10,450	550	
<b>Sub Total General Fund</b>	<b>\$ 462,660</b>	<b>\$ 435,859</b>	<b>\$ 26,801</b>	<b>\$ 59,266</b>
<b>GENERAL FUND TRANSIENT OCCUPANCY TAX FUNDING</b>				
Symphony	\$ 200,000	\$ 200,000***	\$ 0	
Regranting	\$ 205,500	195,225	10,275	
Convention Bureau	\$ 405,500	385,225	20,275	
<b>Sub Total General Fund TOT</b>	<b>\$ 811,000</b>	<b>\$ 780,450</b>	<b>\$ 30,550</b>	
<b>COMMUNITY CENTER FUND</b>				
Sports Commission	\$ 56,000	\$ 53,200	\$ 2,800	
SACTO	100,000	95,000	5,000	
Old Sacramento Management Board	117,000	111,150	5,850	\$ 44,863
Chamber of Commerce (Capitol to Capitol)	8,600	0	8,600	
<b>Sub Total Community Center Fund</b>	<b>\$ 281,600</b>	<b>\$ 259,350</b>	<b>\$ 22,250</b>	<b>\$ 44,863</b>
<b>TOTAL ALL FUNDS</b>	<b>\$1,555,260</b>	<b>\$1,475,659</b>	<b>\$ 79,601</b>	<b>\$104,129</b>

\* It is recommended that the loan to Sierra Curtis Neighborhood Association be renegotiated from being payable in 5 annual installments to being payable in 12 annual installments.

\*\* It is recommended the Oak Park Concert Series be converted from a loan to a grant.

\*\*\* It is recommended the Symphony grant remain at the current level based on Council's action on the Letter of Credit and the fact that the County has maintained their current grant level.

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## Police Policy Direction

1. A fundamental service of this City is to provide a safe environment for its citizens.
2. Neighborhood programs need to be a high priority and lower priority calls for service responses (for reports) will necessarily be delayed in order to create more resources for neighborhood programs.
3. The Police Department is committed to the concepts of community oriented policing. As the Police Department continues to transition to the community oriented department of the future, it is necessary to examine the effects of the transition on the basic police service of responding to emergencies.

POLICE DEPARTMENT  
PRIORITIZATION AND COST OF THE PROGRAMS  
IDENTIFIED AS NON CORE

CATEGORY	PROGRAM	NON CORE FTE	COST	PRIORITY
FIELD OPERATIONS	RESERVES	8.43	\$ 401,000	1
FIELD OPERATIONS	K-9/PARKS	12.00	\$ 992,000	2*
SPECIALIZED COP SERVICES	PROBLEM ORIENTED POLICING	10.00	\$ 853,000	3*
SPECIALIZED COP SERVICES	NEIGHBORHOOD POLICE OFFICERS (NPO) (SELF SUPPORTING)	4.00	\$ 285,000	4*
INVESTIGATIONS	GANG UNIT	6.00	\$ 526,000	5*
INVESTIGATIONS	ASSET SEIZURE (SELF SUPPORTING)	4.00	\$ 259,000	6
FIELD OPERATIONS	TRAFFIC ENFORCEMENT (1 TEAM)	9.00	\$ 758,000	7
SUPPORT	INSPECTIONS AND STANDARDS	3.00	\$ 209,000	8
ADMINISTRATION	DIVISIONAL MANAGEMENT STAFF	1.00	\$ 123,000	9
FIELD OPERATIONS	TRAFFIC ENFORCEMENT (1 TEAM AND LT.)	10.00	\$ 862,000	10
SPECIALIZED COP SERVICES	COMMUNITY RESOURCES (3 OFFICERS)	3.00	\$ 247,000	11*
SUPPORT	PERSONNEL	1.00	\$ 41,000	12

ADMINISTRATION	DEPARTMENT MANAGEMENT STAFF	1.00	\$ 123,000	13
SUPPORT	ALARM UNIT (SELF SUPPORTING)	2.00	\$ 108,000	14
FIELD OPERATIONS	CSU TEAM	7.00	\$ 589,000	15
SPECIALIZED COP SERVICES	COMMUNITY RESOURCES (CRIME PREVENTION)	11.00	\$ 641,000	16*
INVESTIGATIONS	SPECIAL INVESTIGATIONS (1 Sgt.)	1.00	\$ 98,000	17
SPECIALIZED COP SERVICES	PLANNING	3.00	\$ 279,000	18
SUPPORT	PROPERTY	2.00	\$ 53,000	19
SUPPORT	CRIME ANALYSIS	4.40	\$ 203,000	20
FIELD OPERATIONS	TAC (1 TEAM)	7.00	\$ 586,000	21
SPECIALIZED COP SERVICES	MAGNET SCHOOL PROGRAM	1.00	\$ 81,000	22*
FIELD OPERATIONS	DUI TEAM	7.00	\$ 573,000	23
FIELD OPERATIONS	BIKES (4 BIKES)	4.00	\$ 318,000	24*
FIELD OPERATIONS	TAC ( 1 TEAM)	7.00	\$ 586,000	25
FIELD OPERATIONS	CLERICAL STAFF ASSISTANCE	1.00	\$ 45,000	26
FIELD OPERATIONS	BIKES (6 BIKES)	6.00	\$ 477,000	27
FIELD OPERATIONS	CROSSING GUARDS	17.30	\$ 431,000	28
INVESTIGATIONS	FLEX	6.00	\$ 523,000	29**
INVESTIGATIONS	SPECIAL INVESTIGATIONS (1 Sgt.)	1.00	\$ 98,000	30**
INVESTIGATIONS	CLERICAL STAFF ASSISTANCE	2.50	\$ 107,000	31**

\* COUNCIL COMMENTS FROM LAST WEEK

Councilmember Pane stated that all programs identified as non-core be moved back into the core.

Councilmember Chinn stated that the City Council should follow the prioritization of non-core as recommended by Interim Chief Finney if any reductions are required.

Councilmember Steinberg stated that the priorities of the Magnet School Program (#22), the Neighborhood Police Officers (#4), the Crime Prevention portion of Community Resources (#16), and Problem Oriented Policing (#3) should be higher.

Councilmember Fargo stated that the top five programs were in the proper priority order but that the team of four bikes (#24) and part of Community Resources (#11 and #16) should receive higher priorities.

Councilmember Serna stated that the priority of the top five programs should be changed with K-9/Parks (#2) moving to #5, Problem Oriented Policing (#3) moving to #2, Neighborhood Police Officers (#4) to #3, and the Gang Unit (#5) to #4.

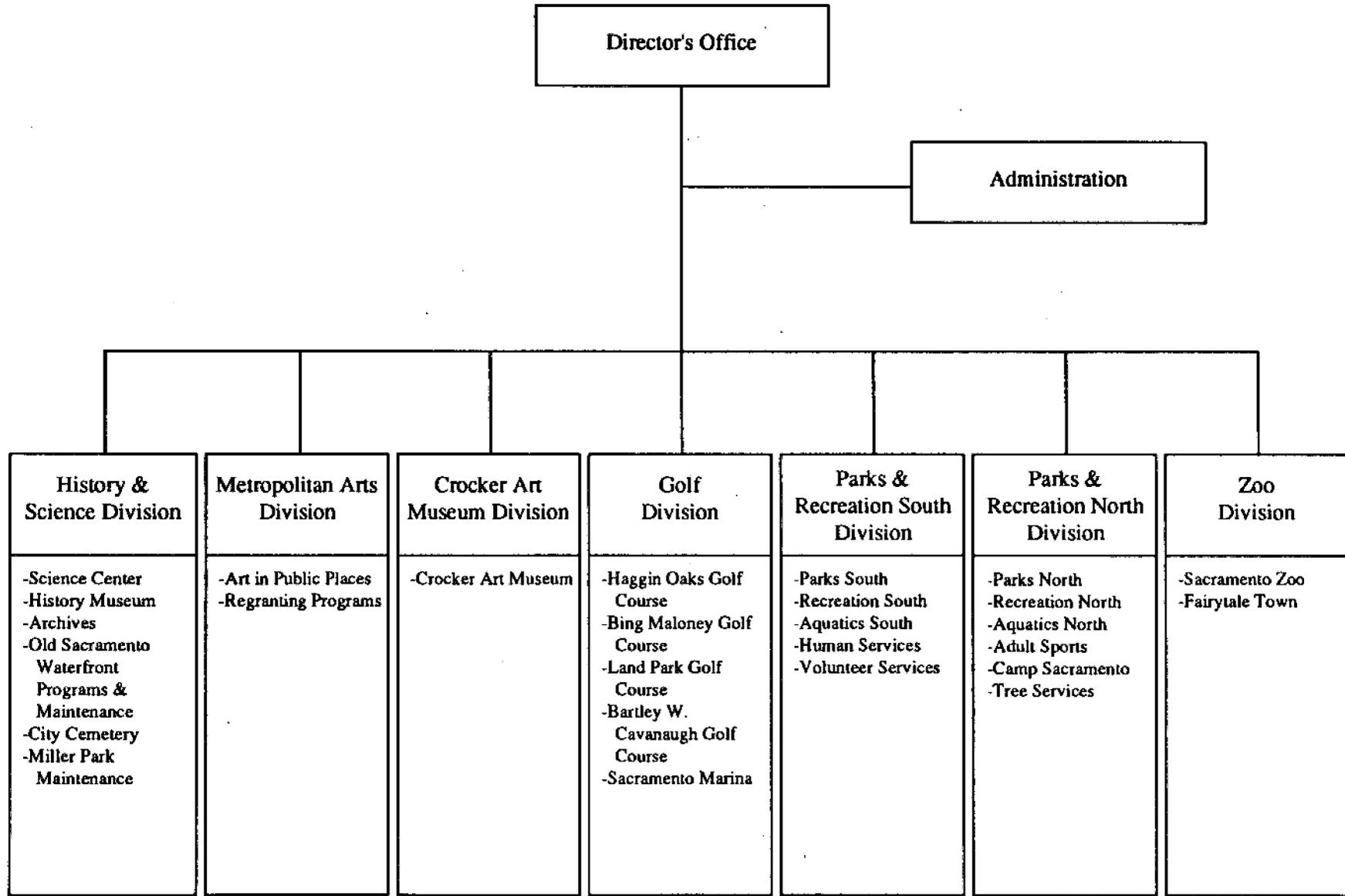
\*\* FOR INFORMATION

The last three programs on the prioritization list of non-core positions are currently vacant as part of the mandated cost savings identified in the current budget or are positions originally funded by the Gang Violence Suppression Grant which the State of California did not refund.

**WORKSHOP #8**  
**PARKS & COMMUNITY SERVICES**  
**OVERVIEW**

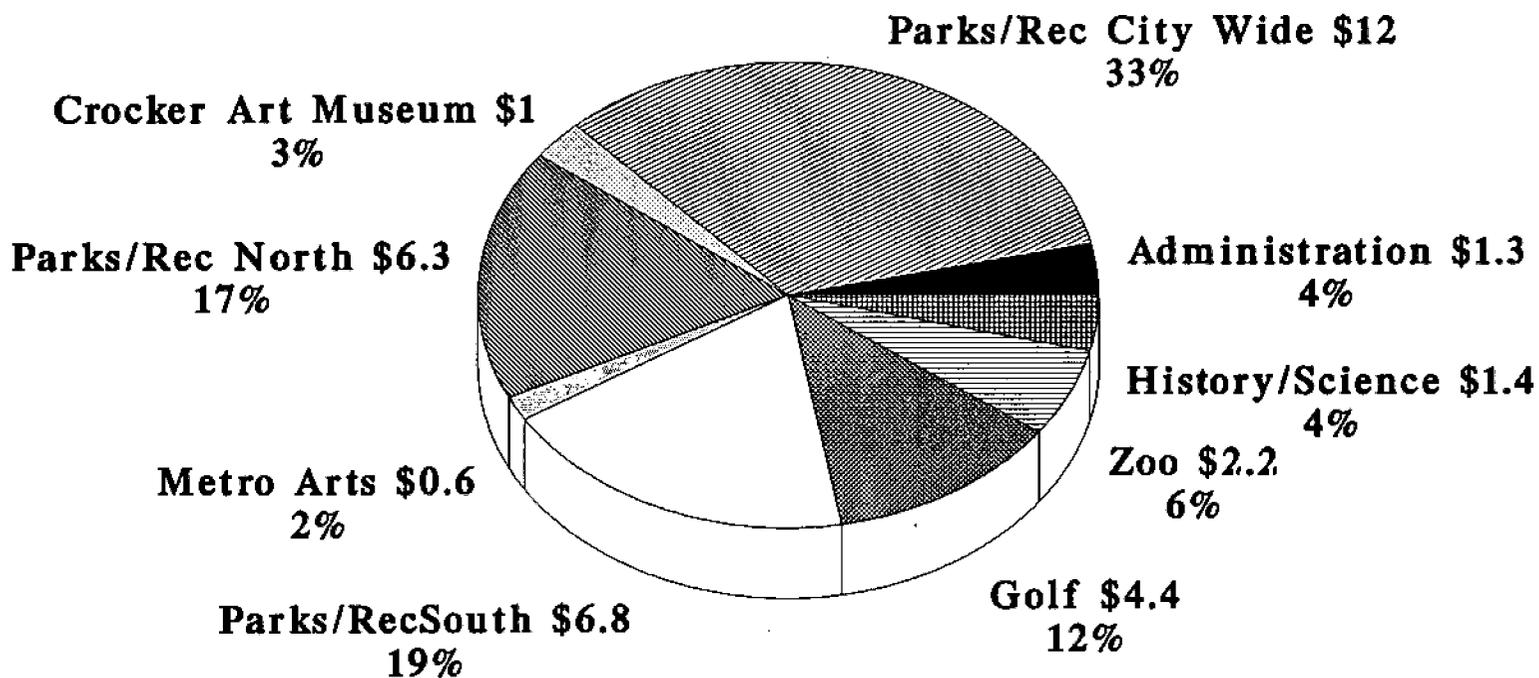
**CHARTS & EXHIBITS**

October 28, 1992



# PARKS & COMMUNITY SERVICES

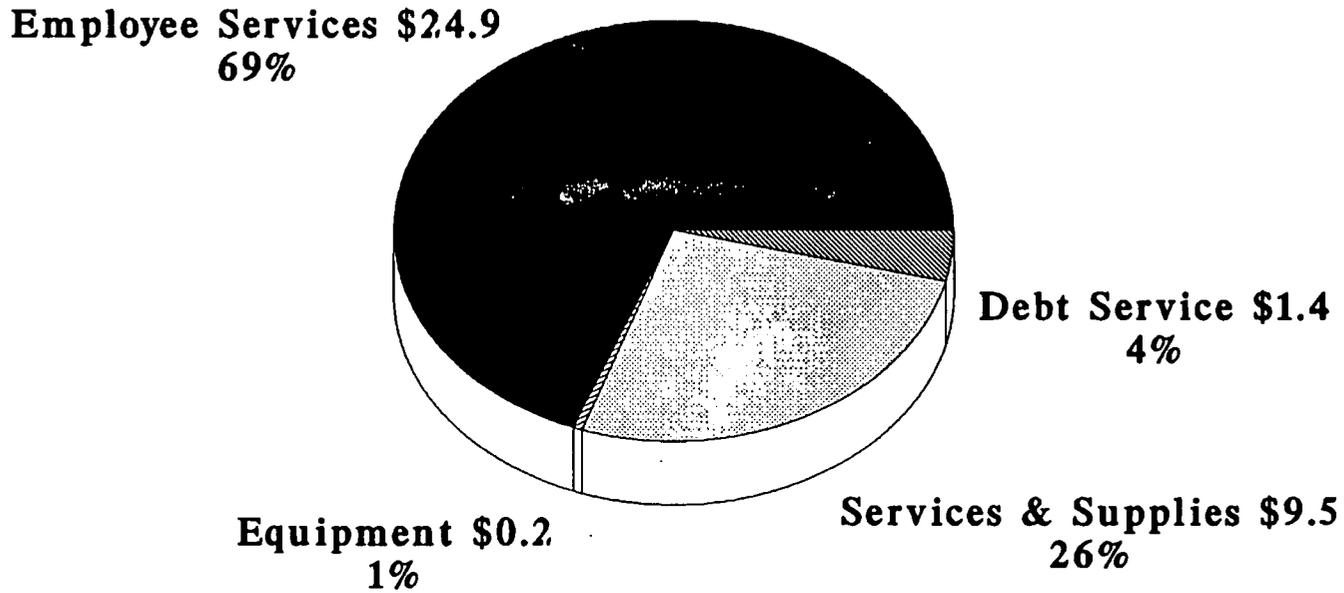
Budget: \$36 Million Staff: 721 FTE



\$ in millions

# Budget by Expenditure Category

Total Budget: \$36 Million Staff: 721

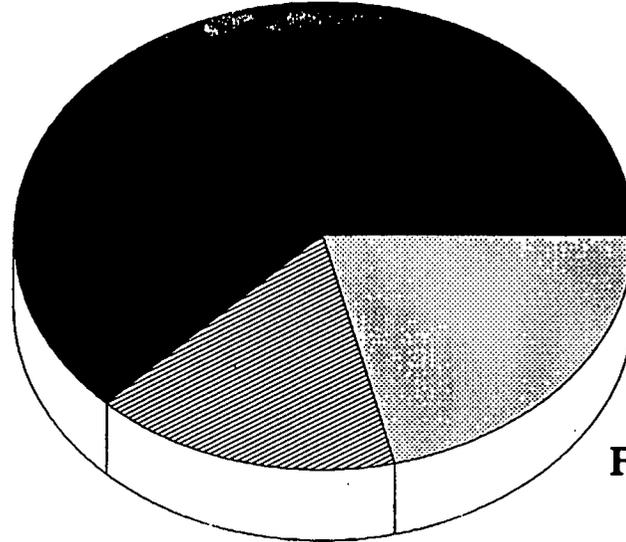


\$ in millions

# PARKS & COMMUNITY SERVICES

## Funding Sources

**General Fund Taxes \$22.7**  
63%



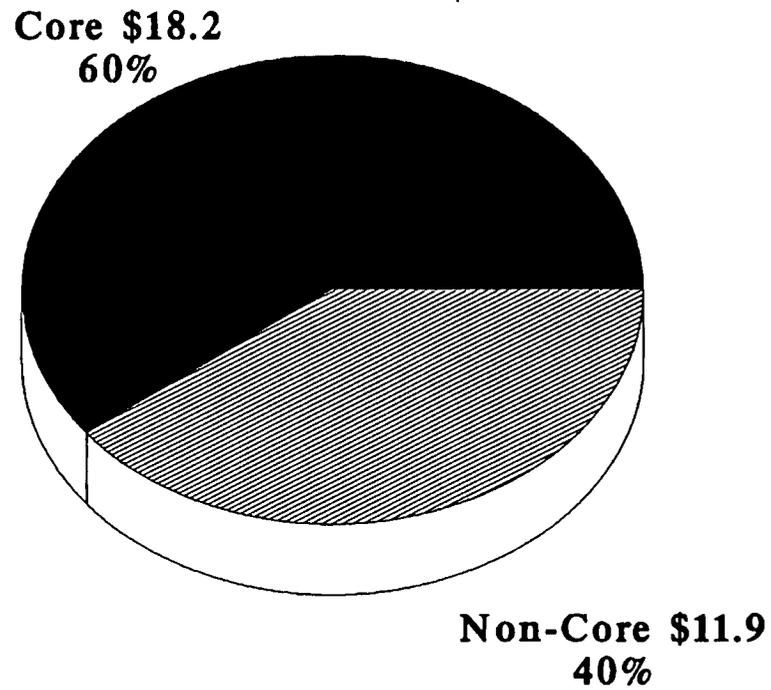
**Fees/Grants \$7.7**  
21%

**Enterprise Funds \$5.8**  
16%

\$ in millions

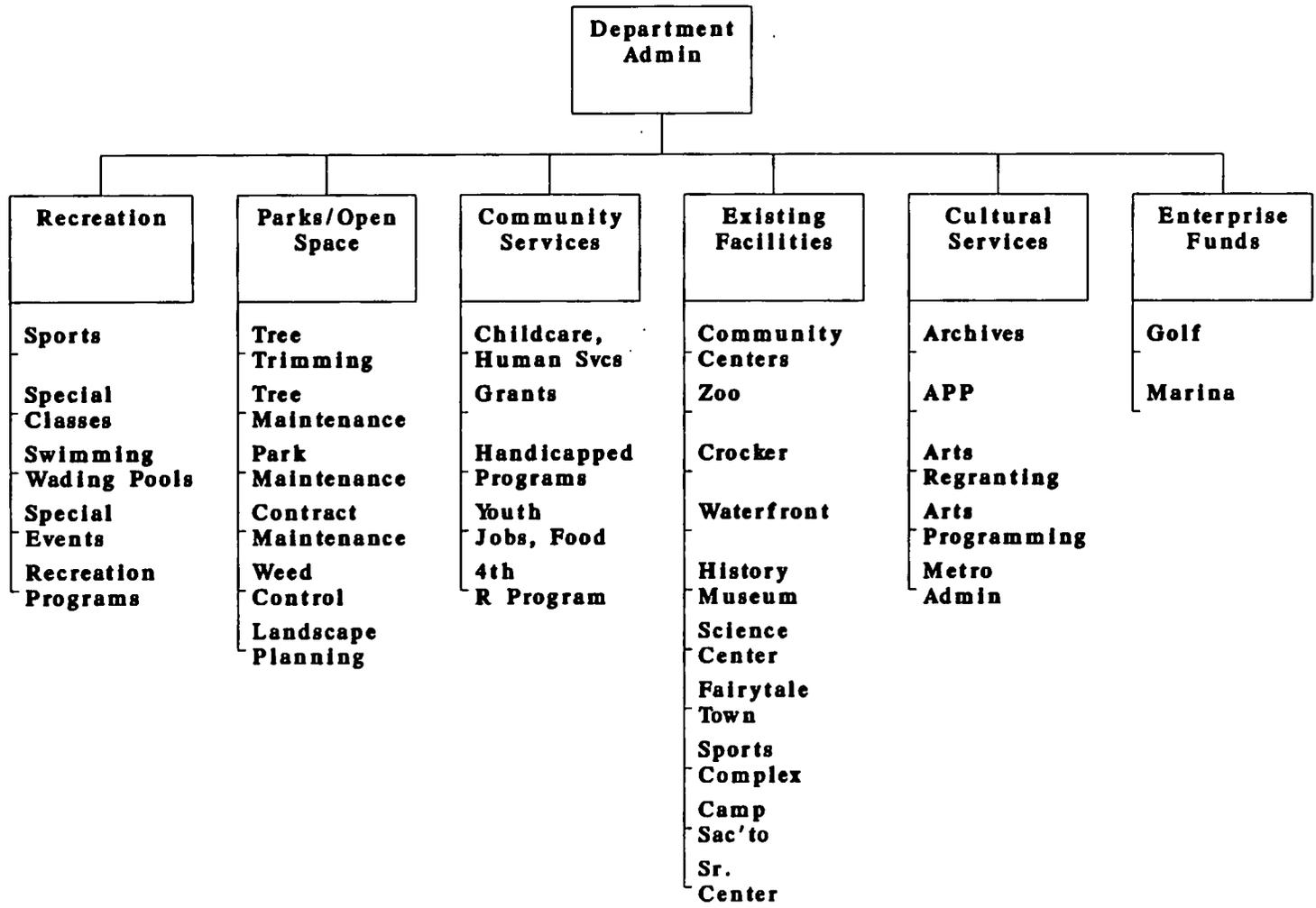
# PARKS & COMMUNITY SERVICES

## Percent Core - General Fund



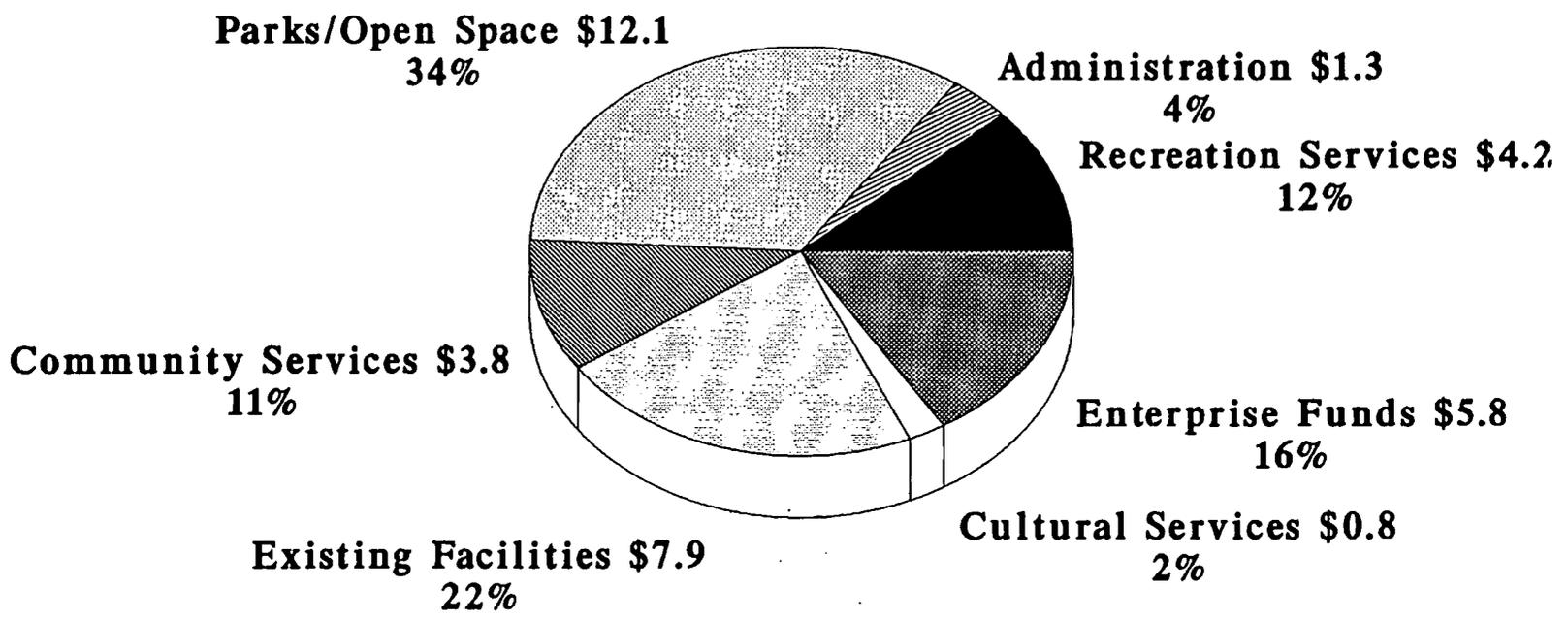
\$ in millions

# PARKS & COMMUNITY SERVICES FUNCTIONS



# BUDGET BY FUNCTIONS

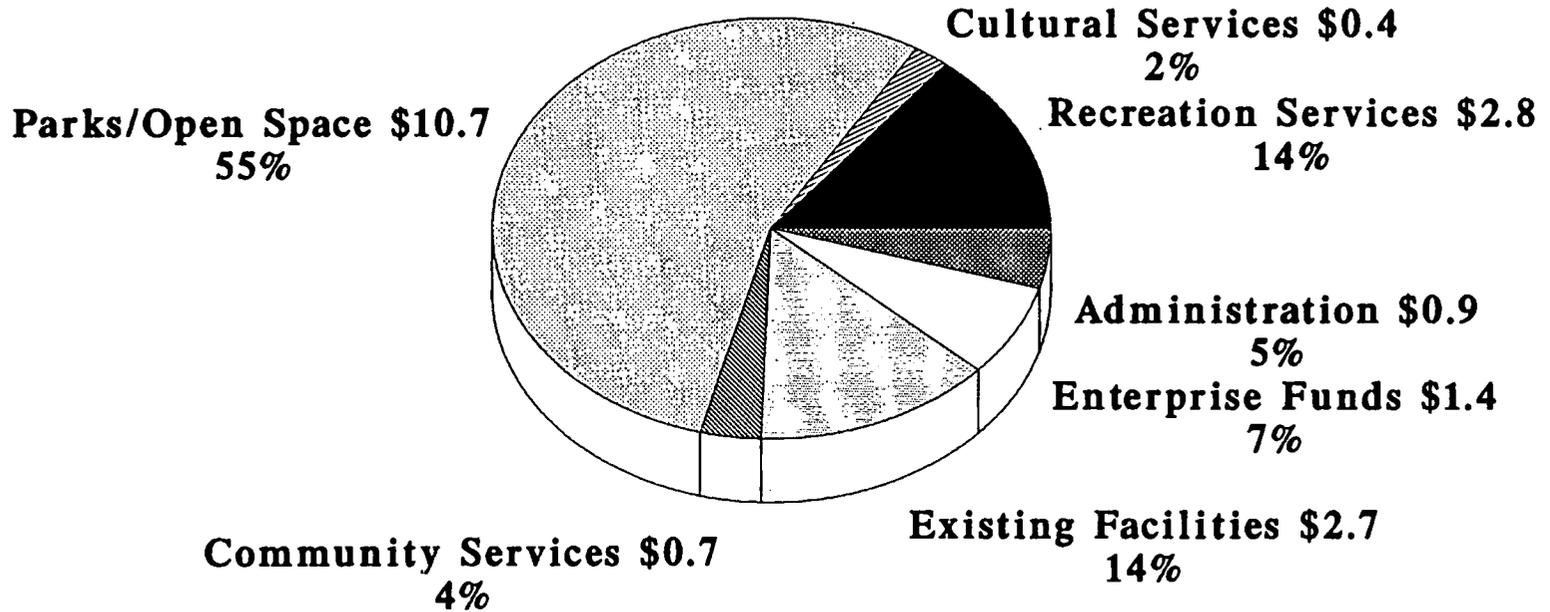
Total Budget: \$36 Million Staff: 721



\$ in millions

# CORE BY FUNCTION

Total Core: \$18.2 Million

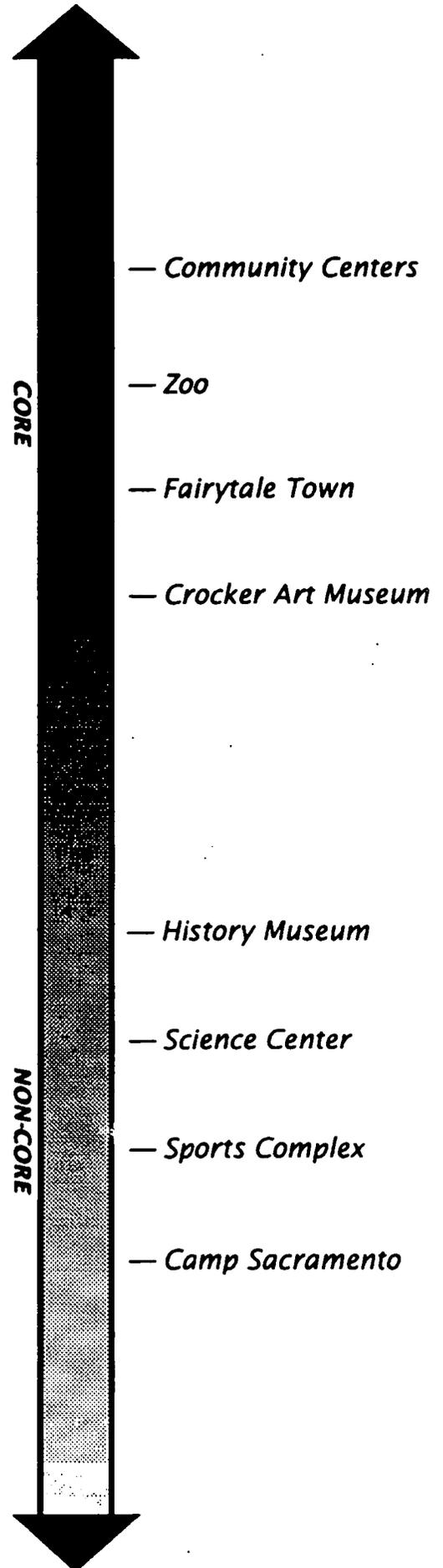


\$ in millions

# CORE/PRIORITY SPECTRUM Existing Facilities

## Factors Considered:

- *Community Benefit*
- *Community Identity*
- *Community Focal Point*
- *Established Tradition*
- *Educational Services*
- *Targeted Population*
- *Attendance*



# DECISION TREE-PARKS AND COMMUNITY SERVICES

## RECREATION SERVICES

### BASIC SERVICES

#### CORE

#### NON CORE

Essential Level of Service	Special Services to Specific Groups
Swimming and Wading Pools	Sports Special Interest Programs (Classes)

### SUPPORT SERVICES

#### CORE

#### NON CORE

Essential to the Effective Operations of the Organization	Enhanced Level of Service
	Special Events Support

RECREATION SERVICES (Continued)

-4

SPECIALIZED SERVICES

CORE

NON CORE

Services to a Target Population	Services to "Non Target" Population
Recreation Programs	

DECISION TREE-PARKS AND COMMUNITY SERVICES

PARKS/OPEN SPACE

PUBLIC SAFETY

CORE

NON CORE

<b>Basic Protection of Citizens against Common Threats</b>	<b>Enhancement to Basic Services</b>
<b>Tree Trimming</b>	

BASIC SERVICES

CORE

NON CORE

<b>Essential Level of Service</b>	<b>Enhancement to Basic Services</b>
<b>Tree Maintenance and Planting Park Maintenance Contract Maintenance</b>	<b>Park Maintenance Weed Control</b>

INFRASTRUCTURE MAINTENANCE AND DEVELOPMENT

CORE

NON CORE

<b>Infrastructure that Supports Core Programs</b>	<b>Enhanced Level of Service</b>
<b>Landscape Planning</b>	<b>Landscape Planning</b>

# DECISION TREE-PARKS AND COMMUNITY SERVICES

## COMMUNITY SERVICES

### SUPPORT SERVICES

#### CORE

#### NON CORE

<b>Essential to the Effective Operations of the Organization</b>	<b>Enhanced Level of Service</b>
Childcare Coordination and Human Services	Childcare Coordination and Human Services

### SPECIALIZED SERVICES

#### CORE

#### NON CORE

<b>Services to a Target Population</b>	<b>Services to "Non Target" Population</b>
Grants Funded Services Handicapped Programs Youth Jobs/Summer Foods Programs	4th R Program

DECISION TREE-PARKS AND COMMUNITY SERVICES

8-4

EXISTING FACILITIES

BASIC SERVICES

CORE

NON CORE

Essential Level of Service	Enhancement to Basic Services
Community Centers Sacramento Zoo Old Sacramento Waterfront	Community Centers Fairytale Town Crocker Art Museum History Museum Science Center Fairytale Town

SPECIALIZED SERVICES

CORE

NON CORE

Services to a Target Population	Services to "Non Target" Population
Senior Center	Sports Complex Camp Sacramento

CULTURAL SERVICES

-4

BASIC SERVICES

CORE

NON CORE

Essential Level of Service	Special Services to Specific Groups
Archives Arts in Public Places	

SUPPORT SERVICES

CORE

NON CORE

Essential to the Effective Operations of the Organization	Enhanced Level of Service
	Metropolitan Arts Division Admin
	Arts Programs and Regranting

DECISION TREE-PARKS AND COMMUNITY SERVICES

8-4

ADMINISTRATION

SUPPORT SERVICES

CORE

NON CORE

Essential to Effective Operations of the Organization	Enhanced Level of Service
Department Administration	Department Administration
	New Directions
	Department Administration

ENTERPRISE FUNDS

SUPPORT SERVICES

CORE	NON CORE
Essential to the Effective Operations of the Organization	Support of Non Core Programs
Marina	Golf

SPECIALIZED SERVICES

CORE	NON CORE
Services to a Target Population	Services to "Non Target" Population
	Golf

COMPLIANCE WITH MANDATES

CORE	NON CORE
Basic Compliance With Mandates	Basic Compliance with Self Imposed Requirements
Marina	

**CITY OF SACRAMENTO  
PARKS & COMMUNITY SERVICES  
DEPARTMENT**

**PROGRAM INVENTORY  
CORE vs NON-CORE**

**PARKS AND COMMUNITY SERVICES-Recreation Services**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety				
Basic Services	35.41	\$ 832,893	10.66	\$ 922,558
Support Services			7.00	\$ 426,000
Infrastructure Maintenance and Development				
Specialized Services	56.18	\$1,994,683		
Compliance With Mandates				
<b>Total</b>	<b>91.59 (83.8%)</b>	<b>\$ 2,827,576 (67.7%)</b>	<b>17.66 (16.2%)</b>	<b>\$1,348,558 (32.3%)</b>

**PROGRAM DETAIL**

**PARKS AND COMMUNITY SERVICES**

**RECREATION SERVICES**

DESCRIPTION	FTE	AMOUNT
<b>BASIC SERVICES</b>		
<b>Sports</b>		
<b>Non:</b> (Special Services) All sports programming which include 83 adult baseball teams, 197 adult softball teams, 68 adult basketball teams, 243 adult volleyball teams and 80 youth baseball teams.	9.66	\$ 482,626
<b>Special Interest Programs (Classes)</b>		
<b>Non:</b> (Enhanced) Off sets direct costs. Classes with contracted instructors (e.g. Aerobics, arts, swimming & tennis lessons).	1.00	\$ 439,932
<b>Swimming and Wading Pools</b>		
<b>Core:</b> (Essential) Maintenance of an existing asset; targets low income population; must be maintained even if not open to the public.	35.41	\$ 832,893
<b>SUPPORT SERVICES</b>		
<b>Special Events Support</b>		
<b>Non:</b> (Enhanced) Special events equipment support for public and private events. Such as stages, podium, bleachers, for dedications, ground breaking, festivals, neighborhood events, etc.	7.00	\$ 426,000
<b>SPECIALIZED SERVICES</b>		
<b>Recreation Programs</b>		
<b>Core:</b> (Target Population) Planning, coordination and implementation of structured recreation programming, including outreach, prevention, neighborhood & after-school programs. Affects over 903,000 program participants. (e.g. Expressions, intermural sports, Kid's N' Play, Kids Force, teen programs, support NRPP, POP)	56.18	\$ 1,994,683

**PARKS AND COMMUNITY SERVICES-Parks/Open Space**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety	28.28	\$1,963,680		
Basic Services	172.8	\$8,569,279	28.89	\$1,199,084
Support Services				
Infrastructure Maintenance and Development	2.00	\$ 175,817	3.56	\$ 158,153
Specialized Services				
Compliance With Mandates				
<b>Total</b>	<b>203.08 (86.2%)</b>	<b>\$10,708,776 (88.8%)</b>	<b>32.45 (13.8%)</b>	<b>\$1,357,237 (11.2%)</b>

**PROGRAM DETAIL**

**PARKS AND COMMUNITY SERVICES**

**PARKS/OPEN SPACE**

DESCRIPTION	FTE	AMOUNT
<b>PUBLIC SAFETY</b>		
<p><b>Tree Trimming and Removal</b></p> <p><b>Core:</b> (Essential) Maintenance of street trees; safety and liability issues. Failure to perform these functions result in dead or dying trees which are then prone to fail resulting in potential property damage or personal injury.</p>	28.28	\$ 1,963,680
<b>BASIC SERVICES</b>		
<p><b>Tree Maintenance &amp; Planting</b></p> <p><b>Core:</b> (Essential) Tree planting provides energy savings which reduces the cost for both government and private energy expenditures. Replanting program and injection prevention programs for Elm Leaf Beetle</p>	26.34	\$ 1,400,000
<p><b>Park Maintenance</b></p> <p><b>Core:</b> (Essential) Maintain 2,300 acres of safe, green parks and open space for public use. Pruning, trash pick up and play equipment maintenance for safety purposes only. No aesthetic maintenance.</p>	143.46	\$ 6,716,317
<p><b>Non:</b> (Enhanced) Regular pruning, flower beds, routine trash pickup, play equipment maintenance, and public restrooms. Manual watering, sports field preparations, parking lot maintenance, maintenance of equestrian trails in Del Paso Park. Greater use of seasonal part-time help and contracting out. Maintenance support of special events in parks.</p>	18.89	\$ 749,084
<p><b>Contract Maintenance</b></p> <p><b>Core:</b> (Essential) Maintenance of existing facilities; administration, management and inspection of contracts for maintenance of medians, public areas (City parking garages, libraries, water treatment facilities), City Cemetery, etc.</p>	3.00	\$ 452,962
<p><b>Weed Control</b></p> <p><b>Non:</b> (Enhanced) Weed control and abatement on city facilities, including bike trails, sports fields, sound walls, concrete street medians.</p>	10.00	\$ 450,000

**PARKS/OPEN SPACE (Continued)**

DESCRIPTION	FTE	AMOUNT
<b>INFRASTRUCTURE MAINTENANCE AND DEVELOPMENT</b>		
<b>Landscape Planning</b>	2.00	\$ 175,817
<p><b>Core:</b> (Supports Core) Two landscape staff to oversee contracts utilizing designated sources of funds such as Quimby and Lighting and landscaping projects.</p>		
<p><b>Non:</b> (Enhanced) Enhanced in-house landscape architecture services.</p>	3.56	\$ 158,153

**PARKS AND COMMUNITY SERVICES-Community Services**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety				
Basic Services				
Support Services	1.0	\$ 63,507	3.00	\$ 163,755
Infrastructure Maintenance and Development				
Specialized Services	20.28	\$ 596,149	97.74	\$3,008,539
Compliance With Mandates				
Total	21.28 (17.4%)	\$ 659,656 (17.2%)	100.74 (82.6%)	\$3,172,294 (82.8%)

**PARKS AND COMMUNITY SERVICES**

**COMMUNITY SERVICES**

DESCRIPTION	FTE	AMOUNT
<b>SUPPORT SERVICES</b>		
<b>Childcare Coordination and Human Services</b>		
Core: (Essential) Provide one staff to manage Community Services Section & Provide support to Drug & Gang Task Force (NRPP)	1.0	63,507
Non: (Enhanced) Dedicated Childcare Coordinator and management support for non-core programs	3.0	\$ 163,755
<b>SPECIALIZED SERVICES</b>		
<b>Grants Funded Services</b>		
Core: (Target Population) Workrecreation program for at risk youth funded by CDBG funds and other grant funded programs	8.82	\$ 148,898
<b>Handicapped Programs</b>		
Core: (Target Population) Targeted handicapped programs. Approximately 17,000 users in 1991-92.	6.0	\$ 120,765
<b>Youth Jobs/Summer Foods Programs</b>		
Core: (Target Population) Grant funded Summer Youth Employment Program and Summer Food Program. Summer Youth participants equaled 116 while 112,000 meals were served.	5.46	\$ 326,486
<b>4th R Program</b>		
Non: (Services to a Non-Target Population) Provides childcare program. Approximately 1,000 participants per month. Fee supported program. Revenues provide 97% of direct costs.	97.74	\$ 3,008,539

**PARKS AND COMMUNITY SERVICES-Existing Facilities**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety				
Basic Services	51.44	\$2,192,574	95.42	\$4,601,713
Support Services				
Infrastructure Maintenance and Development				
Specialized Services	8.19	\$ 485,829	11.57	\$ 634,991
Compliance With Mandates				
Total	59.63 (35.80)	\$2,678,403 (33.8%)	106.99 (64.2%)	\$5,236,704 (66.2%)

## PROGRAM DETAIL

## PARKS AND COMMUNITY SERVICES

## EXISTING FACILITIES

DESCRIPTION	FTE	AMOUNT
<b>BASIC SERVICES</b>		
<b>Community Centers</b>		
<b>Core:</b> (Essential) Maintain facilities as existing assets. Open doors and provide part time customer services. Staff with one fulltime staff and part time custodial to manage & coordinate facility use by public and other service providers (e.g. Feeding programs). 10 community Centers, includes Coloma, Clunie, Garden & Arts, Belle cooledge, Oak Park, Hagginwood, Robertson, Sim, Evelyn Moore, Woodlake.	28.50	\$ 1,101,000
<b>Non:</b> (Enhanced) Structured programming and direct City services provided at community centers, affects over 578,000 community center users.	18.19	\$ 277,103
<b>Sacramento Zoo</b>		
<b>Non:</b> (Essential) Maintain existing asset and collection. Zoo must meet compliance with USDA, AAZPA, US Department of Health and other State and County regulatory agencies. Closure to the public would result in revenue loss that would result in high City costs. Attendance in 1991-92 was 567,000.	29.10	\$ 1,712,475
<b>Crocker Art Museum</b>		
<b>Non:</b> (Essential) Maintain existing asset and collection. Legal obligation under Crocker Trust for City operations. Closure to public would result in lost revenue not only in admissions but also the loss of planned estate gifts to the Crocker (currently confirmed at \$5 million) and potential loss of non-profit support from the Foundation and CAMA. Attendance in 1991-92 was 115,000.	15.28	\$ 938,529
<b>Waterfront</b>		
<b>Core:</b> (Essential) Maintain open space (Old Sacramento and Miller Park) and maintain Old Sacramento Maintenance Courts at a safe level. Enforcement of Public Service and Historic Ordinances relative to Old Sacramento, support of special events, promotions, activities.	22.94	\$ 1,091,574

<b>BASIC SERVICES (Continued)</b>		
<b>History Museum</b>		
<b>Non:</b> (Essential) Maintain existing asset. Closure to public would result in lost revenue with minimal reduction in costs and fragile exhibits would have to be removed and additional storage space identified. Also potential loss of non-profit support. Attendance in 1991-92 was 65,000.	9.19	\$ 552,411
<b>Science Center</b>		
<b>Non:</b> (Essential) Maintenance of existing asset. Closure would result in lost revenue and non profit support while still requiring maintenance costs for surrounding nature area. Attendance in 1991-92 was 100,000.	10.85	\$ 638,286
<b>Fairytale Town</b>		
<b>Non:</b> (Enhanced) Opened to public; programming; animal exhibits. Result in increased attendance and revenues for this self-supporting facility. Attendance in 1991-92 was 300,000.	12.81	\$ 482,909
<b>SPECIALIZED SERVICES</b>		
<b>Sports Complex</b>		
<b>Non:</b> (Services to a Self Supporting Population) Sports complex staff to schedule league play at this facility (630 teams) which provides revenue for the maintenance of the facility. Maintenance is a legal requirement whereby the County provides and the City reimburses them approximately \$150,000 per year.	2.10	\$ 356,050
<b>Camp Sacramento</b>		
<b>Non:</b> (Services to "Non Target" Population) Maintain existing asset; to not program would result in a loss in revenue and would cost City more to maintain than under the current operation.	9.47	\$ 278,941
<b>Senior Center</b>		
<b>Core:</b> (Services to a Targeted Population) Maintain existing senior center and programs	8.19	\$ 485,829

**PARKS AND COMMUNITY SERVICES-Cultural Services**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety				
Basic Services	5.50	\$ 412,291		
Support Services			6.36	\$ 355,834
Infrastructure Maintenance and Development				
Specialized Services				
Compliance With Mandates				
<b>Total</b>	<b>5.50 (46.4%)</b>	<b>\$ 412,291 (53.7%)</b>	<b>6.36 (53.6%)</b>	<b>\$ 355,834 (46.3%)</b>

**PARKS AND COMMUNITY SERVICES**

**CULTURAL SERVICES**

DESCRIPTION	FTE	AMOUNT
<b>BASIC SERVICES</b>		
<b>Archives</b>		
<b>Core:</b> (Essential) Maintenance of existing archives and collections; maintain data and some public access (currently open three 1/2 days per week). Maintenance of some records required by law.	2.50	\$ 210,822
<b>Art in Public Places</b>		
<b>Core:</b> (Essential) Maintenance of existing public art collection. Program required by ordinance.	3.0	\$ 201,469
<b>SUPPORT SERVICES</b>		
<b>Metropolitan Arts Division Admin</b>		
<b>Non:</b> (Enhanced) Provides administrative and management support to non-core Metro Arts Programs	3.0	\$ 206,409
<b>Arts Programs and Regranting</b>		
<b>Non:</b> (Services to Non-Targeted Populations) Regranting to New Works, Cultural Awards and Multi-Cultural programs	3.36	\$ 149,425

**CATEGORY SUMMARY**

**PARKS AND COMMUNITY SERVICES-Administration**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety				
Basic Services				
Support Services	11.50	\$ 904,444	5.50	\$ 399,049
Infrastructure Maintenance and Development				
Specialized Services				
Compliance With Mandates				
<b>Total</b>	<b>11.50 (67.6%)</b>	<b>\$ 904,444 (69.4%)</b>	<b>5.50 (32.4%)</b>	<b>\$ 399,049 (30.6%)</b>

**PARKS AND COMMUNITY SERVICES**

**ADMINISTRATION**

DESCRIPTION	FTE	AMOUNT
<b>SUPPORT SERVICES</b>		
<b>Department Administration</b>		
<p><b>Core:</b> (Essential) Comprehensive department wide administration and support of \$35 million budget and 721 FTE (1100 employees); fiscal and personnel; limited clerical; lease management; customer and computer services (Directors Office 3.0, Fiscal/CIP 1.50, Purchasing/Accounting 1.0, Personnel 1.25, Computer Systems 1.0, Contract Management 1.25, Reception/Clerical 2.0, Compliance Programs .50).</p>	11.50	\$ 904,444
<p><b>Non:</b> (New Directions) New revenue development, grants application and management and improved customer service through information systems (Gifts to Share/Planned Giving .50, Grants Management .50, Public Information/Marketing/Outreach Programs 1.0, Computer System Support/Park Reservation System 1.0, Special Projects/Acquisitions .50).</p>	3.50	\$ 242,832
<p><b>Non:</b> (Enhanced) Management workload related to non-core functions.</p>	2.00	\$ 156,217

**PARKS AND COMMUNITY SERVICES-Enterprise Funds**

CATEGORY	CORE FTE	CORE AMOUNT	NON CORE FTE	NON CORE AMOUNT
Public Safety				
Basic Services				
Support Services	3.00	\$ 168,183	4.00	\$ 306,928
Infrastructure Maintenance and Development				
Specialized Services			42.98	\$ 4,068,919
Compliance With Mandates	4.80	\$ 1,253,533		
<b>Total</b>	<b>7.80 (14.2%)</b>	<b>\$1,421,716 (24.5%)</b>	<b>46.98 (85.8)</b>	<b>\$4,375,847 (75.5%)</b>

**PARKS AND COMMUNITY SERVICES**

**ENTERPRISE FUNDS**

DESCRIPTION	FTE	AMOUNT
<b>SUPPORT SERVICES</b>		
<b>Golf</b>	4.00	\$ 306,928
<p><b>Non:</b> (Essential) Provides administration and management and clerical support for continued operation of the Golf Division.</p>		
<b>Marina</b>	3.00	\$ 168,183
<p><b>Core:</b> (Essential) Provides administration and Management and clerical support for continued operation of the Marina.</p>		
<b>SPECIALIZED SERVICES</b>		
<b>Golf</b>		
<p><b>Non:</b> (Services to a Self Supporting Populations) Operations of six golf courses hosting in excess of 509,000 rounds per year.</p>	42.98	\$ 4,068,919
<b>COMPLIANCE WITH MANDATES</b>		
<b>Marina</b>		
<p><b>Core:</b> (Basic Compliance) Operation of 580+ berth in park-like setting with marina and recreational amenities. Contractual Agreement with the State requires the City to Operate the Marina.</p>	4.8	\$ 1,253,533

### COUNTY IMPACTS

Organization	1992-93 City Budget	County Funding Requested	County Funding Approved	Difference Approved vs Requested (Amount)	Difference Approved vs Requested (Percent)
Metro Arts Administration and Re-granting	\$ 355,834	\$ 136,250	\$ 75,000	\$ -61,250	-45.0%
History and Museum Center	\$ 488,245	\$ 264,500	\$ 200,000	\$ -64,500	-24.4%
Science Center and Jr. Museum	\$ 555,059	\$ 254,000	\$ 211,476	\$ -42,524	-16.7
Archives and Collections	\$ 343,339	\$ 219,000	\$ 170,000	\$ -49,000	-22.4%
Sports Commission	\$ 81,000	\$ 25,000	\$ 0	\$ -25,000	-100.0%
Total	\$1,823,477	\$ 898,750	\$ 656,476	\$ -242,274	-27.0%

**COUNTY BUDGET REDUCTIONS  
IMPACT**

**Science Center**

Staff reductions 1.50 FTE

Close animal hall.

**History Museum**

Staff reductions .40 FTE

Close an additional day a week.

Collection deterioration and damage due to reduced preservation efforts.

**Archives**

Staff reductions 1.0 FTE

Collection deterioration and damage due to reduced climate control.

**Metropolitan Arts**

Freeze position 1.0 FTE

Reduction in special event funding.

**Sports Commission**

Reduce promotion of pro-football franchise or other professional sports.

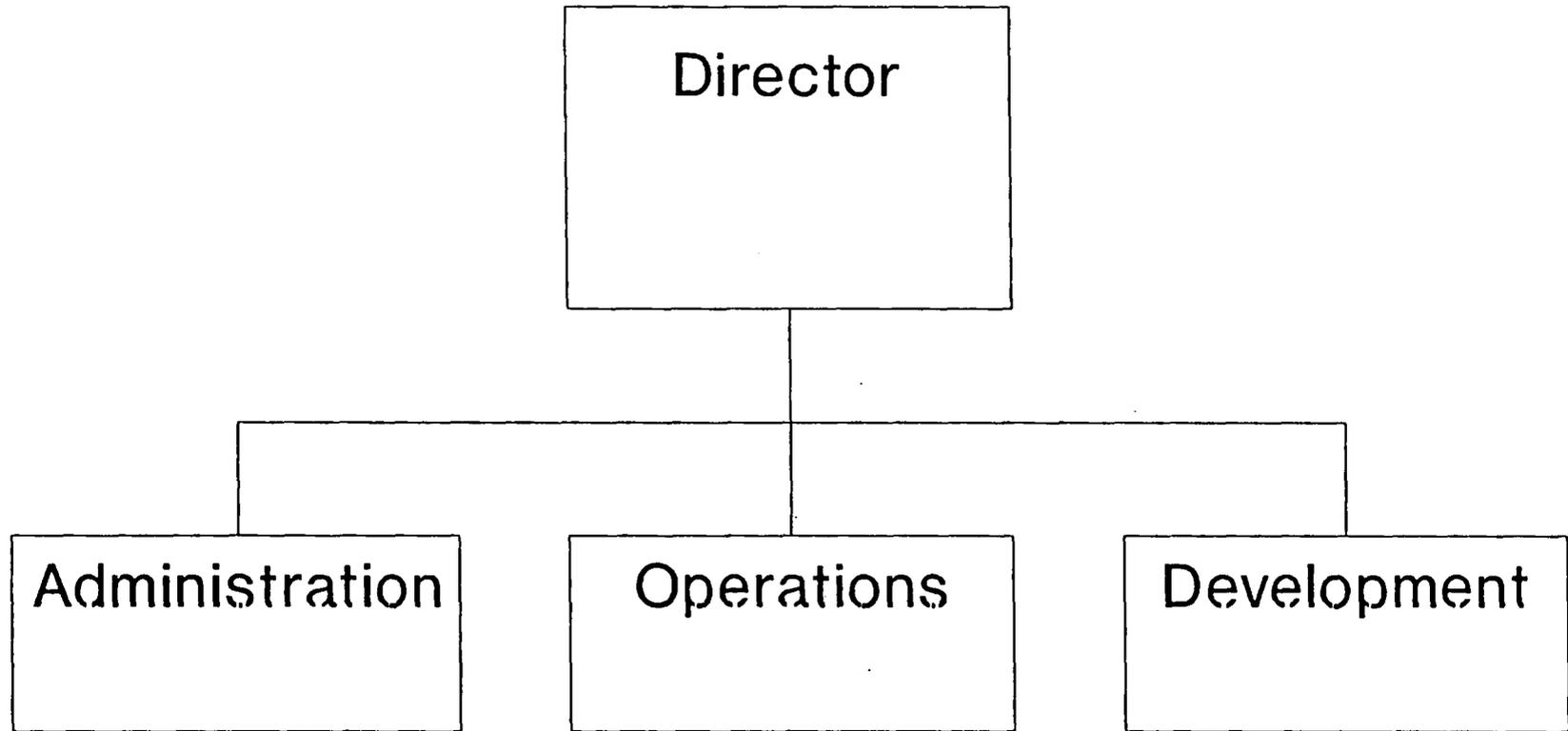
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**WORKSHOP #8**  
**COMMUNITY/CONVENTION CENTER**  
**OVERVIEW**

**CHARTS & EXHIBITS**

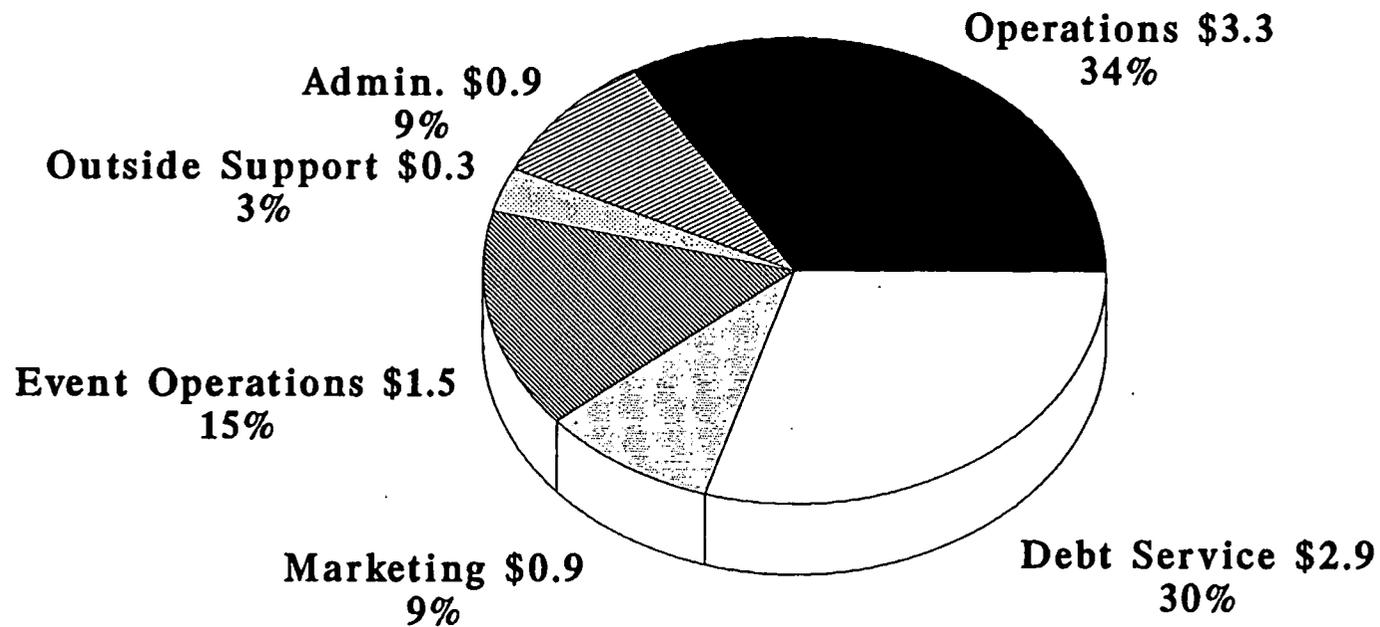
**October 28, 1992**

# COMMUNITY / CONVENTION CENTER



# COMMUNITY/CONVENTION CENTER

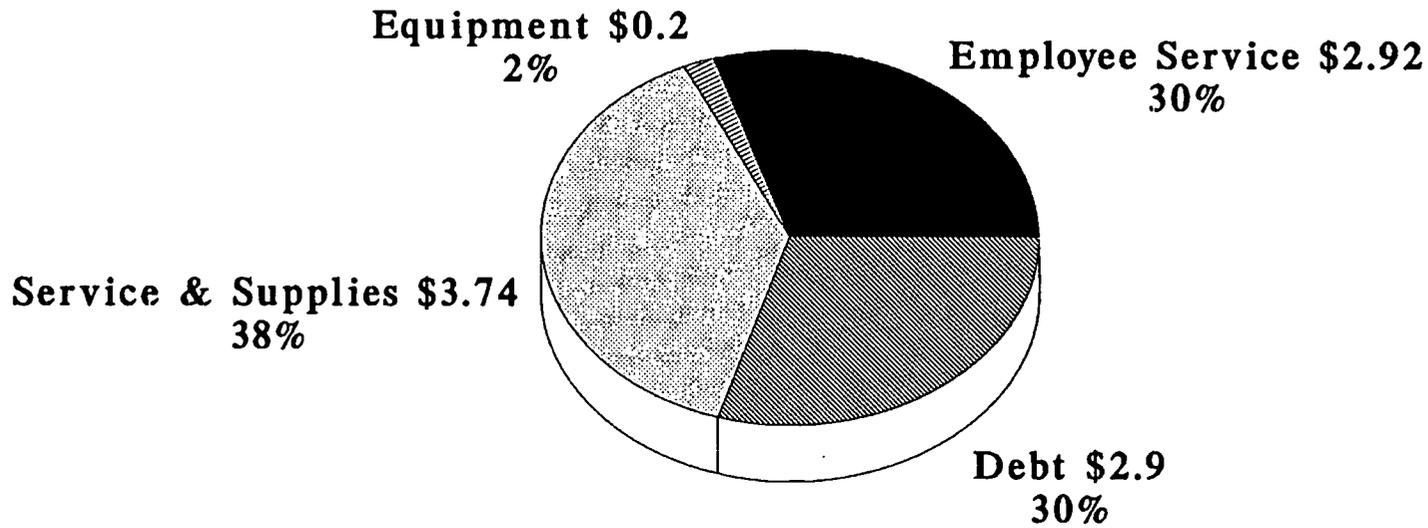
Budget: \$9.7 million Staff: 69 FTE  
(140 Employees)



\$ in millions

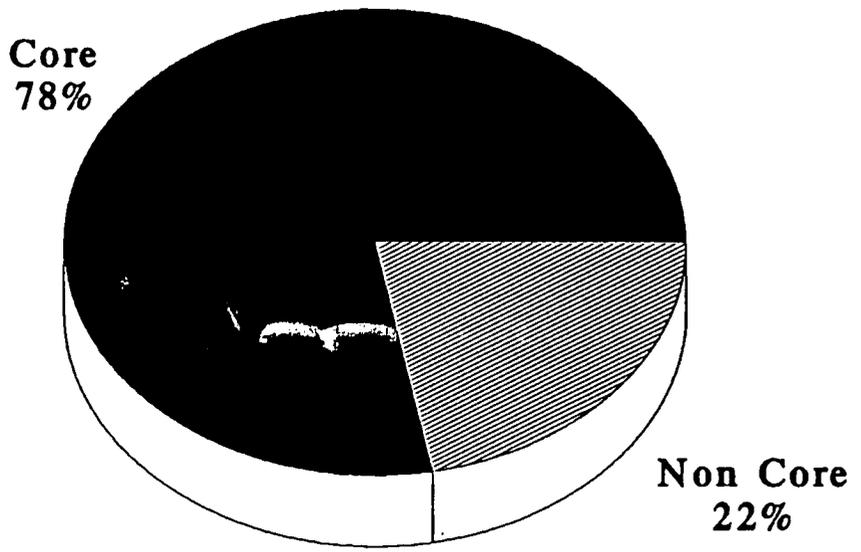
# COMMUNITY/CONVENTION CENTER

## Budget by Expenditure Category

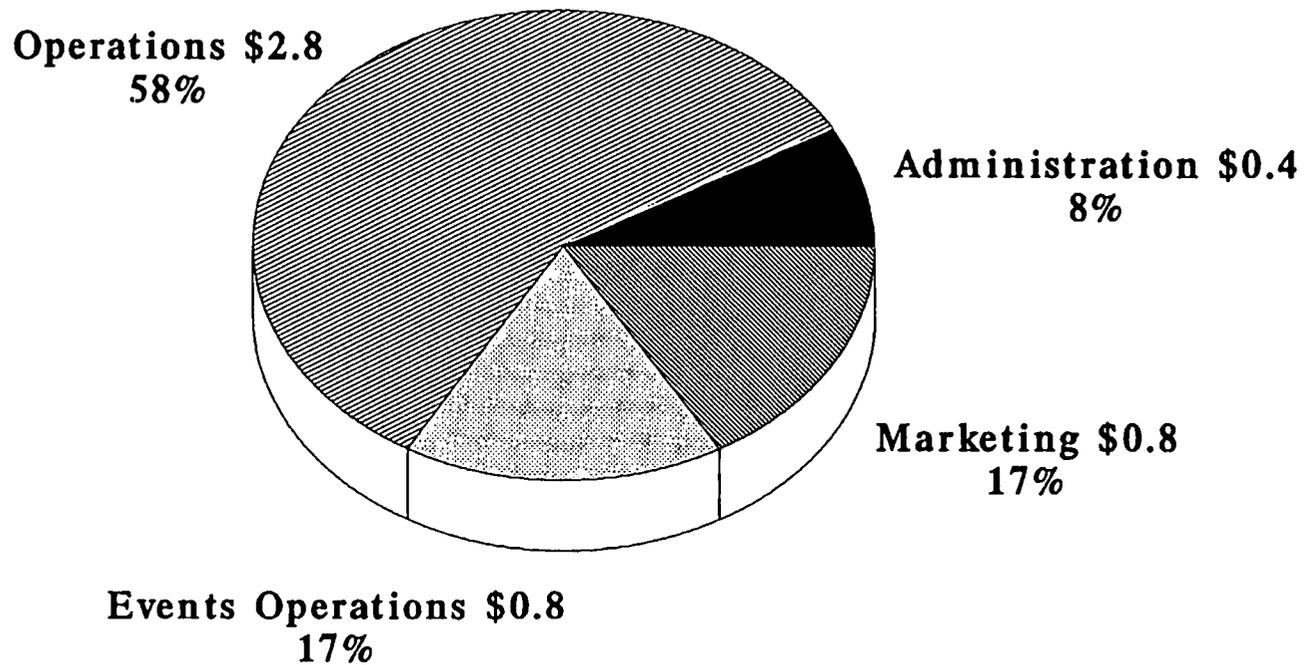


# COMMUNITY/CONVENTION CENTER

## Core vs Non Core



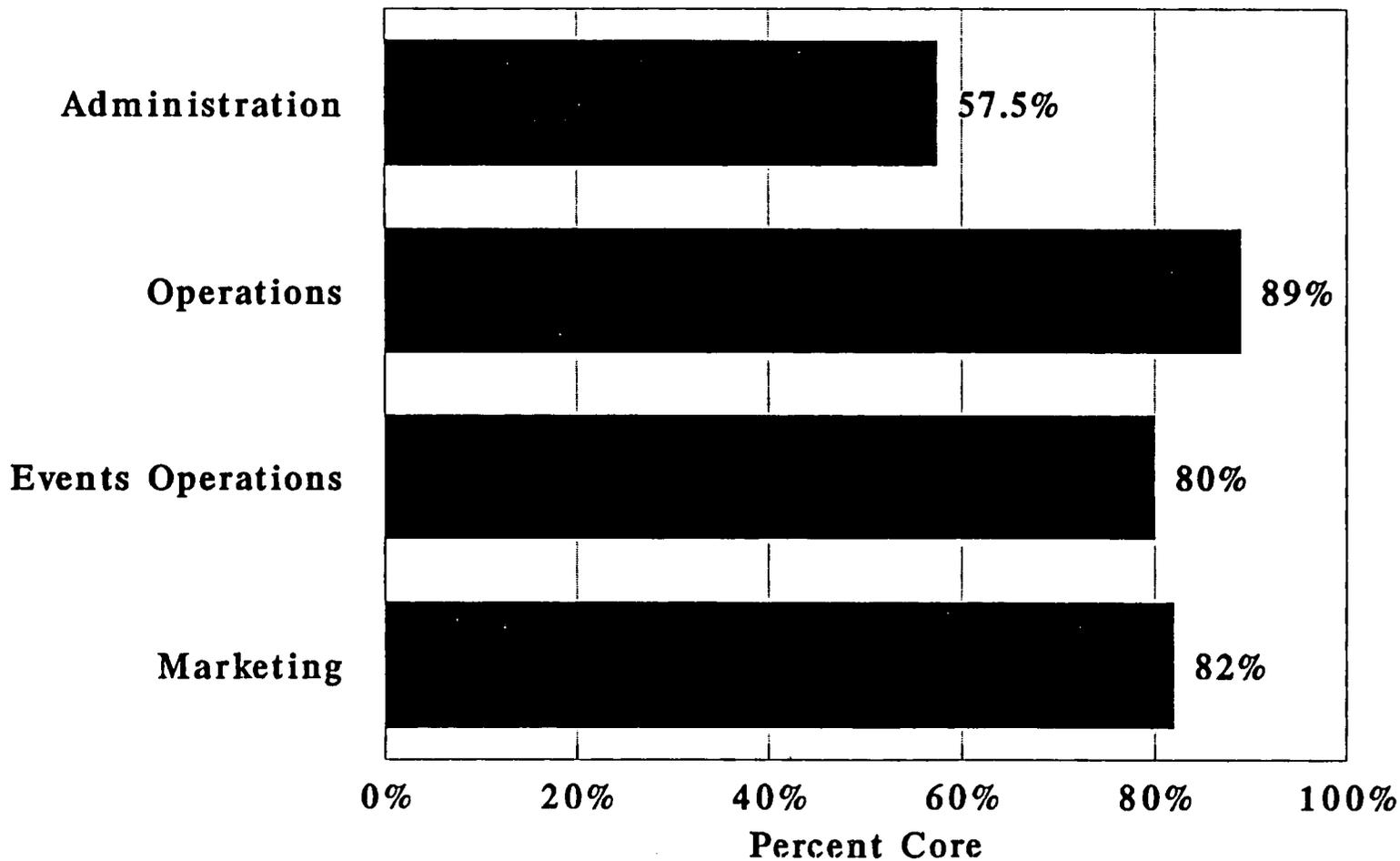
# COMMUNITY/CONVENTION CENTER Core by Function



\$ in Millions

# COMMUNITY/CONVENTION CENTER

## Percent Core of Each Function



### DECISION TREE - COMMUNITY CENTER

#### COMMUNITY CENTER FUND

#### Infrastructure - Maintenance and Development

CORE	NON-CORE
<b>Essential to Effective Operation</b>	<b>Enhanced Level of Service</b>
<ul style="list-style-type: none"> <li>● Building Maintenance               <ul style="list-style-type: none"> <li>Maintain 2,500 seat Theater</li> <li>Maintain Activity Building with 10 meeting rooms</li> <li>Maintain 50,000 sf Exhibit Hall</li> </ul> </li> <li>● Equipment Maintenance               <ul style="list-style-type: none"> <li>Repair HVAC, plumbing, electrical, and boiler systems for 275,000 sf.</li> <li>Maintenance and repair for safety purposes equipment utilized by 3/4m people annually.</li> </ul> </li> <li>● Project Management               <ul style="list-style-type: none"> <li>Manage development of 270,000 sf expansion of Center</li> </ul> </li> <li>● Mandated support of operations (i.e. in lieu fee, indirect costs, insurance).</li> </ul>	<ul style="list-style-type: none"> <li>● Maintain high level of service including repairs and enhanced preventive maintenance of building.</li> <li>● Perform preventive maintenance above safety requirements and repair equipment immediately. Manufacture special equipment.</li> <li>● Support staff for development projects.</li> </ul>

### DECISION TREE - COMMUNITY CENTER

#### COMMUNITY CENTER FUND

#### Support Services

<b>CORE</b>	<b>NON-CORE</b>
<b>Essential to Effective Operation</b>	<b>Enhanced Level of Service</b>
<ul style="list-style-type: none"><li>● General Management (manage 140 employees, marketing and SCVB)</li><li>● Fiscal, personnel, clerical support, and automation support (enhanced)</li></ul>	<ul style="list-style-type: none"><li>● Department Administration (enhanced) (Special projects, training programs)</li><li>● Fiscal, personnel, clerical support, and automation support</li><li>● Staff training (career development)</li></ul>

## DECISION TREE - COMMUNITY CENTER

### COMMUNITY CENTER FUND

#### Specialized Services to Target Population

CORE	NON-CORE
<b>Essential to Effective Operation</b>	<b>Enhanced Level of Service</b>
<ul style="list-style-type: none"><li>● Operate venue to provide culturally diverse programs</li><li>● Provide an anchor to the downtown district<ul style="list-style-type: none"><li>○ Box Office Services</li><li>○ Event booking serving 18,000 client calls and booking 1,276 events annually</li><li>○ Event planning, set-up, monitoring, and take down for 1,276 events</li><li>○ Market and advertise Convention Center through SCVB</li></ul></li></ul>	<ul style="list-style-type: none"><li>○ Satellite box office services and extended box office hours.</li><li>○ On-site monitoring at all events, enhanced event planning, and rapid turnover for event set-ups</li><li>○ Enhanced advertising, printing, and market studies.</li><li>● Support of outside services to Sacramento (SACTO, Capitol to Capitol, Sports Commission, Old Sacramento Management Board).</li></ul>

**CITY OF SACRAMENTO  
COMMUNITY/CONVENTION CENTER  
DEPARTMENT**

**PROGRAM INVENTORY  
CORE vs NON-CORE**

**COMMUNITY CENTER FUND  
PROGRAM DETAIL**

**COMMUNITY CENTER DEPARTMENT**

DESCRIPTION	FTE	AMOUNT
<b>INFRASTRUCTURE MAINTENANCE &amp; DEVELOPMENT</b>		
<b>Building Maintenance</b>		
<p><b>Core:</b> Operate and maintain 2500 seat Theater; 50,000 sf Exhibit Hall and meeting rooms at a reduced level of service. Perform enhanced custodial duties for all 275,00 sf serving 3-4 million patrons. Set-up, operate, and repair stage and technical equipment to serve 1,276 events annually. All safety and legal requirements would be maintained.</p>	7.75	\$ 1,099,041
<p><b>Non-Core:</b> Operate and maintain Community Center with high quality standards. High standards for building maintenance and custodial services would be maintained. Preventive maintenance would be performed regularly and repairs completed immediately.</p>	1.5	\$ 175,980
<b>Equipment Maintenance</b>		
<p><b>Core:</b> Install and repair heating, air conditioning, ventilation, plumbing, electrical and boiler systems and electric control systems for 275,000 sf. Repair or replace defective equipment and fabricate equipment as needed.</p>	4.25	\$ 528,532
<p><b>Non-Core:</b> Perform preventive maintenance and repair all equipment and systems.</p>	1.0	\$ 154,243
<b>Project Management</b>		
<p><b>Core:</b> Manage the Community Center expansion and Memorial Auditorium renovation projects, and the Towe Ford Museum, Sacramento Theater Company land leases.</p>	1.0	\$ 92,725
<p><b>Non-Core:</b> Support for the management of the Community Center expansion, Memorial Auditorium renovation, and the land leases.</p>	0.5	\$ 53,989
<b>Mandated Support of Operations</b>		
<p><b>Core:</b> Provide insurance, property tax, in lieu fees, and indirect costs to support department</p>	0.0	\$ 1,175,065

<b>SPECIALIZED SERVICES TO TARGET POPULATION</b>			
<b>Box Office</b>			
<b>Core:</b>	Perform financial settlements for 250 events annually. Operate telephone room for ticket sales 6 days per week and during each of the 250 ticketed events annually, selling 433,000 tickets with a gross of over \$8 million.	8.0	\$ 318,300
<b>Non-Core:</b>	Provides box office services for extended hours and a satellite box office.	3.42	\$ 74,866
<b>Events Booking</b>			
<b>Core:</b>	Responds to annual average 18,000 client inquiries within eight hours. Book 1,276 events annually. Issue an average of 858 license agreements annually, four months prior to event.	2.0	\$ 79,646
<b>Event Set-Up/Support</b>			
<b>Core:</b>	Provide event security ticket takers and ushers at 400 events. Prepare event requirements plans for each of the 1,276 events held annually. Coordinate, supervise, and monitor 1,276 events. Conduct coordination/production meeting weekly. Set-up and take down equipment for 1,276 events annually.	24.6	\$ 838,528
<b>Non-Core:</b>	Provide on-site coordination and supervision during all events annually. Event planning services to all clients. Events would require scheduling with a greater allowance for set-up and take down time resulting in lost revenue.	5.25	\$ 233,800
<b>Marketing</b>			
<b>Core:</b>	Market and advertise the convention center through the SCVB including basic print and postage support.	0.0	\$ 722,275
<b>Non-Core:</b>	Marketing studies, industry advertising, and print material.	0.0	\$ 162,800
<b>Outside Agency Support</b>			
<b>Non-Core:</b>	Offsets administrative expenses incurred by the Chamber of Commerce relating to the annual visit by City officials to Washington, D.C.  To fund OSMB marketing programs designed to enhance business in Old Sacramento through leasing, promotions and advertising.  Provide funding to SACTO to encourage the economic growth of the four-county area.  Provide funding to Sacramento Sports Commission to promote professional sports in Sacramento area.	0.0	\$ 282,000

<b>SUPPORT SERVICES</b>			
<b>Department Administration</b>			
<b>Core:</b>	Authorize 858 license agreements annually within two days. Manage 120 employees. Oversight of an operating budget of \$6.7 million. Operate building 350 days per year. Manage the SCVB. Coordinate convention marketing and booking with the SCVB weekly. Market and advertise the Community Center complex. Manage 10 ongoing CIP's. Manage department contracts for various services.	2.0	\$ 202,764
<b>Non-Core:</b>	Manage special projects. Design and supervise department training programs. Administer and monitor department budget. Supervision of outside professional services contracts.	1.0	\$ 59,809
<b>Fiscal, Personnel, Clerical, &amp; Automation Support</b>			
<b>Core:</b>	Manage a minicomputer and 70 personal computers including software development, equipment repair and maintenance, and long term automated planning. Issue and collect bills for 1,276 events annually within one month of event. Reduced clerical support for 120 employees.	3.5	\$ 236,690
<b>Non-Core:</b>	Provide training support and maintenance for 70 personal computers. Issue and collect bills for 1,276 events annually within one week of event. Greet and answer clients by telephone daily within three rings.	3.5	\$ 251,171
<b>Staff Training</b>			
<b>Non-Core:</b>	Provide career training, including travel, for 120 employees.	0.0	\$ 28,070

