



# Memorandum

**TO:** ARTS COMMISSION

**FROM:** Kerry Adams Hapner

**SUBJECT: PROPOSED FY 2019-2020  
GRANT AWARDS FOR  
OPERATING GRANTS**

**DATE:** May 7, 2019

Approved

Date

May 9, 2019

## RECOMMENDATION

Recommend that the City Council approve the proposed FY 2019-2020 Operating Grant awards as specified in Attachment A and subject to the availability of funds appropriated in the City's FY 2019-2020 Operating Budget.

## BACKGROUND

Funded from projected Transient Occupancy Tax receipts, Operating Grants (OpG) provide unrestricted financial support for selected San Jose arts organizations at various stages of development.

Operating Grants are intended to support the following goals:

- A sustainable community of stable, debt-free arts organizations that are responsibly governed, well managed and adequately housed; and provide a large and diverse number of opportunities for residents and visitors to enjoy exhibits, performances, and other arts activities, employing professionals to achieve high standards of artistic quality;
- Enriched arts and cultural literacy among residents of all ages through arts education and outreach and opportunities for personal artistic expression and participation; and
- Broad-based, community-wide participation in the arts resulting from a diversity of programming with accessibility to all people, regardless of income, background and abilities.

Qualified OpG applicants have the opportunity to submit applications in two-year cycles (also known as "two-year applications"), provided that they meet certain financial criteria. This opportunity rotates on alternate years based on budget size; in one year, qualified organizations with budgets \$750,000 and higher are eligible to submit two year applications, and in the next year, organizations with budgets under \$750,000 are eligible.

OpG funding levels are designed to result in a generally decreasing proportion of City support as organizations' budgets grow. In all cases, OpG support represents a small fraction (typically around 4 to 15 percent) of a grantee's finances, with the fraction proportionally decreasing as the organization's overall budget increases along with its capacity to raise funds from outside sources.

## ANALYSIS

The Office of Cultural Affairs (OCA) received 22 applications for panel review in the OpG program. Applications were received primarily from organizations with budgets under \$750,000 as this group was eligible this cycle for two-year grant status, provided they met other eligibility criteria. In addition, the applications from 10 organizations that were awarded an OpG grant in 2018-2019 and whose applications qualified for two-year status last year are also included in the FY2019-20 funding recommendations. The grant awards recommendations for organizations that are in the second year of a two-year cycle are based on the percentage adjustments recommended by the 2018-2019 Grant Review Panel.

The recommended amount available for granting in the OpG program is \$3,912,397. This amount represents a 25% increase over last fiscal year.

### **Grant Review Panel and Evaluation Criteria**

The Review Panel was comprised of the following experienced arts management professionals and two Arts Commissioners:

- **Katherine Akos**, *Independent Arts Consultant*
- **Karim Baer**, **Piedmont East Bay Children's Choir**
- **Lucia Choi-Dalton**, *Independent Arts Consultant*
- **Roma Dawson**, *San Jose Arts Commission*
- **Charlie McCollum**, *San Jose Arts Commission*
- **Nancy Ragey**, *Independent Arts Consultant*
- **Miguel Salinas**, *Program Officer, David and Lucile Packard Foundation*

The qualifications for each review panelist are described in Attachment B.

The Grant Review Panel ("Panel") met on March 14-15, 2019 to complete its evaluation of the OpG applications. The Panel's task was to evaluate whether an organization merits funding

based on the four criteria contained in the OpG guidelines:

- **Artistic Program (30%);**
- **Operational Effectiveness (30%);**
- **Community Impact (30%); and**
- **Economic Impact (10%).**

Key elements of the above evaluation criteria are outlined in the OpG guidelines.

### **Grant Reference Amount (GRA) & Inverse Proportionality**

In the OpG Program, an organization does not request a specific grant amount in its grant application. Instead, once the amount of funds available for granting is known, a preliminary grant amount is administratively generated based on an organization's cash operating expenses averaged over the past three fiscal years.

Typically ranging from about four to fifteen percent of an organization's cash expenses (averaged over three completed fiscal years), this preliminary grant amount, called the "Grant Reference Amount" (GRA), is **inversely proportional** to an organization's budget. For example, an organization with a larger budget will have a GRA that is a lower percentage of its budget, while an organization with a smaller budget will have a GRA that is a higher percentage of its budget. This inverse relationship is in recognition of the fact that larger organizations have greater institutional capacity to fundraise compared to smaller organizations. Although a smaller percentage of their budget, the actual grant size of larger organizations turns out to be a significant amount of money because of their larger budget size.

After the panel evaluates each application, the organizations are grouped into similar scoring clusters and then are considered for a funding recommendation, which comes in the form of a percentage adjustment to their preliminary GRA – either 100% of their GRA, a greater-than-100% of their GRA or a less-than-100% of their GRA.

### **Grant Panel Recommendations – Percentage Adjustments to the GRA**

The scores ranged from 93.2 to 61.4 out of a maximum total of 100.0. Based on the distribution of these scores, the Panel recommended percentage adjustments to the GRA ranging from 120% to 85%. In its review, the panel found that all applicants merited funding.

### **Appeals**

All applicants were notified of the results of the panel recommendations. There were no appeals filed to the Operating Grant Review Panel's recommendations.

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**PUBLIC OUTREACH**

The Executive Committee reviewed these recommendations at a publicly noticed meeting on May 6, 2019 but did not act on the item due to lack a quorum after recusals. In addition, notices of grant funding opportunities were distributed to the OCA's e-mail contacts lists, posted on the OCA website, and published multi-lingually in local newspapers prior to the grant application deadlines.

  
KERRY ADAMS HAPNER  
Director of Cultural Affairs

Attachments:

- A. List of proposed 2019-2020 grant awards for Operating Grants
- B. Operating Grant Panelist Bios

Attachment A  
FY2019-20 Operating Grant Recommendations

Applicant (Alphabetical Order)	Application Score		Percentage of Reference Grant Amount Recommended	FY2019-20 Grant Amount Recommended
Abhinaya Dance Company of San Jose	78.6		105%	\$48,569
Aimusic School	79.0		105%	\$67,286
Bay Area Glass Institute	71.9		95%	\$92,776
Cashion Cultural Legacy	80.3		105%	\$36,376
Chinese Performing Arts of America	61.4		85%	\$86,150
City Lights Theater Company of San Jose	80.5		105%	\$102,045
Kaisahan of San Jose Dance Company	71.4		95%	\$34,148
San Jose Chamber Orchestra	74.3		100%	\$65,503
San Jose Institute of Contemporary Art	89.4		115%	\$112,588
San Jose Jazz	93.2		120%	\$250,512
San Jose Multicultural Artists Guild	77.9		105%	\$28,225
San Jose Museum of Quilts & Textiles	78.6		105%	\$104,542
San Jose Symphonic Choir	77.4		105%	\$28,481
San Jose Taiko	87.7		113%	\$92,994
Silicon Valley Shakespeare	80.1		105%	\$35,131
sjDANCEco	80.9		105%	\$33,713
Steinway Society - The Bay Area	74.7		100%	\$29,523
Symphony Silicon Valley	84.1		110%	\$305,010
Teatro Vision	83.7		110%	\$38,156
The New Ballet School	76.8		105%	\$102,329
The Tabard Theatre Company	78.9		105%	\$98,316
Vivace Youth Chorus	74.2		100%	\$48,827
Children's Discovery Museum of San Jose	2nd Year	**	117%	\$285,694
Children's Musical Theater San Jose	2nd Year	**	108%	\$257,490
Cinequest Film Festival	2nd Year	**	108%	\$157,373
MACLA/Movimiento de Arte y Cultura Latino Americanar	2nd Year	**	117%	\$119,733
Opera San Jose	2nd Year	**	108%	\$295,389
San Jose Museum of Art	2nd Year	**	120%	\$336,740
San Jose Stage Company	2nd Year	**	100%	\$132,231
San Jose Youth Symphony	2nd Year	**	105%	\$116,505
School of Arts and Culture at MHP	2nd Year	**	113%	\$233,386
Starting Arts	2nd Year	**	85%	\$136,655
<b>TOTAL GRANTS PROPOSED:</b>				<b>\$3,912,396</b>
** 2nd year of two-year application; percentage of reference grant amount carried over from previous year.				

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**Operating Grant Panelist Bios**

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**Katherine Akos***Principal, Katherine Akos Consulting*

Ms. Akos has served nonprofit organizations as a senior executive and consultant for over 25 years. Founder of Katherine Akos Consulting, she provides interim leadership to arts, cultural, educational and civic organizations, and also serves as fundraising counsel. She has held interim Executive Director and Chief Development Officer positions with such organizations as ODC Dance, The Philadelphia Orchestra, Pacific Symphony, Marin Symphony, Oregon Symphony, California Shakespeare Theater, Monterey Jazz Festival, Smuin Ballet, and Chabot Space & Science Center, and has consulted for Carmel Bach Festival, Music Team San Francisco, Stockton Symphony and Santa Cruz Symphony, and the Computer History Museum, among others. Ms. Akos previously served as President and CEO of the Fort Worth Symphony; VP of Advancement for the San Francisco Conservatory of Music, where she achieved double-digit percentage increases in contributed revenue for five consecutive years and successfully led its \$85 million capital campaign; VP of Advancement for the Graduate Theological Union; Artistic Administrator of the San Francisco Symphony; and Orchestra Manager of the Detroit Symphony. She received a BA in Music magna cum laude from Amherst College and is an accomplished violinist.

**Karim Baer***Executive Director, Piedmont East Bay Children's Choir*

Mr. Baer is the executive director of Piedmont East Bay Children's Choir based in Oakland, CA. Previously, he served as the executive director of Alonzo King LINES Ballet and prior to that as director of Public Programs & Performances at California Institute of Integral Studies. He recently completed a three-year fellowship with the Devos Institute of Arts Management in Washington DC. He believes that we have a biological need for creative experiences and arts education is essential to creating healthy people and communities. He has passionately dedicated his career to supporting important arts institutions and artists.

**Lucia Choi-Dalton***Independent Arts Professional,*

Ms. Choi-Dalton helps arts and other civic organizations develop leadership and financial resources. She is a founding member of the Board of Councilors at the USC Glorya Kaufman School of Dance in Los Angeles and a member of the Urban School's Board of Trustees in San Francisco. She has been active on arts boards including Fort Mason Center for Arts and Culture and Alonzo King LINES Ballet, where she served for almost a decade, including six years as President. She was a development director at UC Berkeley's International Relations office, where she oversaw the final fundraising of the Chang-Lin Tien Center for East Asian Studies. Earlier in her career, she was the development director at Yerba Buena Center for the Arts. She also managed various fundraising programs at New York City Ballet and Ballet British Columbia. She has served on multidisciplinary panels for the National Endowment for the Arts and is a member of ArtTable, a national membership organization for professional women in the visual arts. In 2014, she was named Alumna of the Year at Occidental College.

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**Operating Grant Panelist Bios**

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**Roma Dawson***Arts Commissioner, City of San Jose*

Ms. Dawson has been a member on the San Jose Arts Commission since 2013 and currently serves as chair of the Public Art Committee. Prior to retirement, Ms. Dawson served as a key staff member for a number of elected officials including Mayor Tom McEnery, Congresswoman Zoe Lofgren, Councilmember (now Mayor) Sam Liccardo, Councilmember (now Supervisor) Cindy Chavez and Councilmember Charlotte Powers. She also served as Director of Cultural Tourism for the San Jose Convention and Visitors Bureau where she developed San Jose's first cultural tourism program and managed a \$3M advertising and public relations campaign. Ms. Dawson also worked for the San Jose Downtown Association and was Festival Director for the first two America Festivals which was a large-scale festival in the downtown held during July 4th weekend to celebrate the diversity of San Jose. She has also managed several political campaigns including two city council races, a supervisorial campaign and was Assistant Campaign Manager for Mayor Susan Hammer. Early in her career, Ms. Dawson owned a fundraising business and started her professional life as a teacher. She has a degree in psychology from University of California, Berkeley.

**Charlie McCollum***Arts Commissioner, San Jose Arts Commission*

Mr. McCollum is a member of the San Jose Arts Commission, appointed for District 2. He is active in several local organizations and supports a wide range of local arts groups. After graduating from Boston University with a degree in television and film and a minor in government and politics, Mr. McCollum spent nearly 45 years as a journalist, working at papers and magazines in Washington, D.C., Boston and Hartford, CT. He joined the staff of the San Jose Mercury News in 1984 and worked as both an editor and a writer with the paper until his retirement in 2013. During his final ten years at the Mercury, he was an arts and entertainment editor and writer, reporting extensively on television, theater, film, the visual arts and the San Jose arts scene. During the panel, Mr. McCollum will recuse himself from reviewing the application of City Lights Theater Company where he currently serves a board member.

**Nancy Ragey***Principal, NKR Consulting*

Ms. Ragey has over twenty years experience as a nonprofit executive who works primarily with local and regional nonprofit and philanthropic organizations in the areas of strategic and program planning, evaluation, fundraising, and board development. She served on the staff of Community Foundation Silicon Valley in the early 2000's and prior to that served in senior leadership roles at TheaterWorks, a professional theater company serving the San Francisco Bay Area. Ms. Ragey was also the director of the Foundation for the Future, Menlo-Atherton High School and has worked as a consultant for CompassPoint Nonprofit Services. As a volunteer, she serves as Vice President of the Dirk and Charlene Kabcenell Foundation, board member of Lenders for Community Development, and is on the advisory board for the Theatre Department at the University of Kansas.

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**Operating Grant Panelist Bios**

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**Miguel Salinas**

*Program Officer, David and Lucile Packard Foundation*

Mr. Salinas is a program officer for the Local Grantmaking program with responsibility for grantmaking in Monterey County and leading the expansion of the program's organizational capacity building grants, the Nonprofit Breakthrough Fund, which span multiple counties. Prior to joining the Foundation, he worked for nearly a decade at Adobe where he served as program director for the Adobe Foundation, and senior manager of Global Giving at Adobe. At Adobe, he led the team charged with managing Adobe Youth Voices, the Adobe Foundation's signature giving initiative, as well as community grantmaking and sponsorships. Mr. Salinas' work at Adobe builds on a successful career as a communications strategist, grants manager, and news reporter for institutions including the Hispanic Scholarship Fund, Intel Corporation, the Tech Museum of Innovation, and multiple media outlets based in both Texas and California. He has an extensive record of community service and is a current director of Downtown College Prep and the School of Arts & Culture at Mexican Heritage Plaza in San Jose, and a past director of Teatro Visión, Movimiento de Arte y Cultura Latino Americana (MACLA), and the Hispanic Foundation Silicon Valley, also based in San Jose. Mr. Salinas received a Bachelor of Journalism degree with an English minor from The University of Texas at Austin and a Master of Liberal Arts degree from Stanford University. During the panel, Mr. Salinas will recuse himself from reviewing the application of Teatro Vision.