



**Regular Meeting of the
Cuyahoga Arts & Culture Board of Trustees**
Children’s Museum of Cleveland, 3813 Euclid Ave, Cleveland, OH 44115
Wednesday, November 13, 2019, 5:00 p.m.

- 1. Call to order, approval of minutes**
 - a. Call to order
 - b. Call the roll
 - c. Motion to approve September minutes

- 2. Public Comment on Today’s Agenda**

- 3. Connect with Culture**
Maria Campanelli, executive director, Children’s Museum of Cleveland

- 4. Executive Director’s Report**

- 5. Action Items and Reports**
 - a. Project Support 2020
 - i. Action: Approval of scores and grants

 - b. General Operating Support 2020
 - i. Action: Approval of scores and grants

- 6. Action Items and Reports – Finance and General Business**
 - a. **Finance Report**
 - b. **Executive Director Search**

- 7. Public Comment**

- 8. Adjourn to reception**

Next Regular Meeting: December 11, 2019 – 3:30 p.m.
Location TBD



Minutes of the Regular Meeting of the Board of Trustees
Wednesday, September 11, 2019

The regular meeting of the Cuyahoga Arts & Culture (CAC) Board of Trustees was called to order at 4:07 p.m. at Karamu House, 2355 E 89th Street, Cleveland, OH 44106.

The roll call showed that Trustees Garth, Hanson, and Sherman were present. It was determined that there was a quorum.

Trustee Mendez arrived at 4:16 p.m. Trustee Miller was absent.

Also in attendance were: CAC staff: Jill Paulsen, interim CEO & executive director; Luis Gomez; Meg Harris; Heather Johnson-Banks; Dan McLaughlin; India Pierre-Ingram; and Jake Sinatra.

1. APPROVAL OF MINUTES

Motion by Trustee Hanson, seconded by Trustee Garth, to approve the minutes from the April 24, 2019 Board of Trustees meeting. Discussion: None. Vote: all ayes. The motion carried.

2. PUBLIC COMMENT ON MEETING AGENDA ITEMS

There were no public comments on the meeting agenda items.

3. EXECUTIVE DIRECTOR'S REPORT

Ms. Paulsen thanked everyone for joining her and the Board. Ms. Paulsen's remarks can be found [here](#).

4. CONNECT WITH CULTURE

Karamu House: General Operating Support and Support for Artists grant recipient.

5. UPDATE ON PARTNERSHIP PROJECT

Ms. Paulsen shared an update on a new partnership project among CAC, Arts Cleveland (formerly CPAC) and the Arts and Culture Action Committee (political action committee). The three organizations are working with the consulting firm WolfBrown to help identify ways they can work better together for the benefit of residents and arts organizations.

Trustee Sherman asked who [WolfBrown](#) was and Ms. Paulsen stated that they are a nationally recognized arts consulting firm. She added that prior to the selection of the firm, a request for proposal (RFP) was

released and that as a result of that process WolfBrown was selected. Ms. Paulsen shared that WolfBrown rose to the top with their experience in the Cleveland arts community and come highly regarded.

Trustee Hanson asked how the partnership project is funded. Ms. Paulsen stated that the Cleveland Foundation provided the funding and a request is pending with the Gund Foundation.

6. EXECUTIVE DIRECTOR SEARCH

CAC Trustee Hanson updated the Board on the executive director search, stating that the board continues to work with Arts Consulting Group and its Search Team, comprised of a dozen community leaders, to identify and name CAC's next executive director. Trustee Hanson's full remarks can be found [here](#).

Trustee Garth asked if the executive director search was connected with the partnership project. Trustee Hanson said they are separate but that each is aware that the other is happening.

Trustee Mendez clarified that the two projects are running parallel, that the executive director search is continuing while recognizing that any executive director chosen will need to lead the continued partnership project. Trustee Hanson confirmed her clarification.

7. FINANCE REPORT

Ms. Harris' report can be found [here](#).

8. PUBLIC COMMENT

Walter Allen Rodger Jr. (Cuyahoga County)

The next meeting will be held on Wednesday, November 13, 2019. Location is to be determined.

9. ADJOURNMENT

Motion by Trustee Hanson, seconded by Trustee Mendez, to adjourn the meeting. Discussion: None. Vote: all ayes. The motion carried. The meeting was adjourned at 4:47 p.m.

Attest:

Charna Sherman, President, Board of Trustees

Gwendolyn Garth, Secretary, Board of Trustees

**Interim Executive Director's Report
Regular Meeting of the Board of Trustees
13 November 2019**

Welcome to our November meeting.

Today we celebrate our new and returning grant recipients. At this meeting we will conduct a majority of our 2020 grantmaking. I appreciate longtime CAC grantee, the Children's Museum of Cleveland, for hosting us. And I thank our grant applicants and the CAC staff for the months of work it took to get to today. I continue to be grateful for our team's humble and thoughtful approach to their daily work.

In preparation for our meeting, please focus your attention on two Board action items: the review and approval of **2020 Project Support and 2020 General Operating Support grants**.

As you'll read in the memos that follow, we recommend **277 grants totaling \$11,800,898 for our core grants programs in 2020**.

- 65 grants totaling \$10.2 million through General Operating Support
- 212 grants totaling \$1,600,898 through Project Support

While not part of the November meeting, please note three additional agency highlights since last we met:

- I'd like to take a moment to **thank over 50 CEOs, executive directors, and senior leaders** from our General Operating Support-funded groups for participating last month in a two-day workshop with RaceForward. It is powerful to share time with organizations large and small as we work together to make the arts more racially equitable.
- Our partnership with **Neighborhood Connections**, a program of the Cleveland Foundation, just wrapped up another successful year. Soon we'll announce another 8 co-funded, resident-led arts and culture projects in Cleveland and East Cleveland. By the time we gather for this Board meeting, CAC will have held the last of our quarterly Arts & Culture Network Nights. Throughout 2019, hundreds of artists and grantees have gathered to make connections and use the arts to share and shift power. We look forward to continuing our joint grantmaking and our quarterly meet-ups with Neighborhood Connections in 2020.
- Finally, please know that staff is working together to reflect on our core 2019 work and **set our 2020 team objectives**. We look forward to sharing this progress with you in coming weeks.

Thanks, as always, for your attention to the important matters before the Board today.

CAC Board Meeting November 13, 2019 Updates from Staff

Each year, Cuyahoga Arts & Culture staff members identify team objectives to guide our work that are mindful of the staff team [agreements](#) that we have made with one another, and grounded in CAC's [Mission, Vision & Values](#). This year our [team objectives](#) remain focused on our two constituencies: 1) the local arts and culture sector and; 2) Cuyahoga County residents, as well as noting our efforts to continuously improve our operations so we can deliver on our mission.

What follows are highlights of the work the team has accomplished since our September 2019 Board meeting.

GRANTMAKING / Connecting with artists and organizations

General Operating Support 2020-21 Snapshot

CAC recommends 65 grants for 2020 General Operating Support (GOS) totaling \$10.2M. Grants range in size from approximately \$13,000 to over \$1.1 million each year, for two years. The portfolio reflects a fairly diverse (by size and discipline) set of organizations.

The General Operating Support panel was conducted September 25.

- 5 panelists reviewed 5 applications, 4 of which will be recommended for funding.
- Applicants were given an opportunity to address the panelists and respond in a question-and-answer format. Initial feedback was positive; staff will continue to evaluate the results of this approach which was piloted in 2017.
- 61 groups that qualified to receive grants without taking part in the panel process are also recommended for funding.

Project Support 2020 Snapshot

CAC recommends funding 212 projects through the 2020 Project Support (PS) program totaling \$1,600,898. Grants range from \$1,000 to \$25,000 for projects taking place across Cuyahoga County.

CAC conducted the **Project Support I panel** on September 23-24.

- 10 panelists reviewed 66 applications, 61 of which are recommended for funding.

Staff managed the **Project Support II** panel in an online process.

- 15 panelists reviewed 155 applications in September. 151 applications are recommended for funding. Panelists shared feedback along with their scores, which will be shared with applicants as an educational tool for future applications.

Please see GOS, PS and panelist memos in this packet for further details on our 2020 grantmaking process.

2018-19 General Operating Support. Current 2018-19 GOS grant recipients are completing their 2019 Year-End Reports. Submission of these reports is required in order to receive final payments for 2019 grants. GOS grant recipients who were exempt from the application and panel process are also required to complete their 2020 Goal Setting. Grant recipients will report on their progress throughout the 2020 grant period. In addition to setting goals for each of CAC’s funding criteria (Public Benefit, Artistic and Cultural Vibrancy, and Organizational Capacity), groups will also set racial equity commitments. CAC has provided ongoing technical assistance in 2019 and will continue in 2020 to support this work.

Neighborhood Connections. In addition to CAC’s primary grants slated for approval, we’re pleased to announce the co-funding of 8 resident-led arts and culture projects through our ongoing partnership with Neighborhood Connections (a program of the Cleveland Foundation). This round of co-funded projects will support resident-led activities in a variety of neighborhoods in Cleveland and East Cleveland. A sampling of exciting projects from this partnership include:

- **Creativity in Stella Walsh Rec Center** will host an introduction to graphic design course to help connect youth to art, computers, and graphic design. Youth participants will create flyers and logos, and learn Photoshop.
- **The Muslim Writers Collective** will create a poetry collective for Muslim-identifying and Muslim heritage artists. The collective is womyn and queer-led, and based in Sufi practices of worship and divine communion and creative practice.
- **Gordon Square Classical Concerts** will provide free performances of music written and performed by local residents to engage and educate community.

To date, CAC has co-funded 340 projects through its partnership with Neighborhood Connections. Thanks, once again, to Dan for managing this project and serving on the grantmaking committee.

Updates on Initiatives to Support Grantee Racial Equity Learning and Action

- **Racial Equity Institute.** CAC continued to raise awareness about the need for racial equity in the arts by fully funding the participation of CAC-funded organizations in Racial Equity Institute (REI) learning sessions, in partnership with Cleveland Neighborhood Progress and ThirdSpace Action Lab. As of September 2019, 100 individuals have participated in the two-day Phase I session or the half-day Groundwater session. We anticipate another 20 grantees will participate before the end of the year.
- **Race Forward.** CAC hosted a 1.5 day Building Racial Equity training on October 17-18 by [Race Forward](#), a national organization leading innovative approaches to help people take effective action towards racial equity. The training was open to all CEOs and Executive Directors from organizations receiving General Operating Support funding. In all, 53 executive leaders from 46 grantee organizations attended the training. The interactive training connected attendees to racial equity concepts *especially as they pertain to the arts*. In addition to exploring core concepts about race and racism, the training provided space to explore how implicit bias affects institutional practices, provided tips



More than 50 leaders of organizations receiving General Operating Support from CAC attended the training on Oct. 17-18.

for cultural leaders as they plan to create organizational equity commitments, and share tools for advancing racial equity in day-to-day activities.

We have received overwhelming positive feedback on this leadership training; the session was modeled after a RaceForward funders workshop we co-funded last year with Cleveland and Gund foundations. Thanks to Luis for managing this project.

- **Moving Towards Equity.** CAC has hosted three *Moving Towards Equity* sessions with Erica Merritt of Equius Group. These learning sessions are open to any staff or Board members from organizations receiving General Operating Support. The purpose of these learning sessions is to create a space for organizations to learn how to implement racial equity into their own work, with facilitation by Equius Group. Our fourth and final session will be held on December 5th from 9 a.m. to 11 a.m. at MidTown Tech Hive. CAC Trustees, we welcome you to join us at future events. Please contact Heather, our project lead, for more information.

Arts & Culture Network Night. In partnership with Neighborhood Connections, CAC has hosted three Arts & Culture Network Nights in 2019. The goal of these quarterly organizing events is to spark connections and inspire collective action among our arts and cultural community. Each Network Night was attended by 50-60 participants and fostered inspiring conversations and connections. Our last Network Night of 2019 will be held on November 7 from 6 p.m. to 8 p.m. at New Bridge Cleveland. We anticipate co-hosting network nights with Neighborhood Connections again in 2020.



Arts & Culture Network Night is a quarterly gathering of residents, artists, and arts organization leaders.

Support for Artists. As the 2019 pilot year winds down, most Support for Artists projects are wrapping up. Cleveland Arts Prize has completed its project and recognized 10 Verge Fellows in September at its awards ceremony. LAND studio also hosted their two, two-day “Studio to the Street” workshops in September and October. Three of the remaining projects are coming to a close by the end of the year with the fourth having been granted an extension into 2020. Projects are being evaluated on a rolling basis as they come to a close. At the next Board meeting, we look forward to bringing initial grant recommendations to continue this work in 2020.



CAC-funded “Studio to the Street” Workshop at LAND studio. Photo by Amber N. Ford.

Center for Performance and Civic Practice’s Learning Lab. Following Board approval earlier this year, we have launched a second iteration of the successful CPCP’s Learning Lab program, supported by CAC. This professional development and project funding program fosters collaboration between twelve local artists and twelve CAC grantees, with a focus on civic practice or arts-based community-led transformation. The next round of twelve artists, which are selected by CPCP, can learn more and apply to the program by visiting cacgrants.org/LearningLab and completing the short application by November 25th at Midnight.

RAISING AWARENESS / Connecting with residents

Connecting with Local Artists. The ClevelandArtsEvents.com artist listing continues to grow and receive additional signups each week. With over 150 artists featured, we continue to share the directory with our grantees as a resource. In addition, we have begun to include artists in our bi-weekly Event-Newsletter, as a way to highlight the diverse range of regional artists with more than 9,000 subscribers in our community.

If you know an artist who is interested in sharing their work and getting connected, encourage them to visit www.ClevelandArtsEvents.com/artists.

5th Annual Partnership Event at Baldwin Wallace Spotlights Diversity, Equity, Inclusion. CAC partnered on October 15 with Baldwin Wallace University, a longtime Project Support grant recipient, to host a panel discussion and networking event centered on diversity, equity and inclusion in the arts. Moderated by Jill Paulsen, the event featured four women leading or working at CAC-funded organizations: Burning River Baroque, Karamu House, LatinUS Theater Company, and SPACES. The panel highlighted the work of CAC-funded organizations to address racial inequities and create a more inclusive arts and cultural community. The gathering was attended by more than 150 students and community members.



Moderated by CAC's Jill Paulsen, the event featured a panelist of leaders from CAC-funded organizations.

Media Placements. In addition to consistent crediting for Cuyahoga Arts & Culture in the media by our partners, below is a sampling of recent media clips focused on CAC's work:

- [Cleveland students bringing 'My Violin Weighs A Ton' hip-hop concert to Severance Hall](#) “The partnership came from the Center for Performance and Civic Practice’s Learning Lab program, supported by Cuyahoga Arts & Culture.” (September 11, 2019) – *Cleveland Plain Dealer*
- [Small grants can make a big difference, Cuyahoga Arts & Culture Finds](#) “Sometimes \$5,000 or less is all it takes to get a program off the ground and expand its offerings, especially for small endeavors.” (September 26, 2019) – *Fresh Water Cleveland*
- [Help Veterans Stay Warm with Socks4Soldiers](#) “Cleveland has a rich history in providing military service going all the way back to the Civil War. Annemarie Roeder with Cleveland Grays Armory and Jake Sinatra from Cuyahoga Arts and Culture were in studio today to explain.” (November 5, 2019) – *WKYC Live on Lakeside*

See a [full list of media placements](#) since CAC's last Board meeting.

BUILDING INTERNAL CAPACITY

Continuous Improvement/Commitment to Learning.

Internal Equity Team. CAC has been on continuous journey of learning and action around our organizational value of equity. As noted above, this year we are hosting a capacity building program for our General Operating Support grantees called *Moving Towards Equity*. As participants in these sessions, CAC staff completed an internal assessment using the “[Continuum on Becoming an Anti-Racist Multicultural Organization](#).” We identified ourselves as between Stage 3 (Symbolic Change) and Stage 4 (An Affirming Institution). As a result, CAC formed an Internal Equity Team (IET) of three staff members; India Pierre-Ingram, Luis Gomez and Heather Johnson-Banks; who volunteered to further this effort.

The IET will guide the full staff through next steps and ensure accountability to continuing our racial equity work. We welcome the Board’s feedback regarding where you think we are on the “Continuum on Becoming an Anti-Racist Multicultural Organization,” and looking forward to continuing this work as a full board and staff team.

Heather attended the 2019 Bromelkamp Academy. It was an opportunity to connect with and learn from Akoya users from around the country. Sessions spanned three days and focused on customizing the grant software, automating messaging and workflows, and creating reports.

Dan participated as a liaison in Neighborhood Connections’ Round 34 grantmaking committee process. The liaison role doesn’t vote on individual applications, but helps the committee to make informed final decisions. Dan was able to remind committee members to consider the criteria for funding and the goals of the grant program. This was an excellent opportunity to observe, learn from and be a part of another local organization’s approach to grantmaking. The grantmaking committee met one night a week for eight weeks.

Meg attended the Ohio Treasurer’s Center for Public Investment Management Academy in October. Sessions included Electronic Banking and Cyber Security; Effective Internal Controls, Policies and Procedures; and The Ohio Ethics Law – Upholding Trust in Government. In regards to the Ethics Law, there are several useful and informative videos available for the Board and staff to watch. Specific recommendations for CAC are [Conflict of Interest](#) and [Gifts](#).

FINANCIAL UPDATE

Revenue. Revenue through October 31 was \$10,623,292. This figure is \$302,011 (2.8%) below forecast and \$918,539 (8.0%) below revenue for the same period in 2018. Interest revenue through October was \$309,817, 30% above forecast.

Expenditure. The majority of CAC’s budget is comprised of grants which were approved in 2018. These grants are accrued at the beginning of the year and recognized on the balance sheet. Non-grant expenditures through October were \$812,354 and are tracking \$282,958 below budget due to timing of payments and open staff positions.

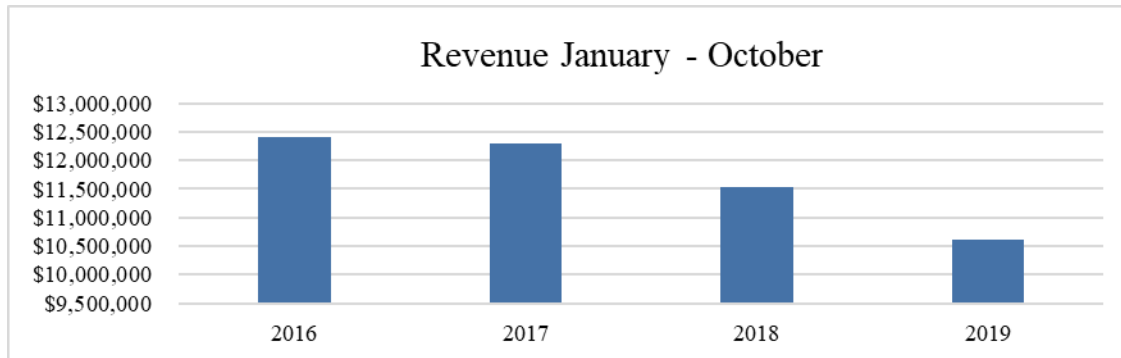
Cash disbursements through October were \$13,643,654. Please note the expenditure figure varies from the financial statements because we recognized, or accrued, the full amount of grant awards for 2019 in January. We will draw down the balance sheet accounts as we remit payments to our cultural partners.

Investments. As of October 31, CAC inactive monies are invested as follows:

- Red Tree Investment Group: \$15,729,439 (avg. yield at cost: 2.13%; avg. maturity 1.71 years)
- STAR Ohio: \$2,234,081 (overnight yield 1.93%)

Budget Projections at Year End

It is projected that CAC will end 2019 with tax receipts of approximately \$12.75 million. Based on past data, it is not anticipated that tax receipts will rebound during the remainder of the year, as illustrated in the chart below.



| Year | 2016 | 2017 | 2018 | 2019 |
|----------------------------|---------------|---------------|---------------|---------------|
| Revenue Jan - August | \$ 12,409,179 | \$ 12,286,851 | \$ 11,541,831 | \$ 10,623,292 |
| Change year-over-year YTD | -5.2% | -1.0% | -6.1% | -8.0% |
| Change year-over-year @ YE | -7.6% | -1.6% | -5.0% | |

Expenditures continue to track under budget due to several factors including two open staff positions and the delay of programs related to our community planning, now targeted for 2020. We anticipate ending the year approximately \$600,000 under budget and will draw an estimated \$850,000 from the reserve rather than the budgeted \$1.2 million.

Audit and Finance Committee

The Audit and Finance Advisory Committee met on November 4. At this meeting the committee received a report on its investments from Ryan Nelson of RedTree Investment Advisors and reviewed CAC's Investment Policy. There were no recommended changes to either the investment strategy or policy.

2020 Budget Preview

At the November 13 meeting the Board will be asked to approve the majority of the grant awards for 2020. With these approvals, CAC will have the foundation for its 2020 budget, with grants comprising over 90% of its annual budget. By December, staff will finalize its team goals and objectives for 2020. This work will help us build the 2020 budget, which will be presented to the Board for approval on December 11.

With the relatively level funding of CAC's two primary grant programs, we anticipate the 2020 budget will be very similar to the 2019 budget on the expense side. The impact of lower tax receipts, however, will mean a draw on our reserve in 2020 of approximately \$1.5 million. This draw was anticipated but is higher than past models shared with the Board. This will be somewhat offset by the lower than budgeted draw on the reserve anticipated at the end of 2019.

| Cuyahoga Arts & Culture | | | | |
|--|-----------------------|-----------------------|-------------------------------------|------------------------|
| Through 10/31/19 | | | | |
| | Actual YTD | Budget YTD | \$ Over/Under Budget | % of Budget |
| Ordinary Revenue/Expenditures | | | | |
| Revenue | | | | |
| Excise Tax | \$ 10,623,292 | \$ 10,925,303 | \$ (302,011) | 97.24% |
| Interest | \$ 309,817 | \$ 237,500 | \$ 72,317 | 130.45% |
| Other revenue | \$ - | \$ - | \$ - | |
| Total Revenue | \$ 10,933,109 | \$ 11,162,803 | \$ (229,694) | 97.9% |
| Expenditures | | | | |
| Arts & Cultural Programming | | | | |
| Salaries, Wages and Benefits | \$ 318,190 | \$ 361,805 | \$ (43,615) | 87.9% |
| Grant Panel Expenses | \$ 22,590 | \$ 31,600 | \$ (9,010) | |
| Grant Management Expenses | \$ 46,058 | \$ 77,700 | \$ (31,642) | 59.3% |
| Awareness Activities | \$ 46,053 | \$ 53,000 | \$ (6,947) | 86.9% |
| Grants** | \$ 12,831,300 | \$ 13,217,544 | \$ (386,244) | 97.1% |
| Total A&C Exenditures | \$ 13,264,191 | \$ 13,741,649 | \$ (477,457) | 96.5% |
| General & Administrative | | | | |
| Salaries, Wages and Benefits | \$ 201,646 | \$ 307,215 | \$ (105,569) | 65.6% |
| Facilities, Supplies, Equipment | \$ 62,041 | \$ 84,064 | \$ (22,023) | 73.8% |
| Professional Fees | \$ 115,775 | \$ 179,929 | \$ (64,154) | 64.3% |
| Depreciation | \$ - | \$ - | \$ - | |
| Total G&A Expenditures | \$ 379,463 | \$ 571,208 | \$ (191,745) | 66.4% |
| Total Expenditures | \$ 13,643,654 | \$ 14,312,856 | \$ (669,202) | 95.3% |
| Net Ordinary Revenue | \$ (2,710,545) | \$ (3,150,053) | \$ 439,508 | |

** Outstanding 2018 and 2019 grant obligations are on the balance sheet.

Cuyahoga Arts & Culture
Balance Sheet as of

Oct 31, 19

ASSETS

Current Assets

Checking/Savings

KeyBank 37,133

RedTree (U.S.Bank) 15,729,439

Star Ohio 2,234,081

Total Checking/Savings 18,000,652

Accounts Receivable

11000 · Accounts Receivable 1,085,375

Total Accounts Receivable 1,085,375

Total Current Assets 19,086,027

Fixed Assets

15000 · Furniture and Equipment 75,223

15001 · Software and Webdesign 10,000

17000 · Accumulated Depreciation -80,849

Total Fixed Assets 4,373

TOTAL ASSETS **19,090,400**

LIABILITIES & EQUITY

Liabilities

Current Liabilities

Other Current Liabilities

24000 · Payroll Liabilities 580

24200 · GOS Grants 1,019,980

24300 · Project Support Grants 891,546

24400 · Other Grants/Program Contracts 151,730

Total Other Current Liabilities 2,063,836

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Equity

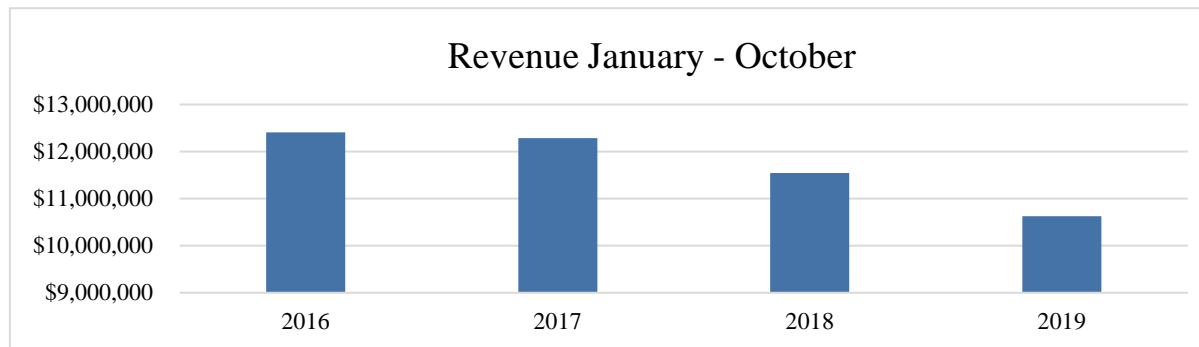
32000 · Retained Earnings 19,737,109

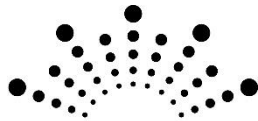
Net Income -2,710,545

Total Equity 17,026,564

| CIGARETTE TAX RECEIPTS FY 18 VS FY 19 YTD | | | | |
|--|-------------------------|-------------------------|------------------------|-------------------|
| | <u>2018</u> | <u>2019</u> | | |
| Month | 2018 | 2019 | \$VAR | 18-19% VAR |
| JANUARY | \$ 1,489,490.74 | \$ 937,849.45 | \$ (551,641.29) | -37% |
| FEBRUARY | \$ 675,154.53 | \$ 911,499.85 | \$ 236,345.32 | 35% |
| MARCH | \$ 1,122,153.58 | \$ 998,471.61 | \$ (123,681.97) | -11% |
| APRIL | \$ 1,094,271.01 | \$ 1,091,847.74 | \$ (2,423.27) | 0% |
| MAY | \$ 975,737.92 | \$ 1,178,936.37 | \$ 203,198.45 | 21% |
| JUNE | \$ 2,399,933.00 | \$ 1,896,350.82 | \$ (503,582.18) | -21% |
| JULY | \$ 227,176.60 | \$ 189,281.05 | \$ (37,895.55) | -17% |
| AUGUST | \$ 1,225,670.88 | \$ 1,112,511.45 | \$ (113,159.43) | -9% |
| SEPTEMBER | \$ 1,121,033.98 | \$ 1,221,169.15 | \$ 100,135.17 | 9% |
| OCTOBER | \$ 1,211,208.69 | \$ 1,085,374.60 | \$ (125,834.09) | -10% |
| NOVEMBER | \$ 1,221,272.88 | | | |
| DECEMBER | \$ 1,036,824.70 | | | |
| TOTALS | \$ 13,799,928.51 | \$ 10,623,292.09 | \$ (918,538.84) | -8.0% |

| Year | 2016 | 2017 | 2018 | 2019 |
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cuyahoga
arts & culture
 strengthening community

MEMORANDUM

Date: November 13, 2019
 To: CAC Board of Trustees
 From: CAC staff: Luis Gomez, Heather Johnson-Banks, Dan McLaughlin
 Re: 2020 Project Support and General Operating Support panelist recruitment and roster

SUMMARY

What follows is an update on the roster of 25 panelists for CAC’s 2020 Project Support and 2020-21 General Operating Support grant program panels, which took place on September 23-24 (PS I) and September 25 (GOS) at Idea Center; and online in September (PS II). No action is required.

Background & Selection Process

Panelists play a pivotal role in Cuyahoga Arts & Culture’s grantmaking process, serving as the independent group of outside experts that review and evaluate applications. Staff devoted substantial time to secure a diverse and reputable roster of panelists from across the nation. Their biographies appear on the following pages.

This year’s slate of panelists is a mix of returning (10) and new (15) panelists. The group is diverse in artistic/management expertise, race/ethnicity, gender and age:

| Race/Ethnicity | |
|------------------------|-----|
| Asian | 8% |
| Black/African American | 40% |
| Caucasian | 44% |
| Hispanic/Latino | 4% |
| Two or more | 4% |

| Gender | |
|--------|-----|
| Female | 48% |
| Male | 52% |

| Age | |
|--------------|-----|
| 20-29 | 20% |
| 30-39 | 28% |
| 40-49 | 32% |
| 50 and above | 20% |

Staff vetted candidates through personalized outreach emails, phone calls and reference checks. Staff matched panelists’ skills and expertise to eligible applications. Panelists received all application materials and access to our online system in late August. They participated in training webinars September 4-5 to ensure all were prepared to serve.

Panelist rosters were made available to the public on the first day of each public panel meeting (September 23 for PS I and September 25 for GOS). The PS II panelist roster was made public when the online scoring had closed (September 24). Our grant recipients should be pleased to see respected regional and national leaders thoughtfully selected and qualified to evaluate grant applications. Panelists were compensated with an honorarium (PS I and GOS: \$275 per day of service; PS II: \$300 total).

Cuyahoga Arts & Culture 2020 Panelist Biographies

***denotes previous service as a Cuyahoga Arts & Culture panelist*



Christopher Audain (Chicago, Illinois)**

Christopher Audain is program officer at Alphawood Foundation, a private grantmaking foundation working for an equitable, just, and humane society. Chris previously worked at the Art Institute of Chicago and the Logan Center for the Arts at the University of Chicago. Originally from Nashville, TN, Chris is an artist, arts administrator, singer, and advocate. He is the bandleader and singer for the Chicago cover band RECOVERY EFFECTS. He is Chairman of the board for Congo Square Theatre Company. Chris believes the arts are uniquely imperative in their ability to divulge the human condition, bring people together, and ultimately break down the perverted preconceived notions that tend to divide us. He received his BA in Political Science at Kenyon College with a minor in music, and his master's in arts administration from Goucher College.



Brad Carlin (Austin, Texas)**

Brad Carlin is a consulting analyst at TRG Arts, where he works to engage, advise, and better understand some of the most impactful arts organizations in the world through their data and programs. Previously, Brad was the managing director of Fusebox Festival in Austin, TX. Brad has worked in general management and fundraising for SITI Company (NYC), Salvage Vanguard Theatre (Austin), and the Guadalupe Cultural Arts Center (San Antonio). He has been an adjunct professor of Arts Administration at St. Edward's University and an alum of the Theatre Communications Group New Generations Fellowship, University of Texas LBJ School Strategic Management Program, and APAP Leadership Development Institute. He received a master's Degree in Arts Management from Carnegie Mellon University and a B.A. in theatre from St. Edward's University.



Dr. Antonio C. Cuyler (Tallahassee, Florida)**

Dr. Antonio C. Cuyler is associate professor of arts administration, coordinator of the MA program in arts administration, and teaches doctoral and master's students at Florida State University (FSU). Among the courses that he teaches is grant writing and development in the arts in which he developed the Arts Administration Service Learning Program (ASLP) to enhance his students' development as grant writers. His grant writing and funding related publications appears in the Grant Professional Association Journal and the Grantmakers in the Arts (GIA) Reader. Dr. Cuyler has also served on 12 grant panels and reviewed 275 grants for funding agencies such as the Arts Council of Fairfax County, Council on Culture & Arts (COCA), Florida Division of Cultural Affairs, National Endowment for the Arts (NEA), and U. S. Department of Education.



Ryan Deal (Charlotte, North Carolina)

Ryan Deal is the director of advancement for the Children’s Theatre of Charlotte, where he oversees a \$1.5MM portfolio of contributed revenue including the identification, solicitation and stewardship of more than 450 individual and institutional funding relationships. Prior to joining the team at CTC, Ryan spent eight years at the Arts & Science Council of Charlotte-Mecklenburg including a tenure as vice president for cultural and community investment, where he was responsible for a \$7.5MM grantmaking portfolio. During his time at ASC, Ryan led several organizational efforts toward increased racial and cultural equity, including the creation of Culture Blocks, a county-funded initiative to bring free resident-informed arts and culture experiences to residents. Ryan is a frequent actor and music director for theatrical productions in the Charlotte region and holds a BA in music from the University of NC at Greensboro.



Jeff Garrett (Lansing, MI)

Jeff Garrett is the operational support program manager for the State of Michigan Council for Arts & Cultural Affairs. Previously, Jeff served as the director of the art school at the Flint Institute of Arts. He has teaching experience in Michigan Public Schools, has been adjunct faculty at Vincennes University, Saginaw Valley State University, Mott College, and was Head of the art and design department at Crowder College. Jeff received a master of fine arts degree in ceramics with distinction from Indiana State University.



Rebecca Kinslow (Nashville, TN)**

Rebecca Kinslow is the community and organizational development director for Metro Arts, Nashville’s Office of Arts & Culture. With over 20 years of experience as an arts leader, she has specialized in event planning, marketing, community development, grantmaking, program management and organizational development in the nonprofit, higher education and government sectors. Kinslow leads the development, strategic planning and oversight of programs, partnerships and financial investments designed to support stronger arts & cultural organizations in Nashville. She oversees a \$2.5 million annual public grant investment program, cultural and racial equity strategy, community arts programming and a wide network of partnerships that expand the mission of Metro Arts to drive a vibrant and equitable community through the arts. She holds an executive certificate in arts and cultural strategy and a M.S. in nonprofit leadership from University of Pennsylvania.



Kenda Lovecchio (Austin, TX)

Kenda Lovecchio is a fundraising consultant who has more than 19 years of experience in the nonprofit sector. Most recently she served as the chief development and communications officer at Bat Conservation International. Prior to settling in Austin, Kenda served the Chicago market. Key previous roles include: director of advancement for Chicago Children’s Choir; major gifts officer and corporate relations for the Field Museum of Natural History; prospect management at Northwestern University, and head of development at the Center for Community Arts Partnership at Columbia College Chicago. She was an adjunct faculty member for the arts entertainment and media management program at Columbia College Chicago, and taught fundraising and management at the graduate and undergraduate levels. She previously co-founded a theater company, where she served as managing director. Kenda earned her BA in theater from Northwestern College in Orange City, Iowa.



Kevin O’Hora (New York, New York)**

Kevin O’Hora is the institutional giving officer at the New York Philharmonic. Prior to this role, he served as institutional giving manager at OPERA America where he managed a portfolio raising over \$1.6 million annually, oversaw logistics at the annual conference and served on the executive committee of the New York Opera Alliance. He has previously held positions with The Glimmerglass Festival, New York Musical Festival, Pittsburgh Festival Opera, and Pittsburgh CLO, among other cultural nonprofits. With a passion for creating new works, he spearheaded the development of three chamber operas for Co-Opera at Pittsburgh Opera, and produced the international premiere of *ID, Please* at the Tete-a-Tete Opera Festival (London), which was hailed as a “future classic” by The Evening Standard. Kevin holds a Master of Arts Management and BFA in voice performance from Carnegie Mellon University.



June Washikita O’Neill (Philadelphia, Pennsylvania)

June Washikita O’Neill currently works for Your Part-Time Controller, a firm that provides financial services for nonprofit organizations. She is the former executive director of the Philadelphia Cultural Fund and previously spent several years working in the nonprofit arts field before going to work for the Pew Charitable Trusts. She continued to work with individual artists as the first executive director of the Leeway Foundation and as the administrative director for the Civitela Ranieri Foundation in Umbria, Italy. Ms. O’Neill has served on numerous nonprofit boards and as a panelist for the Pennsylvania Council on the Arts. Her favorite activity is playing the Japanese taiko drums. Her husband is called Tim, her son is called Luke and her dog is called Molly. She holds a BS in arts management from Northern Arizona University.



Jamaine Smith (Philadelphia, Pennsylvania)**

Jamaine Smith is a creative and lover of the arts who has spent most of his career immersed in Philadelphia's arts and culture sector as an administrator. He previously served as chief commons director of CultureWorks Greater Philadelphia, where he assisted over 100 artists and organizations with financial management, professional development, and strategy. He has presented at numerous conferences on topics such as fiscal sponsorship as a conduit for equity and power dynamics between funders and grantees. Inspired by the many creatives he's had the pleasure of walking alongside, Jamaine launched his own creative venture titled "1216 Knox", a space design firm focused on helping renters and homeowners "use what they got" to make beautiful, purposeful spaces. Jamaine holds an BS in social work (Nyack College), MA in urban studies (Eastern University), and MBA (Philadelphia University).



Shalina S. Ali (Milwaukee, Wisconsin)

Shalina S. Ali was born and raised in Milwaukee and is a mother, artist and entrepreneur. Her commitment to helping others and promoting self-care drives her career and serves as a constant motivation on her mission. Co-executive director of TRUE Skool, Inc. Shalina co-created the Circulate Creative Entrepreneur Market and developed the "Art of Coping" and "TRUE Knowledge" curriculums. She was awarded Creative Alliance's "Creative Problem-Solving Excellence" award for The Art of Coping's proactive address to suicide and depression. Shalina is a member of The Central City Circle of Change and pursues her passions as a poet and freelance photographer. Shalina specializes in program and staff development, curriculum building, and for over 15 years has worked with organizations such as the YMCA, Latino Community Center, Violence Free Zone and the First Time Juvenile Offenders Program.



Rishard Allen (Indianapolis, Indiana)

Rishard Allen is the grant services and education partnerships coordinator at the Arts Council of Indianapolis, assisting with the administration of arts education initiatives and grant programs for individual artists and arts organizations. His administrative practice supports the artistic work of people from marginalized communities, acknowledging their contributions as worthy of being commissioned, exhibited, performed, published, studied, and funded. Prior to working at the Arts Council, he was the program director at Arts for Learning Indiana and was an emerging field leader with WolfBrown, providing assistance for a nationwide evaluation of The John F. Kennedy Center for the Performing Art's Ensuring the Arts for Any Given Child initiative. Rishard also serves on the Arts & Culture Leaders of Color Steering Committee for Americans for the Arts. Allen received his BS in arts management from Indiana University Bloomington.



Glenn Ayars (Dallas, Texas)

Glenn Ayars is a graduate of Southern Methodist University and the University of Southern California where he received a Bachelor's and Master's of music in performance, respectively. Along with his studies and profession in music, Glenn has experience working in higher education at Southern Methodist University in student affairs, residence life, and student housing. In the nonprofit sector, Glenn has worked with the Boston Ballet Summer Dance Program and the Los Angeles Chamber Orchestra. Glenn currently works with the City of Dallas in the Office of Cultural Affairs as the cultural programs manager and helps to support Dallas-based arts and culture organizations and individual artists through various funding programs.



LaShawnda Crowe Storm (Indianapolis, Indiana)

LaShawnda Crowe Storm is an artist, activist, community builder and occasionally an urban farmer. In her spare time, she is the community engagement director for Spirit & Place, an initiative of the Polis Center at Indiana University-Purdue University, which utilizes the arts, humanities and religion as a catalyst for civic engagement, critical community dialogue, collaboration and experimentation. Crowe Storm uses her creative power as a vehicle for dialogue, social change and community healing. As the community builder and organizer for the Northwest Area Quality of Life Plan, she worked with residents to translate their vision of community self-determination into an action plan with more than 100 community-led efforts including community safety and peacebuilding to youth development. Crowe Storm has an M.F.A. from the School of the Art Institute of Chicago and a B.A. in communications and English Literature from the University of Michigan.



Sherman Fleming (Philadelphia, Pennsylvania)

Sherman Fleming studied performance at Virginia Commonwealth University, Richmond and Hartford Art School, Connecticut. Additionally, his practice spans drawing, painting, sculpture, video, photography and installation. His research has been the exploration of siting the black body in conditions that are challenging and which act as a metaphor for the trauma Black communities endure. Drawing upon elements of conventional movement and personal experience, Fleming's careerlong investigation of performance actions seeks to craft an aesthetics of resilience.



Maxine Gaiber (Philadelphia, Pennsylvania)

Maxine Gaiber is the interim executive director of Carpenters Company at Carpenters' Hall. Previously, she served as executive director of the Gershman Y, executive director of the Delaware Center for Contemporary Arts (now Delaware Contemporary), director of education and public programs at the San Diego Museum of Art, director of education at the Orange County Museum of Art in California, and associate director of education at the Minneapolis Institute of Arts. She was the founding board president of the Delaware Arts Alliance, has served on the board of Delaware's Forum for Executive Women, and is currently on the board of the Museum Council of Greater Philadelphia. She has an MA in art history and museology from the University of Minnesota and has completed the Getty Leadership Institute program for museum executives.



Lisa Harper Chang (St. Louis, Missouri)**

Lisa Harper Chang is the assistant director of religious education for the Unitarian Universalist Church of Arlington and co-founder of Art Relevance, LLC, a firm dedicated to supporting arts-based work that strengthens and builds more inclusive communities. She is also concurrently working toward licensure in clinical social work practice. Lisa has served as the education programs manager for the St. Louis Regional Arts Commission and the community projects director at The Pulitzer Foundation for the Arts, a co-appointment with the George Warren Brown School of Social Work at Washington University in St. Louis. Lisa received her master of social work degree from the George Warren Brown School of Social Work, Washington University in St. Louis, and a bachelor of arts in computational and applied mathematics from Rice University in Houston, Texas.



Lawrence M. Jackson (Tuscaloosa, Alabama)

Lawrence M. Jackson, MFA, is the associate chair and associate professor of dance at the University of Alabama where he teaches jazz, modern/contemporary, choreography, and dance history and pedagogy. Jackson has choreographed over 75 original works for the concert stage. Most recently, Lawrence choreographed an off-Broadway production, *Separate and Equal*, which premiered at Theater 59E59 in September 2018. Jackson has recently served as a guest artist/choreographer/master teacher at the California State University Northridge, University of Nevada Las Vegas, University of Florida, University of Wyoming, and many more. Jackson serves as the Executive Director for The American Dance Company Experience (TADCE). As a scholar, Jackson has published in many scholarly journals in the field of Black Dance. Lawrence is a member of the Alabama Dance Council Board, University of Alabama Faculty Senate, and International Association of Blacks in Dance.



Carly P. Jones (Raleigh, North Carolina) **

Carly P. Jones is an arts administrator with a background in community programming, arts advocacy and nonprofit work. She is the music director for the North Carolina Arts Council. Previously, she served as director of communications and development for Arts Together. She has also worked with the N.C. Association of Music Educators, the African American Cultural Festival of Raleigh & Wake County, and Justice Theatre Project. She has participated in the nationally recognized Arts Learning Community for Universal Access and in the Kennedy Center's Leadership Exchange in Arts & Disability (LEAD) Conference. A singer her entire life, she has performed professionally both opera and musical theater and is an active recitalist. She holds a bachelor of music in vocal performance and a bachelor of arts in black music history from Miami University in Ohio.



Alena Leonatti (Santa Barbara, California) **

Alena Leonatti is a groundskeeper for the City of Santa Barbara's parks, where she does much more than just lawn and shrub care. Her experience has led her to assist in native plant and pollinator research on California's Channel Islands, collect seed, identify plants and horticulture. In any role, her driving force is connecting communities with their open spaces, because greenspaces are intersections where people of all ages, races, genders, and religions can collectively celebrate the arts, sports, and local ecology.



Martin Leyva (San Marcos, California)

Martin Leyva has a strong passion for social justice and human rights issues and is constantly addressing systematic issues of oppression. Leyva is a member of California Association of Alcohol & Drug Educators as a Certified Drug and Alcohol Treatment Counselor. In 2008, he founded the Santa Barbara City College Transitions Program, which offers therapeutic and educational opportunities to those affected by the criminal justice system. He is also the co-founder of the Transitions Collective at CSUSM, Palomar and Mira Costa College. He has led training on Best Practices for Working with Formerly Incarcerated Individuals, Emotional Intelligence, and Spiritual Self Care & Healing. He holds a bachelor's degree in liberal arts/psychology from Antioch University a master of arts in sociological practice from Cal State San Marcos.



Autumn Saxton-Ross (Washington, District of Columbia)

Autumn Saxton-Ross, PhD, is currently the mid-Atlantic regional director for NatureBridge, a national residential environmental education nonprofit, overseeing programs at Prince William Forest National Park in Virginia. She started her career as an elementary school Health and PE teacher in DCPS, and has since worked as the program director for place-based initiatives at the National Collaborative for Health Equity, encouraging the use of policy and environmental change as a solution to health inequities, the DC Department of Health, promoting the natural connection between parks, recreation and health. With degrees in sociology, health education, and exercise science, her life's work is improving the health of communities through engagement, activity, education, exposure and opportunity, truly believing that a healthy life is lived better outdoors.



Katie Skayhan (Boulder, Colorado) **

Katie Skayhan is community engagement and social innovation coordinator at the CU Boulder College of Music. She has experience in strategic planning, grants management, strategic communications, project management and fundraising and has worked alongside public and private sector professionals as well as artists and creatives to develop innovative strategies that weave arts and culture into the fabric of community. Skayhan works with the Boulder community and beyond to advance the social impact of the College of Music and steward its commitment to equity, diversity, inclusion and access. Skayhan proudly hails from Portland, Oregon, and is a graduate of Indiana University's School of Public and Environmental Affairs. She holds two master's degrees in public affairs and arts administration and a bachelor of music in vocal performance from Oberlin Conservatory.



Kirkston Tyrone Spann (Chicago, Illinois)

Kirkston Tyrone Spann's professional experience includes over 22 years in the nonprofit and higher education fields. He currently serves as the president for the Transformative Nonprofit Solutions Consultant company. Mr. Spann worked for the Foundations of East Chicago for 18 years managing their scholarship and grant programs. He also served as a consultant for Lake Area United Way and as the program director for the Gary Alumni Pathway for Students organization. Additionally, he worked as the 21st Century Scholar coordinator and associate director of admissions for Ivy Tech's Lake County Campus. He attended Florida A & M University in Tallahassee, Florida where he received a bachelor's of science degree in architectural studies. Mr. Spann continued his education at the University of Illinois in Champaign-Urbana where he received an MBA in real estate finance.



McKenzi Swinehart (Columbus, Ohio)

McKenzi Swinehart is grants and services manager at the Greater Columbus Arts Council. McKenzi is responsible for implementing and overseeing grants programs, resource development and community engagement. She leads the project support grant process and program evaluation, manages the grant submission platform and team technology needs, oversees the fellowship and award portfolio and researches industry trends for strategic implementation in the department. Prior to joining the Arts Council in 2017, McKenzi served as the director of programs and development at Reno Little Theater, where she designed and executed the overall fund development plan, engaged with donors and sponsors, and oversaw the educational outreach and accessibility programs. McKenzi has a bachelor of arts in theater and political science from the University of Nevada, Reno and currently serves on the Nevada Arts Council Jackpot Grant Panel.



MEMORANDUM

Date: November 13, 2019
To: CAC Board of Trustees
From: CAC Program Staff: Luis Gomez, Heather Johnson-Banks, Dan McLaughlin
Re: 2020 Project Support: approval of panel scores and grant amounts

SUMMARY

The goal of CAC's Project Support (PS) grant program is to *promote public access and encourage the breadth of arts and/or cultural programming in our community*. In 2020, the program's purpose, eligibility criteria and general structure is the same as last year's. Staff is pleased to recommend to the Board a **portfolio of 212 grants** totaling **\$1,600,898** for the 2020 Project Support program.

BOARD ACTION

At the November 13 meeting, we recommend that the Board approve the results of the 2020 Project Support panel, including panel scores and grant amounts.

I. BACKGROUND

What stayed the same this cycle?

2020 marks the twelfth time CAC is offering its annual Project Support grant program, committed to connecting residents throughout the county to arts and cultural *activities*. Project Support-funded projects occur in diverse locations such as senior centers and homeless shelters, as well as street festivals and more traditional performance venues. Each year the program further sharpens its focus on the goal of connecting residents to a full ecosystem of arts and culture events in their own backyards and across Cuyahoga County.

Our Project Support panel processes were largely unchanged from last year: Project Support II was conducted online and Project Support I was conducted in-person.

Public Benefit continues to be the primary lens through which panelists assess all applications, and this was well-reflected in panelists' scores and comments.

What's new this cycle and why?

In April, CAC's Board of Trustees approved changes to the Project Support I guidelines. These changes were intended to manage our growing pool of Project Support applicants while tax revenue continues to decline. This year's guidelines reduced the maximum grant amount in the Project Support I program from \$30,000 to \$25,000.

II. APPLICANT TRAINING OPPORTUNITIES

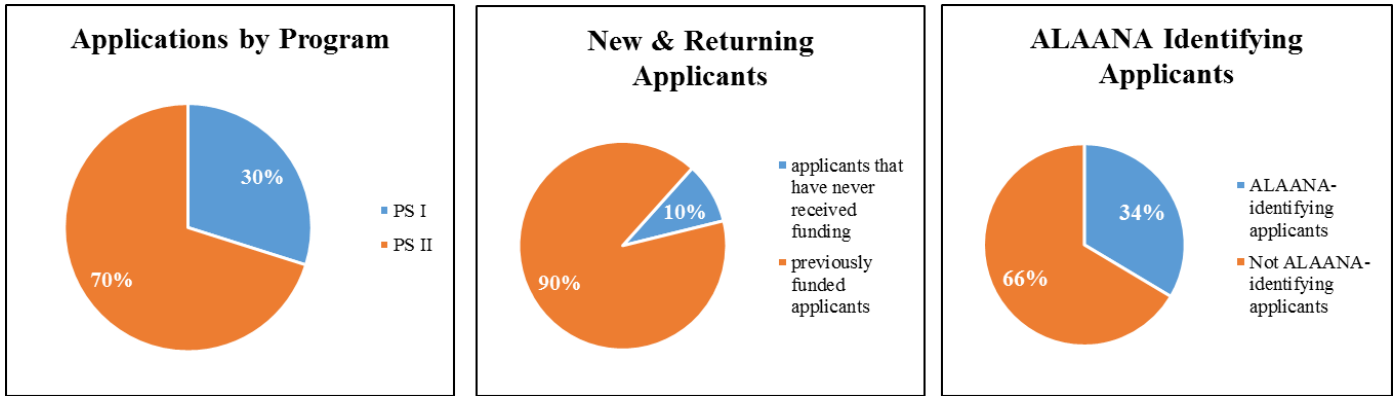
Recognizing that our applicants have differing levels of grant-seeking capacity, staff sought to maximize the impact of the training opportunities this year. Staff provided personalized technical assistance to applicants at workshops and through one-on-one meetings, phone calls, and regular emails leading up to the deadline. The team held five in-person workshops on the application process and what goes into a successful application. Workshops were well-attended, with roughly 20 attendees per session. Workshops were held at:

- The Sculpture Center
- Negative Space Gallery
- Open Doors Academy
- Burten, Bell, Carr Development Corporation
- Children’s Museum of Cleveland

Not all applicants, especially those who are volunteers, can attend in-person, daytime trainings. To ensure every applicant gets the help they need, the team created technical assistance videos, which were posted to [CAC’s YouTube channel](#). These videos cover eligibility requirements, request amounts, budget tables, support materials, the application process and [“The Power of Words”](#) – an explanation of CAC’s reasons for tying “respect” to its definition of Public Benefit, and support for applicants to conceive and describe their projects more respectfully.

In addition, staff continued to offer applicants personalized “office hours” during the summer. These one-on-one technical assistance sessions allow the CAC team to address each applicant’s unique needs and questions. Thirteen organizations met with a Program Manager across two half-day sessions.

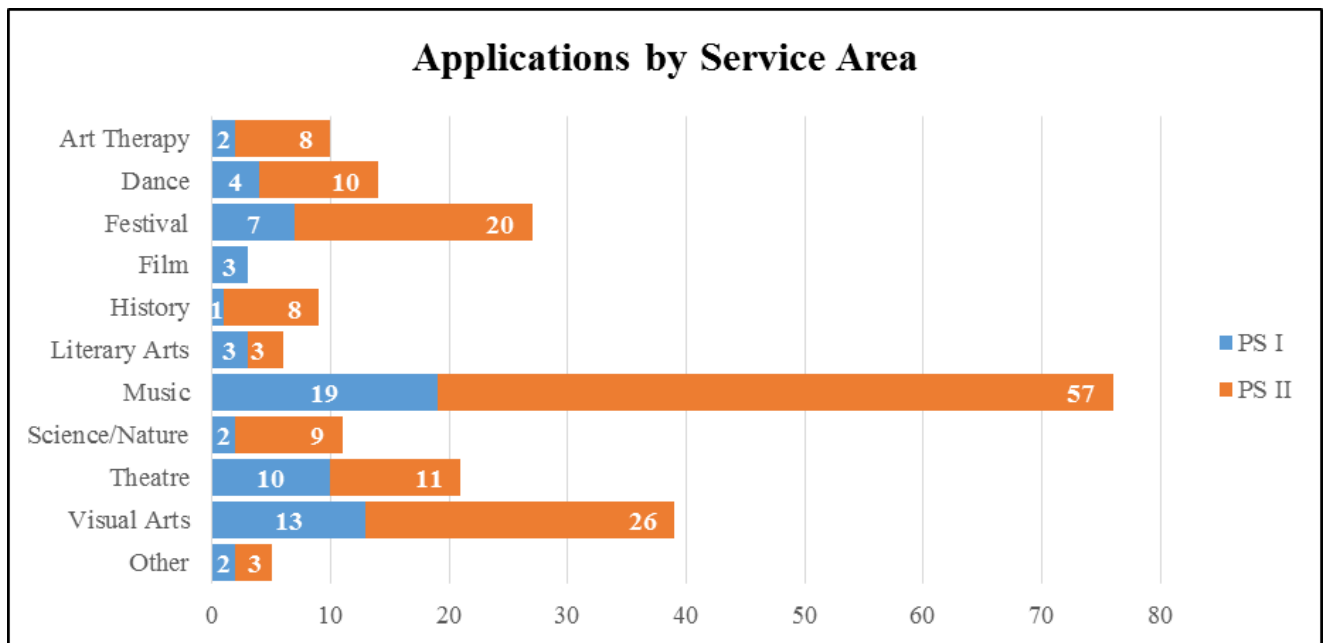
III. APPLICANT POOL OVERVIEW



221 organizations submitted eligible applications that were reviewed by the panels. 68% of the applications received were for the PS II program. 21 applicants had never received a grant from CAC (10% of the pool). The geographic distribution of applicant organizations remains in line with past years, with the majority of all applicants based in the City of Cleveland.

Of note, 52 applicant organizations identified as ALAANA (African, Latinx, Asian, Arab and Native American)-led and serving organizations. Applicants had the opportunity to self-identify the leadership and communities that their programming primarily serves. This is the first time that CAC has gathered this type of demographic information about its Project Support grantees.

Applications covered a range of artistic disciplines (below). Overall, this year’s applicant pool reflected the varied arts & cultural ecosystem in Cuyahoga County. For the first time this cycle, CAC specifically asked applicants to define their project’s primary art form. While “music” was by far the most frequent response, it is worth noting that many projects span multiple service areas – for example, an arts education program that focuses on theater; or a festival that exists to promote bands/music.



IV. PANEL REVIEW PROCESSES

Twenty-five qualified arts and culture professionals served as 2020 Project Support panelists. They represented a cross-section of individuals with expert knowledge of specific arts or cultural disciplines, management/financial experience, as well as prior panel experience. The recruitment process prioritized panelist diversity. CAC staff worked to ensure that a panel diverse in race, gender and age would review all applicants.

| Race/Ethnicity | |
|------------------------|-----|
| Asian | 8% |
| Black/African American | 40% |
| Caucasian | 44% |
| Hispanic/Latino | 4% |
| Two or more | 4% |

| Gender | |
|--------|-----|
| Female | 48% |
| Male | 52% |

| Age | |
|--------------|-----|
| 20-29 | 20% |
| 30-39 | 28% |
| 40-49 | 32% |
| 50 and above | 20% |

Panelists reviewed 155 PS II applications online in September, and an additional 66 PS I applications during public meetings at the Idea Center at Playhouse Square on September 23-24. Panelists deliberated and scored each application in accordance with the funding criteria in the 2020 Project Support grant program guidelines. As in previous years, CAC livestreamed the audio from the PS I panel review. 7 people representing applicant organizations attended the Project Support I panel review, while the online live stream had 100 unique visitors. These numbers continue the trend of greater online participation and less in-person participation. CAC distributed an [audience guide](#) to help all in-person and online observers understand the panel review process. We will include a similar [panel guide](#) along with the feedback forms distributed to PS II applicants. Organizations were able to submit public comments and information correction forms either in person or online.

Using panel as an educational tool

The 2020 PS I panel review meeting was recorded for the public record and is accessible on our website. The applicants received their scores (PS I) and funding recommendations (PS II) via email shortly after the conclusion of the Project Support panels. The panelists’ comments and feedback are represented in the scores each organization received.

Audio from both days of the panel review meetings and all 155 PS II feedback forms are posted on CAC’s website. The audio clips and feedback forms serve as educational tools. CAC staff encourages all applicants, whether or not they are funded, to share the links with their staff and boards.

Seeking feedback

At the conclusion of the PS I panel review meeting (September 24), CAC invited audience members and panelists to participate in an informal public comment session. That discussion is recorded on its own track and will also be accessible on our website. Staff uses this feedback to inform our future work. In addition, CAC surveyed all panelists and will soon have an applicant survey out in the field. This feedback will be helpful as we look ahead to the next cycle.

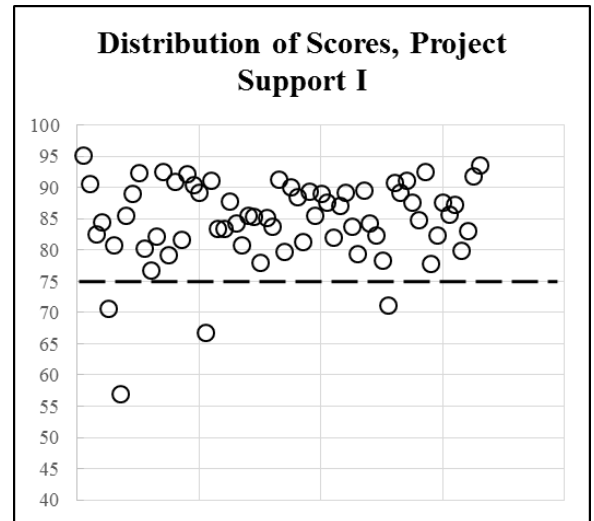
V. CALCULATING SCORES AND GRANT AMOUNTS

CAC's Funding Criteria

The funding criteria for 2020 Project Support are: **Public Benefit**; **Artistic & Cultural Vibrancy**; and **Organizational Capacity**. To reflect CAC's role as a public funder – committed to using public dollars to benefit the public – CAC weighs Public Benefit more heavily than the other two funding criteria in its grant programs.

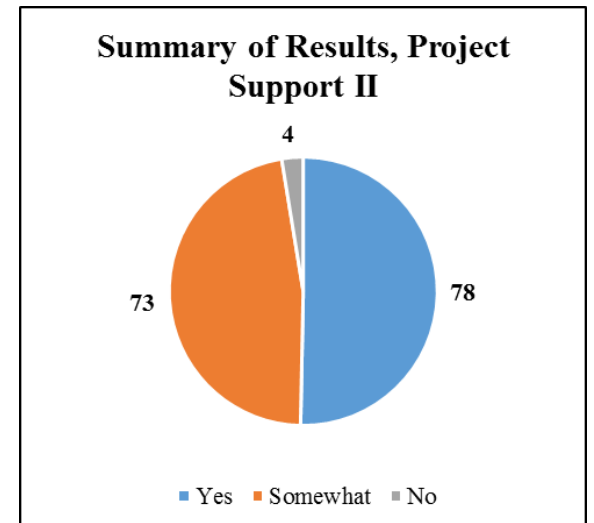
Project Support I: Five panelists reviewed and scored each application in-person using a scoring framework from 1 to 100 (see pages 3-4 of the [audience guide](#) for more details). The panelists' scores were averaged for each application to determine the final score. Using the language of the scoring framework, all applications that received a score of 75.00 or higher have been recommended for a grant. Any application with a score lower than 75.00 has not been recommended for a grant.

61 applications received a score of 75 points or higher, 4 applications received a score below 75 points. This is in line with previous cycles.



Project Support II: Panelists independently reviewed the applications online. Panelists were asked if an application demonstrated evidence of the funding criteria, with an emphasis on public benefit. Scoring was: yes, somewhat or no. Applications that received a majority of “yes” or “somewhat” scores from panelists are being recommended for a grant. Applications that received a majority of “no” scores from panelists are not being recommended for a grant.

151 applications demonstrated enough evidence of the funding criteria, 4 applications did not. This is in line with previous cycles.



Calculating Grant Amounts

2020 Project Support grants are calculated with multiple goals in mind:

- The first and most important goal is to be able to **continue to offer grants in keeping with the purpose of the program**. In order to achieve this, CAC sought to provide full grants (of the amount requested) to multiple applicants.
- The **panel score continues to matter in both programs**: the higher the score (or the more an applicant demonstrates the funding criteria), the more of an application’s requested amount may be funded.
- CAC recognizes the challenges of carrying out a proposed project without full funding. In order to **make meaningful grants to applicants** receiving only partial funding, CAC recommends funding no less than 75% of each applicant’s requested amount.

2020 Project Support I: Staff recommends fully funding the top 10% of applications (6). The remaining 55 applications that received 75 or higher are recommended for partial funding based on their score from panel (see appendix 1 for details). Four applications that received below 75 will not be recommended for funding. This results in 61 Project Support I grants totaling \$947,942.

2020 Project Support II : 78 applications received unanimous “yes” scores from panelists. These applicants provided evidence throughout the application that funding criteria were *fully* met and are recommended for full funding of their request amount.

73 applications received a majority of “yes” or “somewhat” scores, but not enough “yes” scores to receive full funding. These applicants provided *some* evidence throughout the application that funding criteria are met and are recommended for partial funding at 80% of their request.

Four applications received a majority of “no” scores from panelists. These applicants *did not* provide evidence throughout the application that funding criteria are met. These applications are not being recommended for a grant.

This results in 151 Project Support II grants totaling \$652,956.

Combined, this results in 212 grants totaling \$1,600,898 for Project Support 2020.

This year, we are pleased to recognize the 52 ALAANA-led and serving organizations that will receive funding in the 2020 Project Support program. This cycle is the first time that organizations self-identified as ALAANA organizations in the application process. We look forward to building on this approach in future grant cycles and considering further ways to support organizations for and led by people of color.

VI. LOOKING FORWARD

Staff has already begun the pre-planning for the 2021 cycle. We continue to assess what is working and what to improve, asking ourselves: what do we want to achieve through Project Support and how might we continue to evolve the program to reach these goals? The continuing evolution of the Project Support program will be guided by CAC's values and feedback from applicants, panelists, Board and staff.

NEXT STEPS: November 13 Board Meeting

At the November 13 meeting, the Board will be asked to approve the results of the 2020 Project Support panel, including panel scores and recommended grant amounts to 212 cultural partners totaling \$1,600,898.

See Appendix 1 for a list of all 212 applicants' scores and recommended grant amounts. See Appendix 2 for a list of the 7 organizations that will not be recommended for funding.

APPENDIX 1: Reference for Board Action

† Indicates an ALAANA-identifying organization

* Indicates a first-time Project Support grant recipient

| Program | Organization | Panel Score | Grant |
|---------|--|-------------|-----------|
| PS I | America SCORES Cleveland | 90.6 | \$ 12,485 |
| PS I | American Hungarian Friends of Scouting | 82.6 | \$ 8,883 |
| PS I | Aradhana Committee † | 84.6 | \$ 21,150 |
| PS I | Baldwin Wallace University | 80.8 | \$ 20,200 |
| PS I | Boys & Girls Clubs of Cleveland | 85.6 | \$ 21,400 |
| PS I | Brite Cleveland | 89 | \$ 22,250 |
| PS I | Carolyn L. Farrell Foundation | 92.4 | \$ 13,450 |
| PS I | Cavani String Quartet | 80.4 | \$ 10,682 |
| PS I | Chagrin Foundation for Arts & Culture | 76.8 | \$ 11,826 |
| PS I | ChamberFest Cleveland | 82.2 | \$ 20,550 |
| PS I | CityMusic Cleveland | 92.6 | \$ 25,000 |
| PS I | Cleveland Ballet | 79.2 | \$ 19,800 |
| PS I | Cleveland Chamber Music Society | 81.8 | \$ 11,452 |
| PS I | Cleveland Classical Guitar Society | 92.2 | \$ 25,000 |
| PS I | Cleveland Contemporary Chinese Culture Association † | 90.4 | \$ 14,006 |
| PS I | Cleveland Cultural Gardens Federation | 89.2 | \$ 11,144 |
| PS I | Cleveland Print Room | 95.2 | \$ 25,000 |
| PS I | Cleveland School of the Arts Board of Trustees | 91.2 | \$ 13,948 |
| PS I | convergence-continuum | 83.4 | \$ 8,608 |
| PS I | Detroit Shoreway Community Development Organization | 83.4 | \$ 9,977 |
| PS I | Doan Brook Watershed Partnership | 87.8 | \$ 21,950 |
| PS I | Downtown Cleveland Alliance | 84.4 | \$ 21,100 |
| PS I | Duffy Liturgical Dance Ensemble † | 80.8 | \$ 11,433 |
| PS I | Fevered Dreams Productions | 85.6 | \$ 21,400 |
| PS I | Foluke Cultural Arts Center † | 85.4 | \$ 9,262 |
| PS I | Fred and Laura Ruth Bidwell Foundation | 78 | \$ 19,500 |
| PS I | Greater Cleveland Neighborhood Centers Association | 85.2 | \$ 14,065 |
| PS I | Greater Cleveland Urban Film Foundation † | 83.8 | \$ 11,125 |
| PS I | Heights Youth Theatre | 79.8 | \$ 15,609 |
| PS I | Hospice of the Western Reserve | 90.2 | \$ 22,550 |
| PS I | Jennings Center for Older Adults | 88.6 | \$ 9,119 |
| PS I | Jewish Federation of Cleveland | 81.4 | \$ 20,350 |
| PS I | Jones Road Family Development Corporation | 89.4 | \$ 13,225 |
| PS I | Judson Services | 85.6 | \$ 21,400 |
| PS I | Julia De Burgos Cultural Arts Center † | 89 | \$ 7,982 |
| PS I | Kulture Kids | 87.6 | \$ 13,287 |

| | | | |
|-------|---|----------|-----------|
| PS I | Lakewood Historical Society | 85.8 | \$ 12,674 |
| PS I | Les Délices | 82 | \$ 20,500 |
| PS I | Lexington-Bell Community Center † | 87.2 | \$ 15,160 |
| PS I | Literary Cleveland | 89.2 | \$ 12,488 |
| PS I | Maelstrom Collaborative Arts | 83.8 | \$ 8,833 |
| PS I | Mandel Jewish Community Center | 79.4 | \$ 19,850 |
| PS I | Mercury Summer Stock | 89.6 | \$ 22,400 |
| PS I | MidTown Cleveland | 84.4 | \$ 6,457 |
| PS I | Music and Art at Trinity Cathedral | 82.4 | \$ 14,291 |
| PS I | Musical Upcoming Stars in the Classics | 78.4 | \$ 6,272 |
| PS I | NewBridge Cleveland | 91 | \$ 22,750 |
| PS I | Open Doors Academy | 90.8 | \$ 22,700 |
| PS I | Playwrights Local | 89.2 | \$ 6,478 |
| PS I | Praxis: Integrated Fiber Workshop | 91.2 | \$ 11,272 |
| PS I | Shore Cultural Centre | 87.6 | \$ 7,264 |
| PS I | Slavic Village Development | 84.8 | \$ 11,497 |
| PS I | Talespinner Children's Theatre | 92.6 | \$ 13,055 |
| PS I | The Brecksville Theatre | 77.8 | \$ 12,593 |
| PS I | The Cassidy Theatre | 82.4 | \$ 17,168 |
| PS I | The City Club of Cleveland | 87.6 | \$ 16,667 |
| PS I | Tremont West Development Corporation | 87.4 | \$ 6,163 |
| PS I | University Circle Inc. | 80 | \$ 20,000 |
| PS I | University Hospitals | 83.2 | \$ 20,800 |
| PS I | Waterloo Arts | 91.8 | \$ 15,442 |
| PS I | West Side Community House † | 93.6 | \$ 25,000 |
| PS II | AfricaHouse International † | Somewhat | \$ 4,000 |
| PS II | America Asian Pacific Islander Organization † | Somewhat | \$ 4,000 |
| PS II | Art Song Festival | Somewhat | \$ 4,000 |
| PS II | Arts in Strongsville | Yes | \$ 5,000 |
| PS II | Arts Renaissance Tremont | Somewhat | \$ 4,000 |
| PS II | ATNSC: Center for Healing & Creative Leadership †* | Somewhat | \$ 4,000 |
| PS II | Baseball Heritage Museum | Yes | \$ 5,000 |
| PS II | Bay Village Community Band | Somewhat | \$ 2,800 |
| PS II | Beachwood Arts Council | Somewhat | \$ 3,668 |
| PS II | Beachwood Historical Society | Somewhat | \$ 4,000 |
| PS II | Benjamin Rose Institute on Aging | Somewhat | \$ 4,000 |
| PS II | Berea Arts Fest | Somewhat | \$ 4,000 |
| PS II | Bethlehem Community Health †* | Somewhat | \$ 4,000 |
| PS II | Big Creek Connects | Somewhat | \$ 2,000 |
| PS II | Blazing River Freedom Band | Somewhat | \$ 1,000 |
| PS II | Bodwin Theatre Company* | Somewhat | \$ 4,000 |
| PS II | BorderLight Festival of International Theatre Cleveland | Somewhat | \$ 4,000 |
| PS II | Brooklyn Heights Service Clubs | Somewhat | \$ 4,000 |
| PS II | Burning River Baroque | Somewhat | \$ 4,000 |
| PS II | Burten, Bell, Carr, Development † | Somewhat | \$ 4,000 |

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| PS II | Campus District Inc. | Yes | \$ 2,500 |
| PS II | Case Western Reserve University | Yes | \$ 5,000 |
| PS II | Catholic Charities Corporation | Somewhat | \$ 4,000 |
| PS II | Cedar Fairmount Special Improvement District | Yes | \$ 5,000 |
| PS II | Celebrate the Arts Performance Academy † | Somewhat | \$ 4,000 |
| PS II | Cesear's Forum | Yes | \$ 5,000 |
| PS II | Choral Arts Society of Cleveland | Yes | \$ 5,000 |
| PS II | Cleveland Chamber Choir | Somewhat | \$ 4,000 |
| PS II | Cleveland Chamber Collective | Somewhat | \$ 4,000 |
| PS II | Cleveland Chamber Symphony | Yes | \$ 5,000 |
| PS II | Cleveland Clinic | Yes | \$ 5,000 |
| PS II | Cleveland Composers Guild | Yes | \$ 5,000 |
| PS II | Cleveland Grays Armory Museum | Somewhat | \$ 4,000 |
| PS II | Cleveland Kids' Book Bank | Yes | \$ 3,000 |
| PS II | Cleveland Leadership Center | Yes | \$ 5,000 |
| PS II | Cleveland Philharmonic Orchestra | Somewhat | \$ 4,000 |
| PS II | Cleveland Rape Crisis Center | Yes | \$ 5,000 |
| PS II | Cleveland Rocks: Past Present and Future | Yes | \$ 5,000 |
| PS II | Cleveland Shakespeare Festival | Somewhat | \$ 4,000 |
| PS II | Cleveland TOPS Swingband | Yes | \$ 5,000 |
| PS II | Cleveland Treatment Center | Yes | \$ 5,000 |
| PS II | Cleveland Uncommon Sound Project* | Yes | \$ 5,000 |
| PS II | Cleveland Vegan Society | Yes | \$ 5,000 |
| PS II | Cleveland Women's Orchestra | Somewhat | \$ 4,000 |
| PS II | CollectivExpress † | Somewhat | \$ 4,000 |
| PS II | Connecting for Kids | Yes | \$ 5,000 |
| PS II | Coventry Village Special Improvement District | Yes | \$ 5,000 |
| PS II | Cudell Improvement | Somewhat | \$ 4,000 |
| PS II | Cuyahoga River Community Planning | Yes | \$ 5,000 |
| PS II | DANCEVERT | Somewhat | \$ 4,000 |
| PS II | Dancing Classrooms Northeast Ohio | Somewhat | \$ 3,444 |
| PS II | Earth and Air: String Orchestra* | Somewhat | \$ 3,200 |
| PS II | Edward E. Parker Museum of Art † | Somewhat | \$ 4,000 |
| PS II | Eliza Bryant Village † | Yes | \$ 5,000 |
| PS II | ENCORE Chamber Music Institute | Somewhat | \$ 4,000 |
| PS II | Environmental Health Watch † | Yes | \$ 5,000 |
| PS II | Errin Ministries † | Yes | \$ 5,000 |
| PS II | Esperanza † | Yes | \$ 5,000 |
| PS II | Euclid Beach Park Now | Somewhat | \$ 4,000 |
| PS II | Famicos Foundation † | Yes | \$ 4,900 |
| PS II | Far West Center | Yes | \$ 5,000 |
| PS II | FOCUS ON EDUCATION † | Somewhat | \$ 4,000 |
| PS II | Folknet | Yes | \$ 4,000 |
| PS II | Food Strong* | Yes | \$ 5,000 |
| PS II | Friends of Euclid Creek Watershed | Somewhat | \$ 1,080 |

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| PS II | Friends of the East Cleveland Public Library † | Somewhat | \$ 4,000 |
| PS II | From Me 2 U † | Yes | \$ 5,000 |
| PS II | FrontLine Service | Yes | \$ 4,980 |
| PS II | Front Steps Housing and Services | Yes | \$ 5,000 |
| PS II | FutureHeights | Yes | \$ 5,000 |
| PS II | Gardening in the District †* | Somewhat | \$ 4,000 |
| PS II | Good Company: A Vocal Ensemble | Yes | \$ 5,000 |
| PS II | Graffiti HeArt* | Somewhat | \$ 4,000 |
| PS II | Harvard Community Services Center † | Yes | \$ 5,000 |
| PS II | Hasani Management †* | Somewhat | \$ 4,000 |
| PS II | Henry Johnson Center †* | Yes | \$ 5,000 |
| PS II | Hispanic Alliance † | Yes | \$ 5,000 |
| PS II | Hispanic Business Center † | Somewhat | \$ 4,000 |
| PS II | Hispanic Police Officers' Association †* | Somewhat | \$ 4,000 |
| PS II | Historic Gateway Neighborhood Corporation | Yes | \$ 5,000 |
| PS II | Hummingbird Project | Yes | \$ 5,000 |
| PS II | iN Education †* | Somewhat | \$ 4,000 |
| PS II | India Festival USA † | Somewhat | \$ 4,000 |
| PS II | International Community Council | Yes | \$ 5,000 |
| PS II | International Women's Air & Space Museum | Yes | \$ 5,000 |
| PS II | Italian Cultural Garden Foundation | Somewhat | \$ 4,000 |
| PS II | Jewish Family Service Association of Cleveland Ohio | Yes | \$ 5,000 |
| PS II | Joseph's Home* | Yes | \$ 1,000 |
| PS II | Joyful Noise Neighborhood Music School | Somewhat | \$ 3,600 |
| PS II | Lake City Fuse | Yes | \$ 5,000 |
| PS II | Lake Erie Native American Council † | Yes | \$ 5,000 |
| PS II | Lake View Cemetery Foundation | Somewhat | \$ 4,000 |
| PS II | LakewoodAlive | Somewhat | \$ 4,000 |
| PS II | Larchmere PorchFest | Yes | \$ 5,000 |
| PS II | LatinUs Theater Company † | Yes | \$ 5,000 |
| PS II | LGBT Community Center of Greater Cleveland | Yes | \$ 5,000 |
| PS II | Little Italy Redevelopment Corporation | Somewhat | \$ 3,600 |
| PS II | Little Lumpy's Center for Educational Initiatives †* | Somewhat | \$ 4,000 |
| PS II | LYLESART † | Yes | \$ 5,000 |
| PS II | Malachi Center | Yes | \$ 3,600 |
| PS II | May Dugan Center | Yes | \$ 5,000 |
| PS II | Merrick House | Somewhat | \$ 4,000 |
| PS II | MorrisonDance | Yes | \$ 5,000 |
| PS II | Mt.Pleasant NOW Development Corporation † | Yes | \$ 5,000 |
| PS II | NAMI Greater Cleveland | Yes | \$ 5,000 |
| PS II | Negative Space Gallery † | Somewhat | \$ 4,000 |
| PS II | New Avenues to Independence | Yes | \$ 4,354 |
| PS II | No Exit | Yes | \$ 5,000 |
| PS II | North Union Farmers Market | Yes | \$ 5,000 |
| PS II | Northeast Ohio Alliance for Hope †* | Somewhat | \$ 4,000 |

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| PS II | Notes for Notes | Yes | \$ 5,000 |
| PS II | Ohio City Incorporated | Somewhat | \$ 4,000 |
| PS II | Organization of Chinese Americans Greater Cleveland † | Yes | \$ 5,000 |
| PS II | P.A.L.S. for Healing | Yes | \$ 5,000 |
| PS II | Parma Area Fine Arts Council | Somewhat | \$ 2,000 |
| PS II | Parma Heights Historical Society* | Somewhat | \$ 4,000 |
| PS II | Polish Village Parma | Yes | \$ 5,000 |
| PS II | Quire Cleveland | Somewhat | \$ 4,000 |
| PS II | Reaching Heights | Yes | \$ 5,000 |
| PS II | Refresh Collective | Yes | \$ 5,000 |
| PS II | Restore Cleveland Hope † | Somewhat | \$ 4,000 |
| PS II | RollinBuckkeyez Foundation † | Yes | \$ 5,000 |
| PS II | Sankofa Fine Art Plus † | Yes | \$ 5,000 |
| PS II | Schuhplattler und Trachtenverein Bavaria | Somewhat | \$ 4,000 |
| PS II | Shaker Arts Council | Yes | \$ 5,000 |
| PS II | Slovenian Museum and Archives | Yes | \$ 5,000 |
| PS II | SOS: Strengthening Our Students † | Somewhat | \$ 3,600 |
| PS II | Suburban Symphony Orchestra | Somewhat | \$ 4,000 |
| PS II | Symphony West | Somewhat | \$ 4,000 |
| PS II | Tender Hearts Crusades †* | Yes | \$ 5,000 |
| PS II | The Harvard Square Center † | Somewhat | \$ 4,000 |
| PS II | The Movement Project | Somewhat | \$ 4,000 |
| PS II | The Refugee Response* | Yes | \$ 5,000 |
| PS II | The Roberto Ocasio Foundation † | Somewhat | \$ 4,000 |
| PS II | Thea Bowman Center † | Yes | \$ 5,000 |
| PS II | Union Miles Development Corporation † | Yes | \$ 5,000 |
| PS II | UpStage Players | Yes | \$ 5,000 |
| PS II | Ursuline College | Yes | \$ 5,000 |
| PS II | Wake Up And Live's Actors Studio † | Somewhat | \$ 4,000 |
| PS II | West Creek Conservancy | Somewhat | \$ 4,000 |
| PS II | West Shore Chorale | Yes | \$ 5,000 |
| PS II | West Side Catholic Center | Yes | \$ 5,000 |
| PS II | Western Reserve Chorale | Somewhat | \$ 4,000 |
| PS II | Western Reserve Fire Museum | Yes | \$ 5,000 |
| PS II | Western Reserve Land Conservancy | Somewhat | \$ 4,000 |
| PS II | Westlake Chinese Culture Association † | Somewhat | \$ 4,000 |
| PS II | Westlake-Westshore Arts Council* | Somewhat | \$ 2,230 |
| PS II | Westtown Community Development Corporation | Yes | \$ 5,000 |
| PS II | Windsong, Cleveland's Feminist Chorus* | Yes | \$ 5,000 |
| PS II | Women In History | Somewhat | \$ 2,400 |
| PS II | Woodland Cemetery Foundation | Somewhat | \$ 4,000 |

APPENDIX 2: Reference for Board Actions

Applicants Not Recommended for Funding

2020 Project Support I

The following organizations scored below 75.00:

1. ARTneo – Panel Score: 70.6
2. BlueWater Chamber Orchestra – Panel Score: 57
3. Cleveland School of Dance – Panel Score: 66.8
4. Notre Dame College – Panel Score: 71.2

2020 Project Support II

The following organizations received a majority of “no” votes from the panel, indicating that they did not provide evidence throughout the application that funding criteria were met:

1. City Ballet of Cleveland
2. Cleveland Blues Society
3. Naach Di Cleveland
4. Photo Haus



cuyahoga
arts & culture
strengthening community

MEMORANDUM

Date: November 13, 2019
To: CAC Board of Trustees
From: CAC Program Staff: Heather Johnson-Banks, Dan McLaughlin, Luis Gomez
Re: General Operating Support: approval of 2020-21 panel scores and 2020 grant amounts

SUMMARY

Cuyahoga Arts & Culture's General Operating Support (GOS) program strengthens the community by providing *meaningful, multi-year core support grants* to arts and cultural organizations based in and serving Cuyahoga County. Staff is pleased to recommend GOS grants to the Board **for 65 organizations totaling \$10,200,000** for the 2020 GOS program.

Detailed background information on the GOS program, 2020-21 application cycle, and two Board decision points are included within this memo. In addition, the following summarizes the key points and actions outlined within the document.

- As stated in the GOS guidelines approved at the April 2019 Board meeting, organizations receiving four consecutive years of funding (2015-2018), including at least one round of GOS, are qualified to receive GOS grants in 2020 and 2021 without taking part in the panel process. There are **61 organizations** that meet these criteria and are recommended for funding today.
- CAC held an interactive panel for new applicants and made **no policy changes to the program guidelines or funding formula** since the last cycle.
- CAC received 5 applications and **recommends grants to 4 of the applicant organizations. In total, this will result in 65 organizations receiving 2020-21 GOS grants.**
- In line with CAC's values, policies and practices, staff actively worked to provide education and training to applicants to allow for success throughout the GOS process.

Board Actions

At the November 13 meeting, we recommend that the Board approve 2020-21 General Operating Support (GOS):

- 1) panel scores; and
- 2) 2020 grant amounts.

I. BACKGROUND

A consistent approach to operating support

The 2020-21 General Operating Support (GOS) cycle marks the sixth time CAC has offered its core support grant program. Each cycle the program has remained steadfastly committed to supporting Cuyahoga County-based organizations that have:

- a primary mission to create, provide, present or produce arts or cultural services for the public; and
- a history of vibrant artistic or cultural programming;

GOS continues to provide *meaningful* grants to organizations of *all sizes* and receives the largest allocation of funds of any of our grant programs.

In April, CAC’s Board of Trustees approved General Operating Support [guidelines](#) that provided a path into the General Operating Support program for new applicants. These guidelines also continued the panel and application exemption for all of current grant recipients.

In response to applicant feedback, CAC piloted an [interactive panel](#) in 2017. CAC continued this model in 2019 with a couple of improvements. Applicants were provided with initial questions from panelists in advance of the panel review to help them prepare. Following the 8-10-minute review from panelists, applicants were given 5 minutes to respond and 5 minutes for additional Q&A with panelists.

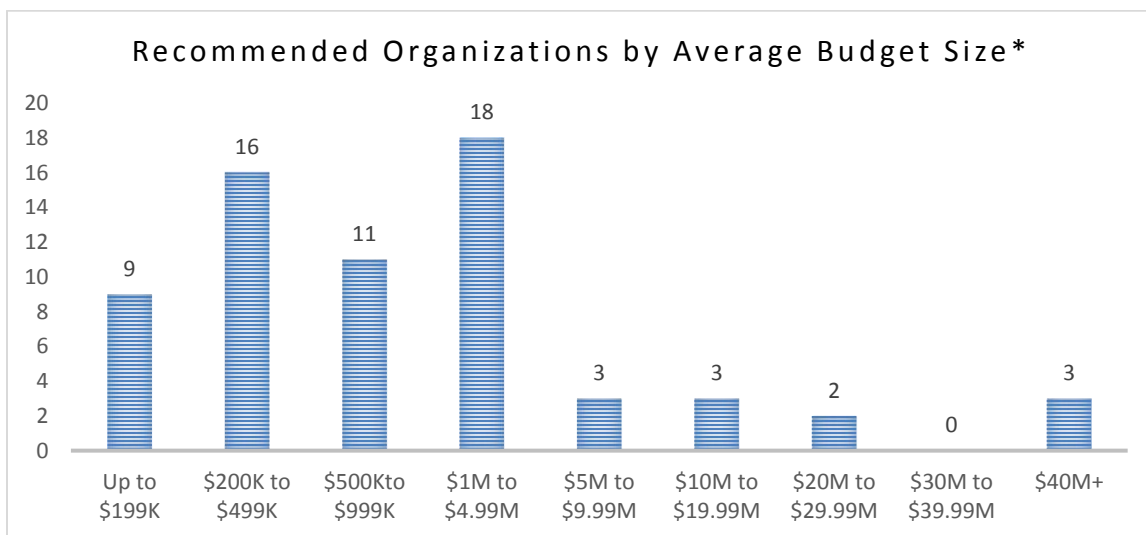
II. RECOMMENDED GRANTEE POOL OVERVIEW & TRAININGS

All applicants were familiar with the CAC process

All 5 applicants to the 2020-21 GOS program had received either Project Support or GOS funding from CAC in the past. Every grant recipient receiving 2018-19 GOS funding (61) is recommended for GOS funding in the next cycle.

Recommended organizations have budgets of all sizes

As demonstrated by the chart below, the organizations recommended for General Operating Support funding have budgets of all sizes. Fifty-five percent of organizations receiving funding have budgets of under \$1 million, *based on the ERS forms submitted by each organization.



CAC prepared applicants for success

CAC provided a number of opportunities to prepare applicants for success in the application process. Highlights of this work include:

- Staff led workshops for new applicants in May and June that provided attendees with overview information on the funding criteria and process.
- Given the limited number of new applicants, staff held one-on-one conversations with each organization interested in General Operating Support as part of the eligibility check process to ensure that the GOS program was the right fit for the applicant.
- Staff continued to offer individual, in-person office hours for all applicant organizations to provide personal assistance in navigating the application process and assist in developing strong applications. Staff met with some organizations multiple times during the 2018-19 grant cycle to provide support, in addition to more informal interactions and phone calls.

III. PANEL REVIEW MEETING

Panelists and day-of panel process

Five qualified arts and culture professionals from outside Ohio served as 2020-21 General Operating Support panelists. They represented a diverse cross-section of individuals with expert knowledge of specific arts or cultural disciplines, management/financial experience, as well as prior panel experience. More information on this year's panelists can be found in the Panelist Memo included in this packet.

Panelists reviewed five applications on September 25 during a public meeting at the Idea Center at Playhouse Square. Each application was deliberated on and scored by the panel in accordance with the funding criteria from page 10 of the [2020-21 GOS Grant Program Guidelines](#). Representatives from all applicant organizations, as well as several other community members, attended the panel review. As in previous years, the panel review was also audio-streamed live from the CAC website. CAC had 26 unique visitors listen online and 12 in-person visitors the day of the panel review. CAC distributed an [Audience Guide](#) to help all in-person and online observers understand the panel review process.

Interactive panel

CAC continued an interactive panel process piloted in 2017, where applicants were able to respond to panelist comments and engage with them in a Q&A session, before panelists finalized their scores. This change came in direct response to feedback from our past applicants, who expressed a desire to bring their work to life for panelists outside of the limits of the application and clarify information. To improve on the 2017 process, applicants were provided with panelists' initial questions in advance of the in-person review in order to prepare.

Using audio recordings as educational tools

The 2020-21 GOS panel review meetings were recorded for the public record and will be accessible on the CAC website. The audio clips serve as excellent educational tools. CAC staff encourages all applicants, whether or not they are funded, to share the links with their staff and boards.

Seeking feedback

At the conclusion of the panel review meeting on September 25, CAC invited audience members and panelists to participate in an informal public comment session. That discussion is recorded on its own track and accessible on our website. Staff uses this feedback to inform our future work. In addition, CAC will survey all panelists and applicants. The feedback will be helpful as we look ahead to the next cycle.

IV. LOOKING FORWARD

Pending Board approval of 2020 grants, staff immediately turns to pre-planning for the 2022-23 cycle. In early December, CAC will assess what worked and what can be improved, asking ourselves: what do we want to achieve through General Operating Support and how might we continue to evolve the program to reach these goals?

BOARD ACTION #1: Approve panel scores.

At the November 13 meeting, the Board will be asked to approve the 2020-21 GOS panel scores.

- See Appendix for a list of total scores of the 65 applicants recommended and the organization not recommended for funding.

CAC's Funding Criteria

To reflect CAC's role as a public funder—committed to using public dollars to benefit the public—Public Benefit is weighted more heavily than the other funding criteria. The funding criteria for 2020-21 GOS are:

- Public Benefit (45 points maximum)
- Artistic or Cultural Vibrancy (35 points maximum)
- Organizational Capacity (20 points maximum)

Scoring Background

Panelists reviewed and scored each application on a point scale from 1 to 100 based on the funding criteria. The panelists' scores were averaged for each application to determine the panel score. All applicants that received a panel score of 75.00 or higher have been recommended for a grant. Any applicant with a panel score lower than 75.00 is not recommended to receive funding.

Board Action #1: Panel Scores

Scores for 4 out of 5 applicant organizations were higher than 75.00, and are recommended for funding. For a full listing of total scores, see Appendix.

BOARD ACTION #2: Approve grant amounts.

At the November 13 meeting, the Board will be asked to approve 2020 General Operating Support grant amounts.

- See Appendix for a list of all 65 organizations and the recommended grant amounts.

Calculating Grant Amounts

GOS grant amounts are determined by a consistent formula that is designed to generate an equitable distribution of funding to recommended organizations by considering several factors including:

- Each organization's average adjusted operating budget for fiscal years 2016, 2017 and 2018;
- Each organization's average operating budget relative to the combined budgets of all other organizations within the GOS pool; and
- The total amount CAC allocated to the GOS program this year (\$10.2M).

For additional background on how CAC's funding formula works, see our [Funding Formula FAQ](#).

Board Action #2: Grant Amounts

In order to determine grant amount recommendations, CAC applied the method outlined above. If approved, the 2020 GOS portfolio will be made up of **65 grants totaling \$10,200,000**.

APPENDIX: Reference for Board Actions

2020-21 General Operating Support

Total Scores and Funding Recommendations (listed alphabetically)

| | Board Action #1 | Board Action #2 |
|---|-----------------|-----------------|
| Organization | Total Score | Grant Amount |
| Apollo's Fire | - | \$ 104,031 |
| Art House | - | \$ 19,641 |
| Art Therapy Studio | 94.8 | \$ 45,545 |
| Artists Archives of the Western Reserve | - | \$ 23,401 |
| Arts Cleveland | - | \$ 54,131 |
| BAYarts | - | \$ 57,017 |
| Beck Center for the Arts | - | \$ 129,016 |
| Broadway School of Music and the Arts | - | \$ 19,553 |
| Center for Arts-Inspired Learning | - | \$ 95,371 |
| Chagrin Valley Little Theatre | - | \$ 31,854 |
| Children's Museum of Cleveland | - | \$ 69,804 |
| Cleveland Botanical Garden | - | \$ 193,947 |
| Cleveland Institute of Art | - | \$ 548,585 |
| Cleveland Institute of Music | - | \$ 547,099 |
| Cleveland International Film Festival | - | \$ 151,398 |
| Cleveland International Piano Competition | - | \$ 56,170 |
| Cleveland Jazz Orchestra | - | \$ 27,492 |
| Cleveland Museum of Art | - | \$ 936,686 |
| Cleveland Museum of Natural History | - | \$ 492,147 |
| Cleveland Play House | - | \$ 313,809 |
| Cleveland POPS Orchestra | - | \$ 62,803 |
| Cleveland Public Theatre | - | \$ 104,107 |
| Cleveland Restoration Society | - | \$ 71,797 |
| Collective Arts Network | 74.4 | \$ - |
| Contemporary Youth Orchestra | - | \$ 29,216 |
| DANCECleveland | - | \$ 48,961 |
| Dancing Wheels | - | \$ 37,315 |
| Dobama Theatre | - | \$ 45,877 |
| Dunham Tavern Museum | 84.8 | \$ 20,370 |
| Ensemble Theatre | 90.8 | \$ 14,201 |
| Great Lakes Science Center | - | \$ 250,265 |
| Great Lakes Theater | - | \$ 181,437 |
| GroundWorks DanceTheater | - | \$ 44,633 |
| Heights Arts | - | \$ 25,111 |
| ICA - Art Conservation | - | \$ 80,198 |
| ideastream | - | \$ 618,996 |
| Ingenuity | 89.6 | \$ 37,379 |

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|---------------------------------------|---|--------------|
| Inlet Dance Theatre | - | \$ 25,634 |
| Karamu House | - | \$ 90,349 |
| Lake Erie Ink | - | \$ 24,076 |
| Lake Erie Nature & Science Center | - | \$ 77,226 |
| LAND studio | - | \$ 157,993 |
| Maltz Museum of Jewish Heritage | - | \$ 132,993 |
| Morgan Conservatory | - | \$ 24,830 |
| Museum of Contemporary Art Cleveland | - | \$ 139,190 |
| Nature Center at Shaker Lakes | - | \$ 73,567 |
| Near West Theatre | - | \$ 60,049 |
| North Coast Men's Chorus | - | \$ 25,341 |
| Playhouse Square | - | \$ 1,164,989 |
| Progressive Arts Alliance | - | \$ 49,127 |
| Rainey Institute | - | \$ 79,915 |
| Rock and Roll Hall of Fame and Museum | - | \$ 748,681 |
| Roots of American Music | - | \$ 20,873 |
| Shaker Historical Society | - | \$ 13,475 |
| SPACES | - | \$ 34,197 |
| The Cleveland Opera | - | \$ 16,693 |
| The Cleveland Orchestra | - | \$ 1,045,644 |
| The Music Settlement | - | \$ 180,052 |
| The Musical Theater Project | - | \$ 43,848 |
| The Sculpture Center | - | \$ 16,624 |
| The Singing Angels | - | \$ 29,610 |
| Ukrainian Museum-Archives | - | \$ 15,280 |
| Valley Art Center | - | \$ 33,940 |
| Verb Ballets | - | \$ 39,864 |
| Western Reserve Historical Society | - | \$ 216,835 |
| Zygote Press | - | \$ 29,743 |