



Audience Guide

2015-16 General Operating Support Grant Program Panel Review
October 6, 2014, 1 p.m. • October 7, 2014, 9 a.m. • October 8, 2014, 9 a.m.

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2015-16 General Operating Support panel review. This grant program provides meaningful, multi-year core support grants to arts and cultural organizations based in and serving Cuyahoga County. During the panel review, arts and cultural experts from across the country who are educated in CAC's Funding Criteria discuss and score applications for CAC's 2015-16 General Operating Support program.

To ensure a fair process, we ask that audience members refrain from speaking to the panelists. See *Audience Protocol for the Panel Review Process* on page two for more information. Please silence all cell phones. Thank you.

 Follow [@CuyArtsC](https://twitter.com/CuyArtsC) on Twitter for progress updates or listen to the live audio at www.cacgrants.org

Order of Review

Applications will be reviewed alphabetically.

Apollo's Fire	ICA - Art Conservation
Art House Inc.	ideastream
Artist Archives of the Western Reserve	Inlet Dance Theatre
ARTneo	International Women's Air & Space Museum
Baycrafters (BAYarts)	Karamu House
Beck Center for the Arts	Lake Erie Nature & Science Center
Brecksville Theater on the Square	Lakewood Historical Society
Broadway School of Music & the Arts	LAND studio, Inc.
Center for Arts-Inspired Learning	Maltz Museum of Jewish Heritage
Chagrin Valley Little Theatre	Morgan Art of Papermaking Conservatory & Educational Foundation
Cleveland Botanical Garden	Museum of Contemporary Art Cleveland
Cleveland Choral Arts Association (North Coast Men's Chorus)	Musical Arts Association (The Cleveland Orchestra)
Cleveland Institute of Art	Near West Theatre
Cleveland Institute of Music	Opera Circle, Inc.
Cleveland International Film Festival	Piano International Association of Northern Ohio (Cleveland International Piano Competition)
Cleveland Jazz Orchestra	Playhouse Square Foundation
Cleveland Modern Dance Association (DANCECleveland)	Professional Flair, Inc. (Dancing Wheels)
Cleveland Museum of Art	Progressive Arts Alliance
Cleveland Museum of Natural History	Roots of American Music
Cleveland Play House	Shaker Lakes Regional Nature Center
Cleveland Pops Orchestra, Inc.	SPACES
Cleveland Public Theatre, Inc.	The Children's Museum of Cleveland
Cleveland Restoration Society, Inc.	The Cleveland Music School Settlement (The Music Settlement)
Community Partnership for Arts and Culture	The Northern Ohio Children's Performing Music Foundation, Inc. (Singing Angels)
Contemporary Youth Orchestra	The Rock and Roll Hall of Fame and Museum, Inc.
Dobama Theatre, Inc.	The Sculpture Center
Eleanor B. Rainey Memorial Institute, Inc. (Rainey Institute)	The Shaker Historical Society
Great Lakes Museum of Science Environment and Technology (Great Lakes Science Center)	Ukrainian Museum-Archives
Great Lakes Theater Festival Inc. (Great Lakes Theater)	Valley Arts Center
GroundWorks DanceTheater	Verb Ballets
Heights Arts Collaborative, Inc.	Western Reserve Historical Society
Heights Youth Theatre	Zygotte Press, Inc

Panel Review Process

To ensure an impartial and transparent application review process, CAC convenes a panel of arts and cultural professionals from outside the region who discuss, evaluate and score all eligible applications. Prior to the panel review, all panelists review each organization's application and support materials.

All applications are reviewed by each panelist. In addition, each is specifically assigned to two panelists, called First Reader and Second Reader, who present a detailed analysis of the strengths and weaknesses of the application and support materials. Each application will be reviewed for up to 8 minutes. The panel review follows a specific sequence of actions as outlined below:

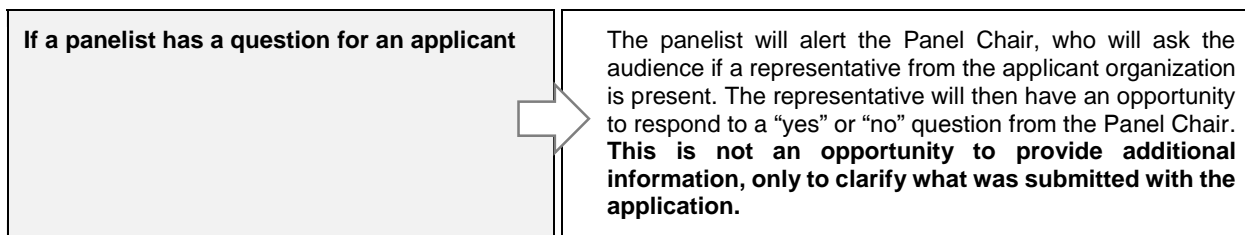
1. The Panel Chair announces the applicant organization and calls upon the First Reader to begin the discussion by presenting an overview and assessment of the application, budget and support materials based on CAC's Funding Criteria.
2. The Panel Chair calls upon the Second Reader to continue the discussion by supporting, disputing or adding comments about the application that were not presented by the First Reader.
3. The Panel Chair opens the discussion for full panel deliberation by asking for any new or different opinions about the application.
4. After the panel has presented all of the information on an application, the Panel Chair asks the panelists to submit their scores for the application which are collected and tabulated by CAC staff.
5. The above actions are repeated with each subsequent grant application.
6. After all applications have been reviewed and scored by the panel, the Panel Chair adjourns the discussion and scoring portion of the panel review.

Audience Protocol for the Panel Review Process

Generally, audience members and applicants are observers only and are NOT permitted to:

- Address the panel in any manner during the deliberations, breaks or when a panelist leaves the room for any reason.
- Take part in the panel discussion unless a panelist requests specific information from them.
- Introduce themselves, their organization, or present materials, exhibits or information to the panel.

However, a few specific exceptions allow for audience members and applicants to interact with the panel:



<p>If an applicant believes that a panelist has presented incorrect information regarding their application</p>	<p>During the deliberation, the applicant should complete the “Information Correction Form” available at the reception table or online at http://bit.ly/1vjDccc. A staff member will deliver the form to the Panel Chair to determine if the correction is objective in nature. If it is, the Panel Chair will read the correction to the panel and for the public.</p> <p>An example of incorrect information would be a panelist misstating the number of performances detailed in a particular application. This is not an opportunity to provide additional information.</p>
<p>If an applicant or audience member has a comment or a question</p>	<p>After the Panel Chair adjourns the discussion and scoring is complete, CAC will hold an informal session for public comment on the grant program and the panel review process. Audience members are encouraged to participate in the public comment session by attending in person or by submitting questions to CAC staff. Share your questions by using our online form at http://bit.ly/1uHdDVT or by tweeting us @CuyArtsC. Applications, scores and panel comments are not discussed during this session.</p>

Scoring

Panelists score each application on a point scale from 0 to 100 based on the following Funding Criteria:

- Public Benefit: 45 points**
An organization’s ability to successfully engage its community to achieve its mission
- Artistic and Cultural Vibrancy: 35 points**
An organization’s ability to create quality, mission-driven work that inspires and challenges its community
- Organizational Capacity: 20 points**
An organization’s ability to manage for today and plan for tomorrow

Scoring Framework

Panelists will use the following scoring framework and descriptions to score each application on the Funding Criteria areas of Public Benefit, Artistic and Cultural Vibrancy, and Organizational Capacity.

Public Benefit: 45 Points				
Weak	Fair	Good	Strong	Exceptional
1 – 23	24 – 33	34 – 38	39 – 42	43 – 45
Artistic and Cultural Vibrancy: 35 Points				
Weak	Fair	Good	Strong	Exceptional
1 – 18	19 – 25	26 – 29	30 – 32	33 – 35
Organizational Capacity: 20 Points				
Weak	Fair	Good	Strong	Exceptional
1 – 10	11 – 14	15 – 16	17 – 18	19 – 20

Scoring Descriptions

Panelists will use the following scoring descriptions when assessing applications, and while sharing their verbal comments about each application at the panel review. Audience members should listen for these terms in context of the Funding Criteria to help equate panel comments to scores.

Exceptional: The applicant has provided overwhelming evidence throughout the application that demonstrates that all the Funding Criteria are met. Responses are clear, well-articulated and appropriate. The support materials are of the highest quality, highly relevant and lead to a deeper understanding of the organization.

Strong: The applicant has provided clear evidence throughout the application that demonstrates that Funding Criteria are met. Responses are clear, well-articulated and appropriate. The support materials are of high quality, highly relevant and lead to a deeper understanding of the organization.

Good: The applicant has provided sufficient evidence throughout the application that demonstrates the most crucial Funding Criteria are met. Responses are generally clear and appropriate but not consistently well-expressed. The support materials are of average quality and relevance.

Fair: The applicant has provided limited evidence throughout the application that demonstrated that Funding Criteria are met. Responses are appropriate, but with limited detail. The support materials are limited and/or inconsistent in quality.

Weak: The applicant has provided very limited evidence throughout the application that demonstrates that Funding Criteria are met. Responses lack detail and are hard to understand. The support materials are insufficient and/or of poor quality.

Final Score and Funding Recommendations

Applications that receive a 75 or higher out of a total 100 points move forward into the funding pool. From there, organizations in the funding pool will have the opportunity to earn up to an additional 15 points for the Financial Health measures: Operating Performance; Working Capital; and Financial Situation and Planning.

CAC staff will tabulate the total scores for applications and notify all applicants **via email the week of October 13, 2014**, of their total score and whether or not they will be recommended for funding. Scores will be factored into the GOS funding formula to determine award amounts, which will be presented for board approval and announced at CAC's next Board of Trustees meeting on Monday, November 24, at 4 p.m., at the Rock and Roll Hall of Fame and Museum, 1100 Rock and Roll Blvd, Cleveland, Ohio 44114.

Panelists for 2015-16 General Operating Support Panel Review

Sandra Bernhard (Houston, TX)

Sandra Bernhard is the director of HGOco at Houston Grand Opera, an initiative that explores ways of connecting opera to changing audiences through new works and innovative community projects. Under her leadership, HGOco has received the Leading Lights Diversity Award in Arts and Culture from the National Multicultural Institute, was the only Texas recipient of an ArtPlace grant to build communities through art, and commissioned 16 new works including the world's first Mariachi Opera. She has held leadership positions at the San Francisco Opera and the Florida Grand Opera, and has directed main stage productions with major opera companies including the Washington National Opera, Lyric Opera of Chicago and Portland Opera. Her productions have earned her four National Opera Association awards and the 2007 Harmony Fund award for exploring diversity in a theatrical event.

She has held teaching assignments at the Cincinnati Conservatory of Music, San Francisco Conservatory of Music, Utah Opera, Greater Miami Opera, Chautauqua Opera and Louisiana State University. Sandra is the author of several educational outreach productions and student/teacher handbooks through the San Francisco Opera Education department. She holds a B.A. degree in music from the University of Illinois at Urbana-Champaign.

Gonzalo Casals (New York, NY)

Gonzalo Casals is the director of public programs, education & community engagement at Friends of the High Line, where he is responsible for cultural strategies that cultivate a vibrant community and create multi-faceted initiatives that engage and support High Line area communities. Previously, Gonzalo worked in various roles at El Museo del Barrio, including serving as deputy director and interim director, and represented the museum nationally and internationally as a guest lecturer, professor and consultant working to further an appreciation and understanding of Latino culture. He also co-founded and directed Queens Media Arts Development, an organization that encouraged Queen's LGBT and multicultural communities to participate in film screenings, art exhibitions and media arts, was the program manager of CINEMAROSA, a monthly independent film series hosted at the Queens Museum of Art and helped coordinate the family programs at the Center for Architecture Foundation. Gonzalo is an alumnus of the Museum Leadership Institute at the Getty's Leadership Institute in Los Angeles, received an M.A. from the City University of New York in art history and museum studies, a master's degree in architecture and design from the Universidad de Belgrano, and is currently completing his M.S. in urban affairs at the City University of New York's Hunter College.

Natalie Forbes** (Waterbury, CT)

Natalie Forbes has been a leader in the classical music field for over 25 years. She served as executive director of the New Haven Symphony Orchestra from 2005 to 2011, and was executive director of the Pittsburgh Chamber Music Society from 1999 to 2005. In 2007, Natalie was selected as one of 12 emerging leaders to take part in the League of American Orchestras' two-year Executive Leadership Program, and under her leadership the NHSO was one of seven orchestras selected to the League's Institutional Vision Program. She has envisioned and produced several orchestral festivals including a Bartok Festival in 2004, Beethoven Festival in 2002, and Connecticut Youth Orchestra Festival in 2007. She is currently on staff at Waterbury Hospital's Department of Grants and Operations Audit where she is responsible for community benefits, grantwriting and the Youth Pipeline Initiatives. Natalie holds a master's degree in music from the University of New South Wales, Sydney; a Graduate Diploma in music education from the University of New England, Armidale; a B.M. degree in violin performance from University of Sydney; a B.A. degree in english literature from University of New South Wales, Sydney; as well as a diploma in violin teaching from Trinity College of Music in London. She is currently working towards her M.S. degree in organizational leadership from Quinnipiac University.

Christine Harris** (Milwaukee, WI)

Christine Harris is CEO of Christine Harris Connections, a consulting firm dedicated to building creative capital throughout communities to generate a more connected, inspired and innovative society. Recent clients include Americans for the Arts, National Endowment for the Arts, National Creativity Network, Alliance Illinois, Art Serve Michigan and Milwaukee Public Theater. In 2010, she helped form Creative Alliance Milwaukee where she now serves as its consulting advisor working on projects to better serve the creative community. Christine was president of the United Performing Arts Fund (the second-largest arts fund in the nation) from 2002 to 2007, and was executive director of the Milwaukee Ballet from 1997 to 2002. She has 25 years of arts administration experience, including serving as director of marketing and education for the Milwaukee Symphony Orchestra, where she founded the national arts education model Arts in Community Education. Christine earned both her bachelor's and master's degrees from University of Wisconsin - Madison.

Mitch Menchaca (Washington, D.C.)

Mitch Menchaca is the vice president of programs & chief operating officer for Chorus America where he has oversight of programs and education, membership, communications and the organization's internal operations. He is also chairman of The Association of American Cultures, an organization that advocates for democratic cultural policy and equitable funding for all cultural institutions, and a 2009 fellow and current faculty coach for the Center for Progressive Leadership, a national political training institute that develops diverse leaders. Previously he worked at Americans for the Arts as the director of local arts advancement, where he designed and executed programs that provided support and resources to the 5,000 local arts agencies across the United States. Prior to Americans for

the Arts, he was the senior director of programs at the Arizona Commission on the Arts, where he administered a portfolio of more than 300 grantees from all artistic disciplines. Mitch studied theater at Central Arizona College, earned a B.L.S. degree in arts and public administration at Arizona State University and completed a festival and event management certificate at the University of Minnesota Tourism Center.

Gwendolyn Perry Davis (Chicago, IL)

Gwendolyn Perry Davis is the deputy director of development at the Museum of Contemporary Art Chicago, and faculty member at The Center on Philanthropy at Indiana University. She is an accomplished fundraising leader and manager with 17 years of experience in annual, major, special gift and capital campaign fundraising. Previously, Perry Davis has served as the senior director of individual giving at the University of Chicago's Booth School of Business, as director of regional development at Marquette University, regional director at UNCF and as director of development of the Independent Colleges of Indiana. She holds a B.A. degree in marketing from Butler University.

J. Douglas Porter (Albany, GA)

J. Douglas Porter has served as the executive director of Chehaw Park Authority since 2004, where he manages the 750 acre park and zoo that is known as Chehaw. Named for a local native tribe and founded in 1937, Chehaw is home to one of Georgia's two accredited zoos as well as campgrounds, playgrounds, picnic shelters, miles of bike trails, a 10,000-square-foot events center and more. Doug has spent more than 40 years in the zoo business, working his way from zookeeper to zoo director. His career has included the management of parks, zoos, aquariums and museums across the country, including positions as deputy director of the Toledo Zoo and executive director of the Great Plains Zoo and Museum. He has also overseen several successful, large-scale capital campaigns. In addition, Doug was president of Pillar to Post Home Inspections from 2001-2004, has chaired nationwide accreditation inspection teams for the Association of Zoos and Aquariums, and is the author of the novel *The Menagerie: A Zoo Story*. Doug earned a B.A. in natural science and zoology from the University of South Florida and a M.Ed. in adult education from the University of Georgia.

Sheetal Prajapati (New York, NY)

Sheetal Prajapati is assistant director for learning and artists initiatives at The Museum of Modern Art (MoMA). At MoMA, she develops and oversees Artists Experiment, a new initiative to engage in long-term collaborations with artists to create experimental and participatory public programs and projects. She also oversees MoMA's adult learning programs and serves on a cross-departmental team that spearheads new digital initiatives across the institution. She previously served as the director of educational programs at the Block Museum of Art at Northwestern University and held various positions at the Museum of Contemporary Art Chicago. Sheetal has served as a national reviewer for the Institute of Museum and Library Services and the Joyce Awards. She earned her M.A. in arts administration and policy from the School of the Art Institute of Chicago and her B.A. in history and gender studies from Northwestern University.

Neville Vakharia (Philadelphia, PA)

Neville Vakharia is assistant professor and research director in Drexel University's graduate arts administration program, teaching courses in management, strategic planning and entrepreneurship. He had previously served as adjunct faculty for Drexel's College of Media Arts and Design, teaching classes on strategic technology management for arts and cultural organizations. Neville joined Drexel after serving as the director of the Cultural Data Project at The Pew Charitable Trusts, where he oversaw its national expansion and strategic direction, and utilized his years of senior-level nonprofit leadership experience to improve the management and financial capacity of arts organizations nationwide. Previously, Neville was director of technology services and programs for the Arts & Business Council of Greater Philadelphia, director of marketing for the Prince Music Theater, and for 12 years was the co-producer of the ArtsFest Film Festival, central Pennsylvania's largest film festival. He earned both his B.S. in materials engineering and his M.S. in arts administration from Drexel University.

Tom Werder (Morristown, NJ)

Tom Werder is executive director of Morris Arts, an organization that enriches the Morristown community through arts programming, grants and arts education. He has a strong background in theater, and has served as managing director at Two River Theater Company in Red Bank, New Jersey; George Street Playhouse in New Brunswick, New Jersey; and Portland Stage Company in Portland, Maine. In addition, Tom held the position of executive

director for the Carolyn Dorfman Dance Company in Union, New Jersey, from 2000 to 2009. He has served on executive committees for the Portland Arts and Cultural Alliance, League of Resident Theaters, Dance/USA and Dance New Jersey. Tom earned his M.F.A. in theatre administration from the Yale School of Drama and his B.F.A. in theater design and technology from State University of New York - Purchase College, where he was lighting designer and stage manager for theatre and dance.

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

Panel Chairs, CAC Staff and Board

Panel Chairs

Jesse Hernandez, program manager
Jill Paulsen, deputy director

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Meg Harris, director of administration
Jesse Hernandez, program manager
Stacey Hoffman, program manager
Jill Paulsen, deputy director
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Jake Sinatra, program associate

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Thank You for Attending

Thank you for your interest in Cuyahoga Arts & Culture's panel process. To learn more about CAC and our grant programs, connect with us at www.cacgrants.org and sign up to receive news and updates via e-mail, Facebook and Twitter ([@CuyArtsC](https://twitter.com/CuyArtsC)).

