



Audience Guide

2015 Project Support I (PS I) Grant Program Panel Review
October 20, 2014, 10 a.m. • October 21, 2014, 9 a.m.

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2015 Project Support I panel review. The purpose of this grant program is to promote public access and encourage the breadth of arts and cultural programming in our community by supporting Cuyahoga County-based projects. 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 Project Support I program.

To ensure a fair process, we ask that audience members do not speak to the panelists. See *Audience Protocol for the Panel Review Process* on page two for more information. Please silence all cell phones. Thank you.



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Order of Review

Applications will be reviewed alphabetically.

America SCORES Cleveland	Independent Pictures
American Hungarian Friends of Scouting	Jennings Center for Older Adults
Aradhana Committee	Jewish Federation of Cleveland
Art Therapy Studio	Jones Road Family Development Corporation
Baldwin Wallace University	Julia De Burgos Cultural Arts Center
Berea Arts Fest	Kulture Kids
BlueWater Chamber Orchestra	Lake Erie Ink: a writing space for youth
Boys & Girls Clubs of Cleveland	Local 4 Music Fund
Brite Cleveland	Mandel Jewish Community Center of Cleveland
Bureau of Drug Abuse, Cleveland Treatment Center, Inc.	Mercury Summer Stock
Cassidy Theatre, Inc.	Merrick House
Chagrin Foundation for Arts and Culture	Music and Art at Trinity Cathedral, Inc.
ChamberFest Cleveland	North Union Farmers Market
CityMusic Cleveland	Northeast Shores Development Corporation
Cleveland Center for Arts and Technology	Notre Dame College
Cleveland Chamber Music Society	Ohio City Incorporated
Cleveland Classical Guitar Society	Olmsted Performing Arts
Cleveland Contemporary Chinese Culture Association	Open Doors, Inc.
Cleveland Festival of Art & Technology	Orange Community Arts Council
Cleveland TOPS Swingband	Quire Cleveland
Cleveland Women's Orchestra	Scenarios USA
convergence-continuum	Shore Civic Centre Corporation
Detroit Shoreway Community Development Organization	St Clair Superior Development Corporation
Downtown Cleveland Alliance	The City Club of Cleveland
Duffy Liturgical Dance	The McGregor Home
Earth Day Coalition	The Musical Theater Project
Ensemble Theatre of Cleveland	The Singers' Club of Cleveland
Family Connections of Northeast Ohio	The West Shore Chorale
Fevered Dreams Productions	Theater Ninjas
Foluke Cultural Arts Center, Inc.	Tremont West Development Corporation
Friends of Cleveland School of the Arts	University Circle Inc. (UCI)
Historic Gateway Neighborhood Corporation	University Hospitals Health System
Historic Warehouse District Development Corporation	Waterloo Arts
Hospice of the Western Reserve, Inc.	West Side Community House

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 thoroughly 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 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:

If a panelist has a question for an applicant	The panelist will alert the Panel Chair, who will ask the audience if a representative from the applicant organization is present. The representative will then have an opportunity to respond to a "yes" or "no" question from the Panel Chair. This is not an opportunity to provide additional information, only to clarify what was submitted with the application.
If an applicant believes that a panelist has presented incorrect information regarding their application	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. An example of objective misinformation would be a panelist misstating the number of performances detailed in a particular application. This is not an opportunity to provide additional information.

<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.</p> <p>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>
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Scoring

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

- Public Benefit: 45 points**
An organization’s ability to successfully engage its community through its project.

- Artistic and Cultural Vibrancy: 35 points**
An organization’s ability to create a fresh and exciting project.

- Organizational Capacity: 20 points**
An organization’s ability to successfully plan for and manage its project.

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 – 21	22 – 30	31 – 35	36 – 40	41 – 45
Artistic and Cultural Vibrancy: 35 Points				
Weak	Fair	Good	Strong	Exceptional
1 – 16	17 – 24	25 – 28	29 – 32	33 – 35
Organizational Capacity: 20 Points				
Weak	Fair	Good	Strong	Exceptional
1 – 9	10 – 13	14 – 16	17 – 18	19 – 20

Scoring Descriptions

Panelists will use the following scoring descriptions when assessing applications, and while sharing their oral 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 score between 70 and 100 points are eligible for funding. The higher the score, the more funding an applicant is likely to receive. Note: It is possible that some eligible applicants will not receive funding.

CAC staff will notify all applicants **via email the week of October 27, 2014**, of their final score and whether or not they will be recommended for funding. Panel scores and grant award amounts will be confirmed 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. All CAC Board Meetings are open to the public – please plan to join us!

Panelists for 2015 Project Support I Panel Review

Jevon Collins** (Columbus, OH)

Jevon Collins is the program director at The King Arts Complex, where he works with performing artists, visual artists and community partners to present programs. He began his tenure in 2006 and was named program director in 2011. Jevon has served on panels for the Ohio Arts Council and The National Endowment for the Arts. He currently serves on The Ohio State University College of Arts and Sciences Town & Gown Committee and is Midwest Region Alternate Desk for the National Performance Network. A former cello player, Jevon enjoys creating artwork, composing music and designing clothing. Jevon has a B.S. degree in product development and evaluation from The Ohio State University.

Ruby Harper ** (Columbus, OH)

Ruby Harper is director of grants and services at the Greater Columbus Arts Council (GCAC). Ruby provides support to the grants and services department, which includes the operating and project support grant programs and the individual artists fellowship program. She also provides GCAC with national exposure as a representative of the Emerging Leaders Council of the Americans for the Arts. A strong supporter of the central Ohio arts community, Ruby teaches dance in the areas of tap, jazz, ballet and hip-hop and works with local arts organizations creating choreography for their musical theatre productions. She has served as the president of the Little Theater Off Broadway and as a representative to the Ohio Community Theater Association. She is certified in Corporate Community Involvement from Boston College.

Carolyn Schiller Johnson** (Chicago, IL)

Carolyn Johnson is the administrative director for graduate programs in the Darwinian Sciences at the University of Chicago. She has extensive background in world music and ethnic performance. As a research associate in Anthropology at the Field Museum she has contributed to the "Sounds from the Vaults" exhibit, the World's Columbian Exposition online website, the current exhibit on the 1893 Exposition projects in urban health and healing, Calumet-area urban material culture, and various other exhibit and performance-based projects. She has served on ethnic and folk art panels for the Illinois Arts Council. Carolyn regularly volunteers at the Garfield Park Conservatory and manages the Brickyard Community Garden. She holds M.A. and Ph.D. degrees in Anthropology from the University of Chicago.

Janine Maltz Perron** (Los Angeles, CA)

Janine Maltz Perron has more than sixteen years of experience in nonprofit fundraising/grantmaking, the majority of it with arts and culture institutions. Since 2010, she has served as senior grants officer at Didi Hirsch Mental Health Services, securing grants/contracts in excess of \$1 million for integrated healthcare and suicide prevention. Prior to that, Janine held the position of associate director of development at UCLA's Hammer Museum, where she helped manage a comprehensive development program. Between 2004 and 2007, she directed the Organizational Grant Program at the Los Angeles County Arts Commission, administering more than \$4.5 million in grants to 250 local arts organizations. Her expertise encompasses cultural and health policy, operating and capital campaigns, foundation relations and major gifts. Janine holds a B.A. degree from Yale University and an M.A. degree from The University of Chicago.

Randall Rosenbaum ** (Providence, RI)

Randall Rosenbaum is the executive director of the Rhode Island State Council on the Arts. Previously, he served in a variety of capacities at the Pennsylvania Council on the Arts, including deputy director and director of the dance and presenting organizations programs. Randy has managed orchestras and nonprofit arts organizations in Florida, Georgia, North Carolina and Ohio. He has served as a site visitor and panelist for the National Endowment for the Arts, and as a panelist for the state arts agencies of New York, New Jersey, Maryland, Connecticut and Massachusetts, as well as for the Mid-Atlantic Arts Foundation and the Heinz Endowment of Pittsburgh. Randy serves on the board of the New England Foundation for the Arts, and has served on the board of the National Assembly of State Arts Agencies. A practicing musician, Randy has sung professionally in churches and synagogues. He holds a B.M.E. degree from Temple University.

Misty Tolle (Lexington, KY)

Misty Tolle works and performs as a horn player with major arts organizations and universities around the country with an emphasis on 21st-Century musicianship and community engagement. She has worked with Carnegie Hall, University of Kentucky, Centre College, Charlotte Symphony, University of Delaware, Interlochen Arts Camp, the Lexington Philharmonic, Stiletto Brass, Sacred Winds and many area schools. Misty was the director of school and family programs at Carnegie Hall and served as the director of music education at the 92nd Street Y. She has created and performed education programs and presented master classes. Misty's performing experience includes playing with Broadway orchestras and holding artist residencies throughout the country. She has recorded for BMI, Albany Records, and most notably on EMI Classics. Misty received B.A. and M.A. degrees in music from The Juilliard School.

Tara Townsend (Cincinnati, OH)

Tara Townsend is director of impact, planning and analysis at ArtsWave. For nearly 20 years, Tara has worked with nonprofits and governmental agencies to design and build monitoring and evaluation systems to facilitate impact measurement, data-driven decision making and programmatic improvement. She has spearheaded the creation of units dedicated to results-oriented and data-informed program design and impact assessment for four different organizations. Tara is a certified government performance manager who is well-versed in a range of qualitative and quantitative methodology and analytic tools and techniques. She was formerly the director of research, evaluation and reporting at the Public Broadcasting Service (PBS) and has held positions related to evaluation at the Metropolitan Housing Services and the Louisiana Public Health Institute. Tara holds a Ph.D. degree in social and organizational psychology from Temple University.

Jun-Li Wang (Saint Paul, MN)

Jun-Li Wang is the artist community organizer at Springboard for the Arts, where she directs the Community Development Program. She manages Irrigate, an artist-led creative placemaking initiative in Saint Paul. Jun-Li has extensive experience in asset-based community development, neighborhood leadership, workshop curriculum design and implementation and training. She implemented and administered a public art ordinance for the City of Saint Paul. Jun-Li serves on the Saint Paul Planning Commission, manages Paint the Pavement and Twin Cities Free Art Fridays, and is active on the boards of Farm in the City and Urban Boatbuilders, a metro nonprofit serving at-risk youth. Jun-Li launched Board Repair, an independent group organized by and for people of color to create a more effective non-profit sector by increasing participation of people of color on boards in the Twin Cities. She holds an M.P.S. degree in international agriculture and rural development from Cornell University.

Stefani Weeden-Smith (St. Louis, MO)

Stefani Weeden-Smith is a nonprofit consultant with more than 15 years of experience working to create capacity building support for youth development programs using the platform of arts-based community development. She has worked within various settings such as the St. Louis Science Center, St. Louis Art Museum, and various health and human service community organizations. Stefani has served on the faculty of the St. Louis' Regional Arts Commission's Community Arts Training Institute since 2013 and was recently named interim executive director for Teen Pregnancy and Prevention Partnership. Stefani earned her M.P.S. degree from Pratt Institute in creative arts therapy and creative development and her B.S. degree in business administration from Rockhurst University.

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

Panel Chairs, CAC Staff and Board

Panel Chairs

Karen Gahl-Mills, executive director
Stacey Hoffman, program manager – project support

CAC Staff

Karen Gahl-Mills, executive director
Meg Harris, director of administration
Jesse Hernandez, program manager – general operating support
Stacey Hoffman, program manager – project support
Jill Paulsen, deputy director
Jennifer Schlosser, communications manager
Jake Sinatra, program associate

CAC Board of Trustees

Matthew Charboneau
Sari Feldman, chair
Joseph Gibbons
Steven Minter
Eliza Wing

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](#)).

