



Audience Guide

2015 Project Support II (PS II) Grant Program Panel Review
October 22, 2014, 10 a.m. • October 23, 2014, 9 a.m.

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2015 Project Support II 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 II 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.

Achievement Centers for Children
American Slovenian Polka Foundation
Artistic By Design Center, Inc.
Arts for All of Northeast Ohio
Arts in Strongsville
Arts Renaissance Tremont
Beachwood Historical Society
Beech Brook
Bellaire Puritas Development Corp.
Bodwin Theatre Company
Broadview Heights Spotlights
Brooklyn Heights Service Clubs
Building Bridges Murals, Inc.
Case Western Reserve University
Catholic Charities Corporation
Cedar Fairmount Special Improvement District
Cesear's Forum
Choral Arts Society of Cleveland
Cleveland Blues Society Incorporated
Cleveland Chamber Symphony
Cleveland City Dance Company
Cleveland Classical Ballet Association, Inc.
Cleveland Composers Guild
Cleveland Grays Armory Museum
Cleveland Inner City Ballet
Cleveland Leadership Center
Cleveland Philharmonic Orchestra
Cleveland Rape Crisis Center
Cleveland Umadaop
Coventry Village Special Improvement District
Cudell Improvement, Inc.
Cuyahoga Valley Preservation and Scenic Railway
Association

Doan Brook Watershed Partnership
Eliza Bryant Village
Facing History and Ourselves National Foundation, Inc.
Famicos Foundation
FiveOne Music, Inc.
Foundation for New Creative Projects
FutureHeights
Greater Cleveland Urban Film Foundation
Green Triangle
Irish American Archives Society Inc.
Jewish Family Service Association of Cleveland
Joyful Noise Neighborhood Music School
Kamm's Corners Development Corporation
LakewoodAlive, Inc.
Larchmere PorchFest
Les Délices
Lexington Bell Community Center
Mamai Theatre Company
Mental Health Services for Homeless Persons Inc
MorrisonDance
Musical Upcoming Stars in the Classics
New Avenues to Independence, Inc.
Northeast Ohio Council on Higher Education
Ohio City Bicycle Co-op, Inc.
Old Brooklyn Community Development Corporation
Opera per Tutti
Operation StandUP!
Organization of Chinese Americans of Greater Cleveland
Reaching Heights
SAW, Inc.
Schuhplattler und Trachtenverein Bavaria
Shaker Arts Council
Slavic Village Development

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Society for Photographic Education
Sokol Greater Cleveland Gymnastic and Educational
Organization, Inc.
St. Malachi Center
Strongsville Community Band
Suburban Symphony Orchestra
Symphony West
Talespinner Children's Theatre
Teaching Cleveland Foundation
The Benjamin Rose Institute

The Hummingbird Project
The Roberto Ocasio Foundation
Union Miles Development Corporation
UpStage Players
West Side Catholic Center
Western Reserve Chorale
Westlake Chinese Culture Association
Westtown Community Development Corporation
Woodland Cemetery Foundation of Cleveland, Ohio

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 6 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.
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<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 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>
<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>

Scoring

Panelists will score each application based on the Funding Criteria, with **an emphasis on Public Benefit**. As a reminder, the three Funding Criteria are as follows:

Public Benefit

An organization’s ability to successfully engage its community through its project.

Artistic and Cultural Vibrancy

An organization’s ability to create a fresh and exciting project.

Organizational Capacity

An organization’s ability to successfully plan for and manage its project.

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.

Yes: Yes, the applicant provides evidence throughout the application that Funding Criteria are fully met. The applicant’s responses and budget are clear, well-articulated and appropriate. The support materials are of high quality, highly relevant and lead to a deeper understanding of the organization.

Somewhat: The applicant provides some evidence throughout the application that the Funding Criteria are met. The applicant’s responses and budget are sufficient. The support materials are of average quality and relevance.

No: No, the applicant does not provide evidence throughout the application that Funding Criteria are met. The applicant’s responses and budget lack detail and/or are hard to understand. The support materials are insufficient and/or of poor quality.

Final Score and Funding Recommendations

An application that demonstrates that it meets each of CAC's three Funding Criteria will be recommended for full funding (100%) or partial funding (a minimum of 75% of request amount) based on the outcome of the panel's evaluation of each application. If the panel determines that an applicant has not provided evidence that Funding Criteria are met, the organization 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

Gina Alvarez (St. Louis, MO)

Gina Alvarez is the executive director of VSA Missouri, a statewide organization promoting access to the arts for people with disabilities. She has worked in the visual and literary arts at the St. Louis Artists' Guild and Galleries, Art Annex Gallery and as a printmaking instructor at St. Louis Community College. Gina has exhibited her work extensively in St. Louis as well as Chicago, Washington, New York, Washington D.C. and South Carolina. She received her B.A. degree from the College of Charleston with a focus on printmaking and costume design. Gina received her M.F.A. degree in printmaking and drawing from Washington University in St. Louis.

Sarah Benvenuti (Brooklyn, NY)

Sarah Benvenuti is the interim executive director and director of development of The Civilians, the center for investigative theatre, based in Brooklyn. She previously served as the director of Future Tenant Art Space in Pittsburgh, special events manager at Arena Stage in D.C., managing director of Curious Theatre Company in Denver, and general manager of Misnomer Dance Theater in Brooklyn. She has participated in the Arts Leadership Institute of the New York Arts and Business Council and Impact Denver of the Denver Metro Chamber, and was an inaugural Emerging Leaders of New York Arts Fellow. Sarah earned her B.M. degree in music education from Mercyhurst University and M.A.M. degree from Carnegie Mellon University.

Michael Boberg ** (Cincinnati, OH)

Mike Boberg is the director of signature arts and business programs for ArtsWave, where he works with organizations spanning the entire arts and culture sector. He manages all of ArtsWave's volunteer programs, convenes various arts groups for networking opportunities, plans and executes capacity building workshops, and oversees the competitive project grant funding program. Prior to his work at ArtsWave, Mike worked for Ensemble Theatre Cincinnati and WVXU-FM. He currently volunteers as a character coach for the Winners Walk Tall® program at Kilgour Elementary School, serves on the advisory board for Media Bridges' low-power radio station, WVQC-LP 95.7 FM, and recently joined the UC-CCM Prep Department's advisory board. Mike holds a B.A. degree in communications from the University of Cincinnati and an M.B.A. degree from Xavier University.

Cristina DiChiera (Providence, RI)

Cristina DiChiera is the director of artist programs for the Rhode Island State Council on the Arts, where she previously ran the public art program. She has previously served as director of programs for Preserve Rhode Island, annual fund manager for Trinity Repertory Theatre Company, and environmental campaign coordinator for Ocean State Action. Cristina has served on review panels and committees for organizations including The National Endowment for the Arts, The New England Foundation for the Arts, Rhode Island Clean Water Action Vote Environment, The Rhode Island Council for the Humanities and more. She grew up in the opera world and is a founding member of Urban Greens Food Cooperative. Cristina earned a B.F.A. degree in photography from Eastern Michigan University and an M.A. degree in women's studies from The Ohio State University.

Laura Faure (Portland, ME)

Laura Faure is the director of the Bates Dance Festival and lecturer in the arts at Bates College in Lewiston, Maine. Since 1988, Laura has worked to develop the Festival into an internationally acclaimed contemporary dance program known for artistic excellence, curatorial vision and commitment to building community through dance. A former dancer, choreographer and teacher, Laura also works as a freelance arts manager and consultant. She has been a project coordinator and consultant for The National Endowment for the Arts Advancement Program, the New England Foundation for the Arts and the Maine Performing Arts Network, as well as for individual artists and arts groups. Laura is a founding member of The Africa Contemporary Arts Consortium and has been developing a cross-cultural exchange program with artists from Japan, Indonesia, Africa, Cuba, Portugal and Mexico since 1994. Laura earned an M.A. degree in arts administration and movement studies from Wesleyan University.

Tony Macklin** (Pittsburgh, PA)

Tony Macklin is the executive director of the Roy A. Hunt Foundation, a 50-year-old family foundation based in Pittsburgh. He joined the Foundation in 2011 after doing independent consulting for national and local foundations and nonprofits. He previously served for 12 years at the Central Indiana Community Foundation focusing on grantmaking and community initiatives, and for six years at the State of Indiana's Community Development Division. Tony is a frequent panelist for public and private funders, including the Indiana Arts Commission and the Greater Pittsburgh Arts Council. He is a founding trustee of the Awesome Foundation's chapter in Pittsburgh. Tony holds an M.M. degree in music composition and arts management from Butler University.

Colin O'Donohoe** (New York, NY)

Colin O'Donohoe is a performer, independent composer and founding executive and artistic director of Pangean Orchestra, where he is overseeing the expansion of the orchestra into a nonprofit with ensembles in New York City and Arizona. He founded Pittsburgh's East Asian New Moon Orchestra. Colin has performed and recorded with diverse organizations ranging from Pittsburgh Symphony musicians, to the Afro-Brazilian group Nego Gato, and Baohui Chen. He has released several solo albums and worked with Alice Cooper's Solid Rock Foundation. Colin is the recipient of WQED's Volunteer in the Arts Award and a Seed Award from the Sprout Foundation. He served as an arts ambassador for the town of Gilbert, Arizona. Colin earned a B.M. degree in music performance and dance from Arizona State and holds a M.A.M. degree from Carnegie Mellon University, where he presented recommendations to Americans for the Arts on how to educate arts organizations on best practices for public funding.

Miguel A. Rodriguez** (Boston, MA)

Miguel A. Rodriguez is the executive director of Boston Baroque. Prior to joining Boston Baroque in 2012, he spent more than 15 years working to advance several cultural institutions in Massachusetts. His prior experience includes serving as chief development officer for Fuller Craft Museum, director of development for Opera Boston and general manager for Boston Landmarks Orchestra, Boston Musica Viva and Scullers Jazz Club. He is a Certified Fund Raising Executive (CFRE) with more than 12 years of experience and a long record of building donor relationships for a number of organizations in New England. Trained as an opera singer, Miguel studied voice performance at the University of Michigan and completed his graduate studies at Boston University.

Dameun Strange** (Saint Paul, MN)

Dameun Strange is a Ron McKinley philanthropy fellow and part of the Bush Foundation's Community Innovation Team. He is also an artist, activist and organizer. Dameun is cofounder and artistic director of the community classical music education program, Hopewell Music Cooperative North, founded to provide music for all of those who desire to have music in their lives. He has also lectured throughout the Twin Cities on subjects ranging from the history of gospel music, to composition of art music, to music as a vocation. Dameun currently serves on the boards of the Metropolitan Regional Arts Council, Selby Avenue Action Coalition and Alternative Motion Project, a modern dance ensemble. He received a B.A. degree in music and English from Macalester College.

Christy Uchida (Chicago, IL)

Christy Uchida is a senior program officer at the Brinson Foundation, where she implements philanthropic strategies focusing on education and endorsement portfolios. Prior to joining Brinson, Christy worked for nearly five years in global corporate citizenship at The Boeing Company, where she executed strategies aligned to the function’s five focus areas: education, arts & culture, health & human services, civic and environment. Christy previously held several positions in nonprofit arts organizations including Performing Arts Chicago Writers’ Theatre. She was also managing director of Redmoon, a nonprofit spectacle theater company in Chicago, which specializes in transforming public spaces into places of celebration. Christy earned B.S. degree in environmental studies and biology from Tufts University and an M.B.A. degree from the Kellogg School of Management at Northwestern 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

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](#)).

