



Audience Guide

2018 Project Support I (PS I) Grant Program Panel Review
October 9, 2017, 10 am • October 10, 2017, 9 am

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2018 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.

To ensure a fair process, we ask that you do not speak to the panelists. See *Audience Protocol for the Panel Review* on page 4 for more information. Please silence all cell phones. Thank you.



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

Order of Review

Applications will be reviewed alphabetically.

America SCORES Cleveland	Detroit Shoreway Community Development Organization
American Hungarian Friends of Scouting	Doan Brook Watershed Partnership
Aradhana Committee	Downtown Cleveland Alliance
Art Song Festival	Duffy Liturgical Dance Ensemble
Art Therapy Studio	ENCORE Chamber Music Institute
Baldwin Wallace University	Ensemble Theatre Cleveland
Berea Arts Fest	Fevered Dreams Productions
BlueWater Chamber Orchestra	Foluke Cultural Arts Center Inc.
Boys & Girls Clubs of Cleveland	Greater Cleveland Neighborhood Centers Association
Brite Cleveland	Greater Cleveland Urban Film Foundation
Building Bridges Murals Inc.	GSAD Inc
Chagrin Foundation for Arts and Culture	Heights Youth Theatre
ChamberFest Cleveland	Historic Gateway Neighborhood Corporation
CityMusic Cleveland	Historic Warehouse District Development Corporation
Clague Playhouse	Hospice of the Western Reserve Inc.
Cleveland Arts Prize	Jennings Center for Older Adults
Cleveland Ballet	Jewish Federation of Cleveland
Cleveland Center for Arts & Technology	Jones Road Family Development Corporation
Cleveland Chamber Music Society	Judson Services
Cleveland Classical Guitar Society	Kulture Kids
Cleveland Contemporary Chinese Culture Association	Les Delices
Cleveland Festival of Art and Technology	Lexington-Bell Community Center
Cleveland Opera Theater	Literary Cleveland
Cleveland Print Room Inc.	Local 4 Music Fund
Cleveland Rocks: Past Present and Future	Mercury Summer Stock
Cleveland School of Dance	Merrick House
Cleveland School of the Arts Board of Trustees	Music and Art at Trinity Cathedral Inc.
Cleveland Women's Orchestra	Northeast Ohio Hispanic Center for Economic Development
convergence-continuum	Notre Dame College
	Olmsted Performing Arts

Order of Review - continued

Open Doors Inc.	The City Club of Cleveland
Shore Cultural Centre Corporation	The Cleveland Cultural Gardens Federation
Singers' Club of Cleveland	Theater Ninjas
Slavic Village Development	Tremont West Development Corporation
St. Clair Superior Development Corp	University Circle Inc.
Talespinner Children's Theatre	University Hospitals Health System Inc
The Carolyn L. Farrell Foundation for Brain Health	Waterloo Arts
The Cassidy Theatre 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 applications. Panelists are chosen to represent a cross-section of professionals qualified to provide expert knowledge of specific arts or cultural disciplines, as well as for their management experience, professional knowledge of the sector and prior panel experience. CAC staff and trustees take every effort to ensure that the panel is diverse in all respects. All panelists receive an honorarium for their service.

All panelists read, review and score every application. In addition, each application is specifically assigned to two panelists, called first and second readers, who present a detailed analysis of the strengths and weaknesses of the application and support materials. Each application will be reviewed for up to eight minutes. The panel is managed by a nonvoting panel chair (Dan McLaughlin, manager – project support or Roshi Ahmadian, identity and systems manager).

The panel review follows a specific sequence of actions:

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 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.

Scoring

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

Public Benefit: 45 points

CAC defines public benefit as an organization's ability to meaningfully engage its community through its project.

Artistic and Cultural Vibrancy: 35 points

CAC defines artistic and cultural vibrancy as an organization's ability to create a quality project that inspires and challenges its community.

Organizational Capacity: 20 points

Cuyahoga Arts & Culture defines organizational capacity as an organization's ability to successfully plan for and manage its project.

A minimum score of 75 points is required for an application to be eligible for funding.

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 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 this funding criterion is fully met. Responses are clear and directly address this funding criterion. The support materials are clear, highly relevant and lead to a deeper understanding of how the criterion is met.

Strong: The applicant has provided clear evidence throughout the application that demonstrates that this funding criterion is met. Responses are clear and address this funding criterion. The support materials are clear, highly relevant and lead to a deeper understanding of how the criterion is met.

Good: The applicant has provided sufficient evidence throughout the application that demonstrates that this funding criterion is met. Responses are generally clear, but do not consistently address this funding criterion. The support materials are relevant but provide only some understanding of how the criterion is met.

Fair: The applicant has provided limited evidence throughout the application that demonstrates that this funding criterion is met. Responses may not be clear and may not address this funding criterion. The support materials may not be relevant and may not provide additional understanding of how the criterion is met.

Weak: The applicant has provided insufficient evidence throughout the application that demonstrates that this funding criterion is met. Responses are unclear and/or do not address this funding criterion. The support materials may not be relevant and may not provide additional understanding of how the criterion is met.

Final Score and Funding Recommendations

Applications that receive a score between 75 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 16, 2017**, 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 meeting on Monday, November 13, 2017 at 4 p.m. at the Cleveland History Center, 10825 East Blvd., Cleveland, OH 44106.



All CAC Board meetings are open to the public – please join us!

Audience Protocol for the Panel Review

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.
- 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 a panelist has a question for an applicant</p> 	<p>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.</p> <p>This is not an opportunity to provide additional information, only to clarify what was submitted with the application.</p>
<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/CAC-correction. 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 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/CAC-comment or by tweeting @CuyArtsC.</p> <p>Applications, scores and panel comments are not discussed at this time.</p>
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Meet the Panelist – 2018 Project Support I

Panelists play a pivotal role in Cuyahoga Arts & Culture’s grantmaking process, serving as the independent group of outside experts that review and evaluate all applications. Staff devoted substantial time to secure a diverse and reputable roster of panelists. ***denotes previous service as a Cuyahoga Arts & Culture panelist*



Jevon Collins (Columbus, OH)**

Jevon Collins is the performing arts program director at The King Arts Complex in Columbus, Ohio. His main duties include developing, organizing and facilitating all Performing Arts programming. He has served as a panelist for the National Endowment for the Arts, the Ohio Arts Council and Cuyahoga Arts & Culture. He currently serves on the Board of Directors for the National Performance Network/Visual Artist Network, Board of Governors for The Ohio State University - Black Alumni Society, The Ohio State University - College of Arts & Sciences: Town & Gown Committee. Jevon is a founding member of the Next Gen National Arts Network and the Columbus Artist Network. He has also served on The Wexner Center for the Arts - GenWex Advisory Committee and as a Columbus Urban League Young Professional.



Keesha Dixon (Indianapolis, IN)

Keesha Dixon is an arts education administrator, a teaching artist and performing artist. As an administrator, Keesha has over 30 years’ experience in organizational management and supervision; including government, non-profit and legislative work. She currently serves as the executive director of the Asante Children’s Theatre in Indianapolis, where she plans, directs, and coordinates the day-to-day operations of the organization with the help of staff - focusing on fundraising and allocation, financial management, marketing, community outreach and board recruitment for the organization. As a teaching artist, she has traveled the United States and Canada introducing traditional Nigerian Yoruba drumming, customs and language to schools, churches and festival audiences for over a decade. As a vocalist, she’s performed in jazz clubs, staged productions and church events.



Graciela Kahn (Washington, DC)

Graciela Kahn is the research manager for Americans for the Arts. Before joining Americans for the Arts she worked as a project manager for exhibitions at the Centro de las Artes in Monterrey, Mexico and at Future Tenant in Pittsburgh, PA. During her time at Carnegie Mellon University she was contributor to the Arts Management and Technology Laboratory publishing on topics related to management, engagement and planning tools for small arts organizations. Graciela holds a Master of Arts Management degree from Carnegie Mellon University and a BA in Humanistic and Social Studies from the Universidad de Monterrey.



Rebecca Kinslow (Nashville, TN)**

Rebecca Kinslow is the director of community & organizational development for the Metro Nashville Arts Commission. With 20 years of experience as an arts administrator, she has specialized in event planning, marketing, community development, program management and institutional development in the nonprofit, higher education and government sectors. Kinslow leads the development, strategic planning and oversight of all programs, partnerships and financial investments designed to support stronger arts & cultural organizations in Nashville.

She oversees a \$2.4 million annual public grant investment program, cultural and racial equity strategy, community arts programming and a wide network of local and national partnerships that expand the mission of Metro Arts to drive a vibrant and equitable community through the arts. She also serves on the program advisory committee for the Arts & Business Council of Greater Nashville.



Meida McNeal (Chicago, IL)

Meida Teresa McNeal is artistic and managing director of Honey Pot Performance. She has produced numerous creative projects as both a solo artist and with Honey Pot Performance over the past two decades, with works performed in Illinois, Rhode Island, Ohio, California, and Trinidad. As an independent artist and scholar, she has taught courses in dance, critical performance ethnography, and black diasporic cultural production at Northwestern University,

Brown University, Governors State, and Columbia College Chicago. Meida also works with the Chicago Park District as arts & culture manager supporting community arts partnerships, youth arts, cultural stewardship, and civic engagement initiatives across the city's parks and cultural centers. Whether creating new work, facilitating a workshop, building community partnerships and programs around shared public space, teaching, or writing, for Meida all roads lead to the merging of theory and practice into lived applications that cultivate dialogue, decolonize knowledge, and shift consciousness. She received her PhD in Performance Studies from Northwestern University and her MFA in Choreography & Dance History from Ohio State University.



Lindsay So (Philadelphia, PA)**

Lindsay Tucker So is the assistant director of the City of Philadelphia Office of Arts, Culture and the Creative Economy (OACCE). In this role, Lindsay is responsible for the strategy, planning, researching, organizing, leading and directing of OACCE's administrative functions. Additionally, she leads a team of three in the implementation of arts education and neighborhood performance programming. Lindsay came to the OACCE from CultureWorks Greater Philadelphia, where she was the Manager of Fiscal Sponsorship and helped develop

Philadelphia's first Comprehensive Fiscal Sponsorship program for the cultural community. Lindsay has a strong interest in the development of sector-wide organizational effectiveness and integrating arts and culture into the city's landscape. Lindsay received a Bachelor of Arts in Art History from New York University and her Master's in Administration from Drexel University. She currently sits on the board of the Stockton Rush Bartol Foundation and the Americans for Arts Emerging Leaders Council.



Hollyann Vickers (Alameda, CA)**

Hollyann Vickers is a grants manager at Pacific Foundation Services (PFS) and oversees grants management support to seven client foundations and their grantees, including funding priorities in art education and music education as well as cross-cultural art programming for youth. Prior to joining PFS, she worked in college access and success at Bottom Line in Brooklyn, NY and at the Meritus College Fund in San Francisco. Hollyann recently served as an application reviewer for the Mandela Washington Fellowship, part of President Obama's Young

African Leaders Initiative. Hollyann graduated from Mills College with degrees in economics and political science, and earned her Master's degree in international education from American University.

Tom Werder (Morristown, NJ)**



Tom Werder is the executive director of Morris Arts, formerly the Arts Council of the Morris Area, a position he's held since 2012. Tom previously held several positions in nonprofit arts organizations in theater and dance, including Two River Theater Company in Red Bank, NJ, George Street Playhouse in New Brunswick, NJ, Portland Stage Company in Portland, Maine and the Carolyn Dorfman Dance Company in Union, NJ. He has served on the board and executive committees of Dance/USA and Dance New Jersey and is currently the treasurer of the Morris County Tourism Bureau. Tom earned his Master's degree in theatre management from the Yale School of Drama and his Bachelor's degree from State University of New York-Purchase College.

Thank You!

Thank you for attending the 2018 Project Support I panel review. To learn more about Cuyahoga Arts & Culture, our staff or Board, visit our website at cacgrants.org.