



Audience Guide

2014 Project Support II Grant Program

Panel Review: October 16, 2013, 10 a.m. • October 17, 2013, 9 a.m.

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2014 Project Support II Panel Review. This program funds organizations that promote public access to arts and culture activities and encourage the breadth of arts and cultural programming in our community. 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 2014 Project Support II grant program.

To ensure a fair process, we ask that audience members neither address nor 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.

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

Order of Review – 2014 Project Support II

Applications will be reviewed alphabetically.

Achievement Centers for Children	Good Company: a Vocal Ensemble
America SCORES Cleveland	Great Lakes Youth Ballet Company
American Slovenian Polka Foundation	Greater Cleveland Sports Commission
Arts in Strongsville	Historical Society of Old Brooklyn
Arts Renaissance Tremont	Housing Research & Advocacy Center
Beachwood Historical Society	Irish American Archives Society
Bellaire Puritas Development Corp.	Jewish Family Service Association of Cleveland
Benjamin Rose Institute	Jewish Federation of Cleveland
Broadview Heights Spotlights	Joyful Noise Neighborhood Music School
Burten, Bell, Carr Development, Inc.	Kamm's Corners Development Corporation
Case Western Reserve University	Lake Erie Ink: a writing space for youth
Catholic Charities Corporation	LakewoodAlive, Inc.
Cedar Fairmount Special Improvement District	MidTown Cleveland, Inc.
Cesear's Forum	MorrisonDance
Choral Arts Society of Cleveland	Mt. Pleasant Community Zone
Cleveland Chamber Symphony	Musical Upcoming Stars in the Classics
Cleveland City Dance Company	Northeast Ohio Council on Higher Education
Cleveland Classical Guitar Society	Ohio City Bicycle Co-op, Inc.
Cleveland Composers Guild	Old Brooklyn Community Development Corporation
Cleveland Grays Armory Museum	One World Shop
Cleveland Rape Crisis Center	Opera per Tutti
Cleveland Shakespeare Festival	Operation StandUP!
Cleveland Umadaop	Organization of Chinese Americans of Greater Cleveland
Cudell Improvement, Inc.	Quire Cleveland
Cuyahoga Valley Preservation and Scenic Railway Association	Reaching Heights
Dancevert	Restore Cleveland Hope, Inc.
Doan Brook Watershed Partnership	Schuhplattler und Trachtenverein Bavaria
Dunham Tavern Museum	Shaker Arts Council
Eliza Bryant Village	Slavic Village Development
Famicos Foundation	St. Malachi Center
FiveOne Music, Inc.	Suburban Symphony Orchestra
FutureHeights	Symphony West

Order of Review – 2014 Project Support II (continued)

Applications will be reviewed alphabetically.

Talespinner Children's Theatre
 Teaching Cleveland Foundation
 The Roberto Ocasio Foundation
 Ursuline College
 VSAO/Cleveland Division (Very Special Arts)
 Wake Up And Live's Actors' Studio

West Side Catholic Center
 Western Reserve Chorale
 Westlake Chinese Culture Association
 Westown Community Development Corporation
 Woodland Cemetery Foundation of Cleveland, Ohio
 Youth Challenge

Panel Review Process

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

Each application is specifically assigned to two panelists, referred to as the 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 approximately 6 minutes. The Panel Review follows a specific sequence of actions as outlined below:

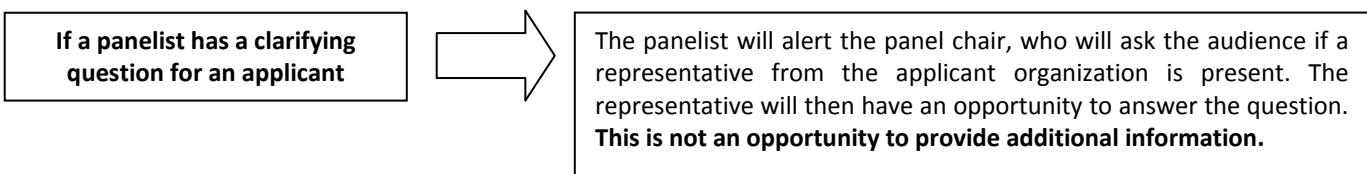
1	The panel chair announces the applicant organization and calls upon the first reader to begin the discussion by presenting an overview and assessment of the application, budget and support materials based on CAC's funding criteria.
2	The panel chair calls upon the second reader to continue the discussion 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 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

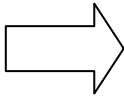
Generally, audience members and applicants are observers only and are NOT permitted to:

- Address the panel in any manner during the deliberations, breaks or when a panelist leaves the room for any reason, even if they are acquaintances.
- 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:



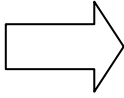
If an applicant believes that a panelist has presented objective misinformation regarding their application



During the deliberation, the applicant should complete the "Information Correction Form" available at the reception table. 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.**

If an applicant or audience member has a comment or question



After the panel chair adjourns the discussion and scoring, an informal session will be held for public comment on the grant program and the Panel Review process. For 2014 Project Support II, this will be held on Thursday, October 17, 2013. This is your opportunity to share your thoughts on the process and to ask questions of the panelists.

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 emailing info@cacgrants.org or by tweeting us [@CuyArtsC](https://twitter.com/CuyArtsC).

Applications, scores and panel comments are not discussed during this session.

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 through its project.

Artistic and Cultural Vibrancy: 35 points
An organization's ability to successfully create a fresh and exciting project.

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

Scoring Descriptions

Panelists will use the following scoring descriptions in their assessment of applications:

Exceptional: The applicant has provided *overwhelming* evidence throughout the application that demonstrates that *all* the funding criteria are met. The plans are clear, well-articulated and appropriate. The budget is realistic, comprehensive and carefully aligned with the narrative. The support materials are of the highest quality, highly relevant and lead to a deeper understanding of the organization and its project.

Strong: The applicant has provided *clear* evidence throughout the application that demonstrates that funding criteria are met. The plans are clear, well-articulated and appropriate. The budget is realistic, comprehensive and carefully aligned with the narrative. The support materials are of the highest quality, highly relevant and lead to a deeper understanding of the organization and its project.

Good: The applicant has provided *sufficient* evidence throughout the application that demonstrates that the most crucial criteria are met. The plans are clear and appropriate but are not well-expressed. The budget is realistic and reasonably aligned with the narrative. The support materials are of average quality and relevance.

Fair: The applicant has provided *limited* evidence throughout the application that demonstrated that the criteria are met. The plans are appropriate but with limited detail. The budget has limited detail and is not well-aligned with the narrative. The support materials are limited and/or uneven in quality.

Weak: The applicant provides *very limited* evidence in the application that demonstrates that the criteria are met. The plans lack detail and are hard to understand. The budget is unrealistic and poorly aligned with the narrative. The support materials are insufficient and/or of poor quality.

Calculating the Final Score and Recommending Funding

Applications that receive a 70 or higher out of a total 100 points are eligible for funding.

CAC staff will tabulate the final scores and notify all applicants **via email during the week of October 21, 2013**, of their application score and whether or not their organization will be recommended for funding. The funding recommendation will be presented for board approval at CAC's next Board of Trustees Meeting on Monday, November 18, at 4 p.m., at the Jennings Center for Older Adults, 10204 Granger Road, Garfield Heights, Ohio 44125.

Panelists for the 2014 Project Support II Panel Review

Victoria Panellea Bourns (Salt Lake City, UT)

Victoria Panella Bourns is the program director at Salt Lake County Zoo, Arts and Parks, an organization that distributes dedicated sales tax revenues of over \$19 million annually to arts, zoological and cultural organizations, as well as funding recreational centers and parks throughout the County. Through her own firm, she has also served as a strategy and executive search consultant to dozens of organizations. Victoria was a founding member of Dance Theater Coalition, having produced, directed, choreographed and performed in numerous original dance and theatre works. She has also served as an administrator at Repertory Dance Theater, Utah Cultural Alliance, KUER (FM90) and the Salt Lake Acting Company. Victoria was a member of SAALA (State Arts Advocacy League of America) and worked on the transition into SAAN (State Arts Action Network) with Americans for the Arts. She has served in numerous local and national grant panels. Victoria holds a bachelor's of fine arts in dance and a master's in arts administration from the University of Utah.

Jevon Collins (Columbus, OH)

Jevon Collins is the program director at The King Arts Complex. His duties include developing, organizing and facilitating all programming. He has served as program associate, performing arts assistant, box office manager and volunteer coordinator. 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. He holds a bachelor's of science degree in product development and evaluation from The Ohio State University, where he was the president of the Multi-Ethnic Students in Human Ecology and worked at the Wexner Center for the Arts.

Shannon Dixon (Memphis, TN)

Shannon MB Dixon is the research associate for Grassroots Grantmakers. Shannon had an eclectic career in the non-profit sector prior to starting her own consulting business, which focuses on building organizational capacity in a collaborative fashion. She was first introduced to community-based work as an AmeriCorps VISTA working for a community development corporation in Memphis, TN. That experience grew through subsequent positions, most notably as the program officer for the Community Foundation of Greater Memphis' Neighborhood Small Grants and as a project manager for the UrbanArt Commission, a nonprofit that facilitates public art throughout Memphis neighborhoods. Along the way she also worked with arts organizations and voluntary disaster relief

agencies. Beginning her consulting business in 2005, she works with a variety of clients ranging from city departments, established non-profits, start-up organizations, foundations, universities, and businesses. Shannon holds a master's degree in city and regional planning.

Marc Folk (Toledo, OH)

Executive director Marc D. Folk has been with the Arts Commission of Greater Toledo (ACGT) for over twelve years. Folk first worked with the Arts Commission in 1996 as an instructor in the Young Artists at Work program, coordinated the program in subsequent years, and has also served as director of the Art in Public Places program and artistic director, prior to becoming the executive director in April 2007. He has represented ACGT on numerous Toledo-area, statewide and national committees to promote the development of the arts. Under his leadership ACGT initiated Artomatic 419 and the LiveWorkCreate Toledo program. He is the recipient of the 2009 Governor's Award for the Arts in Arts Administration and was a 2006 recipient of the 20 Under 40 Leadership Award. He also serves on the Ohio Citizens for the Arts Board and is a district captain for the Americans for the Arts. Marc was a 1998 graduate of the University of Toledo, with a BFA in sculpture and a minor in printmaking and has studied abroad at the Glasgow School of Art in Scotland. He maintains a studio in downtown Toledo.

Janet Newcomb (Charleston, SC)

Janet Newcomb has held top management positions at the Rochester Philharmonic Orchestra, the Charleston Symphony Orchestra and the Orchestra of the Southern Finger Lakes following a career that spanned 25 years of leading local arts agencies and teaching modern dance in community arts centers and universities. She is currently a consultant at Nonprofit Specialists, with clients such as Long Wharf Theatre in New Haven and the Gospel Singers in Charleston. Jan founded the Arts Council in Beaufort and served as a consulting director of the Metropolitan Arts Council in Greenville, SC. Previous positions include: executive director of The ARTS of the Southern Finger Lakes, consulting director for 171 Cedar Arts Center (NY), and director of grants & the fellowship program for the South Carolina Arts Commission. She has been adjunct faculty at the University of Buffalo, Medaille College, the University of South Carolina and the College of Charleston. Jan was elected to the Kennedy Center Arts Education Program advisory board and to statewide arts advocacy boards in NY and SC. She holds a bachelor's of art in music from Hood College in Frederick, MD and a master's in education with a teaching field in modern dance from The George Washington University in Washington, D.C.

Diane Ruggiero (Alexandria, VA)

Diane Ruggiero is the deputy director of the Office of the Arts for the City of Alexandria's Recreation, Parks, and Cultural Activities Department in Alexandria, Virginia. She directs the development and management of a comprehensive city-wide cultural arts program, including the city's public art program, and leads the planning, managing and evaluating of programs and services which comprises a significant part of the department's outreach plan. Previously, Diane was the superintendent of cultural arts for the City of Asheville, North Carolina, where she directed the City's public art program, developed and implemented arts programming throughout the city and more. Diane has also worked in a variety of nonprofits including the Mint Museum of Art and the Mint Museum of Craft + Design, the Charlotte Symphony, Historic Latta Plantation, the Charlotte Public Library, and a grassroots community art center. She attended the University of North Carolina at Charlotte where she received her bachelor's degree in art history and museum studies and her master's degree in arts administration.

Nicole Stanton (Middletown, CT)

Nicole Stanton is associate professor of dance at Wesleyan University, Middletown, Connecticut, with expertise in modern dance techniques, African techniques, improvisation, choreography, somatics, history and theory of dance. Prior to joining Wesleyan, Nicole spent 10 years as a faculty member at Ohio State University where she held numerous leadership positions. She has also worked as a professional dancer at several companies including the Bebe Miller Company's Columbus Working Group; the Thiarra Sylla's Afro-Cuban Dance Group; the Idrissa Dance Retrospective West African Inspired Dance Company; and the Thoissane West African Dance Company. Nicole is a frequent presenter at national conferences and was also the director of the African American Essential Book Project for the Jefferson Center for Leadership and Governance. Stanton studied contemporary dance at the Center for New Dance Development in Arnhem, Holland; African dance and drum at the Leopold Sedor Senghor Cultural Center in Dakar, Senegal; and received two bachelor's degrees in dance and foreign civilizations and

languages at Antioch College in Yellow Springs, Ohio; and earned a master's degree in dance from Ohio State University.

Kheli Willets (Syracuse, NY)

Kheli R. Willets is executive director of the Community Folk Art Center and Assistant Professor African American Art History and Film in the Department of African American Studies. Prior to joining the faculty at Syracuse University in 2002, Dr. Willets worked with a number of arts organizations including the Real Art Ways, Studio Museum of Harlem, the Wadsworth Athenaeum, the Connecticut Historical Society and the Connecticut Commission on the Arts. As executive director of the Community Folk Art Center Professor, Kheli is responsible for developing diverse and dynamic programming including exhibitions, workshops in visual and expressive arts, lectures and film screenings.

Paul Winberg (Chicago, IL)

Paul Winberg is president and CEO of the Chicago-based Grant Park Music Festival, where he leads a summer music festival featuring the critically acclaimed Grant Park Orchestra and Chorus. During its 10-week season, the Festival produces more than 150 free concerts and events serving more than one million Chicagoans and visitors from around the world. Festival performances take place in Millennium Park at the Jay Pritzker Pavilion. Paul re-joined the Festival after working at the Eugene Symphony (Eugene, Oregon), where he launched a series of high-profile artistic projects including a Distinguished Guest Artist Initiative bringing Yo-Yo Ma, Itzhak Perlman, Sir James Galway and Renee Fleming to symphony audiences. He also created American Encounters, an NEA-funded program engaging some of America's most prominent composers in weeklong residencies that fostered the communities understanding and appreciation for contemporary music. Prior to his work with the Eugene Symphony, Paul served as development director of the Elgin Symphony and was previously orchestra manager and artistic administrator for the Grant Park Music Festival.

Panel Chairs, CAC Staff and Board

Panel Chairs

Jill Paulsen, director of grant programs

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, director of grant programs

Jennifer Schlosser, communications manager

Jake Sinatra, program associate

CAC Board of Trustees

Matthew Charboneau

Sari Feldman, chair

Vickie Eaton Johnson

Steven Minter

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](#)).