



Audience Guide

2014 Project Support I and Project Support for Units of Government Grant Programs
Panel Review: October 14, 2013, 10 a.m. • October 15, 2013, 9 a.m.

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2014 Project Support 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 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 I

Applications will be reviewed alphabetically.

Art House Inc.	Historic Warehouse District Development Corporation
Art Song Festival	Hospice of the Western Reserve, Inc.
Art Therapy Studio	Independent Pictures
Artists Archives of the Western Reserve	Inlet Dance Theatre
Arts Collinwood, Inc.	Jennings Center for Older Adults
Baldwin Wallace University	Local 4 Music Fund
Berea Arts Fest	Mandel Jewish Community Center of Cleveland
Boys & Girls Clubs of Cleveland	Mercury Summer Stock
Broadway School of Music & the Arts	Merrick House
Building Bridges Murals, Inc.	Morgan Art of Papermaking Conservatory & Educational Fdn.
Bureau of Drug Abuse, Cleveland Treatment Center, Inc.	Music and Art at Trinity Cathedral
Cassidy Theatre, Inc.	Neighborhood Housing Services of Greater Cleveland, Inc.
Chagrin Foundation for Arts and Culture	North Union Farmers Market
ChamberFest Cleveland	Northeast Shores Development Corporation
CityMusic Cleveland	Notre Dame College
Clague Playhouse, Inc.	Ohio City Incorporated
Cleveland Arts Prize	Olmsted Performing Arts
Cleveland Center for Arts and Technology	Open Doors, Inc.
Cleveland Contemporary Chinese Culture Association	Orange Community Arts Council
Cleveland Festival of Art & Technology	Scenarios USA
Cleveland TOPS Swingband	Shore Civic Centre Corporation
Cleveland Women's Orchestra	St Clair Superior Development Corporation
convergence-continuum	The City Club of Cleveland
Detroit Shoreway Community Development Organization	The Cleveland Chamber Music Society
Downtown Cleveland Alliance	The McGregor Home
Duffy Liturgical Dance	The Musical Theater Project
Earth Day Coalition	The Singers' Club of Cleveland
Ensemble Theatre of Cleveland	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.
Historic Gateway Neighborhood Corporation	West Side Community House

Order of Review – 2014 Project Support for Units of Government

Applications will be reviewed alphabetically following the conclusion of the review of the 2014 Project Support I applications.

City of Bedford
 City of Cleveland Heights
 City of Cleveland, Division of Recreation
 City of Euclid
 City of Rocky River
 City of Strongsville
 Cleveland Metroparks

Cleveland Metropolitan School District
 Cleveland Public Library
 Cleveland Urban Design Collaborative
 Cuyahoga Community College
 Orange City School District
 Rocky River Public Library

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 8 minutes. The Panel Review follows a specific sequence of actions as outlined below:

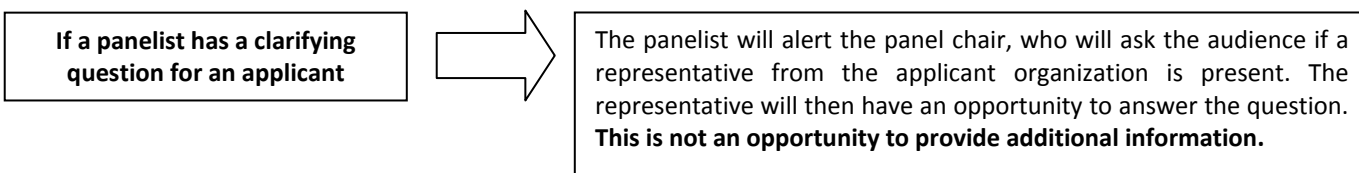
1	The panel chair announces the applicant organization and calls upon the first reader to begin the discussion by presenting an overview and assessment of the application, budget and support materials based on CAC’s funding criteria.
2	The panel chair calls upon the second reader to continue the discussion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

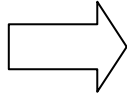
Generally, audience members and applicants are observers only and are NOT permitted to:

- Address the panel in any manner during the deliberations, breaks or when a panelist leaves the room for any reason, 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:



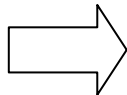
If an applicant believes that a panelist has presented objective misinformation regarding their application



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 I and 2014 Project Support for Units of Government, this will be held on Tuesday, October 15, 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 I and Project Support for Units of Government Panel Review

Andrew Berryhill (Ithaca, NY)

Andrew Berryhill is the immediate past executive director of the Duluth Superior Symphony Orchestra. Before coming to Duluth, he worked as the assistant director of programming at the Chicago Symphony Orchestra. Prior to the Chicago Symphony, Berryhill worked with Jonathan Wentworth Associates as that firm's operations manager in New York, and was a staff member for the Atlanta Committee for the Olympic Games in 1996. Mr. Berryhill is a past recipient of the Helen H. Thompson Award by the League of American Orchestras, served on the board of the League and as the League's Group 5 president. He was appointed by then governor Tim Pawlenty, and confirmed by the state senate, to the Minnesota State Arts Board where he served for seven years as a board member and also as the board's president. Berryhill received his B.A. from the University of Michigan in Ann Arbor.

Cézanne J. Charles (Wixom, MI)

Cézanne J. Charles is director of creative industries at ArtServe Michigan, where she directs the policies and programs that support individual creative practitioners. Before joining ArtServe, Cézanne was executive director/CEO of New Media Scotland, the nation's art and technology development organization. She has served in various positions at Culture Works, the Arts Council and United Arts Fund for the Greater Dayton where she administered programs and services that included grantmaking, technical assistance workshops, conferences/forums and regional cultural planning initiatives for artists and arts and cultural organizations. Cézanne is also the co-director of rooftwo, a hybrid art and design collaborative practice, exhibiting and presenting in the U.S., Europe, Australia, Japan, Brazil and online. She holds a B.A. in theatre studies from The Ohio State University and serves on the programming committee for the Museum of Contemporary Art Detroit.

Lisa Harper Chang (St. Louis, MO)

Lisa Harper Chang is the education programs manager for the St. Louis Regional Arts Commission. In that capacity, she runs the Community Arts Training Institute which is an innovative program based on the notions of arts-based community development and that art can be an agent for positive social change. Previously, Lisa was the community projects director at The Pulitzer Foundation for the Arts, a co-appointment with the George Warren

Brown School of Social Work at Washington University in St. Louis, created to explore how social work and the arts can interact in meaningful ways. Under her leadership, the Pulitzer's Community Projects department collaborated with various St. Louis institutions working both in the arts, social services, and community development. Lisa developed Staging Old Masters, a program designed to use art to build bridges between former prisoners, homeless veterans, and the general public. She received her M.S.W from the George Warren Brown School of Social Work, Washington University in St. Louis, and a B.A. in Computational and Applied Mathematics from Rice University in Houston, Texas. She has a background in nonprofit development and fundraising in D.C./Baltimore area. She also led meditations in the Baltimore City Women's Detention Center, coordinated research at a Missouri Division of Youth Services facility, and coordinated an evaluation project of co-occurring disorder clinics across the state of Missouri.

Miah Michaelsen (Bloomington, IN)

Miah Michaelsen serves as the assistant economic development director for the arts for the City of Bloomington. Miah's responsibilities include leading management of the Bloomington Entertainment and Arts District (BEAD), serving as a liaison with the City's Arts Commission, working with artists and community arts organizations to promote the arts as economic development, and coordinating public arts projects along the City's B-Line Trail and throughout Bloomington. Previous to her position with the City, she was executive director of the Bloomington Area Arts Council. Before relocating to Bloomington, Miah held executive positions at the Children's Hands-On Museum, the Kentucky Museum Association and Festival of the Arts and Theater Tuscaloosa all in Tuscaloosa, Alabama. She currently serves on the boards of Visit Bloomington and Indiana Artisan. Miah is a native of Arkansas and still has trouble adjusting to Midwestern winters.

Colin O'Donohoe (New York, NY)

Colin O'Donohoe is a performer, independent composer and founding executive and artistic director of Pangean Orchestra. In addition, he also 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. He 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 his jazz performance degree from Arizona State and holds a master's degree in arts management 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.

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 August 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, she 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. She has served on numerous city and federal review panels and is a former board member of the Association of Fundraising Professionals. Janine holds a B.A. magna cum laude from Yale University and an M.A. from The University of Chicago.

Ernesto Sopprani (San Francisco, CA)

Ernesto Sopprani is the director of THEOFFCENTER, an artist-run, queer performance incubator where he coordinates location-specific and primarily community-based performance projects. His work investigates innovative and self-sustainable models of presenting art and performance, specifically queer work, which expands upon the common definition of Queer and challenges his and his community's relationship to live performance. Ernesto has overseen the production, curation and execution of dozens of site-specific, research-based art interventions, large-scale performance festivals, multiple performer centered art programs both at presenting

houses (YBCA, Mission Cultural Center, Mission Dance, The Magic Theatre, SOMArts and others) as well as public spaces (BART trains, city streets and a privately owned boxing ring). Ernesto was participant of the 2011 YBCA Triennial Bay Area Now 6 program and is currently engagement director for the SF/Bay Area Emerging Arts Professionals as well as founding Partner of Arts Building Consortium.

Dameun Strange (Minneapolis, MN)

Dameun Strange is founder and artistic director at Hopewell North Music Cooperative, a community classical music education program in Minneapolis. In addition, he serves as the engagement lead for the Saint Paul Foundation's Forever Saint Paul Challenge, a competition where residents select a \$1M winning project to improve their community. An award-winning composer and active performer, he is currently composing music for a modern ballet inspired by the life of Harriet Tubman. He lectures throughout the Twin Cities on subjects ranging from the history of gospel music to composition to music as a vocation. Dameun was a community organizer for numerous campaigns, including MN United for All Families and the effort to pass Minnesota's Arts and Culture Legacy Amendment. He serves on the boards of the Metro Regional Arts Council, Selby Avenue Action Coalition, and modern dance ensemble Alternative Motion project. Dameun holds a bachelor's of the arts in creative writing and poetry, as well as a bachelor's in music performance and composition from Macalester College.

Randi Vega (Baltimore, MD)

Randi Vega has served as the director of cultural affairs for the Baltimore Office of Promotion and the Arts (BOPA), the arts council, film office and events agency for Baltimore City, since 2002. Previously, she served as the executive director of the Martha's Vineyard Chamber of Commerce. Randi also worked in the Contemporary Art and Painting and Sculpture Departments at the Baltimore Museum of Art before joining the BOPA staff. BOPA's Cultural Affairs Department runs several programs that benefit the arts community and the community at large, including the Arts in Education Initiative, which places artists in residencies in public school, after-school programs and recreation centers, the Baltimore Mural Program, the Public Art Program and the Free Fall Baltimore program. Randi is a member of the board of directors for the Baltimore Design School, mentors 6th graders with the Higher Achievement program and teaches at both the undergrad and graduate levels at Goucher College and with the University of Massachusetts Arts Extension Service. Randi holds a bachelor's degree in studio art from Connecticut College and a master's degree in arts administration from Goucher College.

Panel Chairs, CAC Staff and Board

Panel Chairs

Jill Paulsen, director of grant programs

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, 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](#)).