



Audience Guide

2013-14 General Operating Support (GOS) Grant Program Panel Review
Idea Center at PlayhouseSquare, Smith Studio
October 8, 2012, 1 pm • October 9, 2012, 9 am • October 10, 2012, 9 am

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2013-14 General Operating Support Panel Review. CAC's mission is to inspire and strengthen the community by investing in arts and culture. 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 2013-14 General Operating Support grant program. This program provides vibrant and established arts or cultural organizations that benefit the public with two years of unrestricted core support.

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 and electronic devices. Thank you.

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

Order of Review

Apollo's Fire	International Women's Air & Space Museum
Artist Archives of the Western Reserve	Karamu House
Baycrafters (BAYarts)	Lake Erie Nature & Science Center
Beck Center for the Arts	Lakewood Historical Society
Brecksville Theater on the Square	LAND studio, Inc.
Chagrin Valley Little Theatre	Maltz Museum of Jewish Heritage
Cleveland Artists Foundation	Museum of Contemporary Art Cleveland
Cleveland Botanical Garden	Musical Arts Association (The Cleveland Orchestra)
Cleveland Choral Arts Association (North Coast Men's Chorus)	Near West Theatre
Cleveland Institute of Art	Opera Circle, Inc.
Cleveland Institute of Music	Piano International Association of Northern Ohio (Cleveland International Piano Competition)
Cleveland International Film Festival	Playhouse Square Foundation
Cleveland Jazz Orchestra	Professional Flair, Inc. (Dancing Wheels)
Cleveland Modern Dance Association (DANCECleveland)	Progressive Arts Alliance
Cleveland Museum of Art	Roots of American Music
Cleveland Museum of Natural History	Shaker Lakes Regional Nature Center
Cleveland Play House	SPACES
Cleveland POPS Orchestra, Inc.	The Children's Museum of Cleveland
Cleveland Public Theatre, Inc.	The Cleveland Music School Settlement (The Music Settlement)
Cleveland Restoration Society	The Musical Theater Project
Community Partnership for Arts and Culture	The Northern Ohio Children's Performing Music Foundation, Inc. (Singing Angels)
Contemporary Youth Orchestra	The Rock and Roll Hall of Fame and Museum, Inc.
Dobama Theatre, Inc.	The Sculpture Center
Eleanor B. Rainey Memorial Institute, Inc. (Rainey Institute)	The Shaker Historical Society
Great Lakes Museum of Science Environment and Technology (Great Lakes Science Center)	Ukrainian Museum-Archives
Great Lakes Theater Festival, Inc. (Great Lakes Theater)	Valley Arts Center
GroundWorks DanceTheater	Verb Ballets
Heights Arts Collaborative, Inc.	Western Reserve Historical Society
Heights Youth Theatre	Young Audiences of Northeast Ohio
ICA - Art Conservation	Zygoté Press, Inc.
ideastream	

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 review each organization’s application and support materials.

Each application is specifically assigned to two panelists, called 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 8-10 minutes. The Panel Review follows a specific sequence of actions as outlined below:

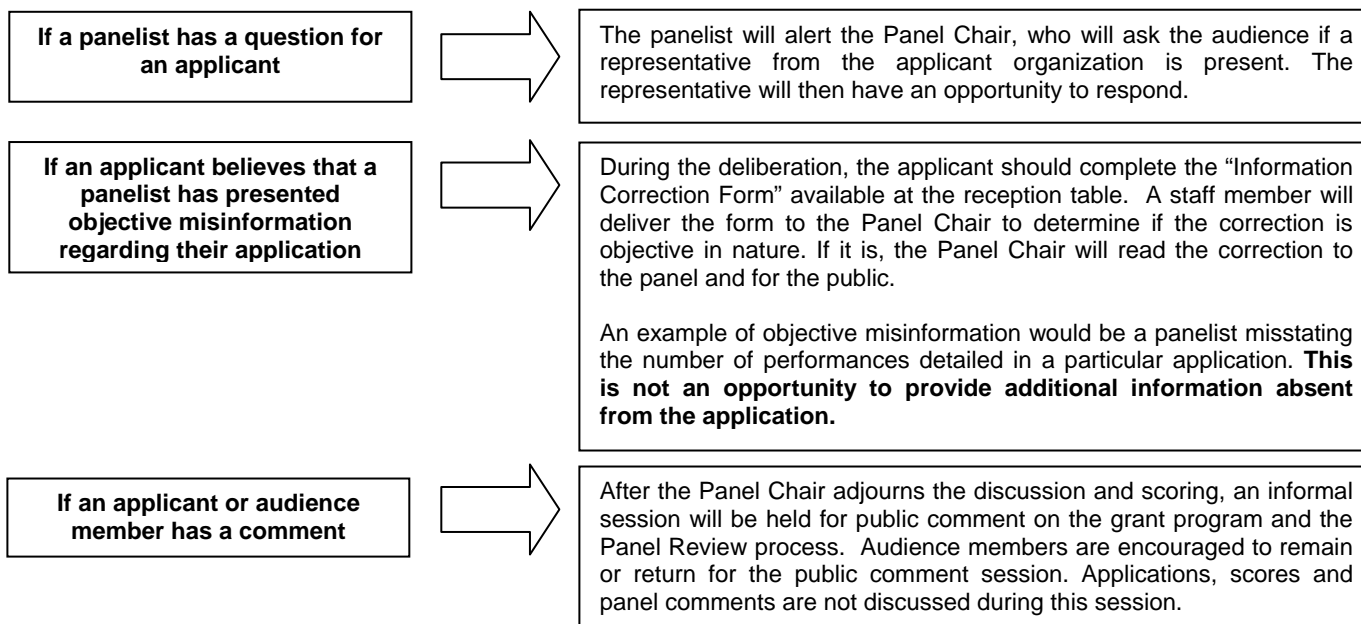
1	The Panel Chair announces the applicant organization and calls upon the First Reader to begin the discussion by presenting an overview and assessment of the application, budget and support materials based on CAC’s funding criteria.
2	The Panel Chair calls upon the Second Reader to continue the discussion 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.
- 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:



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 engage its community to achieve its mission

Artistic and Cultural Vibrancy: 35 points

An organization's ability to create quality, mission-driven work that inspires and challenges its community

Organizational Capacity: 20 points + 15 bonus points for financial strength*

An organization's ability to manage for today and tomorrow

*see "Calculating the Final Score and Recommending Funding" below

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 75 or higher out of a total 100 points move forward into the funding pool. Organizations in the funding pool will have the opportunity to earn an additional 15 points for the Financial Health measures (Operating Performance, Risk Tolerance and Financial Trajectory).

CAC staff will tabulate the final scores and notify all applicants **via email the week of October 22, 2012**, of their General Operating Support application score and whether or not they 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 19, at 4 p.m., at Museum of Contemporary Art Cleveland's new location, 11400 Euclid Avenue, Cleveland 44106.

Panelists for the 2013-14 GOS Grant Program Panel Review

Aaron Flagg* (West Hartford, CT)

Aaron Flagg is the dean and professor of music at The Hartt School at the University of Hartford where he oversees the performing arts college for music, dance, and theatre. Previously, he was the executive director of the Music Conservatory of Westchester, a graduate faculty member and director of educational outreach at The Juilliard School and director of the jazz studies program at the University of Connecticut. Flagg has served on numerous grant panels, is a board member of the League of American Orchestras in New York and was New York Metro Area chapter chair for the National Guild of Community Schools of the Arts. Flagg is a professional trumpet player with an extensive history of performing, recording and touring. He has been a consultant with arts presenting organizations and universities around the country and a teaching artist for the Lincoln Center Institute, Carnegie Hall Education, New York Philharmonic Education, the New York City Opera and others. Flagg earned his Bachelor's and Master's degrees at The Juilliard School and his Doctorate at the University of Michigan.

Marian A. Godfrey (Philadelphia, PA)

Marian Godfrey is the immediate past senior director of culture initiatives at the Pew Charitable Trusts. There, she oversaw programs that supported the arts and heritage in Philadelphia and took a leadership role in special civic projects that benefitted the region and the nation at large. She has an extensive background in nonprofit arts management, handling production, administration, fundraising, and strategic planning for such organizations as Mabou Mines, Dance Theater Workshop, and La Jolla Playhouse. Godfrey worked as a consultant both for performing arts organizations and for foundation and corporate programs. She has served on numerous advisory panels for the National Endowment for the Arts and also on the boards of Theatre Communications Group, Grantmakers in the Arts and the Maine College of Art. Godfrey is the recipient of the John Cotton Dana Award for Leadership for contributions to museum education from the American Association of Museums. Godfrey is a graduate of Radcliffe College and Yale University School of Drama.

James Bau Graves (Chicago, IL)

Bau Graves is the executive director of the Old Town School of Folk Music. The Chicago-based organization is the largest community school of the arts in the United States and one of the most active concert presenters in the Midwest. During his tenure, the school has continued its expansion, opening a new \$17 million, LEED gold-certified arts education facility in 2012. Graves is the past director of the Jefferson Center Foundation, in Roanoke, Virginia, and co-founder of the Center for Cultural Exchange in Maine. Graves has also worked as a field researcher, arts presenter, community organizer, festival director, tour manager and recording and radio producer. He has performed and recorded with several jazz and traditional music ensembles and toured extensively, both in the United States and abroad. Graves' book about the arts and community, *Cultural Democracy*, was published in 2005 by the University of Illinois Press. He holds a Master's degree in ethnomusicology from Tufts University.

Christine Harris (Milwaukee, WI)

Christine Harris is chief executive officer of Christine Harris Connections, a consulting firm dedicated to building creative capital throughout communities to generate a more connected, inspired and innovative society. Recent clients include Creative Alliance Milwaukee, National Endowment for the Arts, National Creativity Network, Arts Alliance Illinois, Art Serve Michigan, Arts Wisconsin, Americans for the Arts and others. She was president of the United Performing Arts Fund (UPAF) from 2002 to 2007 and has 25 years of arts administration experience, including director of marketing and education for the Milwaukee Symphony Orchestra. Prior to joining UPAF, Harris was the executive director of the Milwaukee Ballet. Harris had a career in corporate retailing—before following her passion for the arts as a vocation—which included working for ten years with large retailers in the United Kingdom. Harris earned Bachelor's and Master's degrees from University of Wisconsin-Madison.

Jim Kelly (Seattle, WA)

Jim Kelly serves as the executive director of 4Culture, the cultural services agency for King County, Washington. The organization is committed to making the region stronger by supporting citizens and groups who preserve shared heritage, and create arts and cultural opportunities for residents and

visitors. Previously, he worked with the King County Arts Commission managing its cultural facilities program, which supports capital construction projects. He was promoted to the position of Arts Commission associate director in 1995, and then manager of the Office of Cultural Resources in 1998 before becoming executive director in 2003. Kelly moved to Seattle from New York City in 1991, where for five previous years he served as the assistant director of the community arts development program and as director of real estate services for the city's Department of Cultural Affairs.

Cynthia Mayeda (Brooklyn, NY)

Cynthia Mayeda is the deputy director for institutional advancement at the Brooklyn Museum. Since 1998, she has played a critical role in shaping and overseeing implementation of the museum's mission. Previously, her major consulting assignments included service as senior advisor to the New England Foundation for the Arts the Andrew W. Mellon Foundation, interim managing director of Crossroads Theatre Company and acting director of the National Endowment for the Arts Dance Program. Mayeda continues to accept selected consulting assignments and her clients have included the Doris Duke Charitable Foundation, Theatre Communications Group, New York Theatre Workshop, The Actors Studio, the Pew Charitable Trusts and several others. Board involvement includes the former Dayton Hudson Foundation (now Target). She is a founding board member of Grantmakers in the Arts, a former chair of Women and Philanthropy and a founding board member of Leveraging Investments in Creativity. Cynthia recently completed nine years of service, including two as chair, on the board of the Jerome Foundation.

Craig Piper (Denver, CO)

Craig Piper has served as president and chief executive officer of Denver Zoo since 2007. Previously, he served as Denver Zoo's vice president for education and volunteer services, vice president for planning and capital projects and executive vice president and chief operating officer. Prior to joining Denver Zoo, Piper worked for twelve years at Zoo Atlanta in animal management, environmental education, environment design research and exhibit design and construction. He serves on the board of directors for The Association of Zoos and Aquariums, the National Elephant Center, The Dian Fossey Gorilla Fund and Visit Denver. Piper received his Bachelor's in architecture with a minor in zoology and a Master's in architecture with an emphasis on environmental design and professional practice from the University of Michigan. He has completed Ph.D. coursework in environment and behavior from the Georgia Institute of Technology.

Loretta Rucker (Brooklyn, NY)

Loretta Rucker is a 28-year public radio professional and the founding executive director of the African-American Public Radio Consortium, which consists of 20 stations licensed to black universities and community nonprofit organizations. The consortium supports stations through strategic planning, training, research, fundraising assistance and by developing content and stations' web capabilities. Through a partnership with NPR the consortium created *The Tavis Smiley Show* in 2002, *News and Notes* in 2005 and *Tell Me More* in 2007. After working at major market public radio stations for a decade, Rucker ran a consulting practice focusing on building the capacity of African-American, Latino and Native American public radio stations. She holds degrees in communications and environmental science and in communications in theater from Antioch University.

Steven A. Wolff (Fairfield, CT)

Steven Wolff, CMC, is the founding principal of AMS Planning & Research and AMS Analytics. For over 25 years, he has provided counsel to leading arts, culture and entertainment enterprises on strategic initiatives, planning and development of capital facilities and arts market and consumer research. His firm has participated in the development of more than \$4 billion of new and renovated capital facilities for the arts. While at AMS, Wolff developed PAC Statssm, an international benchmarking initiative for major performing arts centers which is now used by more than 30 of the largest performing arts centers across North America. He is a board member and chair of the Arts Committee of the Fairfield County Community Foundation and served as an officer on the board the nationally-known Westport Country Playhouse. He is on the faculty at the Yale School of Drama, where he received a Master of Fine Arts degree in theater administration.

**Individual is a previous CAC panelist.*

Panel Chair, CAC Staff and Board

Panel Chair

Jill Paulsen, director of grant programs

CAC Staff

Karen Gahl-Mills, executive director

Meg Harris, director of administration

Jesse Hernandez, program manager

Stacey Hoffman, program manager

Jill Paulsen, director of grant programs

Jennifer Schlosser, communications manager

Jake Sinatra, program associate

CAC Board of Trustees

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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](https://twitter.com/CuyArtsC)).



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