



## AUDIENCE GUIDE

2011 GENERAL OPERATING SUPPORT (GOS) GRANT PROGRAM  
PANEL REVIEW  
MAY 26 & 27, 2010

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### AGENDA

Wednesday, May 26, 2010

8:30 am — Panel review begins until approximately 5:30 pm

Thursday May 27, 2010

8:30 am — Panel review begins until approximately 12:00 pm; public comment session immediately follows

#### Please note:

- Turn off your cell phones, pagers and other electronic devices so as not to disrupt the panel's proceedings.
- Audience members must not address or speak to the panelists. See "Protocols for the Public & Grant Applicants" on page 4 for more information.

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### ORDER OF REVIEW

#### Category 1

- 1 Art House, Inc.
- 2 Artists Archives of the Western Reserve
- 3 BAYarts
- 4 Brecksville Theater On The Square
- 5 Broadway School of Music and the Arts
- 6 Carlino Corporation(Verlezza Dance)
- 7 Cleveland Artists Foundation
- 8 Cleveland Choral Arts Association (North Coast Men's Chorus)
- 9 Cleveland Jazz Orchestra
- 10 Cleveland Police Historical Society
- 11 Contemporary Youth Orchestra
- 12 Heights Arts Collaborative, Inc.
- 13 Heights Youth Theatre
- 14 Inlet Dance Theatre
- 15 International Women's Air & Space Museum
- 16 Joyful Noise Music School
- 17 Lakewood Historical Society
- 18 Opera Circle, Inc.
- 19 Orange Community Arts Council (Orange Art Center)
- 20 Shaker Historical Society
- 21 The Lit: Cleveland's Literary Center
- 22 The Sculpture Center
- 23 Ukrainian Museum-Archives
- 24 Zygote Press

#### Category 2

- 25 A Cultural Exchange
- 26 Chagrin Valley Little Theatre
- 27 Cleveland Festival of Art and Technology (Ingenuity)
- 28 Cleveland International Piano Competition
- 29 Cleveland Modern Dance Association (DANCECleveland)
- 30 Cleveland Public Art
- 31 Dobama Theatre
- 32 Eleanor B. Rainey Memorial Institute
- 33 Greater Cleveland Media Development Corporation
- 34 GroundWorks DanceTheater
- 35 Musical Theater Education Programming
- 36 Near West Theatre
- 37 Northern Ohio Children's Performing Music Fdn. (Singing Angels)

#### Category 2 (continued)

- 38 Professional Flair, Inc. (Dancing Wheels)
- 39 Progressive Arts Alliance, Inc.
- 40 Roots of American Music
- 41 SPACES
- 42 Valley Art Center
- 43 Verb Ballets

#### Category 3

- 44 Apollo's Fire, the Cleveland Baroque Orchestra
- 45 Beck Center for the Arts
- 46 Children's Museum of Cleveland
- 47 Cleveland International Film Festival
- 48 Cleveland Music School Settlement
- 49 Cleveland POPS Orchestra, Inc.
- 50 Cleveland Public Theatre, Inc.
- 51 Cleveland Restoration Society
- 52 Great Lakes Theater Festival
- 53 Intermuseum Conservation Association
- 54 Karamu House, Inc.
- 55 Lake Erie Nature & Science Center
- 56 Maltz Museum of Jewish Heritage
- 57 Museum of Contemporary Art Cleveland
- 58 Nature Center at Shaker Lakes
- 59 Opera Cleveland
- 60 Young Audiences of Northeast Ohio

#### Category 4

- 61 Cleveland Botanical Garden
- 62 Cleveland Institute of Art
- 63 Cleveland Institute of Music
- 64 Cleveland Museum of Art
- 65 Cleveland Museum of Natural History
- 66 Cleveland Play House
- 67 Great Lakes Museum of Science, Environment & Technology (Great Lakes Science Center)
- 68 ideastream
- 69 Musical Arts Association (Cleveland Orchestra)
- 70 Playhouse Square Foundation
- 71 The Rock and Roll Hall of Fame and Museum, Inc.
- 72 Western Reserve Historical Society

## **MISSION OF CUYAHOGA ARTS & CULTURE**

Cuyahoga Arts & Culture (CAC) is a political subdivision of the State of Ohio enabled by Ohio Revised Code (ORC) Chapter 3381. The primary purpose of CAC is to support arts and culture in Cuyahoga County by making grants to not-for-profit organizations. CAC is one of the largest local public sector funding sources for arts and culture in the United States.

The health and quality of our arts and cultural sector is one of Cuyahoga County's distinct competitive advantages—a defining element of our regional, national and worldwide image and a key facet of our economy.

The mission of CAC is to sustain the excellence of Cuyahoga County's arts and cultural assets that enrich our lives and enhance our community's appeal.

## **2011 GENERAL OPERATING SUPPORT (GOS) GRANT PROGRAM**

The CAC Board of Trustees has dedicated the majority of its grant funding to the GOS Grant Program to provide unrestricted core support for Cuyahoga County-based not-for-profit organizations that have: a primary mission to create, produce, present or provide arts or cultural services to the public; a history of strong artistic and cultural quality; professional management; and financial stability. The purpose of CAC's GOS grant program is to use public dollars to make grants to support our area's valuable arts and cultural organizations, ensuring their long-term stability.

GOS grants are offered through a highly competitive application process. Grantees are approved for two years of funding subject to the annual appropriation by the CAC Board of Trustees and the annual review for compliance with the terms of the grant contract.

To be eligible to apply for the GOS Grant Program, organizations must meet the requirements outlined in the published 2011 GOS Grant Program Guidelines. GOS eligibility is determined by Ohio Law, CAC's By-laws, and the grant guidelines ratified by the CAC Board of Trustees. Eligible organizations then compete in the GOS Grant Application panel review to qualify for a GOS grant.

## **2011 GOS GRANT APPLICATION PANEL REVIEW**

To ensure a fair, transparent, and thoughtful decision-making process for awarding grants, CAC uses a panel of out-of-state arts and cultural professionals who discuss, evaluate and score all eligible applications in a series of open meetings that may be observed by the public. The panel proceedings are also streamed live from the CAC website and are recorded for the public record.

### **Process**

Prior to the panel review, CAC staff sends copies of each application to panelists to read and evaluate. CAC staff also conducts an orientation (closed to the public) for panelists to review applicants' audio/visual and other support materials. This is a viewing/listening session only; no discussion or evaluation of applications takes place during this meeting.

The panel review is facilitated by a non-voting panel chair appointed by CAC's Board of Trustees. All administrative and logistical actions are managed by CAC staff. Neither the panel chair nor the CAC staff takes part in the review, discussion, or scoring of applications, nor do they provide opinions on the applications. If necessary, they will provide objective information related to programs, procedures and policies, including objective information regarding an applicant's grant history with CAC.

Each application is specifically assigned to two panelists (first reader and second reader) who will present a detailed analysis of the strengths and weaknesses of the application along with the corresponding budget and support materials to determine how well the applicant meets the funding criteria. This allows each application to receive a thorough deliberation by at least two panelists during the panel review.

Applications will be reviewed alphabetically within peer groups determined by budget size. This ensures that each application receives an equitable and objective review in a group of similar organizations.

Below is a detailed sequence of panel review actions.

- 1) The panel chair announces the name of the applicant organization and then calls upon the first reader to begin the discussion by presenting an overview and qualitative assessment of the application, budget and support materials.
- 2) The panel chair calls upon the second reader to continue the discussion by presenting additional comments about the application.
- 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 as a group has presented all their information on an application the panel chair requests the panelists complete the score sheets.
- 5) CAC staff collects and tabulates the score sheets.
- 6) The above actions are repeated with each subsequent grant application.
- 7) After all applications have been reviewed and scored by the panel the panel chair adjourns the adjudication portion of the panel review.

### **Scoring**

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

- Artistic or cultural excellence
- Strength of management practices
- Strength of community engagement

The Olympian Method is used to reach an aggregate panel score for each applicant. Any applicant receiving a score of 75 or higher will be recommended for a GOS grant. Any applicant with an aggregate score lower than 75 will not be recommended for a GOS grant.

CAC staff will notify each applicant of their panel score via email within one week after the panel review has concluded. Award amounts will be announced after the CAC Board of Trustees meet to review and ratify the panel scores and approve the grant funding awards. CAC Staff will notify applicants of their awards via U.S. mail and will post them on the CAC website when available.

### **PROTOCOLS FOR THE PUBLIC & GRANT APPLICANTS**

Applicants and other audience members are observers only and are NOT permitted to:

1. Address the panel in any manner during the deliberations, during the breaks, or when a panelist leaves the room for any reason, even if they are acquaintances.
2. Take part in the panel discussion unless a panelist requests specific information from them.
3. Introduce themselves, their organization, or present any materials, exhibits or information to the panel.

If a panelist has a question for an applicant, the panelist will alert the panel chair. The panel chair will ask the audience if a representative from the applicant organization is present. The representative will then have an opportunity to respond.

If an applicant believes objective misinformation has been presented by a panelist, the panel chair or CAC staff regarding their application during the deliberation, they should complete the yellow "Information Correction Form" available at the CAC reception table. A CAC 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. Objective misinformation is characterized as, i.e., a panelist misstating the number of performances detailed in a particular application.

### **PUBLIC COMMENT**

After the panel chair adjourns the adjudication portion of the panel review, an informal session will be held, during which the audience is invited to comment on the GOS Grant Program Guidelines, funding criteria, and the panel review process. Audience members are encouraged to remain or return for the public comment session. Applications, scores, and panel comments are not discussed during this session.

## 2011 GOS GRANT APPLICATION REVIEW PANELISTS

Eight out-of-state panelists have been selected for the 2010 GOS Grant Program. They are appointed by the Board of Trustees through open nominations for each grant cycle and are chosen to represent a diverse 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.

**Michelle Boone** (Chicago, IL) is the Culture Program Officer at the Joyce Foundation. She is responsible for distributing nearly \$2 million annually to arts and cultural institutions in Chicago as well as managing the Joyce Awards program, a competitive grant opportunity that supports arts and culture groups in Chicago, Milwaukee, Detroit, Minneapolis-St. Paul, Cleveland and Indianapolis to commission new works by artists of color. Additionally, she is an adjunct professor at DePaul University, serves on the board of Grantmakers in the Arts and several advisory committees of arts and cultural organizations in Chicago, and has been a reviewer for the National Endowment for the Arts, the Illinois Arts Council, and CAC, among others. Ms. Boone was previously the director of Gallery 37, an award-winning job-training in the arts program for Chicago youth. She began her career in entertainment working in television, film, and the recording industry. She holds a Bachelor's Degree in Telecommunications and a Master's Degree in Public Affairs (nonprofit management major) from Indiana University, Bloomington.

**Aaron Flagg** (West Hartford, CT) is Dean and Professor of Music at The Hartt School at the University of Hartford where he oversees a performing arts college for music, dance, and theatre. Prior to this appointment he was 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. He is currently a board member of the League of American Orchestras in New York, has served on numerous grant panels, and was New York Metro Area chapter chair for the National Guild of Community Schools of the Arts. 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, Guggenheim Museum, the New York City Opera and others. Additionally, Dr. Flagg is a professional trumpet player with an extensive history of performing, recording and touring. He received his undergraduate and master's degrees from The Juilliard School and his doctorate from the University of Michigan.

**Natalie Forbes** (New Haven, CT) is Executive Director of the New Haven Symphony Orchestra. She was previously Executive Director of the Pittsburgh Chamber Music Society and has been involved in the administration, production and management of musical performances for the past 21 years in Europe, Australia and the US. She has envisioned and produced several festivals using multidisciplinary elements and has initiated many education and community engagement programs. Ms. Forbes is a frequent panelist and jury member for many leading grantmakers and service organizations including the Connecticut Commission for Culture and Tourism, the New Jersey State Council on the Arts, the Pennsylvania Council on the Arts, and Concert Artists Guild. She holds a Master of Music degree from the University of New South Wales, Sydney, a Graduate Diploma in Music Education from the University of New England, Armidale, a Bachelor of Music-Performance, Violin from University of New South Wales, Sydney, a Bachelor of Arts-English Literature from University of New South Wales, Sydney, as well as a Diploma in Violin Teaching from Trinity College of Music in London.

**Amy Frimpong** (St. Paul, MN) is the Senior Program Officer at the Minnesota State Arts Board where she administers the institutional support, arts in education and the cultural community grant programs. In this position she has designed and implemented a variety of initiatives to enhance efficiency and increase program participation among underserved populations. She was previously a research assistant with the Minnesota Orchestral Association and the Charities Review Council of Minnesota and was a member of Sankofa, a Minnesota-based Ghanaian dance company. Ms. Frimpong has taught dance programs in public and private schools, kindergarten through 12th grade, and at the college level. She also completed the Wilder Foundation's Shannon Leadership Training and is currently the board chair for the Women's Initiative for Self Empowerment.

**Marilyn Hoyt** (Riverside, IL) is a nonprofit consultant currently teaching courses at Foundation Center locations around the country. She is a regular presenter at conferences and fundraisers, serves as a traveling member of the Young Audiences Program Certification Team, and reviews proposals for two foundations. Formerly the head of advancement and ultimately President and CEO of the New York Hall of Science, Ms. Hoyt led a successful \$92 million expansion campaign doubling the Hall's budget and attendance. Past positions also include work as a fundraising consultant for J.C. Geever, Inc., and as a grantmaker for the Westchester Arts Council in New York and the Washington State Arts Commission. She is the author of a chapter in the Foundations Center's *After the Grant* and the fundraising chapter for the *Handbook for Small Science Centers*, among others. Ms. Hoyt is an Advisory Board member of the Columbia University Masters in Fund Raising program, the Louis Latimer House Museum in New York City, and the Public Housing Museum in Chicago. Her awards include the 2007 Latin American Women's Council Fanny Calderón de la Barca Award.

**Vincent Kitch** (Austin, TX) is the Cultural Arts Program Manager for the City of Austin, Texas. He is responsible for leading and managing the City's cultural arts programs and for the development of arts and cultural industries as an economic development strategy of the city. Additionally, he is an executive committee member of the Americans for the Arts U.S. Urban Arts Federation, a board member of Texans for the Arts, and a founding steering committee member of StrataTX, a giving group of the Texas Cultural Trust. Mr. Kitch has served as a speaker, arts consultant and grant reviewer for numerous agencies, including the National Endowment for the Arts, U.S. Department of Education, Americans for the Arts, and others. Previously, he was the Education and Capital Programs Coordinator with the Michigan Council for Arts and Cultural Affairs, the founding director of the Ysleta High School Performing Arts Magnet Program in El Paso, Texas, and the Arts Program Coordinator for the El Paso Arts Resources Department. Professionally trained in music, Mr. Kitch holds a Master of Music degree and Bachelor's degrees in Music Business (B.S.) and Trombone Performance (B.A.).

**Maureen Rolla** (Pittsburgh, PA) is the Deputy Director of the Carnegie Museum of Art. She is responsible for the financial management and administration of the museum. She plays an integral role in strategic planning and managing special projects and is responsible for overseeing the activities of the development, education, marketing, and publications departments. Previously, Ms. Rolla was the Administrative Director of the Getty Leadership Institute, a program of the J. Paul Getty Trust that offers executive education programs for museum professionals. She also previously served as the Assistant Dean for Student Affairs at Columbia University's Graduate School of Business. Ms. Rolla has a B.A. from Carnegie Mellon University and an M.A. from Columbia University.

**Morrie Warshawski** (Napa, CA) is a nonprofit consultant whose practice includes work with State and Regional Agencies (South Carolina, Missouri, California), Foundations (Bush, MacArthur, Pew Charitable Trust), The National Endowment for the Arts, and numerous nonprofit organizations in many disciplines throughout the U.S. (Habitat for Humanity, San Francisco Museum of Modern Art, St. Louis Black Repertory Company, Madison Repertory Theatre, Opera Theatre of St. Louis and others.) Mr. Warshawski designed and edited *Lessons Learned*, a website devoted to planning for the National Endowment for the Arts, and is the author of several publications including *A State Arts Agency Planning Toolkit* for the National Assembly of State Arts Agencies, *The Fundraising House Party: How to Party with a Purpose and Raise Money for Your Cause*, and *Shaking the Money Tree: How To Get Grants and Donations For Film and Video*. He was the Executive Director of three nonprofits prior to becoming a consultant.

**PANEL CHAIR**

Achala Wali, Director of Grant Programs, Cuyahoga Arts & Culture

**CAC STAFF**

Karen Gahl-Mills, Executive Director

Meg Harris, Director of Administration

Achala Wali, Director of Grant Programs

Stacey Hoffman, Grant Program Coordinator

Donnie Gill, Grant Program Coordinator

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