



## Audience Guide

2020 Project Support I (PS I) Grant Program Panel Review  
September 23, 2019, 10 am • September 24, 2019, 9 am  
Miller Classroom, Idea Center at Playhouse Square  
1375 Euclid Avenue, Cleveland, OH 44115

### Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2020 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 trained 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* beginning 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](https://cacgrants.org/listen).

## Order of Review

Applications will be reviewed in the following order. **Please note that this is not alphabetical order, and is not the same order that has been used in previous years.**

1. BlueWater Chamber Orchestra
2. Boys & Girls Clubs of Cleveland
3. Carolyn L. Farrell Foundation for Brain Health
4. Cleveland Ballet
5. Cleveland Center for Arts & Technology
6. Cleveland Chamber Music Society
7. Cleveland Print Room Inc.
8. Cleveland School of Dance
9. Duffy Liturgical Dance Ensemble
10. Foluke Cultural Arts Center Inc.
11. Greater Cleveland Urban Film Foundation
12. Heights Youth Theatre
13. Jones Road Family Development Corporation
14. Kulture Kids
15. Les Délices
16. Literary Cleveland
17. Open Doors Inc.
18. Shore Cultural Centre Corporation
19. Talespinner Children's Theatre
20. Tremont West Development Corporation
21. America SCORES Cleveland
22. American Hungarian Friends of Scouting
23. ARTneo
24. Cavani String Quartet
25. Chagrin Foundation for Arts & Culture
26. Cleveland Classical Guitar Society
27. Cleveland Cultural Gardens Federation
28. Cleveland School of the Arts Board of Trustees
29. convergence-continuum
30. Fred and Laura Ruth Bidwell Foundation
31. GSAD Inc.
32. Hospice of the Western Reserve Inc.
33. Jennings Center for Older Adults
34. Judson Services
35. Julia De Burgos Cultural Arts Center
36. Maelstrom Collaborative Arts
37. Music and Art at Trinity Cathedral Inc.
38. Musical Upcoming Stars in the Classics
39. Notre Dame College
40. Playwrights Local 4181
41. Praxis: Integrated Fiber Workshop
42. The Brecksville Theatre
43. University Hospitals Health System Inc.
44. Waterloo Arts
45. West Side Community House
46. Aradhana Committee
47. Baldwin Wallace University
48. Brite Cleveland
49. ChamberFest Cleveland
50. CityMusic Cleveland
51. Cleveland Contemporary Chinese Culture Association
52. Detroit Shoreway Community Development Organization
53. Doan Brook Watershed Partnership
54. Downtown Cleveland Alliance

- 55. Fevered Dreams Productions
- 56. Greater Cleveland Neighborhood Centers Association
- 57. Jewish Federation of Cleveland
- 58. Lexington-Bell Community Center
- 59. Mandel Jewish Community Center
- 60. Mercury Summer Stock

- 61. MidTown Cleveland Inc.
- 62. Slavic Village Development
- 63. The Cassidy Theatre Inc.
- 64. The City Club of Cleveland
- 65. The Lakewood Historical Society
- 66. University Circle Inc.

## 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 that they are assigned to. 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 (panel will be chaired by one of CAC’s program managers - Luis Gomez, Heather Johnson-Banks, Dan McLaughlin).

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 of their final score and whether or not they will be recommended for funding **via email the week of October 14, 2019.**

Panel scores and grant award amounts will be confirmed at CAC's Board meeting on Wednesday, November 13, 2019. Details regarding the time and location of the Board meeting will be shared closer to the date of the Board meeting.


All CAC Board meetings are open to the public.

## 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><b>If a panelist has a question for an applicant</b></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>
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	<b>This is not an opportunity to provide additional information, only to clarify what was submitted with the application.</b>
<b>If an applicant believes that a panelist has presented incorrect information regarding their application</b>	<p>During the deliberation, the applicant should complete the “Information Correction Form” available at the reception table or online at <a href="https://bit.ly/2QFw7Vi">https://bit.ly/2QFw7Vi</a>. 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. <b>This is not an opportunity to provide additional information.</b></p>
<b>If an applicant or audience member has a comment or question</b>	<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 <a href="http://bit.ly/CAC-comment">http://bit.ly/CAC-comment</a> or by tweeting <a href="https://twitter.com/CuyArtsC">@CuyArtsC</a>.</p> <p><b>Applications, scores and panel comments are not discussed at this time.</b></p>

## Meet the Panelists – 2020 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*



### **Christopher Audain (Chicago, Illinois)\*\***

Christopher Audain is program officer at Alphawood Foundation, a private grantmaking foundation working for an equitable, just, and humane society. Chris previously worked at the Art Institute of Chicago and the Logan Center for the Arts at the University of Chicago. Originally from Nashville, TN, Chris is an artist, arts administrator, singer, and advocate. He is the bandleader and singer for the Chicago cover band RECOVERY EFFECTS. He is Chairman of the board for Congo Square Theatre Company. Chris believes the arts are uniquely imperative in their ability to divulge the human condition, bring people together, and ultimately break down the perverted preconceived notions that tend to divide us. He received his BA in Political Science at Kenyon College with a minor in music, and his master’s in arts administration from Goucher College.



**Brad Carlin (Austin, Texas)\*\***

Brad Carlin is a consulting analyst at TRG Arts, where he works to engage, advise, and better understand some of the most impactful arts organizations in the world through their data and programs. Previously, Brad was the managing director of Fusebox Festival in Austin, TX. Brad has worked in general management and fundraising for SITl Company (NYC), Salvage Vanguard Theatre (Austin), and the Guadalupe Cultural Arts Center (San Antonio). He has been an adjunct professor of Arts Administration at St. Edward's University and an alum of the Theatre Communications Group New Generations Fellowship, University of Texas LBJ School Strategic Management Program, and APAP Leadership Development Institute. He received a master's Degree in Arts Management from Carnegie Mellon University and a B.A. in theatre from St. Edward's University.



**Dr. Antonio C. Cuyler (Tallahassee, Florida)\*\***

Dr. Antonio C. Cuyler is associate professor of arts administration, coordinator of the MA program in arts administration, and teaches doctoral and master's students at Florida State University (FSU). Among the courses that he teaches is grant writing and development in the arts in which he developed the Arts Administration Service Learning Program (ASLP) to enhance his students' development as grant writers. His grant writing and funding related publications appears in the Grant Professional Association Journal and the Grantmakers in the Arts (GIA) Reader. Dr. Cuyler has also served on 12 grant panels and reviewed 275 grants for funding agencies such as the Arts Council of Fairfax County, Council on Culture & Arts (COCA), Florida Division of Cultural Affairs, National Endowment for the Arts (NEA), and U. S. Department of Education.



**Ryan Deal (Charlotte, North Carolina)**

Ryan Deal is the director of advancement for the Children's Theatre of Charlotte, where he oversees a \$1.5MM portfolio of contributed revenue including the identification, solicitation and stewardship of more than 450 individual and institutional funding relationships. Prior to joining the team at CTC, Ryan spent eight years at the Arts & Science Council of Charlotte-Mecklenburg including a tenure as vice president for cultural and community investment, where he was responsible for a \$7.5MM grantmaking portfolio. During his time at ASC, Ryan led several organizational efforts toward increased racial and cultural equity, including the creation of Culture Blocks, a county-funded initiative to bring free resident-informed arts and culture experiences to residents. Ryan is a frequent actor and music director for theatrical productions in the Charlotte region and holds a BA in music from the University of NC at Greensboro.





**Jeff Garrett (Lansing, MI)**

Jeff Garrett is the operational support program manager for the State of Michigan Council for Arts & Cultural Affairs. Previously, Jeff served as the director of the art school at the Flint Institute of Arts. He has teaching experience in Michigan Public Schools, has been adjunct faculty at Vincennes University, Saginaw Valley State University, Mott College, and was Head of the art and design department at Crowder College. Jeff received a master of fine arts degree in ceramics with distinction from Indiana State University.



**Rebecca Kinslow (Nashville, TN)\*\***

Rebecca Kinslow is the community and organizational development director for Metro Arts, Nashville's Office of Arts & Culture. With over 20 years of experience as an arts leader, she has specialized in event planning, marketing, community development, grantmaking, program management and organizational development in the nonprofit, higher education and government sectors. Kinslow leads the development, strategic planning and oversight of programs, partnerships and financial investments designed to support stronger arts & cultural organizations in Nashville. She oversees a \$2.5 million annual public grant investment program, cultural and racial equity strategy, community arts programming and a wide network of partnerships that expand the mission of Metro Arts to drive a vibrant and equitable community through the arts. She holds an executive certificate in arts and cultural strategy and a M.S. in nonprofit leadership from University of Pennsylvania.



**Kenda Lovecchio (Austin, TX)**

Kenda Lovecchio is a fundraising consultant who has more than 19 years of experience in the nonprofit sector. Most recently she served as the chief development and communications officer at Bat Conservation International. Prior to settling in Austin, Kenda served the Chicago market. Key previous roles include: director of advancement for Chicago Children's Choir; major gifts officer and corporate relations for the Field Museum of Natural History; prospect management at Northwestern University, and head of development at the Center for Community Arts Partnership at Columbia College Chicago. She was an adjunct faculty member for the arts entertainment and media management program at Columbia College Chicago, and taught fundraising and management at the graduate and undergraduate levels. She previously co-founded a theater company, where she served as managing director. Kenda earned her BA in theater from Northwestern College in Orange City, Iowa.



**Kevin O'Hora (New York, New York)\*\***

Kevin O'Hora is the institutional giving officer at the New York Philharmonic. Prior to this role, he served as institutional giving manager at OPERA America where he managed a portfolio raising over \$1.6 million annually, oversaw logistics at the annual conference and served on the executive committee of the New York Opera Alliance. He has previously held positions with The Glimmerglass Festival, New York Musical Festival, Pittsburgh Festival Opera, and Pittsburgh CLO, among other cultural nonprofits. With a passion for creating new works, he spearheaded the development of three chamber operas for Co-Opera at Pittsburgh Opera, and produced the international premiere of *ID, Please* at the Tete-a-Tete Opera Festival (London), which was hailed as a "future classic" by The Evening Standard. Kevin holds a Master of Arts Management and BFA in voice performance from Carnegie Mellon University.



**June Washikita O'Neill (Philadelphia, Pennsylvania)**

June Washikita O'Neill currently works for Your Part-Time Controller, a firm that provides financial services for nonprofit organizations. She is the former executive director of the Philadelphia Cultural Fund and previously spent several years working in the nonprofit arts field before going to work for the Pew Charitable Trusts. She continued to work with individual artists as the first executive director of the Leeway Foundation and as the administrative director for the Civitela Ranieri Foundation in Umbria, Italy. Ms. O'Neill has served on numerous nonprofit boards and as a panelist for the Pennsylvania Council on the Arts. Her favorite activity is playing the Japanese taiko drums. Her husband is called Tim, her son is called Luke and her dog is called Molly. She holds a BS in arts management from Northern Arizona University.



**Jamaine Smith (Philadelphia, Pennsylvania)\*\***

Jamaine Smith is a creative and lover of the arts who has spent most of his career immersed in Philadelphia's arts and culture sector as an administrator. He previously served as chief commons director of CultureWorks Greater Philadelphia, where he assisted over 100 artists and organizations with financial management, professional development, and strategy. He has presented at numerous conferences on topics such as fiscal sponsorship as a conduit for equity and power dynamics between funders and grantees. Inspired by the many creatives he's had the pleasure of walking alongside, Jamaine launched his own creative venture titled "'1216 Knox'", a space design firm focused on helping renters and homeowners "'use what they got'" to make beautiful, purposeful spaces. Jamaine holds an BS in social work (Nyack College), MA in urban studies (Eastern University), and MBA (Philadelphia University).

**Thank You!**

Thank you for attending the 2020 Project Support I panel review. To learn more about Cuyahoga Arts & Culture, our staff or Board, visit our website at [cacgrants.org](http://cacgrants.org).