Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2019 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 on Twitter for progress updates or listen live at 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. Art Therapy Studio
2. Berea Arts Fest
3. BlueWater Chamber Orchestra
4. Boys & Girls Clubs of Cleveland
5. Cleveland Ballet
6. Cleveland Center for Arts & Technology
7. Cleveland Chamber Music Society
8. Cleveland Opera Theater
9. Cleveland Print Room Inc.
10. Cleveland School of Dance
11. Collective Arts Network
12. Duffy Liturgical Dance Ensemble
13. Environmental Health Watch
14. Foluke Cultural Arts Center Inc.
15. Greater Cleveland Urban Film Foundation
16. Heights Youth Theatre
17. Kulture Kids
18. Les Délices
19. Literary Cleveland
20. Local 4 Music Fund
21. Music and Art at Trinity Cathedral Inc.
22. Shore Cultural Centre Corporation
23. Talespinner Children's Theatre
24. West Creek Conservancy
25. Aradhana Committee
26. Baldwin Wallace University
27. Brite Cleveland
28. ChamberFest Cleveland
29. CityMusic Cleveland
30. Cleveland Classical Guitar Society
31. Cleveland Contemporary Chinese Culture Association
32. Detroit Shoreway Community Development Organization
33. Doan Brook Watershed Partnership
34. Downtown Cleveland Alliance
35. Fevered Dreams Productions
36. Greater Cleveland Neighborhood Centers Association
37. Jewish Federation of Cleveland
38. Jones Road Family Development Corporation
39. Lexington-Bell Community Center
40. Mandel Jewish Community Center
41. Mercury Summer Stock
42. New Avenues to Independence
43. Slavic Village Development
44. The Cassidy Theatre Inc.
45. The City Club of Cleveland
46. Tremont West Development Corporation
47. University Circle Inc.
48. Ursuline College
49. America SCORES Cleveland
50. American Hungarian Friends of Scouting
51. Building Bridges Murals Inc.

52. Bureau of Drug Abuse Cleveland Treatment Center Inc.
53. Chagrin Foundation for Arts and Culture
54. Cleveland Cultural Gardens Federation
55. Cleveland Festival of Art and Technology
56. Cleveland School of the Arts Board of Trustees
57. convergence-continuum
58. Ensemble Theatre Cleveland
59. Gordon Square Arts District Inc.
60. Historic Warehouse District Development Corp
61. Hospice of the Western Reserve Inc.
62. Jennings Center for Older Adults
63. Judson Services
64. Lake View Cemetery Foundation
65. Musical Upcoming Stars in the Classics
66. Northeast Ohio Hispanic Center for Economic Development
67. Notre Dame College
68. Open Doors Inc.
69. Praxis: Integrated Fiber Workshop
70. The Brecksville Theatre
71. Theater Ninjas Inc.
72. University Hospitals Health System Inc
73. Waterloo Arts
74. West Side Community House

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 <u>overwhelming</u> 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 <u>clear</u> 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 <u>sufficient</u> 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 <u>limited</u> 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 <u>insufficient</u> 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 15, 2018**.

Panel scores and grant award amounts will be confirmed at CAC's Board meeting on Tuesday, November 13, 2018. 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 <u>observers only</u> and are <u>NOT</u> 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:

If a panelist has a question for an applicant	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. **This is not an opportunity to provide additional information, only to clarify what was submitted with the application.**
If an applicant believes that a panelist has presented incorrect information regarding their application	During the deliberation, the applicant should complete the "Information Correction Form" available at the reception table or online at https://bit.ly/2QFw7Vi. 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 is complete, CAC will hold an informal session for public comment on the grant program and the panel review process. 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 http://bit.ly/CAC-comment or by tweeting @CuyArtsC. **Applications, scores and panel comments are not discussed at this time.**

Meet the Panelists – 2019 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*

Chris Audain (Chicago, IL)
Chris Audain is a program officer at the Alphawood Foundation, a private grantmaking foundation working for an equitable, just, and humane society. Before joining the Alphawood Foundation he worked at the Art Institute of Chicago and the Logan Center for the Arts at the University of Chicago. At Alphawood, Chris works with organizations that address issues such as advocacy, arts and arts education, LGBTQ rights, HIV/AIDS, and other human and civil rights. Chris considers himself an artist, arts administrator, singer, and advocate. 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. Chris holds a master's in arts administration from Goucher College and a bachelor's in political science with a minor in music from Kenyon College.

Julie Burros (Boston, MA)

Julie Burros is the principal cultural planner at Metris Arts Consulting. In 2014 she was appointed as Boston's first chief of arts and culture in more than 20 years, and oversaw the creation of Boston's first cultural plan. Her tenure included the launch of Boston's Percent for Art program, the Opportunity Fund, and the creation of BostonAIR (artists in residence in government program). Julie also launched the Artist Resource Desk, the Artist Fellowship Award, and the Alternative Space Pilot Program. Prior to her work in Boston, Burros was the director of cultural planning for the City of Chicago's Department of Cultural Affairs and Special Events. Julie completed her undergraduate degree in sociology at the University of Chicago, and her graduate work was done at Columbia University at the Graduate School of Architecture, Planning, and Preservation.

Antonio Cuyler (Tallahassee, FL)

Dr. Antonio C. Cuyler is the associate chair of the Department of Art Education and an associate professor of arts administration, and coordinator of the MA program in arts administration at Florida State University. He has taught Grant Writing & Development in the Arts for the last six years and developed the Arts Administration Service Learning Program to enhance and support his graduate students' development as grant writers. Through this program, his students have accrued over 3,000 hours or service in and beyond Tallahassee. His article, "Using Service Learning to Teach Graduate Students Grant Development for the Cultural Sector," appeared in the 2017 volume of the Grant Professional Association Journal. Dr. Cuyler has also served on a number of grant review panels for funding agencies such as the Arts Council of Fairfax County, Council on Culture & Arts, Florida Division of Cultural Affairs, National Endowment for the Arts, and the U. S. Department of Education.

Lisa Harper Chang (Washington, DC) **

Lisa Harper Chang is an independent consultant on arts-based community work and co-founder of Art Relevance, LLC, a firm dedicated to supporting arts-based work that strengthens and builds more inclusive communities. She is also concurrently working toward licensure in clinical social work practice. She has served as the education programs manager for the St. Louis Regional Arts Commission where she ran the Community Arts Training Institute, and 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. Lisa received her master of social work degree from the George Warren Brown School of Social Work, Washington University in St. Louis, and a bachelor of arts in computational and applied mathematics from Rice University in Houston, Texas.

Brea Heidelberg (Philadelphia, PA) **

Dr. Brea M. Heidelberg is an arts management educator, consultant, and researcher focusing on the intersection of the arts and other fields of study. She sees arts administrators as intellectual translators and works to instill a respect for both theory and practice in her students and clients. She is a board member of the Association of Arts Administration Educators and currently serves as co-chair of Americans for the Arts' Emerging Leaders Council. She is also on the editorial board of the American Journal of Arts Management. Dr. Heidelberg earned her PhD in arts administration, education and policy from The Ohio State University and her second master's in human resource development from Villanova University. Her research interests include diversity, equity, and inclusion throughout the arts management ecosystem, professional development issues facing arts administrators, and arts policy.

Graciela Kahn (Washington, DC) **

Graciela Kahn is the research manager for Americans for the Arts. Before joining Americans for the Arts, she worked as a project manager for exhibitions at the Centro de las Artes in Monterrey, Mexico and at Future Tenant in Pittsburgh, PA. During her time at Carnegie Mellon University she was contributor to the Arts Management and Technology Laboratory publishing on topics related to management, engagement and planning tools for small arts organizations. Graciela holds a master of arts management degree from Carnegie Mellon University and a bachelor's degree in humanistic and social studies from the Universidad de Monterrey.

Juliana Lee (Nashville, TN)

Juliana Lee is the strategic development director at the Give a Note Foundation. Before joining the Give a Note Foundation she worked as director of community relations for Notes for Notes, Inc. and at the Council on Alcoholism and Drug Abuse of Santa Barbara. She has over 10 years of nonprofit administration experience, working primarily with youth development organizations. Juliana has also served as a working board member for a community-based music industry professional development organization (SOLID), as an inaugural member of the Nashville GRAMMY NEXT chapter, an ambassador for the Community Anti-Drug Coalitions of America, and actively participates as an ambassador for MusiCares. She's actively engaged as a volunteer in her Nashville community with Habitat for Humanity and Second Harvest Food Bank. Juliana holds a sociology degree from Westmont College.

Jamaine Smith (Philadelphia, PA)

Jamaine Smith is the chief commons director at CultureWorks Greater Philadelphia, where he oversees CultureWorks' fiscal sponsorship program and serves as a community director to over 40 cultural organizations. Jamaine is a mixed media artist and a national and international training facilitator. His subject matter has included diversity and social justice, using the arts to combat youth violence, and the arts as a conduit for healing. Notably, while working with BuildaBridge International, he trained over 90 teachers and social workers in Haiti on using the arts to create safe spaces for children. Jamaine holds an MBA in strategic design from Philadelphia University, a master's degree in urban studies from Eastern University, and a bachelor's degree in social work from Nyack College.

janera solomon (Pittsburgh, PA) **

Janera Solomon serves as the executive director of the Kelly Strayhorn Theater, and is also an adjunct professor at Carnegie Mellon University in the Heinz College of Information Systems and Public Policy. She has an extensive background as an arts producer and curator with experience in management, strategic planning, program development and community engagement. Her work has included contemporary visual and performing arts programming that brings together diverse audiences. An experienced consultant, her past projects list includes: The Museum of the African Diaspora in San Francisco, the August Wilson Center, Brooklyn Museum of Art, and several others with Toronto based, cultural planning firm Lord Culture. She has also been recognized as one of the 50 most powerful people in Pittsburgh. janera holds a degree in multi/interdisciplinary studies from the University of Pittsburgh.

Thank You!

Thank you for attending the 2019 Project Support I panel review. To learn more about Cuyahoga Arts & Culture, our staff or Board, visit our website at **cacgrants.org**.