



Audience Guide

2017 Project Support I (PS I) Grant Program Panel Review
September 26, 2016, 10 am • September 27, 2016, 9 am

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2017 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 educated in CAC's funding criteria) discuss and score applications.

To ensure a fair process, we ask that audience members do not speak to the panelists. See Audience Protocol for the Panel Review Process 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.

Order of Review

Applications will be reviewed alphabetically.

America SCORES Cleveland	Heights Youth Theatre
American Hungarian Friends of Scouting	Historic Gateway Neighborhood Corporation
Aradhana Committee	Historic Warehouse District Development Corporation
Art Therapy Studio	Hospice of the Western Reserve, Inc.
Baldwin Wallace University	Jennings Center for Older Adults
Berea Arts Fest	Jewish Federation of Cleveland
BlueWater Chamber Orchestra	Jones Road Family Development Corporation
Boys & Girls Clubs of Cleveland	Julia De Burgos Cultural Arts Center
Brite Cleveland	Karamu House
Building Bridges Murals, Inc.	Kulture Kids
Bureau of Drug Abuse, Cleveland Treatment Center, Inc.	Lake Erie Ink: a writing space for youth
Cassidy Theatre, Inc.	Les Délices
Chagrin Falls Historical Society	Local 4 Music Fund
Chagrin Foundation for Arts and Culture	Mandel Jewish Community Center of Cleveland
ChamberFest Cleveland	Mercury Summer Stock
CityMusic Cleveland	Merrick House
Cleveland Arts Prize	Music and Art at Trinity Cathedral, Inc.
Cleveland Center for Arts and Technology	North Union Farmers Market
Cleveland Chamber Music Society	Northeast Shores Development Corporation
Cleveland Classical Guitar Society	Notre Dame College
Cleveland Contemporary Chinese Culture Association	Open Doors, Inc.
Cleveland Festival of Art & Technology	Quire Cleveland
Cleveland Opera Theater	Scenarios USA
Cleveland Print Room, Inc.	Shore Civic Centre Corporation
Cleveland School of Dance	Slavic Village Development
Cleveland TOPS Swingband	St. Clair Superior Development Corporation
Cleveland Women's Orchestra	Talespinner Children's Theatre
convergence-continuum	The City Club of Cleveland
Detroit Shoreway Community Development Organization	The Musical Theater Project
Downtown Cleveland Alliance	The Singers' Club of Cleveland
Duffy Liturgical Dance	The West Shore Chorale
Earth Day Coalition	Theater Ninjas
Ensemble Theatre of Cleveland	Tremont West Development Corporation
Fevered Dreams Productions	University Circle Inc. (UCI)
Foluke Cultural Arts Center, Inc.	University Hospitals Health System
Friends of Cleveland School of the Arts	Ursuline College
Gordon Square Arts District	Waterloo Arts
Greater Cleveland Neighborhood Centers Association	West Side Community House
Greater Cleveland Urban Film Foundation	

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 thoroughly review each organization's application and support materials.

All panelists read, review and score every application. 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 8 minutes. The panel is managed by a nonvoting panel chair (Dan McLaughlin, manager – project support or Jill Paulsen, deputy director).

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

An organization's ability to successfully engage its community through its project.

Artistic and Cultural Vibrancy: 35 points

An organization's ability to create a fresh and exciting project.

Organizational Capacity: 20 points

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 all the funding criteria are met. Responses are clear, well-articulated and appropriate. The support materials are of the highest quality, highly relevant and lead to a deeper understanding of the organization.

Strong: The applicant has provided clear evidence throughout the application that demonstrates that funding criteria are met. Responses are clear, well-articulated and appropriate. The support materials are of high quality, highly relevant and lead to a deeper understanding of the organization.

Good: The applicant has provided sufficient evidence throughout the application that demonstrates the most crucial funding criteria are met. Responses are generally clear and appropriate but not consistently well-expressed. The support materials are of average quality and relevance.

Fair: The applicant has provided limited evidence throughout the application that demonstrated that funding criteria are met. Responses are appropriate, but with limited detail. The support materials are limited and/or inconsistent in quality.

Weak: The applicant has provided very limited evidence throughout the application that demonstrates that funding criteria are met. Responses lack detail and are hard to understand. The support materials are insufficient and/or of poor quality.

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 via email the week of October 17, 2016, of their final score and whether or not they will be recommended for funding. Panel scores and grant award amounts will be confirmed at CAC’s next Board meeting on Monday, November 14, 2016 at 4 pm at the Mandel Jewish Community Center, 26001 South Woodland Road, Beachwood, OH 44122.

All CAC Board meetings are open to the public – please join us!

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

Panelists for 2017 Project Support I Panel Review

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



Robert Bush (Charlotte, NC)

Robert Bush is the president of the Arts & Science Council, the Charlotte region's office of cultural resources and local arts funder. Prior to joining ASC in 2000, Robert served as president of the United Arts Council of Raleigh & Wake County and Arts United of Greater Fort Wayne, as director of development with the Mint Museum of Art and as executive director of the Catawba County Council for the Arts. A past president of the Arts NC, he is a former member of the Board of Americans for the Arts, Community Building Initiative, Urban League of Central Carolinas, Indiana Assembly of Local Arts Agencies, Partners in Out-of-School Time, and The NAMES Project where he served as board chair. He is the recipient of the Governor's Award for meritorious service to the citizens of NC, the Legacy Award from the Harvey B. Gantt Center for African-American Arts and Culture, and the Salina Roberts Ottum Award from Americans for the Arts for Arts Leadership. Robert holds a B.S. in Spanish and M.A. in education administration and supervision from Appalachian State University. He taught in the M.A. in arts administration program at Goucher College and currently serves on the faculty of the M.P.A. program at the University of North Carolina - Charlotte.



Brad Carlin ** (Austin, TX)

Brad Carlin is the managing director of Fusebox, a nonprofit arts organization that produces an annual hybrid art and performance festival in Austin. He has previously worked for theatre companies and a cultural center in New York City, Austin, and San Antonio. Brad has been featured as a presenter for national conferences including Theatre Communications Group, National Performance Network, Grantmakers in the Arts, and the Association of Performing Arts Presenters. Brad is also an adjunct professor of arts administration at St. Edward's University where he earned his bachelor's of arts degree in theatre. He received a master's degree in arts management from Carnegie Mellon University.



Marie Casimir ** (Oklahoma City, Oklahoma)

Marie Casimir is an arts producer, independent artist and nonprofit consultant, currently working as the arts, culture and community consultant for the Consulate of Haiti in Chicago. She is also producing a dance and music project, "The Instigation Orchestra and the Diasporas", touring to Chicago and New Orleans in 2016/2017 and writing her debut book about gallerist Nicole Smith and the history of Haitian art in Chicago. Most recently, she served as associate director of Links Hall, an independent performing arts incubator, producing the artistic associate festivals, the National Performance Network residencies, and Poonie's Cabaret, Nasty, Brutish & Short: A Puppet Cabaret. Marie served on the curatorial team for the national Performance Network Asia Exchange, chaired The DuSable Heritage Association Film Festival. Marie holds a master's degree in nonprofit administration from North Park University and a bachelor's of art in journalism from Ithaca College.



Brea Heidelberg (Philadelphia, PA)

Brea M. Heidelberg is assistant professor and internship coordinator of arts administration at Rider University. Her classes focus on the intersection of 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. 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, recently publishing the article, "Integrating Diversity into Arts Management Education" (2014). Brea earned her PhD in arts administration, education and policy from The Ohio State University. Her research interests include professional development issues facing arts administrators, arts advocacy rhetoric, and (inter)national cultural diplomacy. Brea has also held positions at the Columbus Museum of Art, the State Arts Agency Oral History Project, OSU Urban Arts Space and Ohio Arts Council. She is currently pursuing a master's in human resource development to further her consulting work and research on human resources issues in the nonprofit arts.



Nicole McGovern (Niskayuna, NY)

Nicole McGovern is a consultant at Los Angeles-based Harder+Company Community Research, where she directs evaluation and planning projects with clients that include: the Hewlett Foundation, James Irvine Foundation, the LA County Arts Commission, First 5 LA, and the LA County Department of Mental Health. Prior to joining Harder+Company, she was a consultant with Helicon Collaborative (San Francisco), conducting projects for a variety of philanthropic and public clients, including: the Paul G. Allen Foundation, the Wallace Foundation through the San Francisco Foundation and Grants for the Arts, and the Nonprofit Finance Fund. Nicole has also served a senior staff leader at Young Audiences of Northern California, Cleveland Public Art (now LAND studio), and A.T. Still University, and worked at IMG Artists in the vocal division. She holds a master's in nonprofit organizations from Case Western Reserve University and a bachelor's of arts in music from Northwestern University.



Miah Michaelson** (Indianapolis, IN)

Miah Michaelson is deputy director of the Indiana Arts Commission where she oversees day-to-day operations of the agency including contracts and grants administration, budget and financial management, research, assessment and strategic planning. Previously, Michaelson served as assistant economic development director for the arts for the City of Bloomington, directing all aspects of programs and services offered by the Bloomington Entertainment and Arts District (BEAD) a state-designated cultural district, and leading all city efforts related to arts and economic development and public art. Miah has also served as the executive director of the Bloomington Area Arts Council, and held executive positions at the Children’s Hands-On Museum, the Kentuck Festival of the Arts and Theater Tuscaloosa. She has also served as an arts administration adjunct faculty member at Indiana University School of Public and Environmental Affairs and has served as an independent consultant to Indiana communities seeking direction on cultural planning. Miah has a BA in theatre from Hendrix College.



Caen Thomason-Redus** (Detroit, MI)

Caen Thomason-Redus serves as the community catalyst/director of community programs for the Detroit Symphony Orchestra where he is responsible for developing engagement initiatives and performance opportunities intended to fulfil the orchestra’s ambition to be a community-supporting orchestra. He performed with the orchestra in the flute section for two years as the African American orchestra fellow and worked extensively with the Civic Youth Ensembles as a coach. Prior to that, Caen served as the director of corporate partnerships at The Sphinx Organization. He holds music degrees from Rice University (TX) and the University of Redlands (CA) and did additional studies at the University of Michigan and the Mozarteum Akademie in Salzburg, Austria.



Dianne Webb (Houston, TX)

Diane Webb is the founding artistic director of Next Iteration Theater Company in Houston, as well as a professional visual artist and writer at Studio 33 Winter Street Studios. She teaches acting, visual art, and writing. In addition to her current theater, Dianne started nonprofit community-based arts organizations in Maine and Houston, and has directed traditional and non-traditional theater for over 20 years. She has exhibited her conceptual paintings throughout the US and in Canada, including at Sundance Houston/Los Angeles and at multiple galleries and fairs in Houston and New York. Dianne was an adolescent development specialist for many years working with teens, families, schools and communities and held positions at school districts and children’s book publishers. Dianne earned her BA/BS in human development and MFA in creative writing from Lesley University.



Tom Werder** (Morristown, NJ)

Tom Werder is the executive director of Morris Arts, formerly the Arts Council of the Morris Area, a position he’s held since 2012. Tom previously held several positions in nonprofit arts organizations in theater and dance, including Two River Theater Company in Red Bank, NJ, George Street Playhouse in New Brunswick, NJ, Portland Stage Company in Portland, Maine and the Carolyn Dorfman Dance Company in Union, NJ. He has served on the board and executive committees of Dance/USA and Dance New Jersey and is currently the treasurer of the Morris County Tourism Bureau. Tom earned his master’s degree in theatre management from the Yale School of Drama and his bachelor’s degree from State University of New York - Purchase College where he was lighting designer and stage manager for theatre and dance.

Thank You!

Thank you for attending the 2017 Project Support I panel review. To learn more about Cuyahoga Arts & Culture, our staff or Board, visit our website at cacgrants.org.