

CFCS PEER REVIEW PANEL REPORT – FY13

**Prepared by G. Morgan Timmis
Historic & Cultural Affairs Manager
City of Roswell
9.27.2012**

PEER REVIEW PANEL:

Five panelists were recruited who provided a very good range of perspectives in the inaugural year of the program. They were identified based upon their extensive experience in their individual disciplines which are reflective of the types of applications submitted. Two of the five have strong peer review panel experience and one panelist is a former CAB member primarily responsible for crafting the CFCS program.

MEMBERS:

**Kathy LeNoir – Chair
Channel Marketing Manager - IBM
Former CAB member (2002-2011)**

Kathy LeNoir was a CAB member from 2002 to 2011 and served as Chair of the Community Outreach Committee during her tenure. It was under her direction that the CFCS program was developed.

Kathy currently serves as Chair of Roswell Arts Renaissance, Inc. (RoAR), a non-profit which, among other things, supports the projects and initiatives of the Cultural Arts Board. A long-time Roswell resident, she appreciates and enjoys Roswell's cultural and artistic atmosphere and believes her volunteer service on the CAB and RoAR to be an important contribution to Roswell's on-going livability.

She is a Channel Marketing Manager at IBM, where she is also on the Executive Steering Committee for the Community Spirit Program, and was named an Arts Leader of Metropolitan Atlanta in 2010 by the Metropolitan Atlanta Arts and Culture Coalition (MAACC). For several years she has been working with several schools and youth organizations to complete RosWall, a public mosaic art installation adjacent to the Roswell Cultural Arts Center on Forrest Street, and is a clay student at Arts Center West. Kathy is married to Ted Wolesslagle.

**Rebecca D. Des Marais
Director of Youth Art Connection
Boys & Girls Clubs of Metro Atlanta**

Under Rebecca's guidance, the Arts & Cultural Enrichment program for Boys & Girls Clubs of Metro Atlanta has been developed. Through the International Paint Pals program, she and BGCMA youth have been invited to participate in programs in South Africa, Japan, Greece, Russia and China, to develop five international exhibits for the United Nations, three for the Olympics in Atlanta, Athens and Beijing and one for the Goodwill Games in NYC. Through funding from the National Endowment for the Arts and other sources, well-known visiting artists – Tim Rollins, Mary Ellen Strom, Ann Carlson, Charles Sessoms, Kojo Griffin, Tamara Madison, Gregor Turk and others – have worked with BGCMA youth on major installations and presentations for the YAC Gallery and other institutions. Ms. Des Marais developed collaborations with Atlanta's major arts & cultural institutions – High Museum of Art, Atlanta Symphony Orchestra, The FOX Theatre, Children's Museum of Atlanta, Atlanta History Museum, Fernbank Museum of Natural History, Hammonds House, Georgia State University Art Education Department, Spelman College, SCAD, Alliance Theater and many others and with HIT Entertainment's Angelina Ballerina program -- to provide BGCMA members opportunities to explore different art forms and access to a variety of arts experiences. Youth Art Connection is the recipient of the 2001 Tolerance through the Arts Award from the Friends of the United Nations, the Kaleidoscope 2000 Award from the Georgia Assembly of Community Arts Agencies, and the 1999 Arts in Education Abbey Award from Arts & Business Council of the Greater Atlanta Chamber of Commerce. Ms. Des Marais has worked closely with independent curator Mary Jane Jacob on major public/community art programs (Atlanta, Charleston, SC, and Chicago), has taught art (College of Charleston, University of South Carolina, South Carolina Arts Commission Visiting Artists/Artist-in-the-Schools Programs), is an established artist, and was artist-assistant to well-known installation artist Ann Hamilton on over nine major installations internationally. Ms. Des Marais has a long history in arts management and administration, holding an MFA from University of South Carolina, a BFA from Rhode Island School of Design, and certificates from the Arts Management Institute, Harvard University School of Business and University of North Carolina Business School Program in Arts Management.

Cherrise Wakeham

Founder, Director and Choreographer

Project 7 Contemporary Dance Company

Cherrise Wakeham has been dedicated to the art of movement since the age of seven and is now recognized nationally for her choreography as well as her success as an influential instructor. With a relentless vision for style and innovation, she has shared her passion for dance with hundreds of students and several companies, studios, and intensives in the southeastern U.S., including The Project, Circuit on Tour, Breathe the Intensive, Gotta Dance Atlanta, Dance 101, Roswell City Dance and others. Recently, Cherrise was interviewed by and featured in the October issue of Dance Informa Magazine, chosen as a finalist for the 2010 Capezio ACE Awards in New York City this past summer for her work, Be Your Love, and in 2009, recognized in Dance Spirit

Magazine for her piece, Vogue, named the 2009 Editor's Choice, Video of the Year. Having graduated Summa Cum Laude with Honors from Georgia State University with a B.A. in Psychology, Cherrise aims to combine a concentration in child development with her passion for cultivating creativity, discipline, and self-worth within her students and a positive creative experience in her company.

Al Stilo

Director of Sales & Marketing and Actor Aurora Theatre

Al is now in his 8th season at Aurora Theatre, Al is proud to be a part of the fastest growing theatre in the region. During his tenure, Aurora Theatre has nearly doubled the season ticket base, expanded to its new facility, received the 2009 Pinnacle Award for Large Non-Profit and was named Best Theatre Company in Atlanta in Creative Loafing's 2010 Best of the Atl. Al serves as Vice President of Atlanta Performs, Atlanta's theatre service organization. Al has received multiple professional distinctions for marketing from the Gwinnett Convention and Visitors Bureau. Al has been a professional actor for over 20 years, onstage at Aurora he has appeared in Kiss Me, Kate, Bach at Leipzig, Italian American Reconciliation, Guys & Dolls, Chicago, The Last of the Red Hot Lovers and Golden Boy. Al started his arts administration career with Soul2Justice Repertory Ensemble from 1995-2001 before serving as Sales Manager for Georgia Shakespeare from 2000-2004. Al is a true native son, having graduated from Avondale High School and Georgia Perimeter College. Mr. Stilo resides in Lawrenceville, is married, has one son and brings over 15 years of sales and management experience with him.

R. Wayne Woodson

Founder & Artistic Director Voices of Atlanta Choral Ensembles

Wayne received his undergraduate education at the prestigious Morehouse College in Atlanta, GA. It was here that he began his formal music training, which culminated in a Bachelor of Arts degree in Music (Voice Performance and Choral Conducting). He has done graduate study in voice performance at New England Conservatory and graduate study in choral conducting at the University of South Florida. His voice teachers have included Mel Foster, Uzee Brown, Jr., Elisabeth Colson, Helen Hodam, and Mark Schnaible. He has studied conducting with David Morrow, Richard Zielinski, and Robert Summer.

Mr. Woodson is known as a recitalist around the country. He has performed programs in Florida, Georgia, Iowa, Massachusetts, and Michigan. His most frequently performed oratorio roles include: Manoah from Handel's Samson, the Baritone Solo in DuBois' The Seven Last Words of Christ and Handel's Messiah. In the summer of 2002, he performed in Austria as a member of the American Institute of Musical Studies in Graz. Before beginning his solo performance career, he performed as member of the

Morehouse College Glee Club. It was with this group that he toured Russia, Poland, and Bermuda. During these tours, he performed with the group and also as a solo artist. The Glee Club also afforded him the chance to perform in choruses under the baton Robert Shaw with the Atlanta Symphony Orchestra. In addition to the Morehouse College Glee Club, Mr. Woodson was a member of the Atlanta Opera Chorus in the 2001-2002 and the 2002-2003 seasons. Currently, Mr. Woodson serves as the Founding Artistic Director of the Voices of Atlanta Choral Ensembles. This organization is composed of two choirs: Voices of Atlanta, the professional adult choir and the Young Voices of Atlanta, the youth choral program.

CONFLICT OF INTEREST RULES:

Each Panel member signed a **Conflict of Interest** form. None of the Panel members had any conflicts relevant to any of the applicants.

City of Roswell/Cultural Arts Board - Contracts for Cultural Services Program Conflict of Interest Rules

The following is the policy of the Cultural Arts Board (CAB) regarding conflicts of interest for the Contracts for Cultural Services Program review panels.

1. Prior to any discussion of a contract for cultural services application, any regular or alternate member ("Panelist") of any advisory panel reviewing such application shall disclose to the others at such meeting any connection, whether direct or indirect, which that person has with the contract application, including, without limitation, any connection which arises from such Panelist's professional capacity or affiliation with any other person or entity which has a connection with the contract application.
2. Panelists will be considered to have a conflict of interest when such application involves:
 - A) The Panelist, the Panelist's spouse, partner or member of the Panelist's family;
 - B) A profit or non-profit organization in which the Panelist serves as an officer, director, board member, trustee, partner, employee, advisor, publisher, editor or consultant, including organizations from which the Panelist receives no financial remuneration;
 - C) Any person or organization with which the Panelist is negotiating or has reached any written or verbal agreement;
 - D) Any program for which the Panelist or organization in which the Panelist has submitted an application for the current year;
 - E) Any applicant to whom a Panelist has donated or contributed (in cash or in-kind) an amount greater than \$1,000 during the twelve (12) month period immediately preceding the date of the application under review;

G) A panelist who, either individually or as part of an organization, finds himself or herself in the midst of an adversarial relationship, economic or otherwise, with the Applicant.

H) Any person or organization to whom or which the Panelist has (i) directed or recommended the giving of funds, or (ii) denied or recommended to be denied the granting of funds for which such person or organization has applied. Without limiting the foregoing, a Panelist will be considered to have a conflict of interest if the Panelist, either in such Panelist's professional capacity or other affiliation with any other person or entity, is responsible for the review, recommendation, granting, denying or conditioning of any funding application from the applicant being considered by the review panel.

3. In a case in which the Panelist has a conflict of interest, that person shall not participate in the review of an application, preliminary discussion of such an application, or final discussion and vote regarding such application but shall, prior to any such review or discussion (or immediately upon learning of a conflict of interest if unknown prior to discussion) leave the room in which such review and discussion is taking place and excuse himself or herself from all deliberation regarding the application and applicant.

4. All panels must observe a strict conflict of interest procedure, whereby a member of a panel with an interest in an application may not vote, discuss, or even answer questions about the application being reviewed.

5. The appearance of a conflict of interest can sometimes be as damaging as an actual conflict of interest. Whenever in doubt, it is best to declare and leave the room.

6. A panelist should excuse himself or herself from any deliberation and recommendation on any application with respect to which the Panelist cannot bring an unbiased judgment, even if not otherwise required to do so by this Rule.

7. Each panelist shall advise the Cultural Arts Board of any employment, affiliation or situation which poses or may pose a conflict of interest by completing and signing the attached Conflict of Interest Statement.

8. The Conflict of Interest Statement shall be sent to panel members prior to the panel meeting.

9. A panelist will not be permitted to participate in any panel meeting without completing and signing the Conflict of Interest statement prior to such meeting. The Conflict of Interest Statement shall be kept on file with the panel materials in the offices of the Historic and Cultural Affairs Division.

PEER REVIEW PANEL PROCESS:

Each Panel member is provided a detailed Panel Member Handbook. It opens with the following information:

“The mission of the Contracts for Cultural Services (CFCS) program is to strengthen the cultural health of arts and cultural organizations and programs in Roswell.”

Through CFCS, Roswell awards contracts for services to non-profit organizations whose arts programming supports the Cultural Arts Board’s mission and goals. Funding is awarded through service contracts that specify the services that the organization is required to provide in exchange for financial support from the Cultural Arts Board/City of Roswell.

GOALS

The Contracts for Cultural Services Program is committed to:

- Providing cultural access for the diverse citizenry of Roswell, with a focus on youth, seniors, the disabled, and the underserved.
- Assisting in stabilizing arts and culture organizations and programs throughout the city.
- Encouraging the highest standards of artistic quality.
- Creating an environment that is conducive to the growth and development of arts organizations in Roswell.
- Stimulating creativity and enhancing the cultural infrastructure within the communities of Roswell.
- Contributing to the economic well-being of the community, including the ability to attract new business and residents.

PANELISTS’ RESPONSIBILITIES

1. Before the panel review meeting, panelists are responsible for reading and evaluating all applications submitted.
2. Each panelist is designated FIRST READER for a number of proposals (approximately two-four depending on the number of applications). As first reader, the panelist is the “expert” on those proposals, requiring that the panelist reads those proposals with special care. First readers are **required to schedule site-visits with the applicant** and should contact the applicant for clarifications or additional information as they read and review the application.
 - a. Types of Site Visits
 - i. On-site evaluation: The on-site evaluation is the opportunity for panelists to experience the applicant’s programming first-hand in order to assess artistic quality. This typically entails attending a performance or other event or viewing an exhibit. In choosing an

event, try to accommodate the applicant's request as to which event you should attend. Workshops or rehearsals should not be substituted for full productions unless they are the only alternative. In the event that an applicant's programming schedule does not allow for an on-site evaluation because an activity is not scheduled during the time frame in which site visits are being conducted, please notify the Historic & Cultural Affairs staff.

- ii. Administrative evaluation: This is a meeting or discussion with organizational leadership to discuss administrative and governance matters. You should use this as an opportunity to ask questions that will help you assess the applicant's proposal and give a fuller understanding of how the organization functions. An administrative evaluation should focus on the information included in the application and any programmatic or administrative changes that occurred since the application was submitted.
3. During the meeting, the first reader will lead the discussion of assigned applications. All panelists are required to read and discuss all applications.

PANEL MEETING:

The panel met on Monday, 9/24 at City Hall – Rec & Parks Conference Room. Also in attendance were staff members Morgan Timmis and Brandee Bryant as well as CAB member Rochelle Mucha. During the discussion of each particular application, the applicants were permitted to have representatives present to listen/observe the review and discussion. All applicants except North Fulton Drama Club did so.

The agenda was as follows:

Monday, Sept. 24, 2012

10AM – 4 PM

Roswell City Hall – Suite 100 – 38 Hill Street – Roswell, GA 30075

AGENDA

10:00 a.m. Welcome & Introductions – Morgan Timmis

10:05 a.m. Review Conflicts of Interest Rules
Complete and/or Submit Conflict of Interest & W9 Forms

10:10 a.m. Review of panel process

10:15 a.m. Application Review

First Reader: 10 minutes

Panel Discussion: 5 minutes

10:15 a.m. – 10:25 a.m. GEORGIA ENSEMBLE THEATRE

FIRST READER: AL STILO

10:25 a.m.-10:30 a.m. Consensus Statement Review

10:30 a.m. – 10:40 a.m. NORTH FULTON DRAMA CLUB

FIRST READER: AL STILO

10:40 a.m.-10:45 a.m. Consensus Statement Review

10:45 a.m. – 10:55 a.m. THE TEACHING MUSEUM

FIRST READER: REBECCA DES MARAIS

10:55 a.m.-11:00 a.m. Consensus Statement Review

11:00 a.m. – 11:10 a.m. HILLSIDE ELEMENTARY

FIRST READER: REBECCA DES MARAIS

11:10 a.m.-11:15 a.m. Consensus Statement Review

11:15 a.m.-11:25 a.m. BREAK

11:25 a.m. – 11:35 a.m. MICHAEL O’NEAL SINGERS

FIRST READER: WAYNE WOODSON

11:35 a.m. -- 11:40 a.m. Consensus Statement

11:40 a.m. – 11:50 a.m. GEORGIA REGIONAL GIRLS CHOIR

FIRST READER: WAYNE WOODSON

11:50 a.m.-11:55 a.m. Consensus Statement

11:55 a.m. – 12:05 p.m. ROSWELL DANCE THEATRE

FIRST READER: CHERRISE WAKEMAN

12:05 p.m.- 12:10 p.m. Consensus Statement Review

12:10 p.m.-1:00 p.m. LUNCH (*panel worked through lunch*)

1:00 p.m. – 1:10 p.m. ATLANTA DANCE THEATRE

FIRST READER: CHERRISE WAKEMAN

1:10 p.m.- 1:15 p.m. Consensus Statement Review

1:15 p.m. – 1:25 p.m. RIVERSIDE CHAMBER PLAYERS

FIRST READER: KATHY LENOIR

1:25 p.m.- 1:30 p.m. Consensus Statement Review

1:30 p.m.-3:30 p.m. FUNDING RECOMMENDATIONS

3:30 p.m. ADJOURN (*panel didn’t adjourn until @ 4:30pm*)

Following the presentation of the application by each First Reader, the applicant's Artistic Support materials were presented to the panel by staff. These included printed materials, images, videos and DVDs. Then a Consensus Statement including strengths, weaknesses and recommendations was developed by the panel members. Following the preparation of the Consensus Statement, each panel member ranked the application according to the following criteria:

2012/2013 Contracts for Cultural Services Panelist Rating Sheet – City of Roswell

Panelist Name: _____

Organization: _____

Conflict of Interest: 0 Yes 0 No

TO RATE THE APPLICATION:

1. Circle One Number on the Rating Scale (1-5) for each criterion
2. Multiply by the number that appears in parenthesis at the end of the line
3. Write the total in the appropriate square
4. Staff will total the results
5. Criteria factors are listed on the reverse of this form

Criteria	POOR	FAIR	AVERAGE	GOOD	EXCELLENT	Multiply By	TOTAL
• Quality of artistic programming (maximum 25 points)	1	2	3	4	5	(x 5)	_____
• Service to the community and the field [audience development and outreach] (maximum 15 points)	1	2	3	4	5	(x 3)	_____
• Quality of program design [marketing and evaluation] (maximum 10 points)	1	2	3	4	5	(x 2)	_____
• Fiscal stability of organization (maximum 15 points)	1	2	3	4	5	(x 3)	_____
• Effectiveness of organizational structure (maximum 15 points)	1	2	3	4	5	(x 3)	_____
• Accessibility of the organization's programs (maximum 15 points)	1	2	3	4	5	(x 3)	_____

Criteria	POOR	FAIR	AVERAGE	GOOD	EXCELLENT	Multiply By	TOTAL
• Quality of application (maximum 5 points)	1	2	3	4	5	(x 1)	_____

Criteria	MAJOR	SIGNIFICANT	SOME	MINOR	NONE	Multiply By	TOTAL
• Current level of City of Roswell support (maximum of 25 points)	1	2	3	4	5	(x 5)	_____

SUBTOTAL _____

Bonus Points

Confirmed direct services to underserved populations. Points should be based on the breadth and depth of programming offered in these areas.

0-1	2-3	4-5	6-7	8-10 (x 1)	_____
Little to no services offered in bonus point areas			Most/all of services offered in bonus point areas and/or extensive substantive and high quality programming offered		

GRAND TOTAL _____

CRITERIA DEFINITIONS:

1. Quality of Artistic Programming
 - The proposed programs demonstrate artistic merit.
 - The artists participating in the program are well versed in their discipline and knowledgeable of innovations in their artistic field.
 - The organization has a history of producing/presenting quality programming as evidenced by critical reviews, community support and audience participation.
 - FOR MUSEUMS: The organization is meeting museum standards as described by organizations such as the American Assn of Museums and the American Assn for State & Local History.
2. Service to the community and to the field
 - Number of people served.
 - Number and length of services provided.
 - Impact of the proposed program on the people served and the community.
 - Quality and quantity of outreach and inreach programs.
 - Availability of or lack of similar services or programming in Roswell.
 - Scope of programming demonstrates organization's commitment to diversity, multi-cultural programming, expansion of audience and understanding of the arts.
 - The degree to which organization plans collaborative efforts with other organizations for the purpose of promoting the arts or providing special programs for the constituency.
3. Quality of Program Design
 - The proposed programs demonstrate careful planning and a realistic execution strategy.

- Organization has developed educational and outreach components for the proposed artistic programs to expand the audience's appreciation and understanding of the art form(s).
 - Organization has developed effective means of marketing and promoting the programs to a wide segment of the community.
 - The proposal provides documentation of strong evaluation methods for the proposed programs.
4. Fiscal stability of the organization
- Budgets are realistic and demonstrate stability of funding, without excessive adjustments from year to year, in the three-year budget history.
 - Deficits are relatively small; deficit reduction plans are well articulated and realistic.
 - Organization demonstrates diversification in its funding base with an emphasis on other sources of contributed and earned revenue. Contributed income is not overly reliant on any one source, whether government, corporation, foundation, or individual.
5. Effectiveness of organizational structure
- Managerial staff is qualified and effective in achieving stability of organization.
 - Staff or volunteers in artistic leadership positions have demonstrated expertise in program area.
 - Board demonstrates leadership in policy making, planning, and fiscal control, raising funds and promoting organizational activities.
 - Board and staff are diverse (age, gender, ethnicity, professions, socioeconomic status, geographic representation, etc.) and reflective of the Roswell community.
 - Organization has well-articulated mission and goals and well-defined implementation plans and strategies.
 - Organization has effective long-range and short-term plans.
6. Accessibility of organization's programs
- Organization's plans to ensure physical and programmatic accessibility to individuals with disabilities through compliance with the Americans with Disabilities Act.
 - Organization's plans to ensure programmatic accessibility to the general public and underserved populations within Roswell.
 - Program fees are equitable and affordable; organization has plans in place to provide discounted or free access for underserved populations.
7. Current level of City of Roswell support
- The Cultural Arts Board/City of Roswell is committed to providing the most fair and equitable approach possible to the distribution of CFCS funds. Therefore, if an organization is currently receiving support from the City, that level of support

will be taken into consideration when ranking the application such that the greater the support the lower the points available in this criteria.

8. Bonus Points

- Consistent with the Cultural Arts Board's priority to increase arts programming for underserved populations in Roswell including youth, seniors and programs of color (programs which employ OR present works by a majority of African-American, East Indian, Asian-American, Latino, or Native American artists), we will provide additional points for organizations offering programs in these areas.

NOTE: HEARSAY was not allowed enter into the deliberations; however, if a Panel member had direct and specific knowledge relevant to the application, it was allowed to be shared with other members of the Panel. NEED is not an evaluation criterion.

Following the completion of the review of all the applications, staff compiled all the ranking sheets; added all the totals and averaged them. This information was then projected in the following spread sheet in order to facilitate a full panel discussion about funding allocations for each organization.

APPLICATIONS:

A total of nine applications were received including the following:

1.) Atlanta Dance Theatre – Project Support \$5000

Development of an innovative, contemporary music and dance performance to perform with annual Spring Classic Ballet, "Fairytale...Then and Now" will feature multiple dance genres and bring together the talents of local/regional choreographers, live contemporary musician(s) and dance talent from ADT and the local community."

2.) Georgia Ensemble Theatre - Arts/Cultural Services \$5000

"To produce five mainstage productions at the Roswell Cultural Arts Center; to offer classes through the GET Conservatory; to offer two sessions of Theatre Arts Day Camp; to offer one session of Performance Camp ending with two free public performances; to provide out-reach and in-reach programming through TYA productions."

3.) Georgia Regional Girls Choir – Arts/Cultural Services \$5000

"To provide an educational choral experience for choir members, to present a series of three concerts and to expand our program to include a training choir for elementary girls in grades 3 – 5."

4.) Hillside Elementary PTA – Arts Education **\$4500**

“Hillside’s Artist Day is where 16 artists of various disciplines share their talent with our students in hands-on workshops. The students also participate in a personal art project based on an artist from history and an assembly. Each student experiences different forms of art throughout the day and keeps a journal on what inspired him/her.”

5.) The Michael O’Neal Singers – Arts/Cultural Services **\$4000**

“To present seven concert productions in Roswell, allowing its residents to experience choral presentations of artistic excellence and programmatic variety, otherwise available only by commuting into the city of Atlanta.”

6.) North Fulton Drama Club – Project Support **\$2500**

“To produce William Shakespeare’s Measure for Measure at Barrington Hall.”

7.) Riverside Chamber Players, Inc. – Project Support **\$2500**

“We will present two chamber music performances of the highest professional quality, while at the same time making educational, arts, and cultural enrichment easily accessible for diverse audiences in the Roswell Community.”

8.) Roswell Dance Theatre – Project Support **\$5000**

“Roswell Dance Theatre’s Nutcracker Children and Youth Performance Project.”

9.) The Teaching Museum – Arts Education **\$4750**

“To provide all 8th grade students in the public schools within the City of Roswell and arts and cultural experience based on history of Georgia through the lens of Historic Roswell. Roswell seniors will also be included in this offering.”

TOTAL REQUESTS **\$38,250**

FUNDING RECOMMENDATIONS:

The panel deliberated at length regarding the appropriate allocation of the available \$25,000. The following chart represents the various “rounds” of potential allocations considered as well as the final recommendation which was agreed upon unanimously.

In addition to the numerical ranking various factors were taken into consideration including:

- Numbers reflect the ranking of the organizations applied against requested amount.
- NFDC did not receive funding because their overall ranking was lower than 75% of total possible points.
- Awards were granted within resources available. (None received 100% of their request.)

FUNDS AVAILABLE: \$25,000.00									
POINTS	RANK	PRO/ GEN/ AE	APPLICANT	BUDGET 2012/2013	REQUEST 2012/2013	PAN REC 4 FINAL	PAN REC 1 2012/2013	PAN REC 2 2012/2013	PAN REC 3 2012/2013
119.40	1	AE	Hillside Elementary	\$ 8,874	\$ 4,500	\$ 4,200	\$ 4,500	\$ 3,600	\$ 4,133
118.60	2	GEN	Michael O'Neal Singers	\$ 225,125	\$ 4,000	\$ 4,000	\$ 4,000	\$ 3,500	\$ 3,649
118	3	PRO	Atlanta Dance Theatre	\$ 96,775	\$ 5,000	\$ 4,000	\$ 5,000	\$ 3,400	\$ 4,538
111.60	4	PRO	Riverside Chamber Players	\$ 14,290	\$ 2,500	\$ 2,000	\$ 2,125	\$ 2,500	\$ 2,146
108.20	5	AE	The Teaching Museum	\$ 253,371	\$ 4,750	\$ 3,000	\$ 4,038	\$ 2,500	\$ 3,953
105.75	6	PRO	Roswell Dance Theatre	\$ 160,500	\$ 5,000	\$ 2,800	\$ 4,250	\$ 2,500	\$ 4,067
103.40	7	GEN	GRGC	\$ 103,875	\$ 5,000	\$ 2,500	\$ 4,250	\$ 2,500	\$ 3,977
103.00	8	GEN	GE	\$ 869,720	\$ 5,000	\$ 2,500	\$ 4,250	\$ 2,500	\$ 3,962
95	9	PRO	North Fulton Drama Club	\$ 13,300	\$ 2,500		\$ 2,125	\$ 2,000	\$ -
			TOTAL	\$ 1,745,830	\$ 38,250	\$ 25,000.00	\$ 28,375.00	\$ 25,000.00	\$ 30,426.15
			Amount Remaining:			\$ -	(\$3,375.00)	\$0.00	\$ 5,426.15

RANKING		REQUEST	RECOMMENDATION
1.)	Hillside Elementary PTA	\$4500	\$4200
2.)	The Michael O'Neal Singers	\$4500	\$4000
3.)	Atlanta Dance Theatre	\$5000	\$4000
4.)	Riverside Chamber Players	\$2500	\$2000
5.)	The Teaching Museum	\$4750	\$3000
6.)	Roswell Dance Theatre	\$5000	\$2800

7.)	Georgia Regional Girls Choir	\$5000	\$2500
8.)	Georgia Ensemble Theatre	\$5000	\$2500
9.)	North Fulton Drama Club	\$2500	0
TOTALS		\$38,250	\$25,000

PANEL RECOMMENDATIONS FOR FUTURE PROGRAM YEARS:

- Separation of project funding vs. general operation requests. Suggest two different applications.
- Consider budget categories so that orgs with similar budget ranges are ranked together.
- Reassess minimum application amount and minimum award amount (\$2000).
- Reassess weighted criteria.

HISTORIC & CULTURAL AFFAIR MANAGER’S COMMENTS/RECOMMENDATION:

As a professional in the field of local arts advancement for over 12 years, I am extremely pleased with the both the initiation of the CFCS program by our City and the results of the process to date. I have both applied for many similar grants myself and served on many such panels. Our process ran smoothly; it accomplished the mission; and we have some valuable input and encouragement from the panelists on how to continue to build the program (regarding mechanics and process rather than the criteria content).

It was particularly gratifying to hear the recognition of the panel of the significance of being the first city outside of Atlanta and Fulton County in the metro to institute such a program.

I have every confidence in the recommendations of the Panel and recommend ratification by the Cultural Arts Board.