



Audience Guide

2021 Project Support I (PS I) Grant Program Panel Review
October 5, 2020, 10 am • October 6, 2020, 9:30 am
Virtual Event – Livestream available on cacgrants.org.

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2021 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 contact or communicate with panelists. See *Audience Protocol for the Panel Review* beginning on page 4 for more information. 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 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.** Please note that all times are subject to change.

Monday, October 5, 2020 at 10 am

1. BlueWater Chamber Orchestra
2. Carolyn L. Farrell Foundation for Brain Health
3. Cleveland Ballet
4. Cleveland Chamber Music Society
5. Cleveland Opera Theater
6. Cleveland Print Room Inc.
7. Collective Arts Network
8. Duffy Liturgical Dance Ensemble
9. Encore Chamber Music Institute
10. Environmental Health Watch
11. Foluke Cultural Arts Center Inc.
12. Greater Cleveland Urban Film Foundation
13. Heights Youth Theatre

Monday, October 5, 2020 at 2:00 pm

14. Les Délices
15. Literary Cleveland
16. Local 4 Music Fund
17. Open Doors Inc.
18. Talespinner Children's Theatre
19. Tremont West Development Corporation
20. Aradhana Committee
21. Baldwin Wallace University
22. Brite Cleveland
23. The Cassidy Theatre Inc.
24. Fevered Dreams Productions
25. CityMusic Cleveland
26. Cleveland Arts Prize

Tuesday, October 6, 2020 at 9:30 am

27. Detroit Shoreway Community Dev. Organization
28. Downtown Cleveland Alliance
29. Greater Cleveland Neighborhood Centers Assn.
30. Mandel Jewish Community Center
31. MidTown Cleveland Inc.
32. The City Club of Cleveland
33. University Circle Inc.
34. America SCORES Cleveland
35. Cleveland Classical Guitar Society
36. Cleveland Clinic
37. Cleveland School of the Arts Board of Trustees
38. Bureau of Drug Abuse Cleveland Treatment Center
39. convergence-continuum

Tuesday, October 6, 2020 at 1:30 pm

40. Historic Warehouse District Development Corp
41. Hospice of the Western Reserve Inc.
42. Jennings Center for Older Adults
43. Julia De Burgos Cultural Arts Center
44. Musical Upcoming Stars in the Classics
45. Maelstrom Collaborative Arts
46. Music and Art at Trinity Cathedral Inc.
47. Notre Dame College
48. Playwrights Local 4181
49. Praxis: Integrated Fiber Workshop
50. Fred and Laura Ruth Bidwell Foundation
51. Waterloo Arts
52. 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 a lead reader, who presents a detailed analysis of the strengths and weaknesses of the application and support materials. Each application will be reviewed for up to six minutes. The panel is managed by a nonvoting panel chair.

The panel review follows a specific sequence of actions:

1. The panel chair announces the applicant organization and presents an overview of the application.
2. The panel chair calls upon the lead reader to provide an assessment of the application, budget and support materials based on CAC's funding criteria.
3. The panel chair then opens the discussion for full panel deliberation by supporting, disputing or adding comments about the application that were not presented by the lead reader.
4. After the panel has presented all 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 recommended 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 may 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 they will be recommended for funding **via email by October 30, 2020**. Panel scores and grant award amounts will be confirmed at CAC’s Board meeting on Tuesday, November 10, 2020. The board meeting will be a public virtual event; a public livestream will be available at cacgrants.org, but attendance is not required.

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, electronically or otherwise.
- Take part in the panel deliberation 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 provide a “yes” or “no” question to the panel chair. CAC staff will provide the question to the applicant via email and the representative will then have an opportunity to provide a “yes” or “no” answer via email. The response must be received prior to the conclusion of the panel’s proceedings to be read into the record by the panel chair. 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 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.</p> <p>An example of objective misinformation would be a panelist misstating the number of performances detailed in an application. This is not an opportunity to provide additional information.</p>
<p>If an applicant or audience member has a comment or 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. Audience members are encouraged to participate in the public comment session by submitting comments via our online form at http://bit.ly/CAC-comment or by tweeting @CuyArtsC. The deadline to submit comments is at the conclusion of the panel deliberation on Tuesday, October 6, 2020. Applications, scores and panel comments are not discussed at this time.</p>

Meet the Panelists – 2021 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*



Rishard Allen (Indianapolis, Indiana) **

Pronouns: he/him/his

Rishard Allen is an arts and culture professional serving the Indianapolis metropolitan area. His administrative practice supports the artistic work of people from marginalized communities, acknowledging their contributions as worthy of being commissioned, exhibited, performed, published, studied, and funded. Allen currently serves as the Manager, Grant Services & Education Partnerships at the Arts Council of Indianapolis, assisting with the administration of arts education initiatives and grant programs for individual artists and arts organizations. In 2017, he received his BS in arts management from Indiana University with a specialization in music history and culture. Prior to working at the Arts Council, he was the Program Director at Arts for Learning Indiana and was an Emerging Field Leader with WolfBrown, providing assistance for a nationwide evaluation of The John F. Kennedy Center for the Performing Art’s Ensuring the Arts for Any Given Child initiative. Allen also serves on the Arts & Culture Leaders of Color Steering Committee for Americans for the Arts.



Gillian Gorra (Chicago, Illinois)

Pronouns: she/her/hers

Gillian is an experienced nonprofit professional skilled in fiscal management, strategic planning, human resources, and facility oversight, and she is deeply committed to empowering organizations and professionals to do their best work. Gillian brings nearly two decades of management experience in both nonprofit and specialty retail to her work with FMA. Most recently, she spent over ten years as General Manager then Managing Director of the Emerald City Theatre in Chicago. While in those roles, she created and oversaw all financial and HR systems and led the annual budget development and monitoring processes. Gillian is also a performing artist, with significant experience in arts education and administration. She served as Governance Chair of the Lincoln Park Chamber of Commerce Board of Directors and was a long-time member of the Artistic-Technical Team of the Joseph Jefferson Awards Committee. She holds a Master of Management in nonprofit administration from North Park University in Chicago, and a Bachelor of Music in musical theatre from Baldwin Wallace University.



Dr. Antonio Cuyler (Tallahassee, Florida)

Pronouns: he/him/his

Dr. Antonio C. Cuyler is Director of the MA Program & Associate Professor of Arts Administration at Florida State University (FSU) where he teaches doctoral and master's students. 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.



Marcia Festen (Chicago, Illinois)

Pronouns: she/her/hers

Marcia has more than 25 years of leadership in Chicago's nonprofit community. She is the founding director of the Arts Work Fund for Organizational Development. In addition to her work at the Arts Work Fund, Marcia regularly works with local foundations to develop and assess their grant strategies and to review grants, mostly in the arts and arts education arena. Before starting her consulting practice in 1999, Marcia was a Senior Program Officer at the John D. and Catherine T. MacArthur Foundation. Her publications include *Level Best: A Step-by-Step Guide to Evaluation for Grassroots Nonprofits*; *How Effective Nonprofits Work: A Guide for Donors, Board Members and Foundation Officers*; and *Community Panels for Youth—A Community Based Alternative to Juvenile Justice Local Action Guide* (for Northwestern University Legal Clinic). Marcia is the former board chair of 3Arts and profoundly believes in the importance of putting money directly in the hands of artists. She currently sits on the board of an anonymous foundation that supports women and girls in the arts and sciences. She is also a painter with an active studio practice.



Jeff Garrett (Lansing, Michigan) **

Pronouns: he/him/his

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 an MFA in ceramics with distinction from Indiana State University.



Bryce Lewis (Golden, Colorado)

Pronouns: she/her/they/them

Bryce Lewis is a grant writer, educator, and actor with five years of development and fundraising experience. She started her nonprofit career at Talespinner Children's Theatre (TCT) as their Director of Development, supporting their mission to provide exceptional, inclusive, and affordable theatre and educational programming to Cleveland-area children and families. Other experience includes producing children's theatre in Lusaka, Zambia with Barefeet Theatre Company, administrative assistance in the Career Services Department and the Conservatory Office of Events both at Baldwin Wallace University, SPACES Gallery, and Hawken School, where she is an alum, in the Development office. Most recently, Bryce has relocated to Colorado to hike more, get some fresher air, and to work with SeriesFest hoping to assist them in continuing to innovate and grow their festival. Currently Bryce works as a freelance Grant writer. They graduated from Baldwin Wallace University with a BA in theatre, acting and directing and a minor in creative writing.



Kenda Lovecchio (Austin, Texas) **

Pronouns: she/her/hers

Kenda has diverse experience including executive management, major gifts, membership programs, board leadership and all aspects of institutional giving. Her career has included leadership roles at Bat Conservation International, Chicago Children's Choir, The Field Museum, The Center for Community Arts Partnerships at Columbia College Chicago, and Northwestern University. Kenda graduated from Northwestern College with a degree in theater and performed live stage theater for many years. She has served on the Chicago Chapter of the Board of the Association of Fundraising Professionals and was an adjunct faculty member for the Arts Entertainment and Media Management program at Columbia College Chicago, where she taught fundraising and management at the graduate and undergraduate levels. She currently resides in Austin, Texas and consults nationally.



Jamaine Smith (Philadelphia, Pennsylvania) **

Pronouns: he/him/his/they/them

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. Most recently, he served as chief commons director of CultureWorks Greater Philadelphia where he assisted over 100 individual artists and arts organizations with financial management, professional development, and overall organizational strategy. He has presented at numerous conferences on topics such as fiscal sponsorship as a conduit for equity and dissecting the power dynamics between funders and grantees. Inspired by the many creatives he's had the pleasure of walking alongside, Jamaine recently 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 a BS in social work (Nyack College), MA in urban studies (Eastern University), and MBA (Philadelphia University).



Rebecca Kinslow (Nashville, Tennessee) **

Pronouns: she, her, hers

Rebecca Kinslow has over 20 years of experience as an arts leader, specializing in event-planning, marketing, community development, grantmaking, program management and organizational development in the non-profit, higher education and government sectors. Rebecca has led the development and oversight of programs, partnerships, financial investments, and cultural and racial equity strategies designed to support stronger arts & cultural organizations. She holds an Executive Certificate in Arts & Cultural Strategy and a Master of Science in Nonprofit Leadership from University of Pennsylvania. She has served on Americans for the Arts' County Arts Network and Equitable Investments Advisory Committee, the Create Justice Network Peer Learning Action Group, the Program Advisory Committee for the Arts & Business Council of Greater Nashville, and the Government Alliance for Racial Equity Arts Workgroup.

Thank You!

Thank you for attending the 2021 Project Support I panel review. To learn more about Cuyahoga Arts & Culture, our staff or Board, visit our website at cacgrants.org.