



## Panel Guide

2021 Project Support II (PS II) Grant Program Panel Review  
Fall 2020

Cuyahoga Arts & Culture (CAC) would like to thank you for your interest in the Project Support II panel review process. 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 online panel review, arts and cultural experts from across the country (who received training on CAC's funding criteria) score applications and provide detailed comments.

## Applicants

Achievement Centers for Children  
AHI: Arts & Culture  
America Asian Pacific Islander Organization  
Arts Without Borders  
Beachwood Historical Society  
Bedford Downtown Alliance  
Benjamin Rose Institute on Aging  
Berea Arts Fest  
Blazing River Arts Group  
Blue Streak Ensemble  
Bodwin Theatre Company  
Buck Out Foundation  
Campus District Inc.  
Cesear's Forum  
City Ballet of Cleveland  
Cleveland Association of Black Storytellers  
Cleveland Chamber Choir  
Cleveland Chamber Collective  
Cleveland Chamber Symphony  
Cleveland Composers Guild  
Cleveland Hearing & Speech Center  
Cleveland Leadership Center  
Cleveland Philharmonic Orchestra  
Cleveland Rape Crisis Center  
Cleveland TOPS Swingband Foundation  
Comité Mexicano  
Community Cup Classic Foundation  
Connecting for Kids of Westlake, OH  
Coventry Village Special Improvement District  
Cudell Improvement Inc.  
Cuyahoga River Community Planning  
DANCE EVERT  
Deutscher Musik Verein Inc.  
Djapo Cultural Arts Institute  
Earth and Air: String Orchestra  
East Cleveland Farmers' Market Preservation Society  
Edward E. Parker Museum of Art  
Errin Ministries  
Esperanza Inc.  
Far West Center  
FOCUS ON EDUCATION  
Folknet: Northeast Ohio Folk & Traditional Music & Dance Society  
Food Strong  
Friends of the East Cleveland Public Library  
From Me 2 U Inc.  
FRONT EXHIBITION COMPANY  
Front Steps Housing and Services  
Gardening in the district nonprofit  
German Central Foundation  
Golden Ciphers Inc.  
Greater Cleveland Media Development Corporation  
Greater Collinwood Development Corporation  
Harvard Community Services Center  
Hasani Management Inc.  
Hispanic Police Officers' Association  
Historic Gateway Neighborhood Corporation  
Hummingbird Project  
iN Education Inc.  
India Festival USA  
International Women's Air & Space Museum  
Jewish Family Service Association of Cleveland Ohio  
Joyful Noise Neighborhood Music School  
Kamm's Corners Development Corp.  
Kulture Kids  
Lake Erie Institute  
Lakewood Young Filmmakers Academy  
LatinUs Theater Experience Company INC  
LGBT Community Center of Greater Cleveland

## Applicants - continued

Little Lumpy's Center for Educational Initiatives:  
Literacy Learning & Technology  
LYLESART  
Malachi Center  
Metro West Community Development Organization  
Naach Di Cleveland  
NAMI Greater Cleveland  
Negative Space Gallery  
Negro League Baseball Legends Hall of Fame Inc  
Night Market Cleveland Inc.  
No Exit New Music Association  
Northeast Ohio Coalition for the Homeless  
Notes for Notes Inc  
Old Brooklyn Community Development Corporation  
P.A.L.S. for Healing  
Pink Tutu Outreach Company  
Quire Cleveland  
Refresh Collective  
Restore Cleveland Hope Inc.  
Schmooze Ohio  
Schuhplattler und Trachtenverein Bavaria  
Shaker Arts Council  
Slovenian Museum and Archives  
StandUP! For Change

SOS: Strengthening Our Students  
Tender Hearts Crusades Inc.  
The Cleveland Shakespeare Festival  
The Friends of the McGaffin Carillon in University  
Circle Inc.  
The Gathering Place  
The Harvard Square Center  
The Movement Project Inc  
The Near West Side Multi Service Corporation  
The RASHAD Center Inc.  
The Trust for Public Land  
Twelve Literary Arts Inc  
UpStage Players  
Ursuline College  
VIVA Bavaria  
Wake Up And Lives Actors Studio  
West Side Catholic Center  
Western Reserve Fire Museum at Cleveland Inc.  
Western Reserve Land Conservancy  
Westlake Chinese Culture Association  
Windsong Cleveland's Feminist Chorus  
Women In History  
Youth Challenge

## Panel Review Process

All eligible applications are evaluated by a panel of arts or cultural professionals from outside the region in an **online panel review process**. Panelists review and score applications independently and provide written feedback on each one. Unlike other CAC grant programs, there is not a live panel review for Project Support II.

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.

Panelists have access to eligible grant applications and support materials for approximately four weeks in order to allow enough time for their evaluation. During this time, **the panel evaluates all applications based on CAC's funding criteria: public benefit; artistic and cultural vibrancy; and organizational capacity.**

CAC staff monitors the online panel review but does not score or provide opinions on applications. Staff will manage all administrative and logistical actions necessary to conduct a successful panel review: provide panelists all documentation necessary to evaluate applications effectively; inform the panel in matters of CAC policy and procedures; provide timely, objective responses to any panelist questions.

## Scoring

Panelists score each application based on the funding criteria, with **an emphasis on public benefit**. The three funding criteria are:

### **Public Benefit**

CAC defines public benefit as an organization's ability to meaningfully engage its community through its project.

### **Artistic and Cultural Vibrancy**

CAC defines artistic and cultural vibrancy as an organization's ability to create a quality project that inspires and challenges its community.

### **Organizational Capacity**

Cuyahoga Arts & Culture defines organizational capacity as an organization's ability to successfully plan for and manage its project.

## **Scoring Descriptions**

Panelists use the following scoring descriptions when assessing applications, and while writing their comments about each application online.

**Yes:** Yes, evidence is provided throughout the application that the funding criteria are fully met. The applicant's responses are clear and address the questions in the application. The support materials are clear, highly relevant and lead to a deeper understanding of how the criteria are met.

**Somewhat:** Some evidence is provided throughout the application that the funding criteria are met. The applicant's responses are sufficient and address the questions in the application. The support materials are relevant but provide only some understanding of how the criteria are met.

**No:** No, evidence is not provided throughout the application that the funding criteria are 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 criteria are met.

## Final Score and Funding Recommendations

Applications that demonstrate that it meets each of CAC's three funding criteria will be recommended for full funding or partial funding based on the outcome of the panel's evaluation of each application. If the panel determines that an applicant has not provided evidence that the funding criteria were met, the organization will not receive funding.

## Meet the Panelists – 2021 Project Support II

Panelists play a pivotal role in Cuyahoga Arts & Culture’s grantmaking process, serving as the independent group of outside experts that review and evaluate all applications. Staff devoted substantial time to secure a diverse and reputable roster of panelists. *\*\*denotes previous service as a Cuyahoga Arts & Culture panelist*



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

*Pronouns: he/him/his*

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



### **Kavita Mahoney (Indianapolis, Indiana)**

*Pronouns: she/her/hers*

Kavita is the Arts Center Manager at the Garfield Park Arts Center. In her role she collaborates with local artists and community organizations and serves on neighborhood committees to develop strategic partnerships to elevate the arts, particularly in traditionally underserved communities. She also curates exhibitions and public art initiatives in her community, including murals, festivals, and pop-up placemaking/placekeeping events that celebrate the multicultural fabric of the Indianapolis community. She has held positions at both local and national museums and art centers, including Newfields, Smithsonian Institution’s Freer|Sackler Museums of Asian Art, the Indiana State Museum, and the Indiana Historical Society. Kavita has a passion for elevating the arts in ways that benefit the public good, create a sense of community, connect to the environment, and stimulate awareness of social and cultural issues. She is committed to civic engagement and the advancement of the arts by providing creative ways to serve, educate, and collaborate with communities in order to provide diverse cultural experiences that are accessible for and inclusive of all audiences. Kavita holds a bachelor’s degree in studio art and history of art and a master’s degree in museum studies from Indiana University, where she graduated with high honors and was selected as the Chancellor’s Scholar for her graduating class.



**Leslie Holt (Washington, District of Columbia)**

*Pronouns: she/her/hers*

Leslie Holt is from Bethesda, Maryland. She received a BFA in Painting at Washington University in St. Louis and an MFA in Painting at Washington State University in Pullman, WA. She is currently co-director of Red Dirt Studio, a warehouse studio for a group of independently practicing artists and creative professionals in Mt. Rainier, MD. Leslie has taught studio art, art history and art appreciation on the college level since 2001. She has also worked as a social worker and advocate for people with developmental disabilities, mental illness, and people receiving welfare benefits. In addition to her studio practice, Leslie teaches in DC communities - at Prince George's Parks and Recreation, Catholic Charities, and online for Fontbonne University in St. Louis, MO. She exhibits her work nationally and is represented by the David Lusk Gallery in Memphis.



**LaShawnda Crowe Storm (Indianapolis, Indiana) \*\***

*Pronouns: she/her/they*

LaShawnda Crowe Storm is an artist, activist, community builder and occasionally an urban farmer. In her spare time, she is the community engagement director for Spirit & Place, an initiative of the Polis Center at Indiana University-Purdue University, which utilizes the arts, humanities and religion as a catalyst for civic engagement, critical community dialogue, collaboration and experimentation. Crowe Storm uses her creative power as a vehicle for dialogue, social change and community healing. As the community builder and organizer for the Northwest Area Quality of Life Plan, she worked with residents to translate their vision of community self-determination into an action plan with more than 100 community-led efforts including community safety and peacebuilding to youth development. Crowe Storm has an MFA from the School of the Art Institute of Chicago and a BA in communications and English literature from the University of Michigan.



**Drew Digby (Duluth, Minnesota)**

*Pronouns: he/him/his*

Drew Digby is the Executive Director of the Arrowhead Regional Arts Council (ARAC). ARAC serves more than 18,000 square miles of Northeastern Minnesota as part of Minnesota's system of regional arts councils, providing grants and services to artists and arts organizations. Prior to ARAC, Digby worked in economic and community development, taught at the University of Minnesota Duluth, and worked as a journalist. He ran a pop-up art gallery in Duluth called Studio 3 West that had a successful run including the WTF! Feminist Art show that included works from more than 80 artists. He has also run a consulting business that helps artists with career and business strategies. An active participant in civic life, Digby served on the Imagine Duluth 2035, Vision Committee; John S. and James L. Knight Foundation, Community Advisory Board for Duluth and Superior; as president of the City of Duluth's Planning Commission; and as a board member for the Renegade Theater



Company,. Digby holds an MA in Social Sciences from the University of Chicago, as well as a BA in Religious Studies from the University of California at Berkeley.

**Chip Moody (Chicago, Illinois)**

*Pronouns: he/him/his*



Born and raised in Chicago, IL, finished high school in Villanova, PA, Chip Moody studied at the School of the Art Institute of Chicago. Best known for his black-and-white photographs featuring portraits and interior scenes of Black life in Chicago. After having lived on both coasts and traveled world Moody moved back to Chicago to focus on local narratives, sharing out using his art to engage in larger conversations. He currently resides in Chicago and works for the DuSable Museum of African American History.

**Lisa Harper Chang (Huntsville, Alabama) \*\***

*Pronouns: she/her/hers*



Lisa Harper Chang, MSW, is currently an independent consultant on arts-based community work in northern Alabama and a principal member of Art Relevance, LLC, a firm dedicated to supporting arts-based work that strengthens and builds more inclusive communities. She most recently served as Assistant Director of Religious Education at the Unitarian Universalist Church of Arlington in Arlington, Virginia prior to relocating to Alabama. Lisa has served as the education programs manager for the St. Louis Regional Arts Commission 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. She is currently working toward licensure in clinical social work practice.

**Lawrence M. Jackson (Tuscaloosa, Alabama) \*\***

*Pronouns: he/him/his*



Lawrence M. Jackson, MFA, is the associate chair and associate professor of dance at the University of Alabama where he teaches jazz, modern/contemporary, choreography, and dance history and pedagogy. Jackson has choreographed over 75 original works for the concert stage. Most recently, Lawrence choreographed an off-Broadway production, *Separate and Equal*, which premiered at Theater 59E59 in September 2018. Jackson has recently served as a guest artist/choreographer/master teacher at the California State University Northridge, University of Nevada Las Vegas, University of Florida, University of Wyoming, and many more. Jackson serves as the Executive Director for The American Dance Company Experience (TADCE). As a scholar, Jackson has published in many scholarly journals in the field of Black dance. Lawrence is a member of the Alabama Dance Council Board, University of Alabama Faculty Senate, and International Association of Blacks in Dance.



**Stevi Knighton (Columbus, Ohio)**

*Pronouns: she/her/hers*

Most recently, Stevi was the Grants and Services coordinator for Greater Columbus Arts Council. In her role she managed the grants process, providing support to applicants by hosting workshops and overseeing ongoing program evaluation for grants and servicing projects including Artists in the Community, International Artist Exchange, and BOOST. She is a Columbus native who worked as a Youth Arts liaison for CAPAcity before college. After obtaining her BA in English and mass communications from Fisk University, she returned to Columbus to serve the community working with organizations such as the National Center for Urban Solutions, the Central Community House and for Nationwide Insurance. A writer and performer since childhood, Stevi has devoted her spare time to local artistic events with a focus on poetry and literary art. Being able to work directly with local artistic talent and continue to support and contribute to the art scene in her hometown is and has always been the crux of her life's purpose.



**Krissy Harmen (Athens, OH) \*\***

*Pronouns: she/her/hers*

Kristine Harman is a wildlife conservationist and an expert in wildlife management and natural resources. She has served in a number of wildlife management, natural resources and conservation roles across the country, including: wildlife technician for the U.S. Forest Service; conservation technician at the Tahoe Resource Conservation District; and a field research technician for both Purdue University and the University of California, Los Angeles. She is currently a graduate student at Ohio University studying ecology and evolutionary biology. Kristine holds a degree in environmental science policy and management from the University of California, Berkeley.



**Katie Skayhan (Boulder, Colorado) \*\***

*Pronouns: she/her/hers*

Katie Skayhan is community engagement and social innovation coordinator at the CU Boulder College of Music. She has experience in strategic planning, grants management, strategic communications, project management and fundraising and has worked alongside public and private sector professionals as well as artists and creatives to develop innovative strategies that weave arts and culture into the fabric of community. Skayhan works with the Boulder community and beyond to advance the social impact of the College of Music and steward its commitment to equity, diversity, inclusion and access. Skayhan proudly hails from Portland, Oregon, and is a graduate of Indiana University's School of Public and Environmental Affairs. She holds two master's degrees in public affairs and arts administration and a bachelor of music in vocal performance from Oberlin Conservatory.



**Kirkston Tyrone Spann (Chicago, Illinois) \*\***

*Pronouns: he/him/his*

Kirkston Tyrone Spann's professional experience includes over 22 years in the nonprofit and higher education fields. He currently serves as the president for the Transformative Nonprofit Solutions Consultant company. Mr. Spann worked for the Foundations of East Chicago for 18 years managing their scholarship and grant programs. He also served as a consultant for Lake Area United Way and as the program director for the Gary Alumni Pathway for Students organization. Additionally, he worked as the 21st Century Scholar coordinator and associate director of admissions for Ivy Tech's Lake County Campus. He attended Florida A & M University in Tallahassee, Florida where he received a bachelor's of science degree in architectural studies. Mr. Spann continued his education at the University of Illinois in Champaign-Urbana where he received an MBA in real estate finance.

**Thank You!**

Thank you for your interest in the 2021 Project Support II panel review. To learn more about Cuyahoga Arts & Culture, our staff or Board, visit our website at [cacgrants.org](http://cacgrants.org).