



Audience Guide

2022 Project Support Panel Review

Monday, September 27, 2021 from 10am-5pm, and
Tuesday, September 28, 2021 from 9:30am-5pm EST

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2022 Project Support panel review. The purpose of the Project Support (PS) grant program is to provide Annual grants of up to \$20,000 for arts and culture projects in Cuyahoga County. During the panel review, arts and cultural experts from across the country (who are educated in CAC's funding criteria) discuss and score applications.

This panel review is for PS applications requesting more than \$5,000 in funding. 2022 applications requesting \$5,000 or less are reviewed via a written panel that is not convening via a live panel meeting. Those scores and comments will be posted publicly at the conclusion of the panel and are scored using the same framework listed here.

Order of Review

Starting at approximately 10:15 am, each review should take between 10-15 minutes.*

Monday, September 27, 10am

Aradhana Committee
BorderLight
Chagrin Documentary Film Festival
ChamberFest Cleveland
CityMusic Cleveland
Cleveland Chamber Choir
Cleveland Chamber Music Society
Cleveland Cultural Gardens Federation
Cleveland Print Room
Cleveland Rocks: Past Present and Future
Detroit Shoreway Community Development Organization
Downtown Cleveland Alliance
Greater Cleveland Neighborhood Centers Association
Jewish Federation of Cleveland
Lexington-Bell Community Center
Mandel JCC

Monday, September 27, 2pm

Cleveland School of the Arts Board of Trustees
Cleveland Treatment Center
convergence-continuum
Cudell Improvement
ENCORE Chamber Music
FRONT International
Hospice of the Western Reserve
Jennings Center for Older Adults
Les Délices
Literary Cleveland
Little Lumpy's Center for Educational Initiatives
Local 4 Music Fund
Maelstrom Collaborative Arts
School of Cleveland Ballet
Talespinner Children's Theatre
The City Club of Cleveland



Order of Review, continued

Tuesday, September 28, 9:30am

America SCORES Cleveland
American Hungarian Friends of Scouting
Baldwin Wallace University
Berea Arts Fest
Brite Cleveland
Broadview Heights Spotlights
M.U.S.i.C.
Music and Art at Trinity
Notre Dame College
Playwrights Local
Praxis Fiber Workshop
The Brecksville Theater
Transformer Station
University Hospitals (UH)
Waterloo Arts
West Side Community House

Tuesday, September 28, 1:30pm

Buck Out Foundation
Carolyn L. Farrell Foundation for Brain Health
Chagrin Arts
Cleveland Arts Prize
Cleveland Opera Theater
Heights Youth Theatre
Jones Road Family Development Corporation
Mercury Theatre Company
MidTown Cleveland
NewBridge Cleveland Center for Arts & Technology
Open Doors Academy
Open Tone Music
Quire Cleveland
The Movement Project
Tremont West Development Corporation
University Circle Inc

**Start times and breaks will take place at the discretion of the panel chair, subject to change.*

Follow our Progress

Don't want to miss your review? Follow our progress on [Twitter](#) and listen to our [live stream](#) on September 27-28.



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 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. The panel is managed by a nonvoting panel chair.

Observe Panel Review

Your application will be reviewed for no more than 6 minutes, following this sequence of actions:

- The Panel Chair will introduce the organization.
- The Lead Reader will begin the discussion by presenting their assessment of the application, budget and support materials based on CAC's Funding Criteria.
- The other readers to continue the discussion by supporting, disputing, or adding comments about the application that were not presented by the Lead Reader.
- At the conclusion, panelists will submit their final scores.

Audience Protocol

Applicants and audience members are observers only and are not permitted to address the panel via the virtual meeting or contact the panelists otherwise. However, if an applicant believe that a panelist has presented incorrect information regarding their application, you can complete an [Information Correction Form](#).

- The panel chair will review the correction to determine if it is objective in nature and confirms what is already in the application.
- The panel chair will read the correction to the panel and for the public record.

**An example of objective information would be the panelist misstating the number of performances that an organization detailed in their application. This is not an opportunity to provide additional information.*

End of Day: Public Comment

After the panel chairs adjourn the discussion and scoring is complete, CAC will hold an optional 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 using our online form at <http://bit.ly/CAC-comment>.



Scoring

Panelists score each application on a point scale from 0 to 100 based on the following funding criteria:

- **PUBLIC BENEFIT:** An organization’s ability to meaningfully and authentically engage its community through its project.
- **ARTISTIC AND CULTURAL VIBRANCY:** An organization’s ability to create a quality project that inspires and challenges its community.
- **ORGANIZATIONAL CAPACITY:** An organization’s ability to successfully plan for and manage its project.

Panelists will use the following scoring framework to score each application on the funding criteria:

PUBLIC BENEFIT (45 points): Weak: 1 – 25 Good: 26 – 38 Strong: 39 – 45	ARTISTIC AND CULTURAL VIBRANCY (35 points): Weak: 1 – 15 Good: 16 – 28 Strong: 29 – 35	ORGANIZATIONAL CAPACITY (20 points): Weak: 1 – 10 Good: 11 – 16 Strong: 17 – 20
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Scoring Descriptions

Strong: 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.

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.

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

Scores are calculated by combining and averaging the score of all three panelists. Applications that receive a score of 75 or higher are recommended for funding. CAC will calculate final scores and notify all applicants via email the week of October 18. Grant amounts will be confirmed at CAC’s Board of Trustees meeting on Wednesday, November 10, 2021 at 4 pm.



Meet the Interactive Project Support Panelists

Glen Ayars (he/him/his)
Dallas, TX



Glenn Ayars is the Cultural Programs Manager for the City of Dallas Office of Arts and Culture. Overseeing the Cultural Programs Division, Glenn manages various project- and operational-based funding programs for the department allocating \$6 million a year to Dallas-based artists, artist collectives, arts and culture organizations, and other non-profit organizations. Glenn's tenure in public service in the field of arts grantmaking adds to his other experience working with non-profit arts organizations, higher education, and arts instruction. This will be the second time Glenn has served as a panelist for Cuyahoga Arts & Culture.

Karla Centeno (she/her/hers)
San Diego, CA



Karla is Co-founder of All of Us, an artist-run collective and online gallery, and recently begun a new role at Museum of Contemporary Art San Diego as the Director of Education and Engagement where she provides strategic leadership in the development of the Museum's educational initiatives and public and community engagement. She previously served as the Arts and Culture Project Manager at the City of San Diego Commission for Arts and Culture, helping manage the \$11M grantmaking program. Before her tenure at the City, Karla was the Director of Education and Public Programs at the San Diego Art Institute, and a Gallery Educator at the Museum of Contemporary Art San Diego. While living in Mexico City, Karla worked with a team of six to organize the Material Art Fair, the city's only art fair devoted to emerging art practices. Karla also worked at the Rufino Tamayo Museum assisting in a yearlong partnership in which forty students from the U.S. and MX collaborated to create an exhibition.



Adam DesJardins (he/him/his)
Detroit, MI



Adam DesJardins is the Resource Services Coordinator at CultureSource, a regional arts service organization working to support arts and cultural organizations and artists in the seven counties of Southeast Michigan. Adam coordinates regranteeing initiatives and connects people to monetary and non-monetary resources to support and develop their work in arts and culture. He has worked for a plethora of arts organizations including CMAP, the Ann Arbor Summer Festival, the Detroit Jazz Festival, UMS, and VSA/Accessibility at the Kennedy Center for the Performing Arts. Recently, he has served as a Michigan Council for Arts and Cultural Affairs Operational Support review panelist (FY2020 and FY2021), on

the Professional Development Committee for the Arts Midwest Conference (2021), and on the Curatorial Council for the Sidewalk Detroit Festival (2021). He is also a 2019 Creative Community Fellow via National Arts Strategies. Adam has a B.A. in Sociology from the University of Michigan and enjoys spending time junking for free furniture in Detroit and spending time with his grandparents.

Jeff Garrett (he/him/his)
Davison, MI



Jeff Garrett is a grant 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 & Design Department at Crowder College. He received a Master of Fine Arts degree in Ceramics with Distinction from Indiana State University.



Nikki Kirk (she/her/hers)
Wooster, OH



Nikki works as a program manager centered around equity in arts leadership. She works to envision, design, and implement programs to improve the entry, advancement, and leadership opportunities for arts administrators from backgrounds underrepresented in the arts and culture field.

Nikki holds a bachelor's degree in Political Linguistics from Pitzer College in southern California and a master's degree in Arts, Festival, and Cultural Management from Queen Margaret University in Edinburgh, Scotland, where she researched the impact of programming at the intersection of arts and social justice.

Her previous work experiences include organizations across the US, such as the Massachusetts Cultural Council, El Sistema USA, Berklee College of Music, and The Center for Arts-Inspired Learning, among others.

Kavita Mahoney (she/her/hers)
Indianapolis, IN



Kavita is the Arts Center Manager at the Garfield Park Arts Center, where she collaborates with local artists and organizations to elevate arts and culture, particularly in traditionally under resourced communities. She also curates exhibitions and public art initiatives in her community through an equity lens, including murals, festivals, and placekeeping events. As part of her community-based work, she has developed action-oriented DEI initiatives for neighborhood groups, government institutions, and cultural & environmental organizations. 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. 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, the Indiana Historical Society, and was a 2019-2020 Arts & Culture Leaders of Color Fellow for Americans for the Arts.



Asif Majid (he/him/his)
Ellicott City, MD



Asif Majid is a scholar-artist-educator who works at the intersection of racialized sociopolitical identities, multimedia, marginality, and new performance, particularly through devising community-based participatory theatre. He has a PhD in Anthropology, Media, and Performance from The University of Manchester, an MA in Conflict Resolution from Georgetown University, and a self-designed BA in Interdisciplinary Studies (Global Peace Building and Conflict Management) from UMBC. Asif has published in multiple peer-reviewed theatre journals, as well as numerous books and media outlets. His performance credits include work with the Kennedy Center (US), Convergence Theatre (US), the Royal Exchange Theatre (UK), Action Transport Theatre (UK), and Unity Theatre (UK). From 2017-2019, Asif was a Lab Fellow with The Laboratory for Global Performance and Performance. Most recently, he was a Mellon/ACLS

Public Fellow with the San Francisco Arts Commission. He can be found online at www.asifmajid.com.

Christopher Schram (he/him/his)
Kalamazoo, MI



Christopher Schram is the Director of Development for the Kalamazoo Symphony Orchestra in Kalamazoo, Michigan and has served as Executive Director/Artistic Director and/or Director of Advancement/Development at a number of institutions in Michigan, Illinois, and Florida including art museums, theaters, and multi-disciplinary organizations, including the Kalamazoo Institute of Arts (Kalamazoo, MI), Victory Gardens Theater and Court Theater (both in Chicago, IL), and the National Foundation for Advancement in the Arts/youngARTS (Miami, FL). He has served on grant review panels throughout the nation, including the Michigan Council for Arts and Cultural Affairs (five years), Florida Council on Arts and Culture (six years), the City of Chicago Department of Cultural Affairs, the City of Miami Beach Cultural Arts Council, and the Southern Arts Federation.

He is also a producer, director, choreographer, actor, dancer, singer, classical pianist, and composer/lyricist. A cum laude graduate of Washington & Lee University, Mr. Schram holds a BS in business administration and a BA in French.



Meet the Written Project Support Panelists

Jenny E. Balisle (she/her/hers)
Richmond, CA



Jenny E. Balisle earned a B.A. in Art and Communication from the University of Wisconsin- Stevens Point and a M.F.A. from the Academy of Art College in San Francisco. Exhibits include the de Young Museum Artist-in-Residence, Orange County Center for Contemporary Art, Chicago Cultural Center, Korean Cultural Center, Harvard University, Farmington Museum, Museu Brasileiro Sao Paulo, and Shanghai Oil Painting & Sculpture Institute Art Museum.

Her work has been featured in such publications as The Huffington Post, WOMENCINEMAKERS, A5 Magazine, ZYZZYVA, The Drum Literary Magazine, and Sculptural Pursuits Magazine. Public art includes The Cube Art Project, Hearts in San Francisco, and South San Francisco Utility Box Mural Project.

Balisle works as an artist, advocate, curator, writer, lecturer, and instructor at UC Berkeley Extension and Academy of Art University. She is the Managing Director of the Arts and Culture Commission of Contra Costa County.

Donovan Entrekin (he/him/his)
Flint, MI



Donovan Entrekin is the Director of the Art School at the Flint Institute of Arts. Prior to joining the FIA in 2015, he served several arts institutions including the Interlochen Center for the Arts as Assistant Director of Admission and Financial Aid. Donovan holds an MFA in Studio Art and Four-Year Certificate in Painting and Printmaking from the Pennsylvania Academy of the Fine Arts. In addition to his administrative work, Donovan maintains a studio practice and regularly exhibits his paintings, drawings, and sculpture.



Philip Gaulty (he/him/his)
Los Angeles, CA



Philip Gaulty is a guitarist, composer, educator, and arts leader whose musical world lies at the intersection of contemporary classical music, American folk songs, and traditional hymns. His artistic practice explores music as a form of memorial, offering, and healing.

Gaulty is a co-founder of Bridge to Everywhere, a new music collective that explores connections between diverse musical traditions; Ikat Quartet, a contemporary guitar quartet; and Los Angeles Electric 8, an electric guitar octet. He has performed at LA Phil's Minimalist Jukebox, the Strathmore Guitar Festival, and Feria Internacional del Libro, among many others. In 2020, he gave his

theatrical debut at The Wallis with the junkyard opera company, Four Larks. Recent solo performances include the Palace Theatre, KPDK's Global Village, and the Solo International Performing Arts Festival in Surakarta, Indonesia.

Gaulty is an Adjunct Professor of Music at California State Polytechnic University, Pomona and a Teaching Fellow for National Arts Strategies' Executive Program in Arts and Culture Strategy. He received his M.M. in Guitar Performance from UCLA.

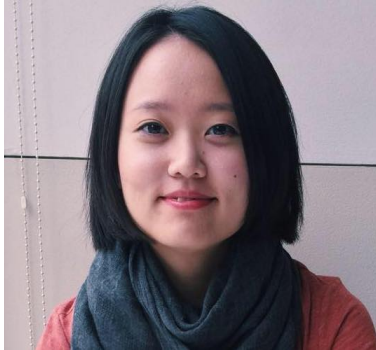
Leslie Holt (she/her/hers)
Chillum, MD



Leslie Holt is an internationally exhibiting visual artist with extensive experience teaching on the college level and in community settings. She has been a social worker and advocate for people with developmental disabilities, mental illness, and people receiving welfare benefits. Currently Leslie teaches adults with disabilities in the DC area. Her work is represented by David Lusk gallery in Memphis. In addition, she is the Co-director of Red Dirt Studio, a warehouse studio for a group of independently practicing artists and creative professionals in Mt. Rainier, MD. Leslie's current project, Neuro Blooms, uses the power of art to make mental health conditions visible and beautiful.



June Kim (she/her/hers)
Astoria, NY



June Kim (she/her) works as Grants Manager at The Juilliard School. Previously, she was Development Manager at the Santa Fe Opera, where she also worked as Executive Office Assistant. Her educational background in flute performance consists of bachelor's and master's degrees at St. Olaf College and Indiana University – Bloomington, where she also earned a master's degree in arts administration. In her work and throughout her career, June strives to make the arts accessible, inclusive, and welcoming to all.

Rebecca Kinslow (she/her/hers)
Lawton, OK



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.



Tetia Lee (she/her/hers)
Lafayette, IN



Tetia Lee has impacted the cultural landscape of Indiana for more than 20 years. Tetia has degrees from the School of the Art Institute Chicago, the American Academy of Art, the Florence Academy of Art, Indiana State University, and Texas Tech.

Tetia has served as the Chief Executive Officer of the Tippecanoe Arts Federation since 2008, where she has provided leadership for a regional cultural plan and its implementation. Her vision has allowed TAF to emerge as one of the strongest arts organizations in the state. Lee's creation and development of TAF's After School Art Program (ASAP), Mural Art Initiative, and ARTreach instrument lending library have received national attention and the support from the National Endowment for the Arts. Tetia is an advocate for equitable access to the arts and arts education. As an emerging leader she was honored to be named as a Joyce Fellow for Americans for the Arts.

Dana Manyothane (she/her/hers)
Denver, CO



A Native of Denver, Colorado, Dana is the former Executive Director of The Colorado Black Arts Festival prior to joining the Scientific and Cultural Facilities District team as a program officer in 2017. Dana is a passionate advocate for visual and performing arts and racial equity initiatives. She has served on the board or in board advisory positions in several non-profits in the Denver Metro area including African Leadership Organization and FreshLo. She is a graduate of the University of Colorado-Boulder, married, the proud mother of four teenage children and an avid consumer of cultural events. Dana's hobbies include terra cotta pot painting, reading and roller skating. Dana has completed a half and full marathon and is learning to play bass guitar.



Yamina Nater-Otero (she/they)
Newark, NJ



When she is not out in her local park or at a nature preserve looking for birds, Yamina spends her time advocating for equity in the outdoors. They put their MA in Environmental Studies to good use at Audubon NY as Program Coordinator and at the Black and Latinx Birders Fund as secretary and committee member. Her passions include engaging diverse communities in topics such as bird conservation, redefining “the outdoors”, and urban environmental education. Yamina is outspoken about gatekeeping in the birding community, the need to preserve urban green spaces, and the ongoing effects of colonization. In their free time, they enjoy consuming far too much pop culture and spending time with her Boston Terriers.

Beth Prevor (she/her/hers)
New York, NY



Beth Prevor is a co-founder and Executive Director of Hands On, an arts service organization that advocates for access to the cultural arts for the Deaf community and audiences with disabilities.

As Executive Director, Beth works with arts organizations to ensure inclusion for all by providing marketing, community engagement and audience development strategies. Beth is active as an advisory member to many groups including The New Jersey Theatre Alliance, The Alliance of Resident Theaters/New York, The National Arts Marketing Project and the Museum, Arts and Culture Access Consortium. She has led workshops on accessibility and the arts for organizations around the country including the Kennedy Center’s Leadership Exchange in Arts

and Disability Conference, Americans for the Arts, and Theater Communications Group.

She is the 2015 recipient of the John F. Kennedy Center’s Excellence in Accessibility Leadership Lifetime Achievement award.



Kelly Purvis (she/her/hers)
Coronado, CA



Kelly Purvis is a Senior Management Analyst within the City of Coronado Manager’s office. During her tenure, Coronado has opened three city art galleries, established a Community READ program, adopted a Public Art Masterplan and completed a strategic plan for arts and culture. Purvis collaborates with sixteen Coronado non-profit art organizations to promote innovative programs, audience development and collaborations among arts organizations and artists. She manages Coronado’s extensive public art collection and collaborated on the launch of the free Coronado Public Art Walking Tour app highlighting the collection. Skilled in nonprofit organizations, development, community grants, event management, social media, volunteer engagement, public art administration, and team building – skills that contribute to the arts thriving in Coronado. Purvis is a resident of Coronado, California for over 30+ years. She has a distinguished record of volunteer and advocacy work in education, historic preservation, residential planning and philanthropic endeavors. She holds a Bachelor of Arts (BA) focused in Political Science and Government from the University of Southern California and was honored with the USC Alumni Service Award in 2012.

Susan Roll (she/her/hers)
Escanaba, MI



Susan Roll has a Bachelor’s Degree in Industrial Engineering from University of Michigan. She worked in the electronics industry for over 20 years, primarily with Intel Corporation. Over time her career transitioned from engineering to program management to Human Resources. She has lived and worked in Ireland, China and Malaysia. She has over 20 years of management and training experience.

In 2000, Sue moved back to the Midwest to raise her children among family. In 2003 she founded Coaching for Results and offered coach services to business teams and owners in the Upper Peninsula of Michigan. In 2015 she returned to full time work - first as a business manager and then as Executive Director of the Bonifas Arts Center in Escanaba. Sue began writing grants in 2013 and became a grant panelist for Michigan’s Council for the Arts and Cultural Affairs in 2018.

Currently, Sue supports the new Bonifas E.D. with history and advice (when asked) as well as grant research and writing.