



Audience Guide

2023 Project Support Panel Review

Monday, September 19, 2022, 9:00am & 1:00pm EST, and
Tuesday, September 20, 2022, 9:00am & 1:00pm EST

Welcome!

Cuyahoga Arts & Culture (CAC) welcomes you to the 2023 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. 2023 applications requesting \$5,000 or less are reviewed via a written panel process. 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*

Each review should take approximately 10 minutes.

Monday, September 19, 9:00am EST

America SCORES Cleveland
American Hungarian Friends of Scouting
Baldwin Wallace University
Carolyn L. Farrell Foundation for Brain Health
ChamberFest Cleveland
Cleveland Print Room
Cleveland Treatment Center
FRONT International
Hospice of the Western Reserve
Jones Road Family Development Corporation
Maelstrom Collaborative Arts
Open Tone Music
Renovare Music
Westlake Chinese School
Panelist Closing Statements

Monday, September 19, 1:00pm EST

Cassidy Theatre
Cavani String Quartet
Chagrin Documentary Film Festival
CityMusic Cleveland
Cleveland Cultural Gardens Federation
Cleveland School of the Arts Board of Trustees
convergence-continuum
Downtown Cleveland Alliance
ENCORE Chamber Music
Greater Cleveland Neighborhood Centers
Association
Les Délices
Local 4 Music Fund
Mandel JCC
Music and Art at Trinity
Panelist Closing Statements



Tuesday, September 20, 9:00am EST

Berea Arts Fest
Brite Cleveland
Friends of the McGaffin Carillon
Heights Youth Theatre
Historic Gateway Neighborhood Corporation
In Harmony Therapeutic Services
Jennings Center for Older Adults
Jewish Federation of Cleveland
Kulture Kids
Notre Dame College
Open Doors Academy
The Movement Project
Tremont West Development Corporation
UCI
Panelist Closing Statements

Tuesday, September 20, 1:00pm EST

BorderLight
Cleveland Chamber Choir
Cleveland Chamber Music Society
Cleveland Rocks: Past Present and Future
Environmental Health Watch
Literary Cleveland
Little Lumpy's Center for Educational Initiatives
Northwest Neighborhoods CDC
PALS for Healing
Refresh Collective
School of Cleveland Ballet
Talespinner Children's Theatre
The Brecksville Theater
The City Club of Cleveland
Panelist Closing Statements

**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 19-20.



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 to which they are assigned. The panel is managed by a nonvoting panel chair.

Observe Panel Review

Applications will be reviewed for no more than ten minutes, following this sequence of actions:

- The Panel Chair will introduce the organization.
- The panelists lead the discussion by presenting their assessment of the application, budget and support materials based on CAC's Funding Criteria.
- 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 Fair: 26 – 38 Strong: 39 – 45	ARTISTIC AND CULTURAL VIBRANCY (35 points): Weak: 1 – 15 Fair: 16 – 28 Strong: 29 – 35	ORGANIZATIONAL CAPACITY (20 points): Weak: 1 – 10 Fair: 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.

Fair: 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 17. Grant amounts will be confirmed at CAC’s Board of Trustees meeting on Wednesday, November 9, 2022, at 4:00pm.



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Meet the Interactive Project Support Panelists

As of 9/12/2022



Melissa Astin, she/her
Chattanooga, TN

Melissa Astin has been professionally invested in the non-profit world for the past 15+ years working in the fields of education, mental health, community focused art, and community agriculture. Currently, Melissa is the Manager of Grants & Community Engagement at ArtsBuild. Located in Chattanooga, TN, ArtsBuild is dedicated to building a stronger community through the arts with intentional focus on arts & culture funding, professional development opportunities and arts advocacy.



Mark Cardwell, he/him
Columbus, OH

Mark Cardwell is the Owner and Principal Consultant for Cardwell Communications LLC, a full-service marketing consultancy. Mark has 30 years of experience in nonprofit arts marketing, operational leadership, executive level management, media sales, and communications.



Michael Greer, he/him
Seattle, WA

Michael Greer is the President and CEO of ArtsFund. Having worked as a professional artist and an executive in the nonprofit and for-profit space, he brings a wealth of experience to the role that spans the United States, India, and Mainland China. With degrees in economics, education, and business, Michael brings a diverse skill set to the role and a unique perspective on the challenges and opportunities of the sector.



Deonté Griffin-Quick, he/him
Linden, NJ

Deonté Griffin-Quick is a nationally recognized, award-winning arts administrator, actor, and freelance consultant with a personal mission of advancing diversity, equity, and inclusion within the arts and cultural sector with a proven track record of envisioning and implementing change. Currently, Deonté serves as the Director of Programs and Services at New Jersey Theatre Alliance.



Ruby Harper, she/her
Silver Spring, MD

Mexican, Mother, Wife, Dancer, Photographer, Poet and Social Justice Warrior. Ruby's work has included external equity strategies and field education, leadership development, local arts advancement, and cohort building for the local arts agency field, arts and culture administrators, and arts marketers. She was the chief architect of the National Arts Marketing Project Conference. Recently, she was selected for the 2021 BIPOC Leadership Circle Cohort with Artequity.



Lisa Harper Chang, she/her
Madison, AL

Lisa has spent over 20 years working in development, community engagement, and management for advocacy, arts, and faith-based nonprofits. With a unique background in social work and engineering, Lisa brings expert relationship management and a data-driven approach to the table. She approaches donor and board relations through a lens of community building and diversity, equity, and inclusion and is skilled at building rapport between folks of different backgrounds and experiences. Lisa believes in consistently evaluating and improving current systems and methods of data collection to help nonprofits achieve their fundraising goals. She has also served on numerous nonprofit boards, including Prison Performing Arts and Encore Stage and Studio.



**Celia Hughes, she/her
Austin, TX**

Celia Hughes, Executive Director of Art Spark Texas, has over 35 years of experience working as producer, artist, teacher and administrator. Art Spark Texas is a not-for-profit organization with a mission to challenge public perceptions by creating an arts-inspired, inclusive community of individuals with diverse abilities. Since 2000, Ms. Hughes has produced and/or presented numerous public performances including original theater, dance, storytelling, music and stand-up comedy. Under her leadership, Art Spark Texas has developed diverse programs for people of all ethnicities and abilities, working in partnership with public schools, community arts centers, cultural arts facilities, and disability service organizations. Ms. Hughes holds a Master of Public Affairs from the LBJ School of Public Affairs, University of Texas at Austin.



**Aisha Kahn, she/her
Philadelphia, PA**

Ms. Khan has extensive experience in curating art exhibitions and organizing art-related events. With a degree in Social Work, there is a socially aware angle to her work.

Ms. Khan worked at Merrill Lynch for six years as AVP strategic and planning analyst and a financial analyst. Currently Ms. Khan is working on an Appraisal Studies program at New York University.



**Asif Majid, he/him
Hartford, CT**

Asif Majid is a scholar-artist-educator working at the intersection of racialized sociopolitical identities, multimedia, marginality, and new performance, particularly through devising community-based participatory theatre and making improvisational music. Currently, he is Assistant Professor of Theatre and Human Rights at the University of Connecticut.



**Emily Master, she/her
Wheaton, IL**

Always in the pursuit of excellence, Emily Liao Master seeks to disrupt the status quo by helping people and organizations to see, think, and act differently—through a lens of equity, access, and inclusion. For more than 20 years, she has helped shape policies, practices, and programs to make the arts, ranging from performing to visual, more widely accessible and appreciated.



**Sara Nishikawa, she/her
Detroit, MI**

Sara Nishikawa grew up in Honolulu, Hawaii. She is currently an artist in Detroit and has been working as an arts administrator for over 5 years, serving as a co-director for Tessellate Gallery and Residency and BULK Space, gallery manager and registrar for Reyes | Finn, and many other curatorial projects across Metro Detroit. She holds a BA in Psychology from Loyola Marymount University, an MA in Visual Arts from California State University Northridge, and an MFA in Ceramics from Cranbrook Academy of Arts.



**DaVona Pacley, she/her
Erie, PA**

DaVona Pacley is a small business owner, doula, reiki practitioner, and community advocate. Her work is intersectional, as she's involved in initiatives that promote social change and community growth. She is a trained doula, owning and operating her business Flow Freely. Currently, DaVona is the Community Outreach & Engagement Associate for Erie Arts & Culture. She is a Board Member of the Erie Art Museum and Erie's Black Wall Street; also the creator of the nonprofit. Lastly, DaVona is a Commissioner for the PA Commission on LGBT+ Affairs.



Susan Roll, she/her
Escanaba, MI

Sue is an engineer by education, a life coach by training, a costumer by avocation, a manager by choice, a planner by default, an arts administrator by vocation, and an out-going optimist. She has lived and worked overseas for many years of her career which has included decades with Intel Corporation, creating a successful coaching and consulting practice and the last 10 years involved in her rural community arts and culture world. She is passionate about people and their connections with and through arts and culture.



Daniel Tuss, he/him
Dayton, OH

Daniel Tuss has over 15 years of experience in the arts having served as Program Officer at NYC's Department of Cultural Affairs; in several roles at the Brooklyn Museum focused on exhibitions, collections, strategic partnerships, and fundraising; and as Assistant Director at the Bureau for Open Culture. Daniel is currently the Director of Foundation Relations at the University of Dayton.



Sarah Weber, she/her
Los Angeles, CA

Sarah Weber has been the executive director of the Association of California Symphony Orchestras (ACSO) since 2019. Sarah's work for more than fifteen years in the arts and culture sector has been characterized by a focus on organizational health in order to best execute mission-driven initiatives. She is an experienced arts and culture leader who believes in the power of art and music to connect communities.

Originally from Salt Lake City, Sarah holds a BA in history from the University of Utah and an MA in history and museum studies from Arizona State University. She completed a nine-month leadership fellowship in 2018 through the Los Angeles Area Chamber of Commerce. Sarah is a violinist and has enjoyed playing in youth and community orchestras throughout her life.



**Tom Werder, he/him
Morristown, NJ**

Tom Werder joined Morris Arts as Executive Director in May of 2012, bringing broad-based and extensive experience at the helm of non-profit performing arts organizations. In New Jersey, he served as the Managing Director of Two River Theatre Company in Red Bank, as Executive Director of the Carolyn Dorfman Dance Company, based in Union, and as Managing Director of George Street Playhouse in New Brunswick. Prior to that, he was the Managing Director of Portland Stage Company in Portland, Maine, where he was a member of the Executive Committee for the Portland Arts and Cultural Alliance, an organization charged with the creation of a Downtown Arts District and the revitalization of the city's downtown area. Tom received his MFA in Theatre Management from the Yale School of Drama and his BFA from Purchase College (SUNY) where he was a lighting designer and stage manager.