

## Original Peoples Investment Program Terms of Reference

**This document has been updated as of January 1, 2020**

The purpose of this document is to outline the roles and responsibilities of assessors, and to outline the criteria and processes of the Original Peoples Investment Program. Committee members must review, understand, and commit to adhere to these terms as well as the program guidelines and policies.

### Related Documents

[Original Peoples Investment Program Guidelines](#)

[Group Agreements](#)

### Program Overview

The Original Peoples Investment Program (OPIP) supports the preservation and revitalization of First Nation/Métis/Inuit (FNMI) art through art-based projects that are supported and validated by FNMI artists, community, Elders, and Knowledge Keepers.

### Accommodation and Accessibility

Our team is available to answer questions and to offer support at any time during the assessment process. Please contact the program specialist as early as you can to ensure they can provide the best support possible.

Calgary Arts Development is committed to open, fair and transparent processes. We will work one-on-one with assessors who experience barriers to access to develop accommodations that suit their abilities. Some examples of accommodations are:

- Translation of written materials.
- Interpretation for meetings.
- Braille transcription.
- Specific requirements for meeting spaces.

Please contact [grants@calgaryartsdevelopment.com](mailto:grants@calgaryartsdevelopment.com) with any questions.

## Description of Role

Assessors will review and make recommendations for projects one of the following streams.

### New Voices:

- I have completed the basic training/development/learning necessary to begin sharing my art seriously.
- I am seeking opportunities to develop a mature artistic practice.
- I am only beginning to create relationships with other serious artists in my communities.
- I would like more experience in things like project planning and budgeting.
- I would like the mentorship of a more experienced artist or organization.

### Next Steps:

- I have experienced some successes and recognition for my artistic practice that I would like to build off of.
- I have confidence in the techniques/concepts/execution of my artistic practice but have room to grow.
- I feel that I have something to offer as a mentor to other artists or organizations.

These streams are intended to acknowledge and value that artists all exist at different stages in their own practice and have different needs. There will be separate peer assessment committees for each of these streams, with funding from the total pool allocated to each based upon how many apply to either and the amount of total funding requests.

Assessors may also be asked to support and contribute to the success and development of indigenous arts and artists in the Treaty 7 Calgary region through the development of mentorship relationships, learning opportunities, and future applicant support.

Participation in this work is optional and dependent on the needs of the community as identified by Calgary Arts Development, the Original Peoples Investment Program Advisory Committee, and applicants to the program.

## Responsibilities

### Assessors are responsible for:

- Participating in assessor training and orientation sessions hosted by Calgary Arts Development.
- Reading and reviewing each application assigned to them in full.

- Scoring each application according to the program criteria and scoring matrix.
- Participating in full day, in-person meetings to discuss each application.
- Attending arts events in the Treaty 7 region for the artist projects or public works.
- Advocating for the arts in Calgary and the Treaty 7 region.
- Encouraging their respective communities to participate in the arts sector.

## **Program Criteria**

Projects will be funded based on the following considerations:

### **Artistic Impact (35 points)**

- The applicant understands and demonstrates how they develop, preserve, or innovate within their artistic and cultural disciplines and communities.
- The proposed project is compelling, high quality, and relevant to the artist's practice and goals.
- The proposed project has the potential to advance the artist's goals or their artistic and cultural disciplines and communities.

### **Community Connection (35 points)**

- The applicant understands who their communities are, which may include artists, partners, audiences, volunteers, and participants.
- The applicant understands and demonstrates how they will engage with their communities through this project.
- The applicant understands and demonstrates why this project is important to their communities.

### **Planning (30 points)**

- The applicant has demonstrated clear and achievable goals for the project.
- The applicant has demonstrated a clear understanding of what is required to complete the project (who they will work with, what it will cost, how much time it will take, and what tasks and activities are required).
- The project has a clear, well-researched, and achievable timeline and budget.

## **Scoring Matrix**

The peer assessment committee will use a scoring matrix to assess each criterion according to the information requested and provided in the application.

## Artistic Impact and Community Connection

<b>Weak</b>	<b>Fair</b>	<b>Good</b>	<b>Strong</b>	<b>Exceptional</b>
1 – 18	19 – 25	26 – 29	30 – 32	33 – 35

### Planning

<b>Weak</b>	<b>Fair</b>	<b>Good</b>	<b>Strong</b>	<b>Exceptional</b>
1 – 10	11 – 17	18 – 24	25 – 27	28 – 30

**Exceptional:** Responses to application questions are clear, relevant, and directly address criteria. The applicant demonstrates a deep understanding of their role in their communities or artistic discipline. The application provides a clear and detailed description and plan for the project. The application creates overwhelming trust and confidence that the project will be completed as described, and that the applicant will reach their goals.

**Strong:** Responses to application questions are clear, relevant, and directly address criteria. The applicant demonstrates a strong understanding of their role in their communities or artistic discipline. The application provides a clear description and plan for the project. The application creates significant trust and confidence that the project will be completed as described, and that the applicant will reach their goals.

**Good:** Responses to application questions are sufficient and address criteria. The applicant demonstrates a general understanding of their role in their communities or artistic discipline. The application provides a sufficient description and plan for the project. The application creates trust that the project will be completed as described, and that the applicant will reach their goals.

**Fair:** Responses to application questions are limited and may not directly address criteria. The applicant demonstrates a vague understanding of their role in their communities or artistic discipline. The application provides limited description and plan for the project. The application provides limited evidence to create trust and confidence that the project will be completed as described, and that the applicant will achieve their goals.

**Weak:** Responses to application are insufficient and do not address criteria. The applicant does not demonstrate an understanding of their role in their communities or artistic discipline. The application does not provide enough information about the project or their plans. The application does not provide evidence to create trust and confidence that the project will be completed as described, and that the applicant will achieve their goals.

## **Equity, Diversity, and Inclusion**

### **Land Acknowledgement**

We acknowledge that we are on the traditional territory of the Blackfoot Nations—Siksika, the Piikani, and the Kainai; and also acknowledge the Beaver people of the Tsuut’ina and the Bearspaw, Chiniki and Wesley bands of the Stoney Nakoda First Nations, the Métis People of Region 3, and all Indigenous people who make the Treaty 7 region their home.

### **Commitment to Equity**

As part of our responsibility to Calgarians to ensure equitable access to public funding, Calgary Arts Development is dedicated to addressing and working to eliminate institutional inequity in our programs, policies, and practices. We also acknowledge that our actions—both conscious and unconscious, past and present—have benefited some communities while limiting opportunities and outcomes for others.

To participate as an assessor in this program means you share a vision of a city where all artists have the freedom, agency, and platform to share and amplify their stories, art, cultures and experiences. We ask that all assessors are mindful of this as we share the responsibility of recommending funding and support.

To that end, Calgary Arts Development’s community Investment team is accountable to ensuring that lines of communication are welcoming, clear, and open, and that the scoring process is fair and deeply considerate. Do not hesitate to reach out to us to support your questions, both philosophical and technical, especially where personal tastes and biases intersect with and/or complicate your ability to evaluate this program.

### **Group Agreements**

All members of the assessment committee will be expected to honour the following group agreements when discussing applications:

1. We commit to creating a safe space for everyone by:
  - Respecting each person regardless of how they identify, including their gender, sexuality, age, class, religion, beliefs, nation, physical, neurological, cognitive, and Mad identities, etc.
  - Sharing language that respects everyone. In the spirit of collaboration, we will listen if someone has alternative language to share, and offer alternatives to ableist, ageist, audist, classist, homophobic, transphobic, racist, and sexist language.

- Speaking from our own perspective, and avoiding making generalized claims or assumptions about others' identities.
  - Not interrupting others.
  - Being mindful of how much time and space we each take up in discussions.
  - Making time and space for others to speak.
  - Using "I" statements ("I feel," "I think," "I wonder," etc.).
  - Replacing criticism with questions and encouragement.
  - Respecting those who wish to listen silently.
  - Recognizing that vulnerable interactions can occur, and creating space to acknowledge and discuss hurt or offense if it does.
2. We will respect all art forms, traditional, contemporary or other.
  3. We will consider what the criteria mean for each applicant based on:
    - How they define their own practice.
    - What is appropriate within their artistic discipline.
    - Their stage of career, practice, experience, and expertise in their form.
    - A respect for the unique traditions and rights of different First Nations, Métis, and Inuit nations and communities.
  4. We will try to focus every conversation around what we appreciate about every project.
  5. We will remember that this is not a panel of experts:
    - We will honour the knowledge and experience others share.
    - We will not impose arbitrary standards or ideas on an applicant or their project/activity that are not appropriate to the specific context.
    - We will acknowledge the experiences and values that may make each of us biased.
    - We will allow others to help us check in with our biases in a respectful and productive way.
    - We acknowledge that we are all learning and may be at different places on our journeys. We will be patient with ourselves and others as we remain open to continued learning.
  6. We will respect the confidentiality of applicants and assessment committees. What applicants and assessors choose to share about their identities, ideas, and experiences will remain confidential, but we will take what we learn into our work and communities.

## Membership

Membership of each committee is designed to create context, understanding and respect for artistic discipline, gender, sexuality, age, religion, beliefs, nation, physical, and neurological identities, etc.

- Seven-member committee for each stream.
- Representation from Blackfoot, Tsuu'tina, Stoney Nakoda, Métis, Inuit, and other First Nations.
- Representation across artistic disciplines and practices.
- **Artistic Peers:** Artists and arts workers with experience and knowledge in the arts community as artists, staff, volunteers, board members, etc.
- **Arts Champions and Artistic Community Members:** Individuals who actively participate in, experience, and advocate for the work of the arts community; have perspectives and skill-sets transferable to the arts sector
- If a committee member has submitted an application to the program, they will assess the other stream (e.g.: If they submitted an application to Next Steps, they will assess New voices).
- Committee members will not assess their own application, or applications where they have declared a conflict of interest (e.g.: close family members, will be paid or participating in the project, etc.).

## Qualifications and Required Skills

**Peers:** Artists and arts professionals active in artistic communities in the Treaty 7 region with experience, skills and knowledge directly relevant to the arts sector.

**Community Members:** Individuals with an appreciation for the arts (any discipline) who actively attend arts performances and presentations and Elders and Knowledge Keepers who are active in cultural revitalization and support traditional and contemporary Indigenous artists. Community members should possess skills that are transferable to the non-profit arts sector, including, but not limited to:

- Non-profit board governance.
- Organizational management.
- Business planning and project management.
- Marketing and communications.
- Event production.
- Investment and resource development.
- Community and government relations.
- Design or creation within the broader creative industries.

## **Additional Skills**

- Relevant skills, experience, and knowledge that will accommodate the range of applicants to be juried.
- A generous spirit, exceptional listening skills and a willingness and ability to embrace change, complexity and different viewpoints.
- An openness to productively and respectfully check in with bias.
- An understanding and awareness of Calgary and region, and an insight into our social and cultural climate.
- The respect of peers in the community.
- The ability to function well within a committee structure.

## **Term**

Assessors will meet for training and orientation sessions and will attend the arts activities of the applicants they will be assessing, if possible. Assessors will be asked to participate for a term of approximately one year. Assessors' time commitment for the Original Peoples Investment Program is:

**March – April 2020:** One training and orientation session in preparation for the review process.

**March - April 2020:** Online review process.

**April 2020:** Two full-day review meetings to discuss each application and make recommendations for funding.

**May – June 2020:** Closing Community Circle

**May 2020 – December 2021:** Experience arts activities of the applicants being assessed.

## **Lines of Accountability and Communication**

Assessors will report to Calgary Arts Development staff. All deliberations of the assessment committee as well as all records, material, and information obtained by a member and not generally available to the public shall be considered confidential. Adhering to the Terms of Reference, assessors shall maintain the confidentiality of their deliberations and shall safeguard such records and information from improper access.

## **Conflict of Interest**

Assessors will follow Calgary Arts Development's Policy on Conflict of Interest and Code of Conduct (excerpt from Calgary Arts Development's Governance Manual below). All assessors are required to sign a statement agreeing to fully disclose any actual or perceived conflict with any applicant whose

submission they have been appointed to review. Assessors with an actual or perceived conflict with an applicant will be removed from the assessment process for said applicant.

*"Upon consideration of any proposed activity with the potential to benefit an organization or initiative with which the director or volunteer committee member shall participate in the decision-making process where there is a potential or actual conflict of interest. The individual so affiliated shall leave the room during discussion and shall not vote or use personal influence in the decision-making process."*

## **Confidentiality**

### **Protecting the Anonymity of Assessors During the Granting Cycle**

Calgary Arts Development requests that individuals engaged as assessors maintain their own anonymity and the anonymity of other assessors in order to prevent the possibility of pressure being applied from grant applicants and the community that could affect assessments.

### **Disclosure of Assessor Names by Calgary Arts Development**

Calgary Arts Development will release assessor names as part of its annual Accountability Report published the subsequent year. In the case where assessors are engaged in programs that contain a verbal presentation from applicants, assessors will be introduced to applicants at the time of the presentation, before the program cycle is complete.

### **Protecting the Confidentiality of Applicants and Applicant Information**

All deliberations of assessors, all corporate records, and material submitted by applicants as part of their applications that are not generally available to the public shall be considered confidential. All assessors are required to safeguard such records and information from improper access and to sign and adhere to a confidentiality agreement prior to accessing any confidential information.

## **Honorarium**

Calgary Arts Development will provide an honorarium to assessors as a gift to recognize their time and cover expenses such as parking. The honorarium will be provided to assessors after the reviewing process is completed. Assessors may be reimbursed for additional expenses related to the assessment process. Please contact us to discuss.

\$15 per application read

\$50 for training session

\$140 per day for assessment meetings



## Contact Information

Please contact Sable Sweetgrass, Specialist, Indigenous Programs, with any questions about the assessment process and program at [sable.sweetgrass@calgaryartsdevelopment.com](mailto:sable.sweetgrass@calgaryartsdevelopment.com) or 403-264-5330 ext. 220.