



London **Arts** Council

COMMUNITY ARTS INVESTMENT PROGRAM

JURORS GUIDE

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WELCOME

Thank you for your interest in serving as a London Arts Council (LAC) juror.

Every year, the LAC invites approximately 15 arts professionals and/or community members in London to serve as jurors in the evaluation of submissions to the Community Arts Investment Program. This is the way that the LAC makes decisions about who is awarded an investment – by involving the arts community directly in assessing investment submissions, advising us on priorities and making recommendations on the dollar amount of investments.

The purpose of this guide is to provide you with important information about the role and responsibilities of the jury in the assessment process and the larger context to consider should you be requested to participate.

In fulfilling its mandate, the LAC serves London's diverse arts population. Through its programs and services, the London Arts Council supports artists, arts organizations and venues, and welcomes all forms of artistic expression and practice.

If you have any questions or comments, contact the London Arts Council at 519-439-0013 and speak to Rebekah Morrison-Wize, Development Officer, Investments.

CAIP PURPOSE STATEMENT

For the purposes of this program, the Community Arts Investment Program makes investment in local non-profit arts organizations annual budgets and individual artists/artist collectives' project budgets. All must be operating on a not-for-profit basis and non-profit arts organization must have operating revenues that are less than \$1,000,000. This category will not be used to fund bursaries and travel costs. The goal of the program is to;

- provide annual financial investments to non-profit arts organizations and project financial investments to individual artists/artist collectives' within the London arts community;
- encourage public awareness and appreciation of the arts;
- increase access to quality local arts programming;
- enhance London's desirability as a community.

This program does not include investments for the following;

- museums;
- Museum London;
- cultural organizations; and,
- organizations not located within the City of London.

However, these types of organizations, if they meet the program criteria, may continue to seek operational financial assistance from other existing City programs.

ASSESSMENT PROCESS

LAC has standard submission materials, assessment criteria and rating processes for all project and annual investment streams. Should you be requested to sit on a specific jury discipline, program guidelines will be provided.

LAC uses a jury assessment to evaluate investment submissions. The jury assesses investment submissions in the annual investment stream and decides whether a non-profit arts organization should receive an investment based on the submissions adherence to criteria and their ability to meet/exceed the goals of the Program, the applicant's organizational budget, the overall CAIP program budget, the number of submissions received and the investment requested.

The jury decides which submissions in the Individual Artist Projects and Artist Collectives Projects should receive an investment and the amount of each investment given a submission's overall budget, the amount of the investment requested and the overall CAIP program budget.

ROLE OF JURORS

Juries are made up of artists, arts professionals and community leaders who:

- represent a diversity of specializations, artistic practices, cultural backgrounds and perspectives;
- bring vision, open-mindedness and generosity of spirit to their deliberations;
- provide fair and objective analysis, based on assessment criteria;
- treat submissions equitably, without bias or prejudice, in accordance with the principles of the Ontario Human Rights Code;
- are able to work collaboratively;
- are willing to express their views while respecting and listening to the views of others.

RESPONSIBILITIES OF JURORS

Before the assessment meeting jurors:

- become familiar with the program, its assessment criteria and the LAC's Strategic Plan;
- read all the applications, reviewing budgets and support materials and make notes about each application based on the assessment criteria, program objectives, overall CAIP budget and LAC priorities.

At the meeting:

- Jurors supported by the Development Officer, Investments review and discuss the applications, using their knowledge and expertise in a group decision-making environment.
- It is each juror's and the Development Officer's responsibility to ensure that the process is fair and equitable.

RESPONSIBILITIES OF LAC ADMINISTRATION AND THE DEVELOPMENT OFFICER, INVESTMENTS

Jurors are not randomly selected, but are chosen after considerable thought and research by LAC Administration. LAC accumulates information about potential jurors through the Expression of Interest for Jury Members link posted on our website and ongoing regular contact with their communities. Arts professionals from all artistic disciplines and areas of London are encouraged to submit names of potential jurors, including their own. Added to this list on an ongoing basis are recommendations from

applicants, jurors, and other professionals in the field. Recommended jurors do not have to be former grant recipients.

The Development Officer, Investments is responsible for composing juries to represent the range of artistic disciplines of the submissions in the program and to include arts professionals/community members representing culturally diverse, Aboriginal and Francophone (where relevant) artistic practices and communities in London. Proposed jurors are approved by the Development Officer, Investments and the Executive Director prior to being selected.

At the jury adjudication meeting, the Development Officer Investments:

- chairs the meeting, facilitates discussion and ensures that each submission is treated equitably, without bias or prejudice in accordance with guidelines and criteria and the principles of the Ontario Human Rights Code;
- ensures that there are no direct conflicts of interest and that indirect conflicts of interest are declared and appropriate procedures are followed;
- reminds jurors of LAC strategic priorities, program priorities, the role of the program and the budget context;
- ensures jurors share a common understanding of the assessment criteria;
- participates as a resource person and provides information and historical context in annual and project investment programs;
- takes notes on the discussions overseeing and recording the evaluation process for annual and project investment programs;
- ensures jurors sign off on their investment decisions.

Policies on Release of Jurors:

A juror is released from his/her responsibilities in the following circumstances:

- The juror has not read the materials and is therefore unable to participate in the assessment process.
- The juror is unable to attend on all the required days of the jury meetings.
- A direct conflict of interest emerges that, according to conflict-of-interest policies, precludes the juror from participating.
- The juror obstructs or disrupts the assessment process or is disrespectful to LAC staff, fellow jurors or particular applicants or groups of applicants.
- The juror discriminates against applicants, other jurors or LAC staff. Discrimination means unfair treatment based on race, sex, colour and ancestry, place of origin, ethnic origin, marital status, same-sex partner status, sexual orientation, age, disability, citizenship, family status or religion.

CONFLICT OF INTEREST

LAC is particularly concerned with potential conflicts of interest. There are two dimensions of conflict of interest – direct and indirect. There are also two kinds of direct conflict of interest – financial and private.

1. A juror is in a direct conflict of interest with a particular submission if he or she, or a member of his/her immediate family (spouse or equivalent, son or daughter, parent, sibling or member of the immediate household), has a financial interest in the success or failure of the submission. If the applicant is an organization, staff or board members of the organization, or members of

their immediate families, would be in direct conflict. If the applicant is an individual, immediate family members would be in direct conflict.

2. A juror is in a direct conflict of interest with a particular submission if he or she has a private interest in the success or failure of the submission. If the applicant is an organization, staff or board members of the organization, or members of their immediate family (spouse or equivalent, son or daughter, parent, sibling or member of the immediate household), would be in direct conflict. If the applicant is an individual, members of his/her immediate family, as described above, would be in direct conflict. For submissions from individuals and organizations, a private interest also includes affiliations or activities that compromise or unduly influence decision-making.

Any reason that makes it difficult for a juror to evaluate a submission objectively may create an indirect conflict of interest.

A financial interest can be defined and interpreted in a number of ways:

- The term “staff” is defined as the professional leadership of the organization, permanent administrative staff and regularly employed or contracted artists who are considered a part of the core of the organization.
- An individual with any ongoing paid relationship with an organization being evaluated would be in a direct conflict of interest.
- An individual with a temporary paid relationship with an organization being evaluated would be in an indirect conflict of interest.
- Membership in a professional association being evaluated is not a conflict of interest.
- A former employee or board member is no longer in direct conflict of interest with the organization’s submission after two years have passed since his/her departure from the organization.
- An individual outside the immediate family as described above (e.g. in-law, cousin) would be in an indirect conflict of interest.

A private interest can be defined and interpreted in a number of ways:

- A perception of bias, or a preconceived opinion for or against an individual, organization, art practice or activity.
- A past or current affiliation with an applicant that is supportive or adversarial.
- An individual outside the immediate family as described above (e.g. in-law, cousin) would be in an indirect conflict of interest.
- An individual who has a private interest in the success or failure of the submission, who is not a family member of the applicant, may be in a direct or indirect conflict of interest, depending on the degree of the private interest.

Jurors are asked to contact the Development Officer immediately if a direct or indirect conflict of interest becomes apparent. LAC Administration does not choose jurors who are in direct conflict of interest with any of the applications being assessed. If a direct conflict of interest becomes apparent, the juror will immediately be released from his or her duties on the jury.

CONFIDENTIALITY

The submission information is confidential, as are discussions relating to submissions. Any comments passed on by staff either to the LAC board or to the applicants are not attributed to specific individuals. Jurors' names may or may not be made public when the applicants are informed of the results of the competition and may or may not be published on the LAC's website.

HUMAN RIGHTS

LAC adheres to the Ontario Human Rights Code. All staff, board members, jurors, consultants and volunteers, when working on behalf of the LAC, are expected to abide by the principles of the Ontario Human Rights Code. Section 5 of the Ontario Human Rights Code states:

1. Every person has a right to equal treatment with respect to services, goods and facilities, without discrimination because of race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, age, marital status, family status or disability.
2. Every person has a right to freedom from harassment in the workplace by the employer or agent of the employer or by another employee because of race, ancestry, place of origin, colour, ethnic origin, citizenship, creed, sex, sexual orientation, age, and record of offences, marital status, family status or disability.

FREEDOM OF EXPRESSION POLICY

The LAC affirms the right of artists to create and present their work to the public and the right of the public to experience that work.