On behalf of the Indiana Arts Commission and our Regional Arts Partners, welcome and THANK YOU, particularly in these incredible times. Your support is so very important to the arts right now, and we deeply appreciate each and everyone of you for dedicating your time, energy, and valuable experience to this process. We couldn’t do this without you. You are what makes our grant funding process fair and transparent. Your scores, averaged with your panel peers, determine grant awards so what you do is very important.

I am Paige Sharp, Deputy Director of Programs for the Indiana Arts Commission.
I’m here today to orient you to our panel process for Fiscal Year 2021 Arts Organization Support Level I and Arts Project Support. If you have any questions during this presentation, please do not hesitate to put your questions in the chat box. And Moving forward, if you ever have any questions, please please please do not hesitate to reach out to your Regional Partner. They are here for you.
Here’s today’s agenda, and we have not one, but two guests to help get you all prepared for panel day.
For those of you who aren’t familiar with us, the Indiana Arts Commission is your state arts agency, and for over 50 years we have worked to positively impact the cultural, economic and educational climate of Indiana. We provide grants to artists, arts organizations, and arts providing organizations, and provide educational opportunities like the Indiana Arts Homecoming. We couldn’t do what we do, and provide great access and service to all counties of our state without our 11 Regional Arts Partners. These dedicated partners help us brings arts to everyone, and are the arts touchstone for each of their regions.
Before we get into the details, I want you to know that You Got This

We have a lot of experience and We are Here for You

• You’ll learn new things (hello Zoom)
• and make new friends!
• And trust me, this all looks more complicated than it is.
• There are so many resources available to you – including us! We’re here to help.
Now: Let me introduce you to our very own IAC Zoom Rock star, Chapin Schnick. Also our contracts, operations, and information technology assistant. Chapin has a bunch of experience running IAC panels through Zoom and will be walking you through what to expect. We also have a video that we’ll be sharing with you later through the regional arts partners. Welcome Chapin!
Welcome! You’ve made it into Zoom. If you can hear us, the hardest part is over. Here’s your crash course in using Zoom for the grant panel meeting.

There are two ways to join audio in Zoom: Computer OR phone. Click “Join with computer audio” to activate your computer microphone and speakers. We recommend that you test speaker and microphone first, and from there you can make sure the right microphone and the right speakers are being used.

Can you hear us?
If not, look for this window and click “Join with Computer Audio,” or dial in by phone at 1-646-558-8656   Meeting ID: 472 701 352
When you join by computer audio, you’ll see a microphone at the far left of your Zoom controls. Clicking this icon will Mute and Unmute. This is important. You should always stay on Mute unless you actually have something to say, because there is always background noise-- no matter how quiet you think you’re being. :)

Next, you should start your webcam by clicking Start Video. This helps the discussion stay personal, stay engaged, and see nonverbal communication.

Clicking the Chat button gives me the option of sending a message to the entire group, or a particular meeting guest.
If you have audio issues, ditch your computer audio and join by phone. DO NOT waste time trying to solve internet connectivity issues or trying to figure out why you lost sound. Just jump on the phone right away.

Your computer audio MUST be disabled if you are joining by phone, or we’ll all get wicked feedback. The easiest way to do this is click the carrot menu next to the microphone button, and select “Leave Computer Audio.”
The microphone icon will change shapes. Click again to “Join Audio.”
This will prompt the window with audio instructions to pop up. (you should have also seen this when you joined the meeting in the beginning). Click “Phone call” at the top.
Now you have the dial-in instructions. Choose any of these phone numbers. They all get you back into the same meeting.
You’ll get put into the waiting room again, because Zoom thinks you’re a new meeting guest. Your Zoom host will let you in as soon as they see you. You don’t need a participant ID, but once you dial, it should pop up on above the phone numbers. If you enter it, Zoom will know that your video and phone audio are the same person. Not required, but convenient.
Your audio is now coming from your phone. You can mute your line by using the buttons on your phone, or by clicking the phone icon at the bottom left. Note that either will mute your line. If you click mute on your phone and in the Zoom interface, you have to unmute in both places before the meeting can hear you. We recommend you just choose one way to mute so it’s less confusing for you.
Play around with how you screen looks for you. Since we are sharing something on the screen right now, your Zoom has automatically gone to full screen mode. Hit ESCAPE on your keyboard to exit full screen mode. From here, you can click the small squares on the top right to change the layout for your own Zoom screen.
You’re going to have to play around to figure out what works best for you, depending on what you need to see on screen. We ask that you have your online system pulled up in front of you during panel discussion. You can certainly adjust the size of your internet browser window if you wish to continue seeing Zoom on your screen at the same time. You can also minimize Zoom or have your online system taking up the full screen—Zoom continues to run in the background, even if you can see it. Your video and audio settings remain as they you set them.
Now you’re totally ready to use Zoom as panelist. Remember, these are extraordinary times. Give yourself and others extra patience and grace-- and bring your sense of humor-- while we learn together. We’ve also created a short video that goes over all this information, and will send it along soon. You’ve got this!
OK – now that you’re a tried and true Zoomer, let’s help make you the best panelist you can be.

Let’s go over the basic panel process. You train – voila! You’re here today rocking out your orientation, yay you! Then you prepare for panel by reviewing all the applications assigned to you through the online system. When you get stuck, you check out resources or contact your partner. You get all that done by two days prior to panel. Before panel, I recommend reading through your comments to familiarize. And then, it’s panel day when panelists all come together to discuss each application and finalize their scores. Once you’re done, it’s time to celebrate! You did a really really good and important thing.
When it comes to reviewing applications, I want to go over some important things to remember while you do it.

First and foremost, **Stick to the Evaluation Criteria** (head’s up - grants are not based on financial need – no matter how important that is to us right now)

- **Evaluate applications based upon the content and links only** and not outside information
- **Being mindful of bias** means paying attention to your preferences. We all have biases – for me, I LOVE cats and it’s clear I’m not the biggest fan of dogs. But when it comes to reviewing applications about cats and dogs, I know it’s important to keep those biases in check. Again, score and comment by how the applicant meets the criteria.
- **Do not compare applications, again, you’re reviewing by the criteria**
- **Always be respectful and constructive with your comments**
  the meeting is recorded, the public is invited to attend, and while online comments will be anonymous, applicants take feedback *very* seriously.
- **Don’t sweat the small stuff, but do note them**
  These applications require a lot to complete and many of these folks are volunteers or new staff
• Do not share applicant contact information with others confidentiality is really important
• And when you have Questions? Always ask your program manager or partner for help or clarification
We’ve deepened focus on Inclusion, Diversity, Equity, and Access (IDEA). And, we developed a video to help applicants, and you, navigate what this all means.

Another thing to note that’s new is the Evaluation Criteria is also in the applications, and for AOS, Artistic Quality is woven into the other criteria. It’ll make better sense when you review applications.

A few things for Arts Project Support:
This year we required everyone to provide Artistic documentation. This proved a little challenging for folks not used to this, so be mindful that not everyone is at the same computer prowess as you might be so don’t be too heavy-handed

For Financial Statements,
Public entities (school, city, some libraries) and universities do not need financial statements. If they uploaded them, do not penalize them, its not a big deal. But their financials aren’t helpful. They’re huge. The point of financial statements in Arts Project Support is to get an idea of an organization’s capacity for implementing projects.
So, You will be paneling either or both the Arts Organization Support, Level I Program or Arts Project Support Program. For both these, the application needs an average score of at least 75 to be eligible for funding.

AOS supports the operations of an arts organization. Applicants do not request a grant amount. The grant award is determined by the organization’s budget size. Level I AOS category is for Organizations with a 3-year income average of less than $250,000. Most folks are well below that threshold. Something to keep in mind. And new this year, only those applicants that were not funded this year are being evaluated. Do to the extraordinary world circumstances, and the high percentage rate for which we fund AOS grants, those that were funded last year are pre-approved for this year. They will not be paneled.

In the APS program, applicants can request up to $5,000. But they need to match that request 1:1. That means if they requested $5,000, then they need to bring $5,000 to the table for a total project budget of $10,000. 50% of the match or $2,500 can be in-kind. Now, in-kind is anything donated by someone other than the applicant, like add space in a newspaper, a reduced rental rate, personnel support. Let me show you what I’m talking about.
First, I want to note that every application has these project budget instructions, links, and tips. So, if you forget this stuff, it’ll be right there for you as it was for the applicant.

In this example on the right the request is $3,000. That means the total budget needs to be at least $6,000. Their total cash income is $4,600. Head’s up, that cash total includes their request. Have they made their match yet? Nope! You see a little lower that they have $1,500 in in-kind, exactly half their grant request. So, if you add their total cash plus the in-kind match the total is $6,100. They can overmatch, that’s totally fine.

Here’s the deal, understand that figures should add up. If they aren’t making their match, they could still score high enough for funding. We’ll just have to sort out how much they’re eligible for later.

**Here’s the key** - When it comes to evaluating the budget, check and see if the figures make sense, and really focus on the feasibility of the budget to the project and if the budget matches the narrative. Like if their project is for drawing, but they ask for sculpture materials, that’s a little weird.
Let’s move on to Community Engagement and IDEA
As a public funder, we want to get those valuable tax dollars back to the public. We know that not everyone has equal or equitable access to the arts, so it’s important to intentionally focus efforts so all can benefit. We focus on Community Engagement and IDEA so that our field understands what this means and why it’s important particularly for reaching what we call “underserved communities” or People lacking access to arts programs, services, or resources, due to isolated geographic location, low income, race/ethnicity, cultural differences, disability or other circumstances.

Even if you’re sure you know what Community Engagement and IDEA mean in practice, please use our fabulous resources. They’re super helpful, and pretty engaging and will give you immediate insight. And, it won’t take very long, which is awesome

In short, When it comes to Community Engagement and IDEA, it’s what you do and how you do it. Community engagement (the what) describes the intentional cultivation of two-way, exchange-driven community relationships, and IDEA (the how) describes ways we intentionally remove barriers and welcome all to
participate in those relationships.
What could a barrier be for an arts project, for example?
   It could be the Physical space, lots of steps and no ramps
   It could be folks are uncomfortable going because Everyone looks the same
What about the location? Is it easy to get to? What about for everyone?
They key to Community Engagement is knowing who you want to engage, and asking for their input – like addressing barriers. IDEA work is coming up with strategies to address those barriers...together.
In short: Inclusion: All feel welcomed and valued
Diversity: All the ways we differ
Equity: All having the opportunity to fully participate
Access: Of any and all abilities

Our webpage linked in the application provides more detail. Don’t hesitate to check it out.
OK – it’s time to check out the online system. Something really important whether you’re new to this or returning, remember to bookmark the online system. It’ll make your life so much easier. But, if you’re on a different computer, you can always access it through the Indiana Arts Commission website.

Before I introduce our special guest, if you’re a returning panelist, you are free to go. The rest of you, stick around so we can go over the online system with Deanna Poelsma our amazing Grants research and IT Manage. Welcome Deanna!
Thank you Deanna!
Let’s turn out attention to prepping for panel day.
Determining conflicts of interest with applicants is step one. Your Regional Arts Partner sends you a list of applicants. From that list you determine if you have a conflict with any of them. This is a super-important process – we want to know conflicts before we assign applications. We do not want to assign an application to a panelist that has a conflict with the applicant. So, be super responsive to your program manager so they know who doesn’t have a conflict and who does. The sooner you get this done, the sooner you get access to your applications. Determining those conflicts also helps your Regional Partner assign readers.
You’ll be receiving something that looks like this – or something similar to this – soon. It’s an Application Summary List and includes the reader assignments. In IAC grant panels, panelists review all applications. And, all applications are assigned a panelist to be a first reader, and another panelist to be the second reader. This process ensures that all applications are discussed. The first reader starts the conversation with their review. And, then the second reader provides their review. Then, discussion is then open to the rest of the panel. This is so each unique perspective is able to come together to provide a thorough evaluation. As you can surmise, this is why prepping is so important.

After you get your conflicts in and receive your summary list with reader assignments, and get access to the online system, you are ready to review applications. When you review applications, there is space available for you to provide comments into the system that you can use on panel day. They’ll be right there available to you.

Here are some tips. Before panel day, it’s really helpful to review your comments, particularly for those you’re a first or second reader. Allow plenty o’ time to review applications (about 1ish hour per until you get into the groove)

Evaluate (comment and score) all applications assigned to you two days before the public panel. Comments are provided to applicants (albeit anonymously). There are links available to you in the evaluation form. This also includes access to
panelist comments, audio of past panels, program guidelines, the works.
And, Remember, stick to the evaluation criteria
- Not using criteria is cause for appeal
-
You are rating applications by the extent applicants address the evaluation criteria. All applications have a maximum score of 100 points. And remember, applicants must receive an average score of 75 or to be eligible for funding.

On the right of your screen is the evaluation criteria with the bullet points for Arts Project Support, and each of the bullet points is worth 10 points. You’re evaluating how well each applicant addresses each of those areas. Totally spot on equals maximum points, and gradations go down as you see fit. All of this is in the online system, this is just to familiarize.
I want to give you some guidance on constructing comments. Pro-tip – make them relevant to the evaluation criteria.

### Comment Guidance

**Positive Feedback** – make it relevant to the evaluation criteria

- I was particularly impressed by...
  - ...the organization’s community engagement efforts. It’s clear how the community will benefit

- Their Community Engagement and IDEA work is strong...
  - ...they’re using multiple strategies
  - ...this will be broadly accessible and the plan to reach a broad audience is well-considered

- This is a strong overall project...
  - ...by the description, I can see it will be impactful, the audience is clearly defined, the budget is reasonable, there are qualified staff to manage the project...

- It’s clear this organization is well-managed...
  - ...they have a long history, solid financials, robust programming...
Comment Guidance

Constructive Feedback

In reviewing Community Engagement and IDEA, there are a few things that could be strengthened...
...it would be helpful to know "how" input was gathered from those they're seeking to serve. Be sure to share the details in the application; it would really strengthen this area.

Some things weren't clear to me...
...is there one staff to manage this project? There's clearly a lot to it.

More detail would provide a much better understanding...
...otherwise it's hard to evaluate...

I bet the artistic documentation is great; unfortunately the link is broken

What would really be helpful here is...<snip>

I appreciate my fellow panelist's thoughts, but I have a different perspective...
You and your panelist cohorts, and your regional partner, and a facilitator and IAC staff will all join ½ hour before the public panel starts. That way we can sort out technical stuff, meet one another, and go over some reminders.

The public meeting is recorded, but only during the review part when the applicants can observe, not chime in, observe. Staff is there to answer questions, and provide application or policy clarification.

Generally, each application takes an average of 7 minutes to review.
The facilitator will kick off the meeting by having everyone introduce themselves. They then introduce the first application and invite the first reader to provide their review. The first reader comments can take generally around 2-3 minutes. The facilitator then asks for the second reader to provide any new or opposing perspective. Know that the panel is not there to gain consensus, just to provide a thorough review of the application from each of their unique perspectives. It’s not entirely uncommon for the second reader to agree with everything the first reader has to say. They simply say something like: “I agree with the first reader and have nothing to add.” Second reader comments take around 1-2 minutes on average and then the facilitator opens the discussion for the rest of the panel to chime in. As with the second panelist, we’re only looking for new or opposing comments. And, please know you do not need to summarize the application because everyone has already read it. Just launch into your comments. Once the panel has reviewed the application, the facilitator will ask the panel to update their scores. It’s not uncommon for scores to change as a result of a robust conversation. Once scores are finalize, then the facilitator introduces the next application and we move through the same process until all applications are reviewed. When a panelist has a conflict of interest with an application, they are simply put
into the Zoom waiting room until the application review is complete. At that time, the conflicted panelist will be returned to the panel review meeting. And that’s it!
Applications will be assigned soon!

Questions?