

# Panelist Handbook

## 2022-2023 General Program Support and Specific Cultural Projects



## Welcome, Panelist!

Welcome to the grants panel review process, and thank you for agreeing to serve as a panel member. Your participation will give you the opportunity to gain a firsthand perspective on Florida arts and cultural organizations and activities as well as to discuss issues, aesthetics, and current arts and cultural trends. Though there are difficult decisions to be made, we are certain that you will find your experiences both educational and rewarding.

The peer panel review process is the most important step in the awarding of our cultural grants. Your expertise and judgment are vital steps in this process. The Division of Arts and Culture, Florida Council on Arts and Culture, and Secretary of State all depend on your professionalism in the recommendation of grants funding. We rely on you to bring your own particular experiences and knowledge to the deliberations. You may also give helpful information and criticism about organizations with which are familiar to you as long as it is understood that you never represent them.

Grant funding is more competitive every year and the level of the Division of Arts and Culture's grant funding will vary. The public dollars that fund our programs are limited, and it is your responsibility to select grant proposals that provide evidence of the highest quality programs for the greatest benefit to members of the community.

This handbook will assist in your review by explaining the grant guidelines, the application process, and the scoring criteria. We have provided tips on evaluation as well as a scoring rubric that presents the overall point value system. Make sure you are familiar with the requirements of the grant applications under your review.

**Thank you again for serving as a panelist for the Division of Arts and Culture. We cannot do this without you!**

# The Application and Review Process

Applicants choose *one* of two available grant programs, General Program Support or Specific Cultural Project, and then select the appropriate proposal type, funding category, and discipline. The grant period for all applications is July 1 to June 30. Grant applications are submitted online by the posted deadline date; support materials are either uploaded into the online system or mailed separately to the Division. Support materials that are mailed must be postmarked on or before the posted deadline date.

## Staff Review

Applications that are submitted online by the deadline date are reviewed for basic eligibility; staff do not provide subjective evaluations or comments on the content or quality of any grant application — that's your role!

## Panelist Review

You are expected to completely review each application, including support materials, before the meeting. You will assign preliminary points and written comments based on the evaluation criteria and rubric. Scores and comments will be provided to all applicants after the meeting.

## How to Score the Applications

There are *three* evaluation criteria used to score the grant applications. Each criterion carries a maximum number of points for a total possible score of 100. Please see the rubric for more information on specific areas you should consider when evaluating the applications using the three evaluation criteria. The three criteria are:

### 1. Quality of Offerings (up to 35 points)

Applicants must demonstrate quality of offerings in all aspects of the proposal. You will consider the following application information:

- Applicant Mission Statement
- Goals, Objectives, and Activities
- Proposed Programs/Project description
- Evaluation Methods
- Partnerships and Collaborations
- Support Materials and/or Work Samples

## 2. Impact (up to 35 points)

Applicants must demonstrate the expected impact of the proposal. You will consider the following application information:

- Estimated number of events and opportunities
- Location and reach
- Estimated number of individuals benefiting, youth benefiting, elders benefiting, and artists participating
- Marketing and Promotion
- Proposal Impact Narrative
- Diversity, Equity, and Inclusion
- Accessibility

## 3. Track Record (up to 30 points)

This criterion covers all aspects of administration, planning, and evaluation. You will consider the following application information:

- Applicant's reporting history and current compliance status
- Operating Budget
- Proposal Budget
- Evaluation Plan
- Fiscal Condition and Sustainability

**Remember:** You must provide preliminary scores *before* the panel meeting. You should be prepared to discuss the scores in terms of the application's strengths and weaknesses. Again, refer to the rubric to help guide your comments and scores. Your scores for each application will be averaged with those of the other panelists.

The final average scores will directly impact the funding outcomes, so make absolutely certain that your scores reflect your professional judgment and expertise. **The minimum fundable score is 80.** *If you believe certain applications should not be funded you should score them below 79 points or below. Only applications that receive an average total score of 80 points or above will be recommended for funding. If you score an application a score of 79 points or below you must provide written comments that support that score in the grant system.*

## **The Panel Meeting**

The entire panel will convene in a public meeting via teleconference to review the applications. The meeting will follow a posted agenda and be facilitated by a chair. In accordance with Florida law, panel meetings must operate "in the sunshine." This means that applicants are invited to participate and are given specific opportunities during the meeting when they are permitted to provide application update information and to respond to your questions. After all the applications have been initially scored, there will also be an opportunity for public comment. The panel will also have the chance to provide comments about the review process.

## **Government in the Sunshine**

As a panelist, you must refrain from discussing the applications with other panelists before the public meeting. Such discussions could violate Florida's Government in the Sunshine Law found in section 286.01, Florida Statutes. As mentioned above, this law applies to meetings of two or more members of the same group when discussing some matter which may come before the group. Thus, conversations outside the context of the meeting, if pertaining to the business of the meeting, could be violations of the law - including telephone conversations prior to the meeting.

## **Conflict of Interest**

As a panelist, you are subject to the "Code of Ethics for Public Officers and Employees" found in Chapter 112 (Part III), Florida Statutes. For a guide to this law, please contact the Division. In addition, all panel members must agree to absent themselves during the discussion, scoring, and voting of any application from an organization in which they serve as a board member, volunteer, or any other association which will give the appearance of a conflict. If such conflict arises, you must fill out Form 8A Memorandum of Voting Conflict for State Officers. This form is included in the Panelist Notebook. Florida Council on Arts and Culture policy dictates that no person may serve on a panel to which his/her employer or major affiliation is an applicant.

## **Funding Recommendations and Methods**

An application must receive an average score of at least 80 points out of a maximum 100 points to be recommended for funding for General Program Support or Specific Cultural Project. Applications that do not score 80 points or above will not be considered for funding. We know that this is a competitive process and requests will far exceed available funds.

*General Program Support* funding will be determined through an iteration/pro rata formula that considers the score, amount requested, and the available funds. There is no minimum grant award amount.

*Specific Cultural Projects* will be funded top score down at full request until the appropriation is depleted. Requests often exceed the amount of available funds and we may not be able to fund all Specific Cultural Projects that achieve 80 points or above.

### **Role of Florida Council on Arts and Culture Panel Chair**

The chair will conduct the meeting by making introductory remarks, introducing panel members, answering questions regarding policy issues, and reporting the results to the full Council. The chair will not have a vote during the panel meetings. In the event that a Council member is unable to participate in the panel meeting, a Division staff member will serve as panel chair.

### **Role of Division of Arts and Culture Staff**

Division staff will administer each panel meeting and act as the "recording secretary." They can also assist in clarifying application issues. Staff members cannot speak on behalf of any of the applications and do not vote on them.

### **Panelist Questions and Discussion**

Each applicant will have the opportunity to provide an update to the application before you voice your preliminary score. **You will then have the opportunity to discuss each application under review with your fellow panel members during the scoring process. You may also ask direct questions of the applicants.** You will have the chance to modify your preliminary scores during the meeting. At the end of the panel meeting, you may make comments on issues related to the program guidelines, application forms, review criteria, and general policies and procedures.

### **General Public Comment**

During the final phase of the meeting, a general public comment session is held. These comments will become part of the Chair's report to the Florida Council on Arts and Culture.

### **Public Access**

All panel proceedings are open to the public. The applicants are sent the same panel meeting agenda that you receive. It is strongly recommended that all applicants participate in the panel meeting. Persons who do participate in the meetings will have the opportunity to make comments during the panel proceedings prior to the voting on any grant application. After the meeting, panel evaluation information is made available to the applicants.

## **Grant Program: General Program Support**

General Program Support (GPS) funding is designed to support the general program activities of an organization that is realizing its stated mission and furthering the state's cultural objectives by:

- conducting, creating, producing, presenting, staging, or sponsoring cultural exhibits, performances, educational programs, or events **or**
- providing professional services as a State Service Organization or Local Arts Agency.

Applicants should describe the general programming of the organization. The Proposal Budget and the Operating Budget should reflect the general program expenses for the organization. These two budgets will look similar, but may not be exactly the same because the Division has non-allowable expenses that cannot be included in the Proposal Budget.

There are four (4) General Program Support proposal types: Arts in Education, Discipline-Based, Local Arts Agency, and State Service Organizations.

### **I. Arts in Education**

The Arts in Education category is for organizations that promote excellence in arts education. Organizations applying to this discipline must have an arts education driven mission. Organizations must cultivate learning and artistic development for all students and instructors by promoting, encouraging and supporting arts and culture as an integral part of their arts educational programs and services. There are 3 funding categories based on budget size: Levels 1, 2 and 3.

Public entities are not eligible to apply to this category. Public entities may apply to another discipline or the Arts in Education Specific Cultural Program grant category.

### **II. Discipline-Based**

The Discipline-Based program support has three funding categories based on budget size: Levels 1, 2, and 3. Discipline-Based applicants can select from eleven (11) disciplines: Dance, Literature, Media Arts, Multidisciplinary, Museum, Music, Presenter, Professional Theatre, Community Theatre, Traditional Arts, and Visual Arts.

### **III. Local Arts Agency**

A Local Arts Agency (LAA) is a public or private nonprofit organization operating on a permanent basis for the primary purpose of strengthening, supporting, and stabilizing the activities of arts and cultural constituencies that operate in the county or counties designated to it. This helps further both local and statewide cultural goals and objectives. For funding purposes, the Division recognizes only one Local Arts Agency per county. There are 3 funding categories based on budget size: Levels 1, 2, and 3.

## **IV. State Service Organization**

A State Service Organization (SSO) is a public or private not-for-profit organization operating on a permanent basis for the primary purpose of implementing statewide programs that have cultural significance; emphasize American creativity; and maintain and encourage professional excellence.

SSOs are typically dedicated to specific disciplines or subject areas (for example: music, dance, museums, theatre, leadership, arts administration, etc.). They work to strengthen and support cultural organizations and individuals working in the cultural community. The organization's services and activities must reach at least 50% of the state's population, or at least 34 Florida counties.

## **Grant Program: Specific Cultural Project**

The Specific Cultural Project (SCP) grant is designed to fund a cultural project, program, exhibition, or series taking place within the grant period (July 1 through June 30). The grant activities must support the mission of the organization and further the state's cultural objectives.

Applications for projects should describe the proposed project. The proposal budget should only be for the project. General operating expenses of the organization should be reflected in the Operating Budget.

There are four (4) Specific Cultural Project proposal types: Arts in Education, Discipline-Based, Underserved Cultural Community Development, and Artists Projects.

### **I. Arts in Education**

Project Grants are designed to cultivate learning and artistic development for all students and teachers by promoting, encouraging, and supporting arts and culture as an integral part of education and lifelong learning for residents and visitors. This includes but is not limited to:

- the learning and artistic development of pre-kindergarten through grade 12 students and teachers; or
- initiatives and proposals that help applicants to work as individuals or partners to carry out community programs and school reform through the arts.

There are four (4) funding categories for Arts in Education projects: Artist Residency, Arts Partnership, Artist Performances on Tour, and Teaching Artists.

1. **Artist Residency:** Places professional Florida artists in a variety of education and community settings. Services performed by resident artists include:
  - Teaching one or more aspects of their art form;
  - Creating or performing works of art so that participants may observe and be part of the creative process;
  - Relating their art form to other curriculum areas or disciplines.

All residences should relate to:

- Core curriculum or Florida Standards Assessment (for residencies targeted to pre-K through grade 12); or
- Community needs and goals (for residencies not targeted toward pre-K through grade 12. This includes colleges, universities, after school programs, and cultural and social/community service programs.)

**Activities:** Artist residencies should include at least one (1) preliminary session with the artist(s) to discuss residency goals, scheduling, planning, objectives, requirements, etc. This session does not count towards the required contact hours. The artist should be paid for this session.

In addition to the preliminary session, residency activities could include the following:

- an event that shares the core participants' work;
- arts-related professional development for staff, arts educators, administrators, and teachers (in-service workshops/institutes, seminars, etc.);
- related in-state field trip to a gallery, museum, concert, or performance for the core participants;
- an event that joins core participants, their family, and friends in hands-on arts activities.

**Contact Hours:** Residencies must have a minimum number of contact hours based on the grant amount requested. A contact hour is 60 minutes or one class period of hands-on activity with the artist. Residency days and weeks do not have to be consecutive. Residencies may exceed the minimum contact hours, as long as activities take place during the grant period (July 1 to June 30). The table below lists the number of contact hours required depending on the request amount.

Minimum required contact hours by request

<b>Request Amount</b>	<b>Minimum Required Contact Hours</b>
\$10,000 or less	at least 30
\$10,001 to \$15,000	at least 40
\$15,001 to \$20,000	at least 50
\$20,001 to \$25,000	at least 60

2. **Arts Partnership:** Supports projects that will advance arts education and the development of long-term partnerships through effective collaboration between community arts and cultural organizations, social service agencies, and educational entities.

Provides up to \$25,000 for arts partnership projects that have completed planning and design work and are ready for implementation or expansion. Arts Partnership projects are not intended to fund the same project year after year.

If proposals include computer, video, and technology equipment, applicants must show how technology equipment, systems, and programs are integrated into their specific arts education partnership.

**Focus Areas for the Arts Partnership project may include the following:**

- School-based arts education;
  - Programming that integrates the arts into areas not usually associated with the arts such as: non-arts curriculum, school-to-work initiatives, the criminal justice system, the healthcare system, community care for the elderly, underserved populations, and adult-continuing education programs;
  - Programming that brings together different generations;
  - Arts and technology programming in music, visual arts, theatre, dance, media and/or literary arts;
  - Community arts education.
3. **Artist Performances on Tour:** Provides funding to Florida-based performing artists for touring activities to underserved communities; touring activities include both a performance and an educational component. Target audiences are organizations and schools located within underserved counties (population of 75,000 or less), or an underserved organization in any county (see Underserved Designation.) All performances are accompanied by educational components. Touring activity must take place outside the home county of the applicant artist and within the state of Florida.
  4. **Teaching Artists:** Provides funding to Florida-based artists providing educational services in Florida public schools. Teaching Artists integrate the creative process into the classroom. As both artists, and educators, Teaching Artists bring their artistic disciplines into the classroom setting to help students gain a new perspective and develop skills by exploring their own creativity in a variety of artistic media. A Teaching Artist (artist educator) is a practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts. Teaching artists must provide lesson plans that show correlation to specific Florida Standards. These can be found on the Florida Department of Education website

## II. Discipline-Based

Discipline-Based applicants can select from eleven (11) disciplines: Dance, Literature, Media Arts, Multidisciplinary, Museum, Music, Presenter, Professional Theatre, Community Theatre, Traditional Arts, and Visual Arts. Applicants can apply for up to \$25,000.

Applicants with General Programming activities should not apply to this category. They should apply to the General Program Support Discipline-Based category.

## III. Underserved Cultural Community Development

Underserved Cultural Community Development projects support the organizational development of underserved cultural organizations.

**Underserved Designation:** For the purposes of this project type, underserved means rural, minority, or lacking in resources.

A **rural** cultural organization is qualified under the Rural Economic Development Initiative (REDI) pursuant to Sections 288.0656 and 288.06561, Florida Statutes.

A **minority** cultural organization is:

- Community-based
- Deeply rooted in and reflective of a specific religious, racial, national, or cultural group of non-western or Judeo-Christian tradition
- Composed of at least 50% persons who represent such groups as African American, Hispanic, Native American, Asian/Pacific Islander, individuals with disabilities, and other minorities. This includes staff, board, artists, and volunteers. Gender is not considered a minority for the purposes of this program.

A cultural organization that is **lacking in resources** has trouble achieving its mission due to lack of cultural information or access to available programs. These organizations are typically located within counties where there is no designated Local Arts Agency or other means of acquiring ongoing information and assistance.

There are **three** (3) funding categories for Underserved Cultural Community Development projects: Capacity Building, Consultant, and Salary Assistance.

**1. Capacity Building: Provides up to \$5,000 for projects that increase administrative or artistic capacity.**

Appropriate support materials must be included in the application package so that the review panel can effectively evaluate the application. For example, equipment purchases should include descriptions or specifications and prices, and seminars and workshop requests should include curriculum or agenda.

**2. Consultant: Provides up to \$5,000 for retaining consultants that can provide specific administrative or artistic needs.**

The consultant may not be a member of the applicant's staff or board. The consultant may also not be in the [immediate family](#) of any staff or board members. This funding category may not be used to hire temporary staff positions.

Applicants must submit the consultant's resume in the application package so that the review panel can effectively evaluate the application. The review package should also include other appropriate support materials such as a client list, agenda or plan, and letter of intent.

**3. Salary Assistance: Applicants may request up to \$25,000 for the full or partial salary support for one or more positions. The positions must be critical to the mission of the organization.**

#### **IV. Artist Projects**

Artist Projects grants provide up to \$25,000 and can be in all artistic disciplines, genres, and styles. Eligible projects will support the Division's mission to advance, support, and promote arts and culture to strengthen the economy and quality of life for all Floridians. Collaboration with other artists, organizations, and community members is encouraged. However, one lead artist must serve as the primary contact and fiscal agent for the grant. Artist Project grants are designed for artists at varying career levels.

The applicant must also identify all Division Goals that are addressed by the project. Division Goals are:

- Building the economy and creative industries
- Enhancing education through arts and culture
- Advancing leadership in arts and culture in the state and nation
- Promoting healthy, vibrant, and thriving communities
- Advancing sense of place and identity

Artist Project funding is intended for artists creating or presenting original works of art. For the purpose of this program derivative works such as interpretations, arrangements, reproductions, or any other transformations, or adaptations of pre-existing works created by other artists are not considered original.

## **Match**

Applicants must provide at least one dollar in cash and in-kind (donated goods or services) for every dollar requested from the division. This is called match. Some expenses can only appear in the Proposal Budget as match. No more than 25% of the Total Proposal Expenses may be in-kind.

**Exception:** Underserved Cultural Community Development applicants and applicants that are in a county that qualifies under the Rural Economic Development Initiative (REDI) are only required to have 50% match (cash or in-kind). There is no limit on the amount of in-kind that can be included in the proposal budget.

## **Definitions and Examples to Help You Review the Proposal Description**

In both General Program Support and Specific Cultural Project applications, the Proposal Description should provide a "snapshot" of what the organization is proposing to do. The proposal should include goals, fully measurable objectives, activities, and a timeline. LAA's and SSO's should also include a statement that describes the services provided to their audience (including membership) and how those services are provided.

### **Goals**

Broad statements that are issue oriented and have realistic priorities. Goals are a long-term end to which programs and activities are developed, and should reflect the organization's mission statement.

**Example:** To generate community dialog about the visual arts.

### **Objectives**

Specific, measurable ends that are achievable within a time frame and mark progress toward achieving an associated goal(s). These are clear targets for specific action (activities), and mark quantifiable interim steps towards reaching a goal.

**Example:** Increase the number of Leon County community members that participate in visual art activities at the XYZ Art Center during the fiscal year by 25%.

## Activities

These are the specific tactics or strategies designed to achieve the objectives. The objectives are measurable through the activities. More than one method for each objective may be listed.

**Example:** Expand class offering by 15%.

## Information to Help You Review the Evaluation Plan

### Evaluation Outline

This is an outline of the systematic process of gathering, analyzing, and reporting data with the purpose of improving a program, or deciding to continue or terminate a program. Evaluation methods often include participation data, and utilize surveys, informal or formal interviews, and other methods for gathering feedback from the audience or program participants.

**Example:** The evaluation will analyze and report attendance figures by event and season, survey results from our patrons, information on comments cards, and staff "quick interviews" after events.

Florida Division of Arts and Culture - <http://dos.myflorida.com/cultural>