

Assessment

Grants are assessed on a merit basis by a peer adjudication committee (jury) made up of educators and professional artists from across BC. The jury will consider each application against the following four criteria.

Please note: The list below is intended to serve only as an example of how an application might demonstrate the four criteria, and is not a comprehensive checklist.

Artistic Quality (40%)	Student Engagement (30%)
This criterion encourages applicants to describe the artistic process and artistic outcomes of the project.	This criterion encourages applicants to demonstrate evidence of how students are directly involved throughout the project.
<p>Jurors may consider the following points:</p> <ul style="list-style-type: none"> • Clarity, depth, and quality of process and concept of project • Creativity of project • Demonstrated innovation or risk-taking • Evidence of appropriate, contextualized use of cultural or community themes used in the artistic process • Reciprocal relationships established with experts from the community when learning about culturally-specific contexts 	<p>Jurors may consider the following points:</p> <ul style="list-style-type: none"> • Level of hands-on contact time* • Consideration of cultural safety issues • Student input throughout creative process • Opportunities to communicate ideas, insights and point of view • Opportunities to collaborate with peers and broader community
Curricular Connections (20%)	Project Scope (10%)
This criterion encourages applicants to identify opportunities for curricular connections and the ways in which they will be explored through the project.	This criterion relates to the level of clarity and detail used to describe the project and its overall feasibility.
<p>Jurors may consider the following points:</p> <ul style="list-style-type: none"> • Identified curricular opportunities • Relevancy and depth of learning • Rationale for chosen curriculum topics • How the project connects with the overall themes or big ideas in the classroom or school 	<p>Jurors may consider the following points:</p> <ul style="list-style-type: none"> • Clear articulation and focus of the project • Feasibility of budget and proposed timeframe • Fair compensation for artists, knowledge keepers and elders • Defined roles and expectations of artist and educator • Evidence of community support (e.g. PAC, community organizations, school district, etc.) • Projects should have a plan to take place in person and via distance following school and government guidelines

*During COVID-19 we understand that “hands-on” looks differently than past projects. Hands-on should refer to time that artists spend with young people, whether that is over video, in person but far apart, or other opportunities for mentorship between the artists and students.

Considering Cultural Context

All applicants should consider the issues around cultural appropriation if using the cultural forms, aesthetics or iconography of cultural communities removed from their social, political and cultural roots. Cultural appropriation can also occur when there is insufficient credit given to the sources of artistic and cultural work. Cultural appropriation can cause harm to Indigenous and diverse communities through misrepresentation and stereotyping. It diminishes access and reduces the opportunity for artists from Indigenous and diverse cultural communities to tell their own stories.

If working with Indigenous peoples, communities, culture or intellectual property (including but not limited to stories, songs, dance, designs, art, traditional knowledge or other cultural expressions), applicants should consider the principles outlined in the [United Nations Declaration of the Rights of Indigenous Peoples](#) (the Declaration). The Declaration affirms that Indigenous peoples have the right to self-determination and the right to practice and revive their culture and traditions. As stated in Article 11 of the Declaration,

“This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.”

Article 31 of the Declaration affirms the rights of Indigenous peoples to maintain, control, protect and develop their cultural heritage, traditional knowledge and cultural expressions and their manifestations and intellectual property. If you are working with traditional knowledge, you will need to explain how you have addressed cultural protocols and/or received permissions where required.

We take cultural safety and appropriation seriously and are updating our decision-making processes to ensure that students are thoughtfully engaging with traditional knowledge and stories in context. The [revised BC curriculum](#) offers an approach that we support:

“It is particularly helpful to co-operate and engage with experts from the community when learning about culture-specific contexts to avoid offence or misrepresentation or appropriation of culture. Cultural appropriation includes use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, and so on without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture they are drawn.”

We have a CV transcription service for artists, especially Indigenous Elders, Knowledge Keepers, and other artists with Indigenous art practices. This service is intended to reduce barriers for artists who do not have a CV and/or may not see themselves in the definition of professional artist. Eligible artists can set up a phone call with ArtStarts to explain their practice verbally and ArtStarts staff will transcribe their artistic practice and experience into a written document that can be submitted with the grant as a CV.