

# KDACC GRANT REVIEW TRAINING



CONFIDENTIAL INFORMATION PROVIDED BY THE KDACC

March 15, 2023

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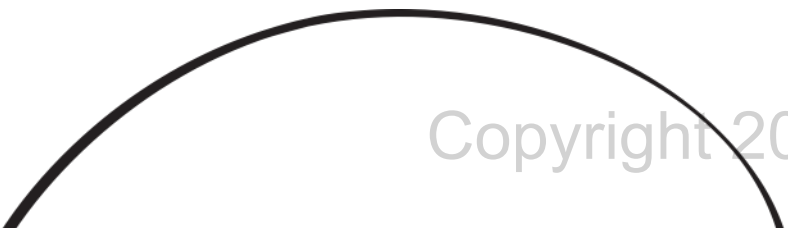
# AGENDA

- KDACC LOI Data
- KDACC Grant Reviewer Timeline
- KDACC Grant Reviewer Handbook + Addendums
- Reinforcing Grant Review Best Practices
- KDACC Grant Reviewer Portal Demonstration
- KDACC Grant Proposal Review Tips
- Q/A + Wrap Up



# KDACC LOI Data

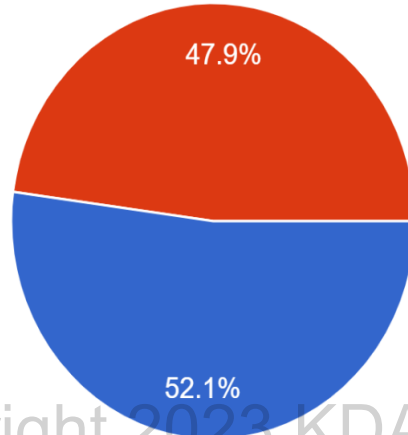
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# KDACC Applicant Type

Are you:

140 responses



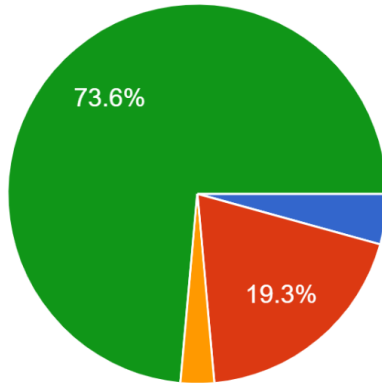
- Individual Artist
- Non-Profit Organization

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# KDACC Program Focus Area

Select the program focus for your project:

140 responses



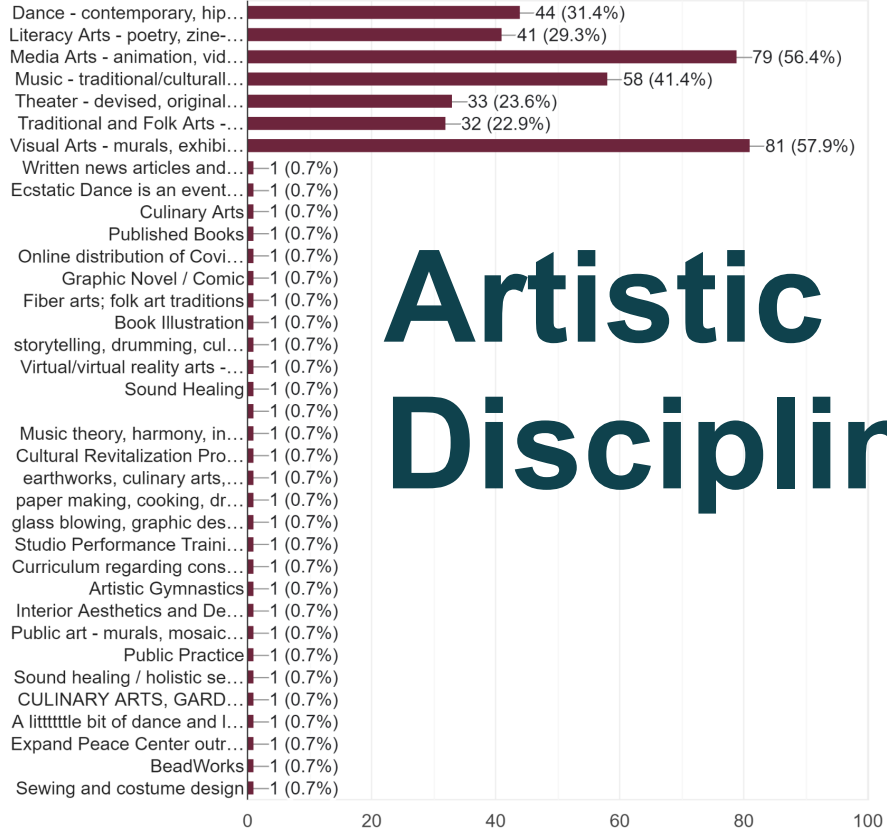
- Public health awareness messages to stop the spread of COVID-19
- Public awareness related to water and energy conservation, climate mitigation, and emergency preparedness, relief, and recovery
- Civic engagement, including election participation
- Social justice and community engagement



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Select the artistic discipline(s) your project:

140 responses



# Artistic Disciplines

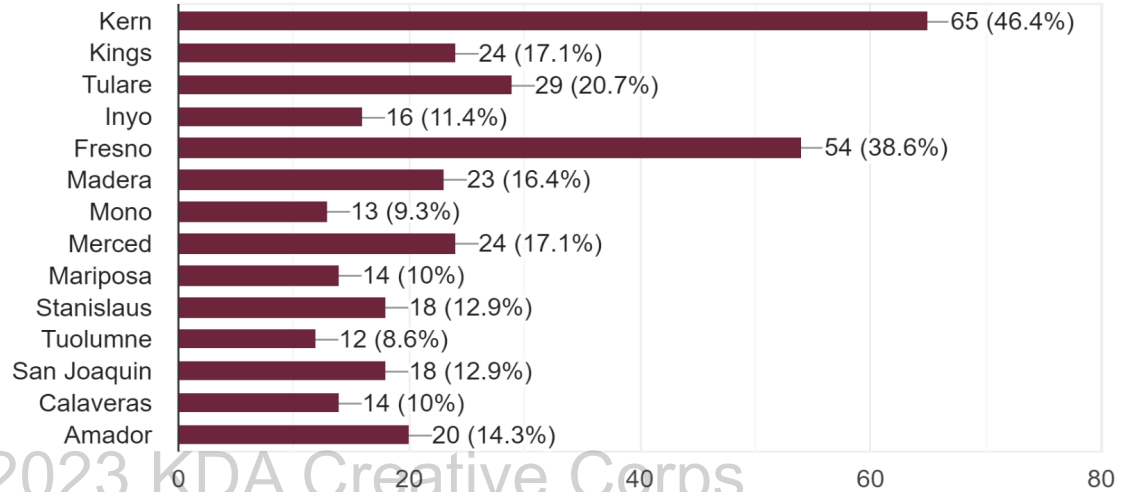


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# Projected Community Served:

Select the Central Valley community you intend to serve:

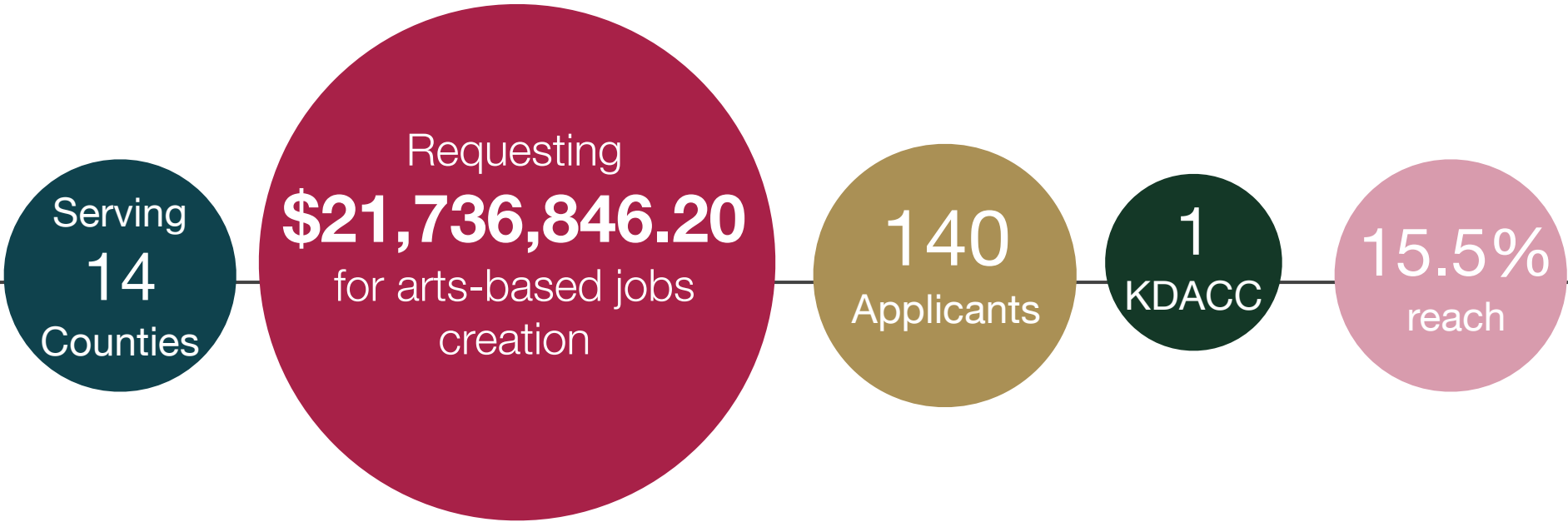
140 responses



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# Grant Request Amounts



**AVAILABLE FUNDING: \$3,378,757.00**

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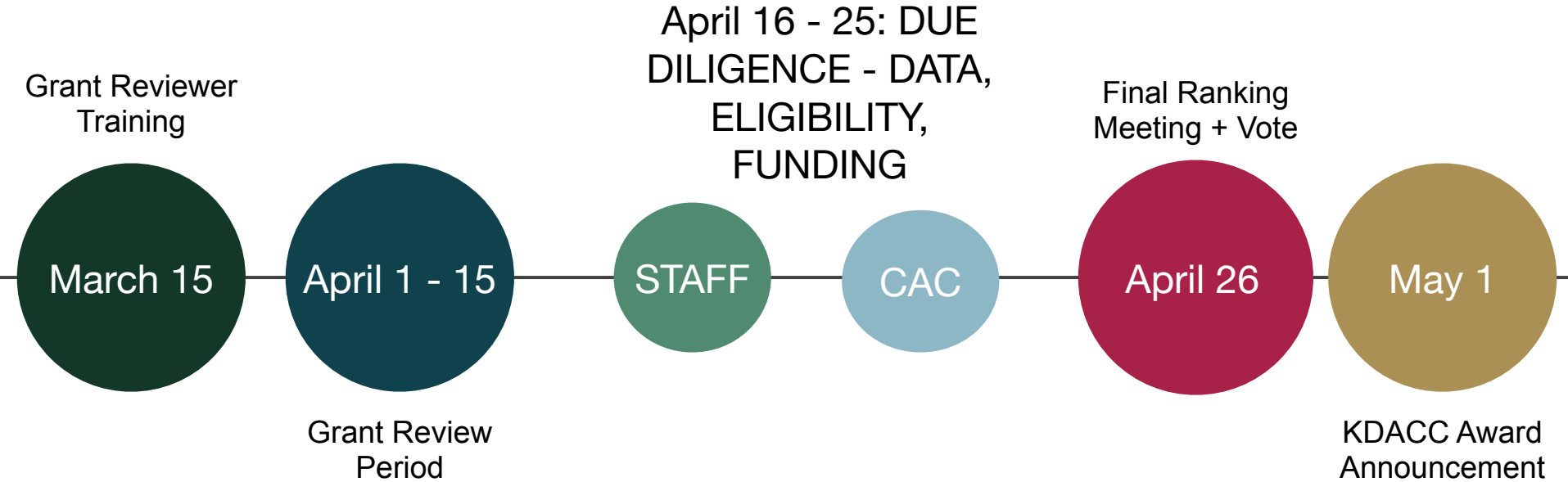


# KDACC Reviewer Timeline



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# TIMELINE



# KDACC GRANT REVIEWER HANDBOOK



2023 GRANT REVIEW PANELIST  
HANDBOOK



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# ADDENDUMS

ADDENDUM #1: KDACC Grant Questions

ADDENDUM #2: KDACC Reviewer Cheat Sheet

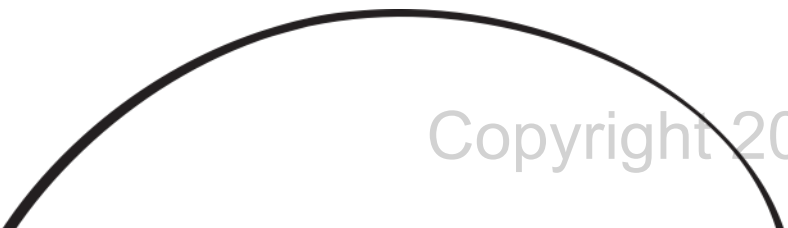
ADDENDUM #3: WHAT WE DO NOT FUND

ADDENDUM #4: Ca Creative Corps Regional Map + Service Area



# Reinforcing Grant Review Best Practices

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# KEEPING BEST PRACTICES AT HEART

- Implicit Bias Check
- Conflict of Interest
- Panelist Agreement





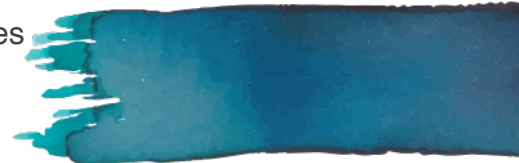
# IMPLICIT BIAS CHECK

Before you start reviewing an application take three deep breaths, ground yourself in the present moment. Review these three questions to help you bring awareness and interrupt any moments of implicit bias. Refer to these prompts while you are completing your rankings.

**REFLECT** — What assumptions or stereotypes am I adding to this application review?

**ASSESS** — What is the impact of this assumption or stereotype on the rank I am going to give this applicant?

**SHIFT** — What is one small change I can make in this moment to ensure my rank and notes are based on the review criteria and not on my own biases or assumptions?



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# CONFLICT OF INTEREST

Panelists will declare any conflicts of interest within the KDACC's online grants management system (**[kdacc.us-1.smartsimple.com](https://kdacc.us-1.smartsimple.com)**), via email or phone with the KDACC Program Director.

# CONFLICT OF INTEREST

**Direct Conflict:** Situations where a panelist has a direct financial or employment history or interest relating to a grant application before the grant review panel or with a professional, employment or financial interest relating to any individual artist applicant.

Affiliation with an applicant includes:

- Receipt of direct financial benefit from the applicant organization or project being reviewed;
- Service as an employee or governing board member of an applicant organization being reviewed;
- Service with or without payment as a consultant to an application being reviewed; and
- Familial relationship with an applicant or a staff or board member of an applicant organization.

# CONFLICT OF INTEREST

Apparent Conflict: Situations where a panelist feels unduly biased or has a personal affiliation with an applicant. Apparent conflict includes significant personal or professional adversarial or advocate relationships in which a panelist's impartial judgment may be impaired or *perceived* to be impaired.

# DECLARING CONFLICT OF INTEREST

**Service by panelists with conflicts** - Declaring a conflict of interest does not mean that a panelist cannot serve; it simply means that the panelist may not rank the application with which the conflict exists. Panelists declaring conflicts of interest will be asked to inform staff of their conflict of interest as well as mark the application directly in the review portal. **Panelists must inform KDACC staff of conflicts of interest as early as possible and absolutely prior to the review of the application(s) with which they have conflicts.** If you find yourself reviewing an application and through the material realize there is a conflict of interest, stop reviewing that application and contact the program staff immediately.



*Accessing the*  
**KDACC Grant**  
**Reviewer Portal**



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**KDACC Reviewer Portal URL:**

[kdacc.us-1.smartsimple.com](https://kdacc.us-1.smartsimple.com)

## **Email**

Preferred Email sent to

[bonjour@kdacreativecorps.org](mailto:bonjour@kdacreativecorps.org)

Your preferred email is your login.

## **Password**

Safe, Secure, Remember It!


## **Mark Safe!**


[noreply@smartsimplemailer.com](mailto:noreply@smartsimplemailer.com)

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## Login

 Email

 Password

**Log In**

[Forgot Password?](#)

New to the System?

**Register**

## Welcome to the KDA Creative Corps Grant Portal

For technical help please contact [bonjour@kdacreativecorps.org](mailto:bonjour@kdacreativecorps.org)

**Return to KDACC**

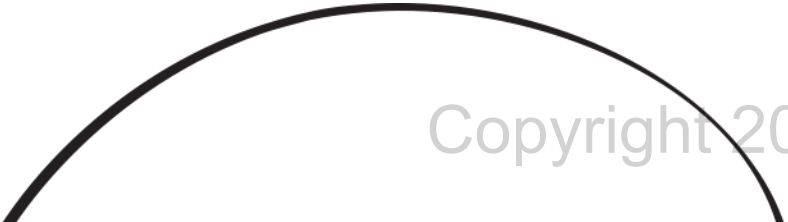
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# Grant Proposal Writing Tips

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CONNECT WITH THE REVIEW

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# ASSESSING PROPOSAL CLARITY

**5 Ws + 1 H Who, What, When, Where, Why and How!**

**It is basic, but basic foundations set the stage for the finite details.**

- Who are you serving? Who is involved in the project?
- What is the project? What it's going to cost? What does the project solve?
- When does the project take place?
- Where does the project take place?
- Why does it matter?
- How are they going to do it?

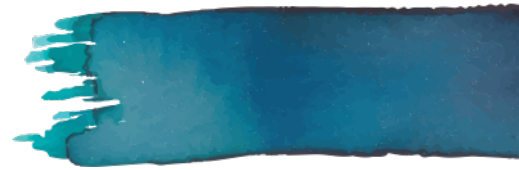





# Writing Persuasively

**A project is worthy. But so is someone else's.**

- Your applicant is writing to emotionally move YOU. They are attempting to pull at your heartstrings so they can emotionally connect you with their project.
- A project should be memorable - they should not just explain WHAT they are doing, they should also show you WHY.
- Your applicant needs to be clear on WHY the work matters.



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# KDACC Grant Review Guidance



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# KDACC PANELIST RANKING CRITERIA

**Panelist rankings will focus on the following criteria:**

- 1.) Focus on at least one of the four program areas;
- 2.) Project Design;
- 3.) Artist Involvement;
- 4.) Impact on Healthy Places Index;
- 5.) Community Engagement;
- 6.) Budget

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# FOCUS AREA

- (1) public health awareness messages to stop the spread of COVID-19;
- (2) public awareness related to water and energy conservation, climate mitigation, and emergency preparedness, relief, and recovery;
- (3) civic engagement, including election participation;
- (4) social justice and community engagement.

# PROJECT DESIGN & TIMELINE

This is where your applicant will put their **5Ws + 1H** into action - they need to be specific and explain their project thoroughly!

They will also have a chance to list details in their full timeline - May 1, 2023 to May 1, 2024.



# ARTIST INVOLVEMENT AND PROGRAM PERSONNEL

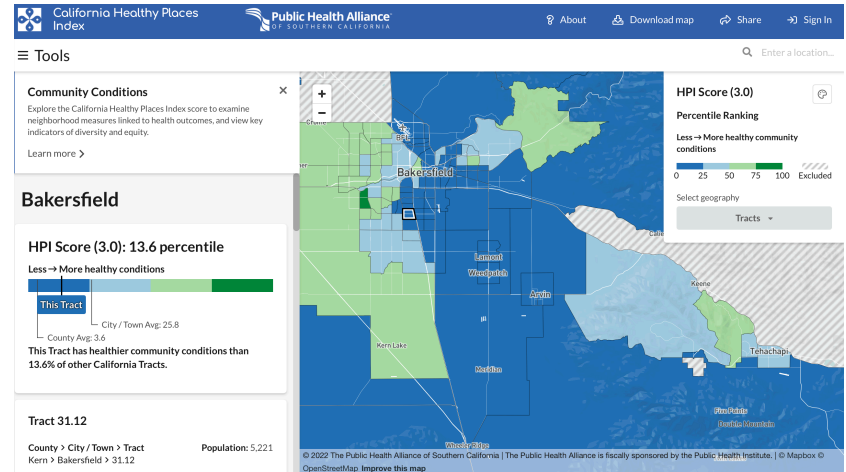
This is all about the WHO!  
Your applicant will provide a short bio for everyone involved from the **artists**, to the administrative and technical team they will be working with. They will also list if the WHO will (or will not) be supported by the KDACC grant. If they are to be supported, then they must show up in their budget!

Additionally, this is their chance to shine a spotlight on the artists they are working with!

# CA HEALTHY PLACES INDEX

KDACC webinar #1 with Helen Dowling from the CHPI gives a detailed understanding of the CHPI.

Visit the [KDACC Resource Page](#) to access the video - 30 minutes.



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# IMPACT ON THE HPI

The applicant should define the HPI data they are seeking to positively impact through their project.

Link: [CA HPI](#)

# COMMUNITY ENGAGEMENT

This section will focus heavily on the **WHO**, **HOW**, and **WHERE** of their project.

The applicant will define who, where, and how many they will serve and how they will engage and impact those living in the lowest quartile of the HPI.

# ORGANIZATION BUDGET

Non-profits are required to provide 2 years of financials via a financial snapshot. This will allow you to assess the financial viability of the organization.

## Budget Snapshot (2 Years)

### 2-Years' Statement of Financial Activities

*Click on the Calendar icon. First select Month and Year, then select Day.* 12/31/2022

#### Revenue

	2019-2020 or 2020	2020-2021 or 2021
Earned	\$50,227.00	\$7,468.87
Contributed	\$38,864.82	\$63,755.23
Total Revenue	\$89,091.82	\$71,224.10

#### Expense

	2019-2020 or 2020	2020-2021 or 2021
Personnel	\$0.00	\$0.00
Operating/Production	\$45,817.44	\$85,918.83
Total Expense	\$45,817.44	\$85,918.83

#### Total Surplus(Deficit)

2019-20 or 2020	2020-2021 or 2021
\$43,274.38	(\$14,694.73)

#### Budget Notes

# PROGRAM BUDGET

Remember, the 80/20 split.

Ensure that their narrative is reflected in their budget.

Don't forget to read the  
**WHAT WE DO NOT FUND**  
document! (ADDENDUM #3)

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# MONEY MONEY MONEY

## KDACC Budget Requirements

### **KDACC Budget Requirements**

- Organizations can ask for up to \$300k
- Individuals can ask for up to \$150k
- And there must be an 80/20 split!

The KDACC is a job creator for artists. 80% will pay the artist(s) salary for an entire year of work and 20% will be used to execute the project.

#### **Example-**

Requesting \$300K?

\$240K pays the artist(s) and \$60K can be spent on administrative costs and costs associated with program design and implementation.

# MONEY MONEY MONEY

## Budget items to consider:

- How many people will get paid?
- How many paint brushes will the applicant need?
- Will gas and mileage need to be covered?
- How much will the applicant spend on printing fliers?
- Will they need to add an extra policy to their insurance for the year?
- Will they need to pay a CPA to prepare taxes?

Expenses can include program supplies, marketing materials, rentals, insurance, administrative expenses, etc.



# MONEY MONEY MONEY

## WHAT WE DO NOT FUND

### + AN EXTRA TIP

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There are some expenses that are off limits like projects with religious purposes, construction projects, purchase of land and buildings, equipment purchases (equipment rentals are eligible), out-of-state travel, or projects that pay artists or organizations outside of California.

### Read and re-read the What We Do Not Fund document!

TIP - If the applicant described a person or a thing in their narrative and they have indicated it will have a cost, it must show up in their budget! For example, if they state in their narrative that they will pay a musician, poet, and graphic artist for their project and they only list the musician in their budget, that may be a red flag for the reviewer. They must link what they say in their narrative to their budget!

#### California Arts Council Grants What We Do Not Fund



- As applicants:
  - State agencies
  - Federal agencies
  - Non-arts organizations not involved in arts activities
  - For-profit organizations
- Nonprofit organizations not in "good standing" with California Secretary of State
- Former grantee organizations not in compliance with CAC grant requirements, such as failing to submit a final report (as stipulated in grant agreement)
- Expenses incurred before the start date or after the ending date of the Grant Activity Period
- Expenses that would supplant other state funding\*
- Operational, administrative, or indirect costs of schools, colleges, or universities
- Fundraising activities or services such as grant writing, annual campaigns, or fundraising events
- Lobbying activities that are intended to influence the actions, policies, or decisions of government officials or specific legislation
- Programs or services intended for private use, or for use by restricted membership (including programs that require college or university enrollment for participation)
- Projects with religious purposes
- Trusts, endowment funds, or investments
- Construction projects, purchase of land and buildings, or capital expenditures used to maintain, upgrade, acquire, or repair capital assets
- Equipment purchases (equipment rentals are eligible)
- Debt repayment
- Hospitality expenses, meals, or food
- Out-of-state travel

\*Neither the award (or the match) may be used to supplant other state funding, including awards of state employees or general operating expenses of school districts, County Offices of Education, or publicly funded schools, colleges, or universities.



# PROGRAM EVALUATIONS, METRICS, AND OUTCOMES

The applicant will define the ways in which they will measure the success of their project.

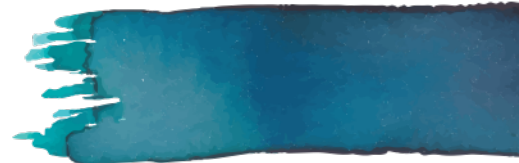
Keywords - Goals, Impacts, Outcomes, Qualitative, Quantitative and the tools you will use to measure/ assess your data.



# Measuring It

WHY ITS IMPORTANT

The KDACC will report to the state at the end of the 2024 the project data. Ideally, we will have such great success that when the state reports to the Governor's office on how well we executed the Creative Corps (mind you this is a pilot program, the first of its kind), he will be extra incentivized to approve this program again!



# Measuring It

**Goals** - What does your project intend to do?

IE- Educate about water conservation.

**Outcomes** - What do you anticipate are the short term effects of your project?

IE- Make people mindful of how they can conserve water.

**Impacts** - What do you anticipate are the long term effects of your project?

IE- Public policy is adopted to ensure greater water storage capacity for all people living in California.

**Qualitative** - Subjective data that measures your project.

IE- Interview participants that attended my project pre and post event to gauge their understanding of water conservation.

**Quantitative** - Objective data that measures your project.

IE- Ask participants to participate in a Likert scale pre and post event to measure their understanding of ways to conserve water.

# Measuring It

The tools one can use to assess the effectiveness of their program and create data include:

- Survey - online, paper, telephone, one on one (can be qualitative or quantitative)
- Numerical rating (quantitative)
- Likert scale - (can be qualitative or quantitative)
- Written or spoken testimonials (qualitative)
- Q and A (qualitative)
- Roundtable discussions (qualitative)
- Journaling (can be qualitative or quantitative)
- Video assessment (can be qualitative or quantitative)

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# WORK SAMPLES

Applicants may provide no more than three (3) samples that best portray their work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, audio, video and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

They will also use work sample notes to tell the you about what you are analyzing.

PS- The internet is NOT off-limits!

# RANKING PROCEDURES

ADDENDUM #2

1. Initial Review - No Scoring
2. Preliminary Rank - No Final Score
3. Final Review - Final Score

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# KDA Program Examples

Books in Motion® & ADAPTIdance®

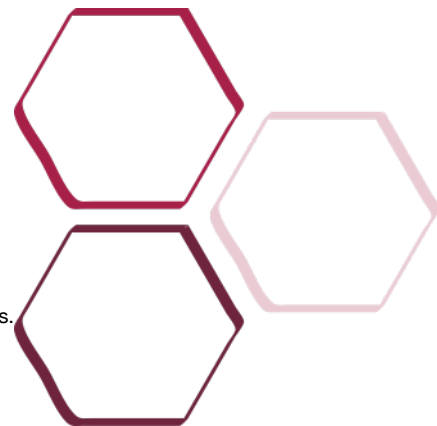


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# KDA PROGRAM EXAMPLE - 5WS + 1H

## BOOKS IN MOTION®



**Who are you serving?** Kern County children, K - 3rd grade from urban and rural areas.

**Who is involved in the project?** Kern County dance artists, Kern Literacy Council, Kern County Library, KDA Board of Directors and staff, volunteers.

**What is the project?** Books in Motion®: DANCE + LITERACY

**What it's going to cost?** \$25,000

**What does the project solve?** Illiteracy in Kern County youth

**When does the project take place?** Summer, specifically June - August

**Where does the project take place?** Kern County Libraries

**Why does it matters?** Kern County youth literacy rates are rated at some of the lowest in the state of California and Kern County communities are rated as some of the lowest on the Healthy Places Index.

**How you are going to do it?** Books in Motion is a FREE summer literacy program that encourages reading through dancing by focusing on Common Core Standards for Reading Literature for children, K-3rd grade. Families will have the opportunity to visit Kern County library branches to watch dance performances based upon children's books, engage in kinesis by learning choreography, and participate in creating a craft that coincides with the book's theme. At the end of the session, children will be divided into groups based upon age/level and posed questions to evaluate their comprehension and will be able to take home a FREE book after participating in the evaluation.

BIM is geared for students in the early literacy stages (pre-reading, pre-decoding, decoding, and early emergent stages) and is designed to tap into their imagination and encourage them to read books. For some, reading is a concept that is still too foreign to understand due to age and brain development. BIM will bypass this intangible feeling by allowing them to see the magic of a book laid out on a stage with real characters coming to life. Children do not have to read words to read - they can read the dancers' movements. By tapping into curiosity, children will be motivated to explore literacy, which leads them back to the written words that brought the book to life. Kinesthetic learning is an effective tool that can be used to improve literacy rates and dance can be successful in teaching complicated applications, from math to reading.

# KDA PROGRAM EXAMPLE - TIMELINE

## BOOKS IN MOTION®



March 1- April 1: BIM Performer Applications OPEN. A press release is sent to all media groups, a social media campaign via Facebook and Instagram is launched, and email blasts announce performance opportunities.

April 1: BIM Performer Applications CLOSE. KDA collects BIM Performer Applications via JotForm. KDA reviews applications and offers acceptance to artists to become the official BIM performers.

May 1: BIM Partner Information Meeting. KDA, Kern Literacy Council, Kern County Library, and Kern County dance artists attend an informational meeting to select bibliography, secure BIM schedule, and logistics.

May 15: BIM Book Order Submitted. Kern Literacy Council submits book orders to Scholastic Books.

May 1 - June 1: Kern County dance artists begin rehearsal and production for BIM.

May 1 - July 1: BIM Craft Kit + FREE Book Preparation. KDA, Kern County Library, and Kern Literacy Council utilize volunteers to prepare BIM craft kits and FREE books to hand out at participating Kern County library branches.

May 1 - August 1: BIM Marketing Campaign Launches. KDA Creative Director finalizes BIM flyers, posters, social media announcements, press releases, and updates the KDA website.

May 31: KDA hosts meetings with Kern County Library, Kern Literacy Council, Kern County dance organizations, and volunteers for event review, tasks, and roles.

June 15: KDA emails Kern County dignitaries (Mayor, Assemblyman, Senators, Congressmen) and asks them to attend BIM and to support Kern County literacy efforts.

July 1 - August 1: BIM Summer Library Tour Begins. KDA executes BIM featuring story-telling, performance, choreography, and crafting in the safety of Kern County library branches. BIM dance artists are paid an honorarium for their service.

August 1 - September 1: BIM objectives assessed and measured via qualitative and quantitative evaluations.

October 1 - December 31: BIM announces final reporting gathered from qualitative and quantitative data via a final report.



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# KDA PROGRAM EXAMPLE - MEASURING DATA

## ADAPTIdance<sup>®</sup>



### GOALS:

- 1.) to provide access to creative movement and dance training for all students regardless of disability, income level, or prior dance experience
- 2). to provide a forum for physical activity that is a model for all abilities to collaborate as equals while developing skills and respect for self and others;
- 3.) to educate about disability, collaboration, and inclusion through the medium of dance and the presentation of positive role models and images of people with disabilities.

### OUTCOMES:

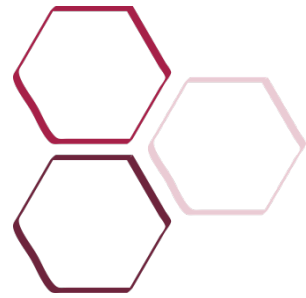
- Enhancing a brightened affect
- Increasing quality of life/joyfulness
- Increasing the opportunity for self-expression
- Increasing access to physical activity to promote a healthy mind and body
- Demystifying & humanizing disability

### IMPACTS:

- Participants have a positive association with movement/dance and are eager to move in environments that are conducive to dancing.
- Caretakers assist participants in participating in other dance experiences outside the program and see dance as a positive addition to the participants' physical routines.

# KDA PROGRAM EXAMPLE - MEASURING DATA

## ADAPTIdance®



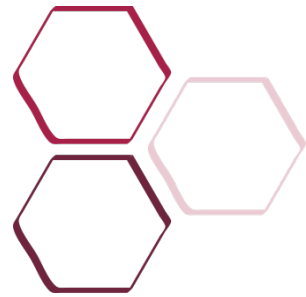
- 1.) Quantitative - Numerical scale
- 2). Qualitative - Interview, Q/A, Video Assessment

At the conclusion of each ADAPTIdance class, KDA collects data from the ADAPTIdance student interns measuring specific categories including an observation of the participants' brightened affect, eagerness to move, increased quality of life/joyfulness, etc. The quantitative data allows KDA to gauge the impact of the program over a six-week period via categories that are rated on a scale of 1-5 with approximately 98 measurements for each category. Since 2016, **KDA has found an average increase in metrics as the classes progress from week to week** with the following indicators often responsible for the increase in metrics.

Link: [ADAPTIdance Assessment Sheet](#)

# KDA PROGRAM EXAMPLE - MEASURING DATA

## ADAPTIdance<sup>®</sup>



ADAPTIdance Intern Assessment Sheet

Participant Name

Participant Name	Initial Assessment	Beginning of Class	End of Class
<b>Class #1</b>			
Observation			
Brightened Affect	5 -	5 -	5 -
Increased Quality of Life	5 -	5 -	5 -
Joyfulness	5 -	5 -	5 -
Self-Expression	5 -	5 -	5 -
Eagerness to Move	5 -	5 -	5 -
Participant's Association with Dance	Positive	Positive	5 -
Able to Identify Vibratory Movement	--	Yes	Yes
Able to Identify Rhythm Patterns	--	Yes	Yes
Able to shift weight side-to-side	--	Yes	Yes
<b>Class #2</b>			
Observation	Beginning of Class	End of Class	
Brightened Affect	--	--	
Increased Quality of Life	--	--	
Joyfulness	--	--	
Self-Expression	--	--	
Eagerness to Move	--	--	
Participant's Association with Dance	--	--	
Able to Identify Sustained Movement	--	--	
Able to Identify Sound or Lack of Sound	--	--	
Able to understand sound & rhythm connection	--	--	
<b>Class #3</b>			
Observation	Beginning of Class	End of Class	
Brightened Affect	--	--	
Increased Quality of Life	--	--	
Joyfulness	--	--	
Self-Expression	--	--	
Eagerness to Move	--	--	
Participant's Association with Dance	--	--	

Rylee Lexie Daniela Anthony Addison Dominic Kenny Kelsey Karol Aubrey Alexander

- As ADAPTIdance progresses from week to week, the ADAPTIdancers develop a level of comfort with the ADAPTIdance program director and interns. As a result, the barriers of discomfort are removed and the dancers feel more comfortable dancing - ultimately increasing the participants' brightened affect, eagerness to move, increased quality of life/joyfulness, and enhanced physical fitness.

- The ADAPTIdancers knowledge of dance technique and choreography heighten over six weeks, ultimately building the dancer's confidence. This positive experience encourages dancers to attend weekly classes where learnt information is continually executed/improved and new information is made available in a nurturing and safe environment.

- ADAPTIdance begins to focus on the final performance at the Fox Theater during the fourth week of the program which sets new benchmarks for goal-setting. The ADAPTIdance team provides encouraging conversations about dancing on the Fox stage and the importance of executing an engaging performance. As the excitement for the final performance builds, the ADAPTIdancers attention to detail, focus, and memorization of choreography is increased, ultimately impacting the overall data points of the ADAPTIdance final assessments.



Q/A +  
Wrap Up



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