PROPOSAL SUBMITTAL FORM

Agency Information

Agency Name: Lexington Children's Theatre

Mailing Address: 418 W Short Street

Street Address: Lexington, KY 40507

Phone: (859) 254 - 4546

Is your Agency registered with the IRS as a 501(c)3 organization? ☑ Yes ☐ No

*Note: Agencies **must** be registered with the IRS as a 501(c)3 organization to be eligible for ESR Program funding.*

Does your agency have a current profile with Blue Grass Community Foundation's GoodGiving.net? ☑ Yes ☐ No

*Note: Agencies **must** have profiles with GoodGiving.net to be eligible for ESR funding.*

Website Address: www.lctonstage.org

Agency Representative *(typically the Executive Director - Name, Title, Phone, Email)*:

Larry Snipes, Producing Director, 859-254-4546 ext. 229, lsnipes@lctonstage.org

Person Completing Application *(Name, Title, Phone, Email):*

Rachel Ray, Development Director, 859-254-4546 ext. 230, rray@lctonstage.org

Program Information

Name of program for which funds are being requested: **Empathy in Action: An Anti-Bullying Curriculum**

Total Funding Amount Requested: $ **20,400**

RFP #11-2019 PROPOSAL SUBMITTAL FORM

- **Save this PDF formatted Proposal Submittal Form to your hard drive before beginning to enter responses in it to ensure your responses are saved to the form.**
- **LIMIT RESPONSES IN TEXT BOXES TO 250 WORDS**
- **REMINDER: All proposals must be written in a clear and concise manner, as there will be no follow-up or clarifications to proposer's submittal form once the evaluation process begins.**

5.1 Program Proposal & Design

5.1.1 Needs Statement—Purpose of the Program Proposal / Problem Statement **15 Points**

Using local data, provide a description of the problem in Fayette County. Identify the specific population your program is targeting (i.e. age, geographical region, economic status, etc.) and explain why. Discuss whether this population is under-served or at-risk. Describe your understanding of the local system of services addressing this problem, obstacles and/or opportunities your clients face, and how your agency fits within this system of services.

The Centers for Disease Control and Prevention cite that one out of every five high school students experience bullying, and in Fayette County specifically, 1,480 incidents of harassment (which includes bullying) occurred in the 2016-2017 school year (over 300 incidents more than were reported the previous year).

Lexington Children's Theatre's Empathy in Action: An Anti-Bullying Curriculum seeks to empower young people and give them tools to prevent bullying behaviors in their peer groups, their schools, and their communities. The curriculum will be presented at six local community and empowerment centers.

The program is aimed at young people, ages seven to 14, of diverse ethnic and socio-economic backgrounds. In many cases, the young people who participate in programming at Lexington's community centers are under-served in terms of arts instruction and at-risk academically. We have chosen to present this programming in community centers because we want to work with young people in their own communities.

In 2014, the Kentucky Youth Bullying Task Force had a series of meetings and presented recommendations to prevent school bullying. There is currently training and resources available for Fayette County school teachers; this programming is intended to supplement what is already available by using drama and the arts to explore the issue of bullying and find solutions that turn bystanders into "rescuers."

5.1.2 Service Delivery Model **15 Points**

What steps will you take or what activities will you provide to assist clients in achieving these goals? Describe each "unit of service" you will provide for clients and how often and how long this service will be provided (e.g. a one-time three-hour training; a weekly one-hour support group for 12 weeks; one 30-minute health exam twice a year; 1-3 hour advocacy services as needed; etc.) How will these services address the problem as identified in the Needs Statement above? Be specific.

The Empathy in Action anti-bullying curriculum is a five-week program that meets for 90 minutes, once a week, at six Fayette County community centers, for a total of five instruction hours for up to 50 participants per center. In this curriculum, young people explore the definition of "community" and examine their own role in creating an environment where differences are respected and celebrated. Together with LCT teaching artists, young people define bullying as they identify the various forms it can take in their lives.

In this program, students learn and practice the vocabulary they need to recognize various types of intolerance, both verbal and non-verbal, that they encounter in their communities. Students discuss and act out scenarios to practice becoming a "rescuer" rather than a "bystander." Through drama activities, students practice strategies to overcome intolerant behavior and build an inclusive and welcoming community.

The curriculum is laid out as follows:
• Session One: Participants create an ensemble and begin a dialogue about community.
• Session Two: Participants explore the dynamics and concept of "power" and create images of power.
• Session Three: Participants are introduced to the "Triangle of Oppression" and the drama technique of frozen images.
• Session Four: Participants explore the point of view of each role in the Triangle of Oppression and learn how to foster empathy for those being bullied.
• Session Five: Participants collaborate with a group to resolve a common example of bullying and identify and explore ways of moving from a bystander role to a rescuer role.

5.1.3 Client Eligibility and Requirements **5 Points**

What eligibility requirements must clients meet to qualify for services? What are the expectations of clients while receiving services? (e.g. client must pay $30 fee for each class; client must remain sober; client is responsible for chores; nothing other than participation in services; etc.)

Clients must be young people between the ages of seven and 14. Programming will be available at no charge to participants. Participants will be expected to complete all five hours of the curriculum. Additionally, participants will be asked to sign a letter of commitment indicating that they intend to attend every session and do the work of the curriculum so that they become better armed to deal with bullying in their communities.

5.1.4 Evidence-Based/Best Practice **10 Points**

Describe the evidence-based or promising practice model on which this service approach is based. Provide particular sources that indicate what you are doing is best-practice.

The Empathy in Action anti-bullying curriculum relies on the practice of concepts and ideas through drama and experiential learning. When teaching artists use situational learning, they can discuss potential outcomes and generate reflective, in-depth conversations. This is what teaching through theatre does: it allows participants to examine the consequences without necessarily experiencing the actual circumstances of events. Theatre then becomes a useful teaching methodology to discuss social issues and social change through reflection and meaningful discussion. Through this curriculum, participants will improve interpersonal skills that help in creating relationships. These skills are self-awareness, empathy, warmth, and congruence, and are known to relate to one's own mind and others well-being, both on a professional and personal level (Elman et al., 2005).

Experiential learning is defined as a learning model "which begins with the experience followed by reflection, discussion, analysis and evaluation of the experience. The assumption is that we seldom learn from experience unless we assess the experience, assigning our own meaning in terms of our own goals, aims, ambitions and expectations. From these processes come the insights, the discoveries, and understanding. The pieces fall into place, and the experience takes on added meaning in relation to other experiences. All this is then conceptualized, synthesized, and integrated into the individual's system of constructs which they impose on the world, through which he views, perceives, categorizes, evaluates and seeks experience." (Albert Wight, "Participative education and the inevitable revolution" in The Journal of Creative Behaviour, Vol 4, No 4, Fall 1970, pp. 234-282.)

5.2 Program Measures & Evaluation

5.2.1 Service Efficacy & Desired Outcomes **10 Points**

What do you hope to help your clients achieve? What are some examples of goals you will set with clients? What is your service philosophy in terms of helping your clients achieve these goals? Describe how you define "successful" completion of services. (e.g. service is complete if: client remains for entire three-hour training; client continues services until judge orders otherwise; etc.) What percentage of clients meet that criteria for success?

The goal for participants is that at the end of the curriculum, they will be armed with the skills and vocabulary to recognize and name various types of intolerance, both verbal and non-verbal, that they encounter in their schools, communities, and peer groups, and be ready with strategies they have practiced to overcome intolerant behaviors they witness and build an inclusive and welcoming community.

LCT's service philosophy is that we believe young people have the means to influence and impact their world. We will use theatre to create meaningful discussion that will assist in effecting change. Young people can become advocates and activists to change the dynamic of how we treat one another.

Through the presentation of and participation in the drama and workshop, students will develop critical skills in communication, self-expression, and social growth, as well as cooperation and critical thinking. This project gives students the opportunity to explore the challenging and difficult issue of bullying and explore and reflect curriculum develops students' sense of empathy and gives them the tools to make better decisions in bullying situations.

5.2.2 Client Empowerment & Community Impact **10 Points**

Describe what meaningful difference these services make in the lives of people served. What value is added to the community? Provide examples. (e.g. client demonstrates change in attitude; client has behavior change; etc.)

Through this curriculum, participants will discuss and define what makes a community one in which they want to live, and what culture they want their community to have. Through this curriculum, participants will discuss power dynamics – who has power in their lives, who they have power over – and how they can use that power for good or for bad.

During this program, students will have the opportunity to explore and discuss:

- The definition of "community" and the different communities to which they belong.
- Different ways to work cooperatively and with mutual respect through activities and improvisation.
- The spectrum of intolerant/oppressive behavior, from teasing and name-calling to physical harassment and intimidation.
- The consequences of exclusion of people or groups from a community.
- Strategies to overcome intolerance and build a more inclusive community.

If young people have the tools they need to recognize and defuse potential bullying situations, it will make a positive impact on their communities. Young people in those communities will not only feel safer, but feel empowered to effect change in their own lives and in the lives of others.

5.2.3 Data Assessment & Quality Improvement **10 Points**

While it doesn't have to be complicated, evaluation is more than saying "we provided this many 'units of service.'" How will you know if your services have been effective? How does this relate to the desired outcomes for your clients? How will the information gathered be used to improve your services in the future? Be specific (for example, data collection may be through focus groups, pre-and post-tests, client satisfaction surveys, etc.), and also **be specific regarding sampling size and frequency of evaluation.**

LCT Teaching Artists will do a pre-program evaluation that measures preconceived notions and beliefs about how people treat one another, who holds power, and our trust of them so that they may focus on participants' personal values and tailor the curriculum to the values of the group.

Studies suggest that active engagement is necessary to encourage learning and changes in the brain. Activities that stimulate active engagement include facilitation, simulation, theatre activities, and role play. David Kolb's experiential learning cycle breaks the learning process down into four parts, listed below.

Our success with this program will be measured through Kolb's learning cycle:

• Concrete Observation – a new situation is experienced.
• Reflective Observation – Students will reflect upon the new experience and find new approaches towards solving problems.
• Abstract Conceptualization – Students will implement their observations into a plan or approach with abstract conceptualization. They will evaluate, revise, and test ideas in this phase by trying new problem-solving techniques and challenging preconceived notions.
• Active Experimentation – Students will test their ideas using drama. This allows students to connect and reflect through hands-on experiences and test the results. This approach leads to new discoveries, ways of thinking, and development of best practices.

5.3 Capacity & Sustainability

5.3.1 Staff Qualifications & Experience **5 Points**

Provide information on the key/primary individuals that will be involved in the provision of services and demonstrate that they have the capacity to address the stated need. List each position by title and name of employee, if available. Describe the anticipated roles and responsibilities for each person as it relates to this project. Describe the experience, expertise, and capacity of each individual to address the proposed activities.

The lead on this project will be LCT's Associate Artistic Director in charge of Education, Jeremy Kisling. Mr. Kisling received his undergraduate degree from the University of Northern Iowa and his M.F.A. in Drama and Theatre for Youth from the University of Texas at Austin. He has led LCT's education department for 17 years, and in that time, has taught thousands of young people through theatre residencies and workshops both in LCT's facility and at schools throughout the Commonwealth.

Mr. Kisling will be assisted by LCT Teaching Artists Rhonda Bell and Cassady Gorrell. Ms. Bell earned a BA in Theatre from Berea College and an MA from the University of Hawai'i at Mānoa, and Ms. Gorrell earned a BA in Theatre from the University of Kentucky. Additionally, LCT's Resident Professional Education Interns will assist in this project.

LCT's Teaching Artists will work with the young people to facilitate discussions, ask open ended questions, and challenge the status quo. The Empathy in Action program asks the participants to move from being a mere bystander to becoming a rescuer and advocate for those in our community who do not feel empowered to use their voice. LCT educators serve as teachers to share the gathered knowledge on the topic of bullying, but primarily will serve as facilitators to moderate the conversation between participants as they use drama techniques to explore what it means to be responsible for the environment in which they live.

5.3.2 Partnership & Resource Leverage **5 Points**

How do your programs and services support our community's comprehensive response to the identified priority area of Community Wellness & Safety? Does your organization have any formal agreements or informal working relationship with other local service programs?

What role does your governing board members, volunteers, and / or donors play in facilitating viable service delivery and program administration? Does your program have any major civic benefactors or corporate sponsors? Describe other secured funding sources and committed operational resources your organization has allocated for the proposed program.

LCT does not have any formal agreements with other local service programs, however, we partner with a number of other local nonprofits in various capacities. For our Pay What You Can performance nights, we have worked with Arbor Youth Services, Big Brothers Big Sisters, the Nest, and the Division of Youth Services to invite young people and families to our performances at low to no coast. We have partnered with area organizations for our Discover More event series, including the Explorium, the Lexington Philharmonic, Art on the Move, the Carnegie Center, and more. Toyota sponsors ticket subsidies for our school performances and LCT receives funding from the Children's Charity Fund that subsidizes our Pay What You Can programming. Additionally, LCT's Education department has ongoing agreements with Sts. Peter and Paul School and Sphinx Academy to provide arts education experiences to their students.

Our board, volunteers, and donors volunteer at Pay What You Can nights and Discover More events. Our board of directors helps identify funding sources in the community that help subsidize our programming.

LCT has a number of corporate sponsors throughout the year; most sponsor our individual productions. In our 2018-2019 season, our corporate sponsors included Whole Foods, Ball Homes, Hilliard Lyons, Morgan Stanley, Bank of the Bluegrass, Raising Cane's, BB&T, PNC Bank, and more. LCT receives major grant funding from LexArts, the Shubert Foundation, and the Kentucky Arts Council.

If necessary, additional funding for this program will be provided from earned revenue streams and annual fund donations.

5.3.3 Outreach & Inclusion Strategy **15 Points**

Demonstrate how the program will ensure services are available and accessible by all potential participants, especially related to language barriers for persons with limited English proficiency; persons with physical or other disabilities; and persons impacted by poverty and economic distress.

Has your organization enacted any policies (or employs any standard operating procedures) to ensure equitable service opportunity and / or benefit program to a diverse cross-section of the greater community?

We will present our programming to neighborhood community centers to ensure that young people can experience the program in locations that are easily accessible, rather than requiring them to travel to the theatre. Additionally, the curriculum is free, removing the barrier of cost.

Due to its nature, theatre is a teaching tool that can build community using body and voice without the necessity of language, nevertheless, interpreters will be available upon request. We will also ensure that our teaching artists and assistants reflect the diversity of the communities they are serving. Any necessary provisions or programming modifications will be made to accommodate young people with physical or neurological disabilities.

LCT is devoted to making our programs and services available to all members of the community. Ticket subsidies and Pay What You Can performances ensure access to our performances, and scholarships are available for theatre school programming. Our Shooting Stars satellite theatre, based in Eastern Kentucky, provides performances and theatre education at low to no cost. For our Main Stage performances, we offer three Sensory Friendly performances per year, in addition to accessible seating and ASL interpretation and audio description upon request.

LCT believes in equity, justice, and inclusion for all. We believe our artistry is made stronger by many voices, perspectives, and experiences. We actively welcome and include all people regardless of race, socioeconomic class, color, national origin, religion, diverse perspectives, age, sex, sexual orientation, gender, gender identity, neurological or physical ability, veteran status, legal status, or education level

6.0 Program Budget Summary Form Instructions

Proposal Submittal shall be considered incomplete and shall be rejected without completed Budget Summary Form. *(Including total amount of ESR grant request.)*

For organizations requesting funding for more than one program in this RFP, combine into a single Program Budget narrative for the proposal.

Please note that the Program Budget will be part of the grantee agreement with LFUCG and regular tracking and expenditure reporting will be required.

To ensure readability and uniformity, please use the Program Budget form included. Provide brief line-item detail as specified in each section below and verify all calculations.

This section provides a summary of the total proposed Program Budget for FY 2020. It requests the allocation of all projected funding amounts (City and non-City sources) for anticipated FY 2020 program expenditures.

Total Program Budget

Column A should reflect projected expenditures for the entire program (not just the proposed LFUCG ESR grant funding request portion). When the chart is completed this column should equal ESR Grant Funding Request plus other/non-ESR program funding. (A=B+C)

ESR Grant Funding Request

Column B is the grant amount being requested from this RFP to support this program's services to eligible Fayette County Participants.

Non-LFUCG Program Funding

Column C is the non-LFUCG ESR funding that is allocated to the Total Program Budget (A-B = C).

This form is for the budget for the PROGRAM applying for ESR funds, not the total agency budget.

For each category identify the amount requested and the amount to be leveraged through other programs or organizations (if applicable).

Staff Salaries – Identify the number of Full-time position salaries allocated to the program, and part-time positions allocated to the program, and the amounts of each allocated to Columns A, B, & C.

Consultant Services – In the "List Details" box, **briefly** describe any expenses associated with providing expanded supportive services or other services for which the organization intends to contract with another entity. Any of these expenses to be provided by the proposing organization should be included in other line items.

Space/Facilities – In the "List Details" box, **briefly** list the basis of the allocation of rental costs, utilities, janitorial costs, and any other facility costs for the Program. Identify any office or program space in an LFUCG owned building, and any other costs (rent, monthly utilities, etc.) reimbursed to LFUCG.

Scholarships/Stipends – In the "List Details" box, **briefly** list the type of scholarships or stipends, and include the number of people or organizations to receive funds.

Operating Expenses – In the "List Details" box, **briefly** list the costs associated with expenses, supplies, utilities, and any other expense associated directly with the operation of the project.

Other – In the "List Details" box, **briefly** list any other costs for the Program not covered above.

PROGRAM BUDGET SUMMARY

Agency Name **Lexington Children's Theatre**

Program Name **Empathy in Action: An Anti-Bullying Curriculum**

FY 2020 (July 1, 2019-June 30, 2020) Total Program Budget

	# of Employees:	Column A Total Program Budget [= B+C]	Column B ESR Grant Funding Request	Column C Non-ESR Program Funding [A-B]
1. Staff Salaries for Program				
Full-Time (FTE)	2	9,100	7,000	2,100
Part-Time	2	6,750	5,400	1,350
Total Salaries		15,850	12,400	3,450
3. Consultant Services	$	4,000	3,000	1,000
list details	LCT will hire interpreters as needed for this project.			
4. Space/Facilities	$	2,000	1,000	1,000
list details	Facility rental as necessary.			
5. Operating Expenses	$	6,000	4,000	2,000
list details	Books, paper, and supplies utilized in the curriculum.			
6. Scholarships / Stipends	$	0		
list details - numbers & amounts	Program will be offered at no charge to the particpants.			
7. Other	$	0		
list details				
8. TOTAL PROGRAM BUDGET	$	27,850	20,400	7,450

Cost per Program Participant: $ 0

I understand that this document in its entirety is incorporated into my grant Agreement with the Lexington-Fayette Urban County Government.

Authorized Representative *(typed name)*: Rachel Ray

Title: Development Director **Date**: 4/18/2019