PROPOSAL SUBMITTAL FORM

Agency Information

Agency Name: Central Music Academy

Mailing Address: 644 Georgetown St Lexington KY 40508

Street Address: 644 Georgetown St Lexington KY 40508

Phone: (859) 221 - 2190

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 Silver Seal of Transparency or higher profile on GuideStar.org? ☑ Yes ☐ No

Note: Agencies must have a Silver Seal of Transparency or higher profile with GuideStar.org to be eligible for ESR funding.

Website Address: www.centralmusicacademy.org

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

Erin Walker, CMA Director, 859-221-2190, centralmusicacademy@gmail.com

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

Erin Walker, CMA Director, 859-221-2190, centralmusicacademy@gmail.com

Program Information

Name of program for which funds are being requested: **Music in the West End Initiative**

Total Funding Amount Requested: $ **34,500**

RFP #4-2020 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 Central Music Academy's mission is to provide economically disadvantaged children with free musical training. We believe that music can take you anywhere--it can change lives, transform communities and make the unimaginable possible. However, music lessons are often prohibitively expensive. Therefore, we offer quality, free music education to low-income youth—but those lessons are just the beginning. CMA is both a solid foundation and a springboard for our students to realize their untapped potential. The education they receive here provides stability and mentorship, developing musical skills but also increasing discipline, self-esteem and creative thinking that can be carried into their communities and through the rest of their lives—empowering them through music.

CMA recently moved to a space in Lexington's West End, where data shows more than 80% of students qualify for free/reduced lunch, and who would, because of their income levels, not have access to private musical studies through other avenues. (There is another music program, MusicWorks, that reaches a low-income population—but they only offer ensemble training, with little one-on-one attention.) Currently, 10% of CMA's students come from the West End, and we'd love to raise that to 25%. However, we have a waitlist of over 60 children (including some from the West End) who we cannot afford to include in our private lesson programs without substantial additional support. Therefore, we seek funding for our Music in the West End Initiative, which would provide free weekly private music lessons for 30 low-income neighborhood children ages 8-18.

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.

To achieve desired results of empowering low-income kids through free quality private music lessons, we will:
1) hire highly-qualified instructors (resumes/CVs are vetted, with earned degrees in music performance/education preferred)
2) ensure student private lesson plans align with Kentucky music education standards
3) center instruction on the importance of mentoring each student in a one-on-one, individualized setting
4) partner with arts programs on both a local (CKYO, LexArts, Kentucky Arts Council) and national level (Berklee City Music Network, National Arts Education Network)
5) regularly speak with the students and their parents about our programs and whether the structure of lessons and group classes are meeting their needs

Scheduling:
1) First week of private lessons in the Music in the West End Initiative: July 1, 2020. The program would run through June 30, 2021, providing for 40 weeks of annual instruction for each student (and accommodating for a few canceled lessons for each student for holidays, school concert conflicts, or weather closures).
2) Each student will receive a free weekly half-hour lesson (typically in person, though currently taught online through Zoom and Google Duo)
3) Every month will feature at least one concert or recital where the kids can perform as soloists or in small groups (typically held in various community locations, though currently held online through Facebook Live, Zoom, and Google Duo)

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.)

To receive free lessons at CMA, students must be between the ages of 8 and 18 and qualify for free/reduced lunches in one of the Fayette County Public Schools. To specifically qualify for the Music in the West End Initiative, students will need to live in Lexington's West End, for which we use the geographic borders of Main Street (Leestown Road), Limestone Street, and New Circle Road to set neighborhood parameters.

Students register for lessons through an online/printed application form, which includes a brief essay about why they feel they would benefit from lessons at CMA and a checkbox to verify they qualify for free/reduced lunches at school. We plan semesterly organizational capacity based on two criteria: funding availability and scheduling. Normally we enroll 90-110 students in private lessons, and typical attrition rates mean student lists turn over by about 10-20 kids each semester. When we don't have adequate funding to support the enrollment of new students, we maintain a waiting list, which currently has over 60 names on it.

Once accepted into CMA, students are eligible to remain in our programs through the summer after they graduate from high school, provided that they a) come prepared for each lesson (meaning they have brought their assignment folder and their instrument, they have practiced their assigned études and pieces, and they show a positive and attitude toward learning), and b) that they perform in at least one student recital and one outreach event per year.

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.

In addressing our aim of providing quality, free one-on-one music education to economically disadvantaged young people in Lexington, we consider data from studies led by the National Guild for Community Arts Education, the Arts in Education Network, Nashville's Music Makes Us Organization, and others. This data indicates that indeed, many low-income children do not have access to quality music education. It also illustrates that early exposure to music has been shown to enhance language, math, and reasoning skills; increase problem-solving ability; improve memory; encourage life skills such as personal responsibility and confidence; and encourage students to think creatively.

In order to follow best practices, CMA teachers and staff collaborate to align our lessons and group classes with both the Kentucky and National Standards for Music Education. Our semesterly student post-tests from last fall, for example, show the following:

98% of students report their musical skills improved
86% report one-on-one lessons made them feel listened to and valued
84% report practicing for lessons and recitals helped their goal setting abilities and perseverance
82% report performing during recitals improved their self confidence
73% report that their grades improved after studying at CMA

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?

With the West End Initiative, we hope to a) improve clients' access to musical training in an impoverished area by including 30 neighborhood kids in our program, b) provide one-on-one mentoring, building musical skills, introducing world cultures, and promoting self-confidence, responsibility, and discipline in high-risk youth, c) improve students' placements in school musical ensembles, and stimulate participation in advanced non-school music ensembles/solo competitions/theater productions/etc., and d) improve graduation and college attendance rates for our students, as compared to local and state averages.

In terms of meeting criteria for success with current students, please see the data included in our response to question 5.1.4. Regarding past students: since our inception in 2004, CMA has given more than 40,000 free lessons to 1000+ students who wouldn't otherwise have had access to private lessons. They have successfully auditioned into arts magnet schools, all-district/all-state ensembles, plus university music programs. CMA students have a 100% high school graduation rate as compared to the local average of 90.5%; 99% of them also go on to college-- with at least 15% employing music scholarships to help pay for school.

Overall, our philosophy is to provide quality services that enhance the emotional, cognitive, social, and physical wellbeing of those with whom we interact—and we consider our programs successful if we receive regular feedback indicating that we are consistently meeting those goals for each individual child. This feedback comes both anecdotally and through formative and summative assessment initiatives (specifically detailed in question 5.2.3) tracking student and program success.

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.)

Though CMA is not a huge organization, we have a good deal of anecdotal feedback that indicates private lessons are having a deep educational impact and important experience for the students involved.

One 8th-grade viola student, Charles, was referred to us by a caseworker from CASA of Lexington. When he first started with his teacher Josquin, Charles never made eye contact during lessons, had trouble controlling a constantly shaky bow hand, and couldn't focus enough to practice on his own. By the end of a year with Josquin, Charles had made it through a whole Suzuki book, which he was immensely proud of. His viola technique was noticeably improved, and in conversations with him, it was immediately evident that his self-confidence had skyrocked: his posture was more upright, his speech was no longer mumbled, and he was able to maintain eye contact.

Another example comes from CMA Parent Tierra. She states, "When she began at CMA, my daughter had the dream of becoming a Neo-Natal Surgeon, yet she was barely getting a 2.0 and had no idea how to set and achieve goals. Through CMA, she has learned not to give up when a piece was too difficult, but to persevere, which has applied to other aspects of her life, such as school work. Now she has a 3.8 GPA. She has achieved a distinguished rating from several judges. She has made friends and provided excellent performances for live audiences."

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.**

CMA's assessment strategies were developed in collaboration with UK's Music Education faculty. We utilize a pre-test when any student begins at CMA, asking about the student's past exposure to musical instruments to assess their skill level and background. We follow-up on this pre-test with formative and summative assessment initiatives (post-tests) to track student/program success on a weekly, monthly, and semesterly basis. (Selected post-test data included in 5.1.4.)

Weekly documents include:
1. lesson plans (demonstrating objectives, standards achieved, lesson structures, and contexts for student learning)
2. assessment/assignment forms (records of attendance, attitude, goals met or missed, and practice habits)

Semesterly documents include:
1. semester pre-tests, laying out goals for lessons
2. semester evaluation forms (student and teacher perceptions of the goals achieved during the semester)
3. jury evaluation rubrics (teacher critiques and student self-assessments of musical skills in end-of-semester juries)

Based on evaluation results, we adjust lesson plans and schedule masterclasses to address areas of student need/interest. For example, a trumpet student was Ukrainian and wanted to study music that connected to his ethnic background, so his teacher added some Ukrainian hymns to his study plan. And we created our Wee Move and Groove class to reach out to preschool-aged kids because many families commented about the lack of musical opportunities for very young children of low-income families.

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.

CMA's director has two doctorate degrees in music and is on the UK music faculty, and she coordinates programming activities. CMA's assistant director, who has a background in communications and arts management, works with the director to organize lessons, hire teachers, and monitor student progress. Our marketing and community engagement coordinator, who has a degree in strategic marketing, schedules outreach concerts and manages volunteers.

CMA teachers give the weekly lessons; as such, they're responsible for planning the overarching musical curriculum. They are hired based on resumés, references, and interviews. The 100+ teachers who have worked here over the years hold bachelor of music degrees from a number of conservatories and universities, and approximately half of them have completed master's or doctorate degrees in music. Current teachers (who include Ross Whitaker, Linda Jean Stokley, Nathan Kiser, Emily Rush, Richard Young, and Igor Bogdanic, among others) perform with groups like the Lexington Philharmonic, the Lexington Singers, and the Lexington Bach Choir. A number are well known in the jazz and folk scenes (the DiMartino-Osland Jazz Orchestra, the Local Honeys). We believe our teachers' performing and educational activities set them up as great role models for our students, and we are confident our students are receiving the highest-quality education possible.

Though this initiative will add new students to our roster, our strategic and development plans allow for corresponding categorical spending increases, and both our space and our instructors can accommodate more lessons. Therefore, we are confident that we won't strain our organizational capacity.

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 Childhood and Youth Development ? 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.

CMA partners with arts programs on both a local (CKYO, LexArts, Kentucky Arts Council) and national level (Berklee City Music Network and the National Endowment for the Arts). For more than a decade, the KAC has generously provided us with funding support, as has LexArts, but in addition to that, both organizations, and also the BCMN, provide us with information capital (training sessions for fundraising, board development, community engagement, data management systems, etc.). CMA's partnership with UK provides us with qualified instructors, via regular recommendations from UK's voice, percussion, string, woodwind, and piano studio coordinators. We've partnered with the UK Opera, LPO, the Lexington Children's Theater, Bluegrass Youth Ballet, and the Lyric Theater to provide over 100 CMA students and family members with free event tickets. Other local organizations with whom we partner include the Robert H. Williams Cultural Center (we rent space there, plus they promote CMA's outreach programs in our immediate neighborhood), LFUCG Partners for Youth, CKYO, the Plantory, VisitLex, the Railbird Festival, the YMCA, and the Carnegie Center.

Traditionally our board members are more involved in policy setting and fundraising than in programming details, but they attend CMA events and support our programs with regular volunteering schedules.

We are fortunate to have regular funding support from LexArts, the Kentucky Arts Council, the National Endowment for the Arts, and the BlueGrass Foundation, and we have corporate partnerships with the Railbird Festival, Traditional Bank, Central Bank, Kinetic Vet, Rood and Riddle, Omega Farm, WUKY, Hurst Music, and West Sixth Brewing.

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?

The target audience for our programs is children who are financially disadvantaged, between the ages of 8 and 18, and who live in Lexington. CMA does not discriminate on the basis of race, religion, gender, sexual orientation or national or ethnic origin, and we welcome children of all abilities, including those with special needs. Our building is accessible for those with physical disabilities. We recently have also been focusing on reaching the elderly and the infirm through performances at nursing homes and hospitals.

Our current students come from 37 different schools in the FCPS system. 37% of them identify as Caucasian, 40% as African American, 20% as Hispanic, and 3% as Asian/Pacific Islander. 39% are between the ages of 8 and 12, and 61% are between 13 and 18. 62% are female, 37% male, and 1% are nonbinary. To ensure we are reaching minority populations on a consistent basis we collaborate with organizations like the Hispanic Education Association. Articles about CMA have appeared in Lexington's Spanish-language newspaper, La Voz, and several of our teachers and board members are fluent in Spanish, making it easy for them to lead recruiting efforts in the Hispanic community. (If necessary, we seek additional volunteers, services, and make accommodations to address language barriers in parent meetings and during a student's lessons.) We have worked with several organizations and churches that typically serve Lexington's African American population, and also with being located in the Robert H. Williams Cultural Center, a former orphanage for African American children.

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.)* **The Program Budget will be the same for both FY21 and FY22; there will be no increases in award for Year 2 of the grant.**

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 2021. It requests the allocation of all projected funding amounts (City and non-City sources) for anticipated FY 2021 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 Central Music Academy

Program Name Music in the West End Initiative

FY 2021 (July 1, 2020--June 30, 2021) 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)	1	43,100	6,600	36,500
Part-Time	3	23,500	3,000	20,500
Total Salaries		66,600	9,600	57,000
3. Consultant Services		$ 0	0	0
list details	*(the formatting of this form is slightly different than the original—I had issues with several blanks not retaining filled-in data, so Theresa Maynard authorized me to edit it a bit)*			
4. Space/Facilities		$ 14,400	6400	8000
list details				
5. Operating Expenses		$ 400	200	200
list details	*Phone, internet*			
6. Scholarships / Stipends		$ 21,000	17,500	3500
list details	*Teaching artist payments for private lessons: $17.50/lesson, 30 lessons/week, 40 weeks/year*			
7. Other		$ 2,000	800	1200
list details	*Instruments and materials (purchase and rental costs, tuning, sheet music, staff paper, ink, etc.)*			
8. TOTAL FY21 PROGRAM BUDGET *(Program budget will be the same for FY22; no increase in award for Year 2 of the grant)*		$ 104,400	34,500	69,900

Cost per Program Participant: $ 3480

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)*: Erin Walker

Title: Director **Date**: 4/2/20