



CRISIS INTERVENTION AND PREVENTION SERVICES

2025 REQUEST FOR PROPOSAL (RFP) APPLICATION

Part 1 – Organization Narrative Form

Submit Application to: cddapplications@cityofmadison.com

Deadline: 4:30pm September 22nd, 2025

Official submission date and time will be based on the time stamp from the CDD Applications' inbox. Late applications will not be accepted.

The intent of this RFP application is for applicant organizations to have the opportunity to apply for funding towards programs/services under the umbrella of the Crisis Intervention and Prevention (CIP) Service Area in the Community Resources Unit. There are two priority areas in the CIP RFP: *Crisis Intervention Support Services & Prevention Services and Activities*, each of which has two program types. Program types include 24/7 Helpline, Shelter Services, Community-based Individual/Family Support, and Building Community & Stabilization. Organizations can apply for each program type. Please refer to the guidelines for full program type descriptions 1.1.

Priority Areas	Crisis Intervention Support Services	Prevention Services and Activities
Program Types	<u>24/7 Helpline</u> – Organizations who provide gender-based violence crisis assistance via phone, text, online, in person, etc. Programs need to focus on youth and adults experiencing domestic violence, sexual assault, intimate partner violence, and/or human trafficking. Organizations are expected to have established policies and protocols for shelter operations, provide ongoing staff training, and promote practices that support staff well-being and self-care.	<u>Community-Based Individual & Family Support</u> - Organizations who provide trauma-informed, coordinated support that assists individuals and families in meeting short-term basic needs and access services as they recover and work to improve overall personal and family well-being. These services aim to educate, inform, connect, and assist in system navigation.
	<u>Shelter Services</u> - Organizations must operate an existing shelter that serves individuals or households experiencing domestic violence or, in the case of youth, those without safe housing alternatives. Organizations are expected to have established policies and protocols for shelter operations, provide ongoing staff training, and promote practices that support staff well-being and self-care.	<u>Building Community & Stabilization</u> – Organizations who provide community-wide or group-based activities that increase protective factors and reduce the likelihood of crisis, especially for communities disproportionately impacted by poverty and systemic inequity. These services aim to create spaces, educate, inform, and connect individuals to their neighbors and the district they live in.

Responses to this RFP should be complete but succinct. Materials submitted in addition to **Part 1 - Organization Narrative**, **Part 2 - Program Narrative(s)**, and **Part 3 - Budget Workbook** will **not** be considered in the evaluation of this proposal.

Do not attempt to unlock/alter this form. The font should be no less than 11 pt.

If you need assistance related to the content of the application or are unclear about how to respond to any questions, please contact CDD staff: Nancy Saíz, Community Development Specialist nsaiz@cityofmadison.com or Yolanda Shelton-Morris, Community Resources Manager yshelton-morris@cityofmadison.com. We are committed to assisting interested organizations in understanding and working through this application and funding process.

If you have any questions or concerns that are related to **technical aspects** of this document, including difficulties with text boxes or auto fill functions, please contact Nancy Saíz, nsaiz@cityofmadison.com.

APPLICANT TYPES

Every organization applying for funding must submit an organizational history narrative per program detailing their organization's background, mission, and vision (Questions 1-4 below).

Single Applicants

If your organization is applying for multiple programs, each program application must be submitted separately with all the required submission documents (See RFP Guidelines 1.1 Required Information and Content of Proposals).

Joint/Multi-agency Applicants

For those choosing to submit a joint/multi-agency proposal, **only** the designated '**LEAD Agency**' is required to:

- 1) Complete and submit responses to questions 5-9 below pertaining to organizational history and mission statement, partnership history, rationale for partner selection, division of roles and responsibilities, anticipated challenges, and any previous collaborations or partnerships.
- 2) Submit the organizations' history partnership narrative per priority area or program type.

Part 1 - Organization Narrative Form

***Note: Please use the grey text boxes when completing this form**

Legal Name of Organization:	IP Ministries	Total Amount Requested:	\$ 200,000
All program(s) connected to your organization:	Program Name: Youth Social Justice Storytelling Project Amount Requested: \$ 200,000 Applicant Type: Single Agency Application Program Type: Building Community & Stabilization: YOUTH List Program Partner(s) (if applicable):		
	Program Name: Amount Requested: \$ Applicant Type: Single Agency Application Program Type: Choose an item. List Program Partner(s) (if applicable):		
	Program Name: Amount Requested: \$ Applicant Type: Choose an item.		

	Program Type: Choose an item.		
	List Program Partner(s) (if applicable):		
	Program Name:		Amount Requested: \$
	Applicant Type: Choose an item.		
	Program Type: Choose an item.		
	List Program Partner(s) (if applicable):		
	<i>If you are applying for more than four programs, please contact Nancy Saíz nsaiz@cityofmadison.com</i>		
Contact Person for application (Joint Applications - Lead Org):	Catrina Sparkman	Email: catrinasparkman@gmail.com	
Organization Address:	1102 Engelhart Drive, Madison WI 53713	Telephone:	608-347-7999
501 (c) 3 Status:	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Fiscal Agent <i>(if no)</i>	

Single and Lead Agency Qualifications: Complete this section if you are applying as a SINGLE AGENCY or serving as the LEAD AGENCY in a joint/multi-agency application.

- Briefly describe your organization's history, core mission, and experience providing services relevant to this proposal.** If applicable, highlight any work related to crisis intervention, prevention, or serving the proposed population. Please keep your response concise (approximately 1–2 paragraphs).

For more than five years, IP Ministries has offered free/low cost art programming to the Madison community. Our programs operate out of The Creator's Cottage, a maker space serving the educational and career development needs of artists. Unlike traditional art spaces that are often mono-cultural by design, our community is built to celebrate diverse voices, perspectives, and artistic expression. Our mission is to transform the lives of women, children, and families of color through the creative arts. We believe that true transformation happens one: at the intersection of art and activism, two: when artists of color can make a living from their art and provide for their families, and three: when culturally specific gathering spaces in Wisconsin are fostered and funded. Our art center is centrally located in South Madison, the most racially diverse zip code in Madison WI. We believe, like the late great W. E. B. Du Bois wrote that in order for art to be transformative in communities of color, that those art spaces should be run by us, they should be created for us, and they should be located near us. In 2021 due to the alarming health disparities experienced by aging Black and Brown communities in Madison, our organization successfully launched a crisis, intervention, and prevention program that serves 45 BIPOC women in the Madison area: Memory Collectors Storytelling Project: Fighting Alzheimer's with Art (MCSP). This arts based initiative for older adults ages 55+, aims to support sustained cognitive health by facilitating social connectedness and engagement with brain-healthy behaviors

through the creation of a welcoming, safe, culturally competent community space for older adult women to engage in the creative arts, develop quilting and writing skills, and learn more about and partake in brain and heart healthy habits. MCSP, by design, is created to meet the ever changing needs of the entire family. Older adult women often have children, grandchildren, and a host of nieces and nephews, these children may be their biological family or their chosen family, whatever the case maybe, the intergenerational aspects of this work is powerful and one that we intend to expand. It is no secret that if adults in a community are at high risk for a crisis their children and grandchildren are likely to face similar risks as well. This naturally organic expansion of our programming is based on feedback from participants who realize the benefit of artistic expression in their lives and want to share a positive intergenerational experience with the youth in their families.

- 2. Describe your organization's experience implementing programming aligned with the Crisis Intervention and Prevention RFP Guidelines.** Please include specific examples relevant to the programs proposed in this application. If applicable, list all the current Crisis Intervention and Prevention programs your organization operates, along with their inception dates.

We have successfully implemented The Memory Collectors Storytelling Project: Fighting Alzheimer's with Art (MCSP), a crisis intervention and prevention program, inception date Spring 2021. When our older adult participants in the program expressed a need for programming for children in their families who were at high risk of crisis, we immediately began building the framework to provide services for Madison area youth. This expansion of services included pilot outreach to Madison and Sun Prairie high schools in fall of 2024, who brought in students for field trips to the Creator's Cottage to participate in storytelling and quilting projects. We also recruited a film producer in the spring of 2024 to work with our high school students interested in film production. This October 2 - 7, 2025, seven students from our Youth Social Justice Storytelling Project—film academy will accompany MCSP participants, volunteers, and a professional film crew on our Cultural Heritage trip to Gee's Bend, Alabama to assist in the filming of a documentary about the MCSP project.

- 3. Describe any significant changes or shifts at your agency in the past two years:** This may include changes in leadership, turnover of management positions, strategic planning efforts, or expansion/loss of funding and/or staff. Please describe how these changes may impact your agency's ability to provide the proposed services. If there are no changes to the report, write "No Changes."

Bianca Williams-Griffin joined our team in 2024 as the Project Management Director for the Creator's Cottage bringing 25 years of K-12 urban public school education and 15 years of project management. During her time with our agency we have established clear systems and structures to generate, manage, and report revenue, mobilized our volunteer base, secured in-kind donations and established key partnerships. These steps have allowed us to build thriving relationships and networks with community partners in Madison. Our media partnership with ReJeana Price has allowed IP Ministries to start a film school this fall that trains interested high school students in film production. Dr. Sheryl Henderson will run our youth fiber arts education program, which will begin in the Fall of 2026. These consultants' joint expertise will lay the foundation for innovative programs that will transform the lives of student participants.

In addition to bringing on these consultants we have also built a relationship with Gillespie Middle School. Although this school has a mix of students from different ethnic and racial backgrounds, the Madison community is not equipped to provide culturally sustaining artistic outlets for students. Through this partnership we have the opportunity to expand our reach with our youth programming, particularly to students of color who may struggle with cultural connection in the Madison community, putting them at high risk for crisis.

- 4. Describe any anticipated changes or shifts at your agency in the next two years.** Please describe how these changes may impact your agency's ability to provide the proposed services. If there are no changes to the report, write "No Changes."

With the addition of consultants, a committed volunteer base, sustainable funding and growing partnerships, we anticipate being able to service between 75-100 students per year.

- 5. Describe your organization's required qualifications, education, and training for program staff.**

Include how your organization supports staff in meeting these requirements and any ongoing professional development opportunities offered (e.g., trauma-informed care, Adverse Childhood Experiences [ACEs], culturally responsive services, etc.).

Catrina J. Sparkman and Bianca Williams-Griffin collectively implement and project manage the community programming at the Creator's Cottage. They bring a powerful blend of artistic vision, educational expertise, and project management leadership to the Creator's Cottage. Sparkman, Artistic Director and celebrated author of 14 published works, is a theater artist with more than 25 years of experience specializing in staging productions in unconventional spaces, training non-actors, and amplifying marginalized voices. Her proven ability to transform creative ideas into viable projects models the very skills the program seeks to instill in participants. Complementing this, Williams-Griffin, Project Management Director, is a seasoned educator and leader with over 20 years in public education and 15 years in project management, guiding both students and aspiring writers through creative development and publication. Together, Sparkman and Williams-Griffin combine their strengths in art, education, and leadership to empower adult and youth participants to see their creativity as both a form of expression and a pathway to purpose.

RaJeana Price, is film producer for the Youth Social Justice Storytelling Project. Price brings over 20 years of experience in TV and film, having worked as an editor, director, cinematographer, and executive producer on music videos, documentaries, and commercials.

Dr. Sheryl Henderson, is a pediatrician, musician, a fiber artist and founder of The Quiet Steam, a company dedicated to promoting health and healing through the Creative Arts. She has been a member of the Memory Collectors Storytelling Project since its inception. Dr. Henderson has provided fiber arts instruction to youth of all ages. She is also a charter board member of H.E.R.O. for Children, an organization dedicated to improving the quality of life for children and youth affected by HIV. She also serves on the national advisory board for ELSO, an educational camp for youth.

Kira Hogan, Village Builder at Gillespie Middle School in the Community Schools Department of the Madison Metropolitan School District, is the Program Coordinator and Facilitator of both the Grizzly Girls Group and the Black Student Union at the Middle School. Kira received her Associates in Early Childhood Education from Madison College, and a Bachelor's in Community Education and Non-Profit Work from UW-Milwaukee. Kira will act as the school connect/contact between Gillespie Middle School and The Youth Social Justice Storytelling Project staff.

All team members and program volunteers will participate in quarterly training focused on supporting students and families who may be at risk for crisis. Training sessions will cover, but are not limited to, the following areas: culturally responsive student engagement strategies, effective communication with students and families, CPR and first aid, and compliance with student privacy laws (such as FERPA). To ensure the safety of all participants, every team member and volunteer will be required to complete a background check prior to beginning service with the program.

Joint/Multi-Agency Qualifications: *Fill out if you are **THE LEAD AGENCY** in the Joint/Multi-Agency Application **ONLY***

Program name:

Program type: Choose an item.

List all joint or partner applicants involved in this program and include their website links (for reference to their mission and vision statements)

- 6. Provide an overview of your organization's partnership history with the collaborating agency or agencies.**
When and how did the partnership(s) begin, and what collaborative initiatives or projects have you worked on together in the past?
- 7. Explain the rationale for partnering with the agency or agencies identified in this application.**
What unique strengths or resources does each organization contribute, and how do these assets complement one another in achieving the goals of the proposed program?
- 8. Describe how roles and responsibilities will be divided between your organization and the collaborating agency or agencies in the proposed program.** How will each partner contribute to program design, implementation, and evaluation?
- 9. Outline any anticipated challenges or barriers related to the partnership and describe how you plan to address them collaboratively.**
- 10. If applicable, describe any past collaborations your organization has had with agencies providing crisis intervention or prevention services for youth, individuals, or families at risk of or experiencing crisis due to**

gender-based violence. What lessons or insights did you gain from those experiences and how will they inform you in your approach to the current partnership?



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Program Narrative Form **MUST be completed for EACH PROGRAM** for which you are asking for funds.

JOINT/MULTI-AGENCY APPLICANTS

Only the designated 'LEAD AGENCY' is required to submit the Program Narrative form on behalf of each of the identified partners listed in the application.

Responses to this RFP should be complete but succinct. Materials submitted in addition to **Part 1 - Organization Narrative, Part 2 - Program Narrative(s), and Part 3 - Budget Workbook** **will not be considered in the evaluation of this proposal.**

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Part 2 - Program Narrative Form

Program Name:	Youth Social Justice Storytelling Project	Total Amount Requested for this Program:			\$ 200,000
Legal Name of Organization:	IP Ministries	Total amount Requested for Lead/Single Applicant			\$
Legal Name of Partner(s) (Joint/Multi- Agency Applicants only):		Total Amount Requested for Partner 1:			\$
		Total Amount Requested for Partner 2:			\$
		Total Amount Requested for Partner 3*:			\$
Program Contact: Lead Organization Contact	Catrina Sparkman	Email:	catrinaspar kman@gm ail.com	Phone:	608-347- 7999
Program Type: Select ONE Program Type for this form.					
<input type="checkbox"/> Crisis Intervention Support Services: 24/7 Helpline <input type="checkbox"/> Crisis Intervention Support Services: Shelter Services <input type="checkbox"/> Prevention Services and Activities: Community-Based Individual/Family Support <input checked="" type="checkbox"/> Prevention Services and Activities: Building Community and Stabilization <input type="checkbox"/> Adults and Families <input checked="" type="checkbox"/> Youth ages 12-18 years old					
<p>PLEASE NOTE: Separate applications are required for each distinct/stand-alone program. Programs are considered distinct/stand-alone if the participants, staff and program schedule are separate from other programs, rather than an activity or pull-out group.</p>					

1. PROGRAM OVERVIEW

- A. Need: What specific need(s) in the City of Madison does this program aim to address? Please cite the data or community input used to support your response.

The Youth Social Justice Storytelling Project aims to address several pressing needs. Many young people, particularly those from historically marginalized communities, lack consistent access to safe, creative, and supportive spaces outside of school. Our program provides structured opportunities for youth to explore performance, fiber, and media arts as healthy outlets for self-expression and growth. It also serves as a prevention strategy in response to challenges such as youth violence, social and emotional isolation, and mental health concerns by offering culturally responsive programming, mentorship, and opportunities to build resilience and conflict resolution skills. By providing free/low cost opportunities for youth to develop artistic skills, the program helps bridge equity gaps in access to quality arts education, which is often limited by income, geography, or school resources. The program also supports leadership development by equipping youth with transferable life skills in communication, collaboration, technology, while at the same time preparing them for future educational and career pathways in a rapidly changing society.

In Madison, Wisconsin, there is an opportunity gap in arts education: in the Madison Metropolitan School District (MMSD), K-8 students' access to arts experiences is unequally dispersed, with some having daily arts exposure and others very little. Moreover, Wisconsin has one of the largest racial achievement gaps nationwide in reading and math scores, with Black and white students showing little recent improvement. Additionally, Madison has seen increases in serious violent incidents: homicides in 2023 rose by 66.7% over 2022, with roughly 40% tied to domestic violence. (Madison.com, 2024). Young people in the city are experiencing increased violent victimization (both fatal and non-fatal), particularly those under 18. (Madison.com, 2024)

Given these statistics—educational inequities in arts access and academic performance, and rising youth exposure to violence and crisis—a youth arts and media program such as, the Youth Social Justice Storytelling Project, would serve not only as a

creative outlet but also as an intervention to build resilience, reduce risk, enhance communication and leadership skills, and support equitable access to enriching opportunities across Madison. The Youth Social Justice Storytelling Project builds confidence and helps youth ages 12-18 imagine new possibilities for their futures.

- B. Goal Statement: What is the overarching goal of your program in response to the identified need? How does this goal align with the scope, priorities, and desired outcomes described in the RFP guidelines?

The goal of the Youth Social Justice Storytelling Project is to expand equitable access to creative opportunities while promoting positive youth development, violence prevention, and stronger community connections. By offering culturally responsive and trauma-informed programming that nurtures resilience, self-confidence, and healthy relationships, this Youth project will reduce risk factors associated with crisis and violence.

- C. Program Summary Briefly summarize your proposed program, including the population served, core services or activities, where and how services will be delivered, and key expected outcomes. This should provide a high-level snapshot of the program.

- D. The Youth Social Justice Storytelling Project is designed to engage high-risk students in Madison and divert them from pathways that may lead to the penal system. By combining the power of arts, storytelling, and culturally responsive mentorship, the program provides young people with safe, creative outlets to build resilience, develop leadership skills, and strengthen their sense of identity and voice. Through a partnership with Gillespie Middle School, Creator's Cottage teaching artists engage students three times per month in one of four academies: Fiber Arts, Performance, Literary Arts, or Film. Each academy offers hands-on, project-based learning that uses art as both a prevention strategy and a tool for empowerment. Performance Academy: Using the Theatre for Everyday Life pedagogy, students engage in theatre activities that teach conflict resolution strategies in a fun, supportive environment. These exercises help youth practice language for self-expression, gain confidence, and learn constructive ways to handle everyday conflicts. Fiber Arts Academy: Students explore their creativity through sewing, quilting, knitting, and crocheting. These tactile, skill-based projects build patience, focus, and pride while connecting participants to cultural traditions of resilience and storytelling. Literary Arts Academy: Students find their voice through writing, exploring genres such as poetry, short stories, essays, and satire. This academy allows young people to articulate their perspectives on the world, their communities, and their own lived experiences. Film Academy: Students learn to use media as a storytelling tool, gaining technical skills in scriptwriting, filming, and editing while producing short films that reflect their ideas, challenges, and visions for social justice. By integrating arts education with social-emotional learning, the Youth Social Justice Storytelling Project empowers students to see themselves as capable, creative problem-solvers and community leaders. The program not only diverts high-risk youth from involvement in the penal system but also builds lasting skills in communication, collaboration, and critical thinking that prepare them for success in school and beyond.

2. POPULATION SERVED

- A. Proposed Participant Population: Describe the intended service population that will be impacted by this program (e.g., location, ages, race/ethnicities, income ranges, English language proficiency, if applicable etc.) AND how has your org/agency engaged members of this population in designing, informing, developing, implementing the proposed program?

The Youth Social Justice Storytelling Project is designed to serve high-risk middle and high school students in Madison, Wisconsin, with an initial focus on the youth family members of the participants of MCSP and our new partnership with Gillespie Middle School. Participants will primarily be students between the ages of 12 and 18, many of whom come from low-income households and identify as Black, Latinx, Indigenous, immigrant, or other historically marginalized groups. These students often face multiple barriers to success, including inequities in access to high-quality arts programming, limited out-of-school enrichment opportunities, and disproportionate exposure to community violence or crisis situations. English language learners are also a key part of the service population, and program activities are designed to be accessible through multimodal, creative forms of communication that do not rely solely on written or spoken English proficiency. The Creator's Cottage has intentionally engaged this population in informing and shaping

program design through the ongoing Memory Collector’s Storytelling Project, which demonstrated the power of storytelling as a healing and community-building practice. Through storytelling workshops, listening sessions, and partnerships with families, youth, and educators, we heard directly from community members about the need for safe, creative spaces where young people could process their experiences, express themselves, and connect with caring mentors. This feedback directly informed the development of the Youth Social Justice Storytelling Project, including the four academies (Fiber, Performance, Literary, and Film), which were chosen based on student interests and cultural relevance. By centering youth voices in the program’s creation and building on relationships with families, schools, and community partners, the Creator’s Cottage ensures that the Youth Social Justice Storytelling Project is responsive to the lived experiences of the population it serves and provides culturally relevant, meaningful opportunities for growth and prevention.

- B. 2024 Participant Demographics: If your organization has offered similar or related programming in 2024, please provide available demographic data for participants served. This can include data collected through formal programs, pilot efforts, or community-based work—even if it was not funded by the City. If exact numbers are not available, please provide your best estimates and briefly note how the data was gathered (e.g., intake forms, surveys, observations). If you are a new applicant and do not yet have demographic data, please indicate that below.

Race	# of Participants	% of Total Participants
White/Caucasian		
Black/African American	25	
Asian	1	
American Indian/Alaskan Native		
Native Hawaiian/Other Pacific Islander		
Multi-Racial	4	
Balance/Other		
Total:	30	
Ethnicity		
Hispanic or Latino		
Not Hispanic or Latino		
Total:		
Gender		
Man		
Woman		
Non-binary/GenderQueer		
Prefer Not to Say		
Total:		

Comments (optional): participants self defined.

- C. Language Access, Cultural Relevance: Please describe how the proposed program will serve non-English speaking youth, individuals, and families. Describe how the proposed program builds and sustains adequate access and cultural relevance needs.

English language learners (ELLs) are a key part of the Youth Social Justice Storytelling Project’s service population. Program activities are intentionally designed to be accessible through multimodal, creative forms of communication, including visual arts, theatre, storytelling, and media production, which do not rely solely on written or spoken English proficiency. In the Performance Academy, for example, theatre exercises emphasize movement, improvisation, and expression, allowing ELL students to communicate ideas and emotions without language barriers. The Fiber, Literary, and Film Academies also incorporate visual and hands-on methods that enable students to convey meaning through creativity, collaboration, and media, rather than only through text-based English skills. To ensure cultural relevance, program staff are trained in culturally responsive pedagogy and actively incorporate diverse traditions, narratives, and perspectives into curriculum and projects. Staff work closely with families and community members to understand students’ linguistic and cultural backgrounds, adapting lessons and project prompts to honor those experiences. By combining multimodal instruction with culturally relevant content, the program provides equitable access, supports meaningful engagement, and creates a safe, inclusive environment where non-English speaking youth and their families feel represented, empowered, and fully able to participate.

D. Recruitment and Engagement Strategy:

a. **Recruitment & Outreach:**

How does your program plan to recruit and reach members of the identified service population?

Please describe any community outreach strategies, partnerships, or referral pathways you will use.

The Youth Social Justice Storytelling Project (YSSP) will primarily recruit participants from Gillespie Middle School and from families already engaged with the Memory Collector's Storytelling Project (MCSP). Within Gillespie, YSSP will partner with two recently established programs, the Grizzly Girls Group and the Black Student Union, both of which serve students of color and focus on social-emotional development, academic support, and leadership opportunities. Over the past three years, Gillespie has undergone significant leadership changes, including a new principal, Village Builder, Student Engagement Specialist, and Student Engagement Coordinator, along with several new grade-level teachers. These changes have created a supportive infrastructure to engage students who previously faced academic challenges and behavioral barriers. Approximately 56% of Gillespie's student population is Hispanic or African American, representing a large portion of the school's "at-risk" population. Through partnerships with the Grizzly Girls and Black Student Union, YSSP will leverage existing outreach pathways, including weekly one-on-one student check-ins, academic and social goal setting, leadership opportunities, and study sessions, to identify and engage students who will benefit most from creative, culturally relevant programming. Additionally, the program will utilize relationships with MCSP families and community networks to broaden recruitment and ensure that students from historically marginalized backgrounds have meaningful access to the program. By embedding recruitment within these established structures, YSSP ensures both effective outreach and culturally responsive engagement.

b. **Addressing Barriers to Participation:**

What specific barriers to participation (e.g., transportation, scheduling, language, trust) might the population face, and how does your program plan to address them?

Students participating in the Youth Social Justice Storytelling Project may face barriers such as transportation, scheduling, language, and trust. By offering place-based programming at Gillespie Middle School, we remove one of the largest obstacles—transportation—by bringing programming directly to a location students already attend. This allows staff to engage students in a familiar, convenient setting, reducing logistical challenges for families.

To further ensure accessibility, the program budget includes funding for transportation, and we will leverage community networks to secure additional support, either through monetary donations or in-kind contributions, so that all students in the program can attend consistently. Programming is also designed to be linguistically accessible, using multimodal and hands-on approaches, such as theatre, visual arts, storytelling, and media projects that do not rely solely on written or spoken English proficiency, making participation inclusive for English language learners.

Additionally, by collaborating with trusted school staff and existing programs like the Grizzly Girls Group and Black Student Union, the program builds trusting relationships with students and families, ensuring engagement is culturally responsive and relevant. Together, these strategies work to remove participation barriers and create a supportive, inclusive environment where all students can fully benefit from the program.

c. **Enrollment & Engagement Approach:**

Describe how participants will be enrolled and engaged in the program. Include any tools, processes, or approaches you will use that are responsive to the needs and preferences of the population served (e.g., Individual Service Plan (ISP), intake forms, assessment tools, culturally responsive practices).

Participants in the Youth Social Justice Storytelling Project will be enrolled through a combination of partnerships with Gillespie Middle School programs—including the Grizzly Girls Group and Black

Student Union—and outreach to families already engaged with the Memory Collector's Storytelling Project. Enrollment will begin with intake forms that collect demographic information, language preferences, and individual interests, allowing program staff to tailor activities to each student's needs and strengths. To support ongoing engagement, staff and volunteers will work one-on-one with participants during program sessions, using techniques such as goal setting, mentorship, and check-ins. Participation will also be guided by an Artist Engagement Plan designed to meet the unique needs of each student's artistic goals, which identifies preferred areas of study (Fiber, Performance, Literary, or Film Academy), tracks progress, and documents skill-building and social-emotional development. The program combines hands-on, multimodal activities such as theatre exercises, fiber arts, writing workshops, and media projects, with supportive and consistent mentorship to maintain engagement. By meeting students where they are, respecting cultural and linguistic diversity, and providing consistent, structured programming within a familiar school and community environment, the Youth Social Justice Storytelling Project ensures sustained participation and meaningful growth for all enrolled youth.

3. PROGRAM LOCATION, DESCRIPTION, AND STRUCTURE

- A. Activities: Describe your proposed program activities. Please be sure to specify your program type, i.e. shelter services, workshops, helplines, classes, etc.,).

The Youth Social Justice Storytelling Project is a youth-focused arts and media program that engages high-risk students through structured workshops and classes in one of four academies: Performance, Fiber Arts, Literary Arts, and Film. Staff from the Creator's Cottage will meet with students three times per month at Gillespie Middle School, providing place-based programming that is accessible, culturally responsive, and designed to foster social-emotional, academic, and creative growth. Additionally staff will meet with Madison area high school students in the Youth Social Justice Storytelling bi-monthly at The Creator's Cottage.

Core activities include:

1. Performance Academy: Using the Theatre for Everyday Life pedagogy, students participate in theatre exercises that teach conflict resolution, communication skills, and self-expression in a safe, playful environment. These workshops build confidence, language skills, and problem-solving abilities for real-life situations.
2. Fiber Arts Academy: Students explore sewing, quilting, knitting, and crocheting, developing creativity, focus, and pride while engaging in hands-on skill-building activities that connect to cultural traditions.
3. Literary Arts Academy: Students write in multiple genres—including poetry, short stories, satire, and essays—allowing them to reflect on their experiences, express perspectives, and build literacy and critical thinking skills.
4. Film Academy: Students learn storytelling through media, including scriptwriting, filming, and editing, producing short films that explore social justice themes and their own lived experiences.

In addition to classroom and workshop activities, students will have opportunities to attend field trips that expand their exposure to arts, culture, and social justice initiatives in the community. The program also includes public showcases and exhibitions, allowing participants to present their theatre performances, fiber arts projects, literary works, and films to peers, families, and community members. These experiences provide students with a sense of accomplishment, reinforce skill development, and foster engagement with the broader community.

All activities incorporate culturally responsive practices, multimodal instruction, and mentorship, ensuring that youth of diverse backgrounds, including English language learners, can fully participate and thrive.

- B. Use of Evidence-Based or Promising Practices:

Please identify any evidence-based or evidence-informed models, practices, or curricula used, including sources or documentation of their effectiveness. If your program does not use a formal evidence-based model, describe the rationale for your approach and how it aligns with the goals of crisis intervention and prevention.

The Youth Social Justice Storytelling Project integrates evidence-informed models that align with crisis prevention and positive youth development goals. While not based on a single formal evidence-based curriculum, the program employs several strategies with documented effectiveness:

- Theatre for Cultural and Social Awareness (TCSA) Pedagogy: Utilized in the Performance Academy, TCSA engages students in theatre exercises that teach conflict resolution, communication skills, and self-expression in a safe, playful environment. Research indicates that this type of forum theater approach can enhance socio-emotional learning and conflict management among youth, contributing to youth violence prevention efforts.
- Arts Education for Social-Emotional Learning (SEL): The program's integration of arts education promotes SEL by providing a safe space for students to express themselves creatively, build self-confidence, and develop social skills. A review of research literature reveals that arts education is an effective way of promoting SEL, fostering positive emotional development in students.
- Culture-Centered Community-Based Youth Arts (CCYA): Our program centers the racial/ethnic cultures of youth-of-color participants, offering high-quality arts learning that supports well-being and provides culturally affirming developmental opportunities. CCYA programs have been identified as vital settings to support well-being, particularly for youth of color.
- Youth-Led Arts Engagement: The program emphasizes youth voice and agency through arts-based projects, aligning with findings that youth-led arts engagement approaches contribute to positive youth development and well-being.

References:

- Gilbert, K. L., Baker, E. A., Bain, K., Flood, J., & Wolbers, J. (2023). Say Something, Do Something: Evaluating a Forum Theater Production to Activate Youth Violence Prevention Strategies in Schools. *International journal of environmental research and public health*, 21(1), 39. <https://doi.org/10.3390/ijerph21010039>
- Maithreyi, Subramaniam. (2023). Social Emotional Learning (SEL) through the arts education: A review of research literature. *i-manager's Journal on Educational Psychology*. 16. 60. 10.26634/jpsy.16.4.19223.
- Osai, E., & Akiva, T. (2025). Youth Development Through the Arts: Conceptualizing Culture-Centered, Community-Based Youth Arts (CCYA) Programs. *Youth*, 5(3), 71. <https://doi.org/10.3390/youth5030071>
- Wallace Foundation. (2025, March 4). New report provides insights on how arts engagement promotes youth well-being. https://wallacefoundation.org/new-report-provides-insights-how-arts-engagement-promotes-youth-well-being?utm_source=chatgpt.com

- C. Program/Service Schedule and Location: Please fill out the charts below to describe the schedule for your proposed program or service, including days and hours that services, classes, workshops, or other activities will be operating (if your staff operates during varied hours, please give your best overview of when your staff are interacting with clients).
- If your program operates at **multiple locations** with the **same schedule**, please list all locations TOGETHER in **TABLE 1** and include the schedule of operation
 - If your program operates at **multiple locations** with **different schedules**, use **TABLE 2** in addition to table 1 to detail each location's unique schedule
 - If you are submitting a **JOINT/MULTI-AGENCY** application:
 - Use **TABLE 1**, if the service operates at **multiple locations** with the **same hours** (Please list all locations)
 - Use **TABLE 2**, in addition to table 1, if the service is operating at **multiple locations** with **different hours**

Table 1:

PROGRAM LOCATION(s):		
Day of the Week	Start Time	End Time
Monday	3:00 PM	5:30 PM
	Gillespie Middle School	
Tuesday	11:00 AM	1:30 PM
	Gillespie Middle School	
Wednesday	Choose an item.	Choose an item.

Thursday	Choose an item.	Choose an item.
Friday	Choose an item.	Choose an item.
Saturday	9:00 AM	2:00 PM
	The Creator's Cottage	High School program
Sunday	Choose an item.	Choose an item.

**If hours are different than those listed, please use rows below drop-down list*

Table 2: (Optional/if needed)

PROGRAM LOCATION(s):		
Day of the Week	Start Time	End Time
Monday	Choose an item.	Choose an item.
Tuesday	Choose an item.	Choose an item.
Wednesday	Choose an item.	Choose an item.
Thursday	Choose an item.	Choose an item.
Friday	Choose an item.	Choose an item.
Saturday	Choose an item.	Choose an item.
Sunday	Choose an item.	Choose an item.

**If hours are different than those listed, please use rows below drop-down list*

If applicable, please list the third and any subsequent service locations. Include the specific program schedule(s) differences as compared to the programs included in the tables above:

n/a

4. ENGAGEMENT COORDINATION AND COLLABORATION

- A. Family Engagement: Describe how your program engaged youth, individuals, and families in the development of this proposal, and how they will be involved in the implementation and assessment of the program activities.

The Youth Social Justice Storytelling Project (YSJSP) emerged directly from the Memory Collector Storytelling Project (MCSP): Fighting Alzheimer's with Art, based on feedback from participants who expressed a desire for programming to engage their high school and middle school age children in positive, supportive environments. Many participants began bringing their children and grandchildren to MCSP events, recognizing the benefits of being part of a multi-generational, culturally affirming community that includes elders, college students, and peers who reflect their racial and cultural identities. This input directly informed the development of the Youth Social Justice Storytelling Project, shaping the program's focus on arts-based, culturally relevant, and socially supportive activities for youth at high risk for crisis. Families will continue to be involved in program implementation through active participation in showcases, exhibitions, and community events, providing

feedback on programming and helping ensure it meets the evolving needs of the youth and their families. In addition, families and community members will participate in ongoing program assessment by contributing observations, engaging in post-session surveys, and attending reflection sessions with students and staff. This involvement ensures that the program remains responsive to the expressed needs of the community, reinforces positive intergenerational connections, and fosters a “village” approach that supports youth development, cultural pride, and a sense of belonging.

- B. Neighborhood/Community Engagement: Describe how your program engaged neighborhood residents or other relevant community stakeholders in the development of this proposal, and how they will be involved in the implementation and assessment of the program activities.

Families will continue to play an active role in implementation and assessment by participating in showcases, exhibitions, community events, and post-session reflection activities. Their feedback will inform ongoing program improvements, ensuring programming responds to the needs and preferences of the youth and their families. In addition to families, the program will engage city officials, including local aldermen, and representatives from the Madison Metropolitan School District, to strengthen community partnerships, ensure alignment with city and school priorities, and facilitate broader support for youth engagement and success. These collaborations provide opportunities for advocacy, resource coordination, and recognition of youth achievements, while reinforcing the program’s connection to both school and city-wide networks.

- C. Collaboration: Please complete the table below and respond to the narrative questions regarding program collaboration with community partners.

Note:

- Single applicants **MUST** list all partners/collaborators below and include a letter of commitment/support from the agency partner highlighting the ways in which the agency will support the program.
- Joint Lead applicants **MUST** include the program partners list, their role & responsibilities, contact person, and attach a Memorandum of Understanding MOU.

Partner Organization	Role & Responsibilities	Contact Person	Signed MOU (Yes/No)?
ME:Empowered Media	direct and facilitate film academy	RaJeana Price	no
Quiet Streams LLC	provide fiber arts instruction	Dr. Sheryl Henderson	no
Gillespie Middle School	access to school facilities, recruitment, engagement and student participation	Kira Hogan	no

List any additional partners, their role & responsibilities, contract person and MOU information (if applicable):

N/A

How do these partnerships enhance this proposal?

N/a

What are the decision-making agreements with each partner?

N/a

- D. Resource Linkage and Coordination: What resources are provided to youth, individuals, and families participants by your proposed program/service? How does the program coordinate and link participants to these resources?

Resource linkage extends beyond creative programming. The Creator's Cottage and its partners will leverage their community networks and relationships with local officials, including aldermen and school district leaders, to ensure participants are connected to educational supports, wellness resources, and additional enrichment opportunities. Families will also be engaged in workshops and events that create intergenerational learning and community-building experiences, ensuring a holistic support system for youth. By integrating school, community, and professional resources, the program removes barriers such as transportation and language, provides culturally relevant instruction, and builds a sustainable network of support that empowers youth and families long after the project concludes.

5. PROGRAM QUALITY, OUTPUTS, OUTCOMES AND MEASUREMENT

- A. Program Outputs – Please tell us how you are measuring your output data such as: Unduplicated Youth, Individuals, Families, Community Events, Program Hours, etc. Please see Guidelines 1.1

Key outputs include:

- **Unduplicated Youth Participants**: The program will track the number of individual students engaged, with a goal of enrolling at least 40-75 unduplicated youth in Year 1.
- **Families Engaged**: Families of participating youth will be counted through attendance at showcases, workshops, and intergenerational events, with a target of 25 families engaged.
- **Program Hours**: Total instructional and engagement hours will be tracked, with an expected delivery of 60+ hours of workshops, rehearsals, and storytelling sessions across the school year. And an additional 30 hours of rehearsals, showcases, and art exhibitions over winter, spring, and summer breaks.
- **Community Events**: The program will host 2–3 student showcases where participants present their creative work to peers, families, and community members.
- **Field Trips/Exposure Opportunities**: At least 2 cultural or educational field trips will be organized to connect students with broader learning experiences.
- **Partnership Engagement**: Outputs will also measure the number of school-based and community partners actively engaged in the program, including Gillespie Middle School staff, ME: Empowered Media, and other collaborators.

These outputs will be monitored on a regular basis and reported quarterly, ensuring the program maintains accountability to both youth and families while also informing continuous improvement.

- B. Program Outcomes

Please describe the data and the data source used to choose your outcome objectives:

The outcome objectives for the Youth Social Justice Storytelling Project are grounded in both school-level data and community-identified needs. Data sources include Gillespie Middle School performance and behavioral reports, City of Madison youth risk data, and feedback from families and participants engaged in the Memory Collectors Storytelling Project (MCSP).

- **School Data**: Gillespie Middle School has historically reported below-grade-level reading scores and high rates of behavioral incidents, with a disproportionate impact on African American and Hispanic students. These data points highlight the urgent need for culturally responsive interventions that strengthen literacy, social-emotional skills, and conflict resolution.

- **Community Voice:** Families participating in MCSP directly expressed the need for programming that engages their children, particularly those considered “at high risk for crisis”. Their input shaped the program’s design, ensuring alignment with community priorities.
- **Evidence-Based Practices:** Outcome objectives are also informed by research showing that arts-based and culturally relevant programming builds protective factors such as resilience, critical thinking, positive identity development, and improved school engagement (National Endowment for the Arts, 2021; CASEL, 2023).

Please complete the table(s) with your selected outcome objectives. Applicants must choose from the measurable outcomes listed in the RFP that correspond to the priority area for which they are applying. Youth-specific programs are **required** to report on the youth outcomes identified in the RFP. In addition to these required outcomes, applicants may propose additional program-specific outcomes they plan to track and evaluate. **Note: Outcome EXAMPLE Objective is not required and is ONLY meant to serve as an example outcome to reference as you complete the other tables**

Outcome EXAMPLE Objective: 75% of clients report services were accessible, inclusive, and responsive to their individual identities and experiences (this is an EXAMPLE ONLY and is NOT REQUIRED).				
Performance Standard	Targeted Percent	75%	Targeted Number	90 of 120 clients
	Actual Percent	78%	Actual Number	94 out of 120 clients
Measurement Tool(s) and Comments: Client exit survey and open-ended feedback forms				
Methodology: The primary measurement tool was an exit survey that used open-ended and multiple-choice prompts to allow participants to elaborate on their experiences. Surveys were distributed to all program participants at time of exit from services/at the point of program completion, surveys are voluntary and anonymous.				

Outcome Objective #1: Decrease in incidents of violence or conflict involving participating youth,				
Performance Standard	Targeted Percent	25	Targeted Number	75
	Actual Percent		Actual Number	
Measurement Tool(s) and Comments: as measured by self-report, and school data.				
Methodology: he program will measure decreases in youth violence and conflict through school disciplinary records, and student self-report surveys collected at baseline and quarterly. Teacher observations and focus groups will provide qualitative insights. Pre- and post-program comparisons will track reductions in conflict incidents and improvements in students’ conflict resolution skills. Results will be reported using both quantitative data and participant testimonials.				

Outcome Objective #2: Increased community stabilization as reported by youth and families				
Performance Standard	Targeted Percent	75	Targeted Number	75
	Actual Percent		Actual Number	
Measurement Tool(s) and Comments: as reported by youth and families (e.g., neighborhood cohesion, connectedness, and mutual support).Quarterly culture and climate surveys.				

Methodology: The program will track community stabilization through baseline and post-program surveys measuring cohesion, connectedness, and mutual support among youth and families. Focus groups and family interviews will provide qualitative insights, while participation in showcases, family events, and collaborative projects will be tracked as indicators of engagement. Pre- and post-program comparisons will measure changes in belonging and support networks, with results reported through both survey data and participant narratives.

Outcome Objective #3: Improved school attendance, engagement and/or academic performance as measured by data available through the Madison Out-of-School Time MIS system

Performance Standard	Targeted Percent	35	Targeted Number	75
	Actual Percent		Actual Number	

Measurement Tool(s) and Comments: Madison Out-of-School Time MIS system

Methodology: The program will track improvements in school attendance, engagement, and academic performance using the Madison Out-of-School Time MIS system. Baseline data will be collected at enrollment, with quarterly monitoring of attendance, grades, and engagement indicators. Staff will compare participant trends to baseline and schoolwide averages, supplemented by teacher observations and student self-reports. Outcomes will be reported through both quantitative MIS data and qualitative feedback.

To add additional outcome objectives, please copy and paste the table below as needed.

- C. Data Tracking: What data tracking systems are in place or will be in place to capture the information needed to document demographics, program activities, outcome measures, and expenses?
- D. The Youth Social Justice Storytelling Project will utilize a combination of digital and manual data tracking systems to document participant demographics, program activities, outcome measures, and expenses. Student and family demographics, enrollment information, and attendance will be tracked using school records and program intake forms, integrated with the Madison Out-of-School Time MIS system for standardized reporting. Program activities, including workshop hours, field trips, and showcases, will be documented through sign-in sheets, staff logs, and event records. Outcome measures, such as improvements in social-emotional skills, conflict resolution, creative expression, school attendance, and community connectedness, will be captured through pre- and post-program surveys, self-report tools, teacher and mentor observations, and focus groups. Program expenses and resource allocation will be tracked using the Creator's Cottage accounting system, with expenditures cross-referenced to budget line items for transparency and reporting. This integrated data tracking approach ensures accurate, timely, and comprehensive documentation of program participation, outputs, and outcomes, enabling ongoing program evaluation, continuous improvement, and accountability to funders.

6. PROGRAM STAFFING AND RESOURCES:

- A. Program Staffing: Full-Time Equivalent (FTE) – Include employees, with direct program implementation responsibilities. **Please be sure to list all required certifications and training.** FTE = % of 40 hours per week. Use chart below and use one line per individual employee.

Position Title	FTE	Required Certifications and Training	Location(s)
----------------	-----	--------------------------------------	-------------

Artistic Director		Master's in African American studies, teaching artist with 25+ years of experience	Creator's Cottage
Project Management Director		Consultant: 3-5 years of leadership and project management experience	Creator's Cottage
Film Producer		3-5. years of film and media training experience	Creator's Cottage
Fiber Artist		3-5 years of professional fiber arts training	Creator's Cottage

- B. Volunteers: Describe your process for screening, training, and supervising volunteers who will have direct contact with program participants.

All volunteers working with the Youth Social Justice Storytelling Project will undergo a thorough screening, training, and supervision process to ensure participant safety and program quality. Screening includes background checks submitted to the agency and verification of relevant experience or skills in working with youth.

Volunteers will participate in quarterly training focused on working with students and families at risk for crisis. Training topics include culturally responsive student engagement strategies, effective communication with students and families, trauma-informed practices, CPR, and student privacy laws. Throughout the program, volunteers will be supervised by Creator's Cottage staff who provide guidance during activities, monitor interactions with youth, and conduct periodic check-ins to ensure adherence to program protocols. This comprehensive process ensures that volunteers are prepared, supported, and held accountable while contributing safely and effectively to student learning and well-being.

- C. Other Program Resources Please list any other program resources or inputs (e.g., program space, transportation, equipment, or other supports) that are necessary for the success of your program. Are these resources currently in place? If not, describe your plan and timeline for securing them.
- D. The Youth Social Justice Storytelling Project requires a range of resources to ensure successful implementation, including program space, teaching artist supplies, participant materials, food, printing, equipment rental, and transportation. Workshops and academies for middle schoolers will take place at Gillespie Middle School, providing a safe, familiar, and accessible environment. High School participants will meet at the Creator's Cottage. Teaching artists will be supplied with the materials necessary to deliver high-quality instruction. Participants will receive art supplies, journals, and media tools, and snacks or meals will be provided during sessions to support engagement. Printing costs will cover journals, resource binders, and workshop handouts, and equipment rental will supply audio-visual and media technology for performance, film, and creative activities. Transportation support will be provided through budget allocations and community partnerships to ensure all students can participate. Most of these resources are already in place through existing Creator's Cottage infrastructure, and additional needs will be secured prior to program launch through budgeted funds and in-kind contributions, ensuring smooth and uninterrupted program delivery.

7. BUDGET

- A. The budget workbook should be submitted with the proposal using the template provided in an Excel document or as a PDF. There are six tabs within the Excel spreadsheet: Cover Page, Board & Staff Demographics, Revenue, Expenses, Personnel, and Program Summary. **The Cover Page, Program Summary, and relevant Program Budgets must be submitted with this document for a proposal to be complete.**

Joint/Multi-Agency Applications

- B. The Lead Applicant will be responsible for submitting the Budget Workbook and Budget Narrative(s) alongside all required materials.
- a. The budget template and budget narrative can be found on the [CDD Funding Opportunities Website](#).

8. If applicable, please complete the following:

A. Disclosure of Conflict of Interest

Disclose any potential conflict of interest due to any other clients, contracts, or property interests, e.g. direct connections to other funders, City funders, or potentially funded organizations, or with the City of Madison.
N/a

B. Disclosure of Contract Failures, Litigations

Disclose any alleged significant prior or ongoing contract failures, contract breaches, any civil or criminal litigation.
N/a

APPLICATION FOR 2025 CRISIS INTERVENTION AND PREVENTION SERVICES PROGRAMS

1. ORGANIZATION CONTACT INFORMATION

Legal Name of Organization	IP Ministries
Mailing Address	1102 Engelhart Drive
Telephone	608-347-7999
FAX	
Director	Catrina Sparkman
Email Address	catrinasparkman@gmail.com
Additional Contact	Bianca Williams-Griffin
Email Address	bvgriffin03@gmail.com
Legal Status	Private: Non-Profit
Federal EIN:	83-445455-1

2. PROPOSED PROGRAMS

Program Name:	2026		If currently City funded	
	Letter	Amount Requested	2025 Allocation	Joint/Multi Application - SELECT Y/N
Youth Social Justice Storytelling Project	A	\$200,000		No
Contact:				
	B			
Contact:				
	C			
Contact:				
	D			
Contact:				
	E			
Contact:				
TOTAL REQUEST		\$200,000		

DEFINITION OF ACCOUNT CATEGORIES:

Personnel: Amount reported should include salary, taxes and benefits. Salary includes all permanent, hourly and seasonal staff. Taxes/benefits include all payroll taxes, unemployment compensation, health insurance, life insurance, retirement benefits, etc.

Operating: Amount reported for operating costs should include all of the following items: insurance, professional fees and audit postage, office and program supplies, utilities, maintenance, equipment and furnishings depreciation, telephone, training and conferences, food and household supplies, travel, vehicle costs and depreciation, and other operating related costs.

Space: Amount reported for space costs should include all of the following items: Rent/Utilities/Maintenance: Rental costs for office space; costs of utilities and maintenance for owned or rented space. Mortgage Principal/Interest/Depreciation/Taxes: Costs with owning a building (excluding utilities and maintenance).

Special Costs: Assistance to Individuals - subsidies, allowances, vouchers, and other payments provided to clients. Payment to Affiliate Organizations - required payments to a parent organization. Subcontracts - the organization subcontracts for service being purchased by a funder to another agency or individual. Examples: agency subcontracts a specialized counseling service to an individual practitioner; the agency is a fiscal agent for a collaborative project and provides payment to other agency.

3. SIGNATURE PAGE

AFFIRMATIVE ACTION

If funded, applicant hereby agrees to comply with City of Madison Ordinance 39.02 and file either an exemption or an affirmative action plan with the Department of Civil Rights. A Model Affirmative Action Plan and instructions are available at cityofmadison.com/civil-rights/contract-compliance.

CITY OF MADISON CONTRACTS

If funded, applicant agrees to comply with all applicable local, State and Federal provisions. A sample contract that includes standard provisions may be obtained by contacting the Community Development Division at 266-6520. If funded, the City of Madison reserves the right to negotiate the final terms of a contract with the selected agency.

INSURANCE

If funded, applicant agrees to secure insurance coverage in the following areas to the extent required by the City Office of Risk Management: Commercial General Liability, Automobile Liability, Worker's Compensation, and Professional Liability. The cost of this coverage can be considered in the request for funding.

4. SIGNATURE

Enter name:

By entering your initials in the box you are electronically signing your name and agreeing to the terms listed above.

DATE

INITIALS:

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5. BOARD-STAFF DEMOGRAPHICS

Indicate by number the following characteristics for your agency's current board and staff. Refer to application instructions for definitions. You will receive an "ERROR" until you finish completing the demographic information.

DESCRIPTOR					MADISON*		
	BOARD		STAFF		GENERAL	POVERTY	R/POV**
	Number	Percent	Number	Percent	Percent	Percent	Percent
TOTAL	4	100%	3	100%			
GENDER							
MAN	1	25%	0	0%			
WOMAN	3	75%	3	100%			
NON-BINARY/GENDERQUEER	0	0%	0	0%			
PREFER NOT TO SAY		0%	0	0%			
TOTAL GENDER	4	100%	3	100%			
AGE							
LESS THAN 18 YRS	0	0%	0	0%			
18-59 YRS	4	100%	2	67%			
60 AND OLDER	0	0%	1	33%			
TOTAL AGE	4	100%	3	100%			
RACE							
WHITE/CAUCASIAN	0	0%	1	33%	80%	67%	16%
BLACK/AFRICAN AMERICAN	4	100%	2	67%	7%	15%	39%
ASIAN	0	0%	0	0%	8%	11%	28%
AMERICAN INDIAN/ALASKAN NATIVE	0	0%	0	0%	<1%	<1%	32%
NATIVE HAWAIIAN/OTHER PACIFIC ISLANDER	0	0%	0	0%	0%	0%	0%
MULTI-RACIAL	0	0%	0	0%	3%	4%	26%
BALANCE/OTHER	0	0%	0	0%	1%	2%	28%
TOTAL RACE	4	100%	3	100%			
ETHNICITY							
HISPANIC OR LATINO	0	0%		0%	7%	9%	26%
NOT HISPANIC OR LATINO	4	100%	3	100%	93%	81%	74%
TOTAL ETHNICITY	4	100%	3	100%			
PERSONS WITH DISABILITIES		0%	0	0%			

*REPORTED MADISON RACE AND ETHNICITY PERCENTAGES ARE BASED ON 2009-2013 AMERICAN COMMUNITY SURVEY FIGURES.

AS SUCH, PERCENTAGES REPORTED ARE ESTIMATES. See Instructions for explanations of these categories.

**R/POV=Percent of racial group living below the poverty line.

6. Does the board composition and staff of your agency represent the racial and cultural diversity of the residents you serve? If not, what is your plan to address this? (to start a new paragraph, hit ALT+ENTER)

7. AGENCY GOVERNING BODY

How many Board meetings were held in 2024

5

How many Board meetings has your governing body or Board of Directors scheduled for 2024?

5

How many Board seats are indicated in your agency by-laws?

4

List your current Board of Directors or your agency's governing body.

Name	Wes Sparkman			
Home Address	usparktoo@gmail.com			
Occupation	Director of Equity and Inclusion			
Representing	President			
Term of Office		From:	05/2024	To: 05/2027
Name	Dr. Lavena Coley			
Home Address	slcoley28@yahoo.com			
Occupation	Professor			
Representing	Treasurer			
Term of Office		From:	05/2024	To: 05/2027
Name	Renita Sims			
Home Address	renitasims@gmail.com			
Occupation	Business Manager			
Representing	Secretary			
Term of Office		From:	05/2024	To: 05/2027
Name	Catrina Sparkman			
Home Address	catrinasparkman@gmail.com			
Occupation	Artistic Director			
Representing				
Term of Office		From:	05/2024	To: 05/2027
Name				
Home Address				
Occupation				
Representing				
Term of Office		From:	mm/yyyy	To: mm/yyyy
Name				
Home Address				
Occupation				
Representing				
Term of Office		From:	mm/yyyy	To: mm/yyyy
Name				
Home Address				
Occupation				
Representing				
Term of Office		From:	mm/yyyy	To: mm/yyyy
Name				
Home Address				
Occupation				
Representing				
Term of Office		From:	mm/yyyy	To: mm/yyyy

AGENCY GOVERNING BODY cont.

Name

Home Address

Occupation

Representing

Term of Office

From:

mm/yyyy

To:

mm/yyyy

Name

Home Address

Occupation

Representing

Term of Office

From:

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To:

mm/yyyy

****Instructions: Complete this workbook in tab order, so the numbers will autofill correctly. Only fill in the yellow cells.**
Only use whole numbers, if using formulas or amounts with cents, convert to whole number before submitting to CDD.

Please fill out all expected revenues for the programs you are requesting funding for in this application.
 All programs not requesting funding in this application, should be combined and entered under NON APP PGMS
 (last column)

REVENUE SOURCE	AGENCY 2026	PROGRAM A	PROGRAM B	PROGRAM C	PROGRAM D	PROGRAM E	NON APP PGMS
DANE CO HUMAN SVCS	0						
UNITED WAY DANE CO	0						
CITY CDD (This Application)	200,000	200,000					
City CDD (Not this Application)	0						
OTHER GOVT*	0						
FUNDRAISING DONATIONS**	41,500	41,500					
USER FEES	0						
TOTAL REVENUE	241,500	241,500	0	0	0	0	0

*OTHER GOVERNMENT: Includes all Federal and State funds, as well as funds from other counties, other Dane County Departments, and all other Dane County cities, villages, and townships.

**FUNDRAISING: Includes funds received from foundations, corporations, churches, and individuals, as well as those raised from fundraising events.

****List all staff positions related to programs requesting funding in this application, and the amount of time they will spend in each program.**

[illegible]

CONTINUE BELOW IF YOU NEED MORE ROOM FOR STAFF POSITIONS

*List each staff position separately. Indicate number of weeks to be employed if less than full year in parentheses after their title.

****Full Time Equivalent (1.00, .75, .60, .25, etc.) 2,080 hours = 1.00 FTE**

****List all staff positions related to programs requesting funding in this application, and the amount of time they will spend in each program.**

[illegible]

*List each staff position separately. Indicate number of weeks to be employed if less than full year in parentheses after their title.

****Full Time Equivalent (1.00, .75, .60, .25, etc.) 2,080 hours = 1.00 FTE**

Program Summary

This tab should be completely filled in by your previous answers.

Pgm Letter	Program Name	Program Expenses	2026 City Request
A	Youth Social Justice Storytelling Project	PERSONNEL	0
		OTHER OPERATING	35,667
		SPACE	0
		SPECIAL COSTS	164,333
		TOTAL	200,000
B	0	PERSONNEL	0
		OTHER OPERATING	0
		SPACE	0
		SPECIAL COSTS	0
		TOTAL	0
C	0	PERSONNEL	0
		OTHER OPERATING	0
		SPACE	0
		SPECIAL COSTS	0
		TOTAL	0
D	0	PERSONNEL	0
		OTHER OPERATING	0
		SPACE	0
		SPECIAL COSTS	0
		TOTAL	0
E	0	PERSONNEL	0
		OTHER OPERATING	0
		SPACE	0
		SPECIAL COSTS	0
		TOTAL	0
TOTAL FOR ALL PROGRAMS			200,000