

**REQUEST FOR PROPOSAL – Secondary**  
**Release Date: February 11, 2019**

**Notice to Prospective Proposers**  
**Multiple Awards**

**Arts in Corrections Program – Coordinating Organizations RFP # 2018-02**

You are invited to review and respond to this Request for Proposal (RFP) pursuant to Public Contract Code sections 10340 to 10345 (See [State Contract Manual, Volume 1, Section 5.25](#)). In submitting your proposal, you must comply with the instructions listed in the RFP. A tutorial video on how to complete the RFP, related proposal templates and template instructions are [available online](#).

In the opinion of the California Arts Council (CAC), this RFP is complete and without need of explanation. If potential bidders have additional questions regarding intent, expectations, or other topics pertaining to this RFP, they may submit an [email](#) to Mariana Moscoso by **February 27, 2019 at 12:00 p.m.** All **Round 1** questions received by the CAC will be compiled and made [available online](#) by **March 1, 2019 at 3:00 p.m.** **All Round 2 questions received will be made available on March 25, 2019.**

Anyone reading this RFP is invited and encouraged to complete an optional survey about this RFP, including those that do not submit a proposal, by [following this link](#).

The California Arts Council is committed to the accessibility of its online content. If you do not have Internet access and need to obtain a hard copy of this RFP, and/or need an interpretation or written translation of this RFP in another language, call (916) 322-6371. Large print is also available upon request.

Please note that no verbal information given will be binding upon the State unless such information is issued in writing as an official addendum.

**Quick Reference of Important Dates (for all Key Action Dates, go to page 8):**

- [Optional RFP Webinar](#) **February 28, 2019 at 11:00 a.m.**
- Proposal Submissions Due **April 8, 2019 at 12:00 p.m.**

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**Prior to reading this RFP, read the Appendix 1: Glossary of Terms on page 15.**

### **A. Optional Feedback Survey**

The CAC is committed to the continued assessment of program materials to reflect equitable practices, clarity, and accessibility. To that end, anyone reading this RFP is encouraged to complete a survey about this RFP, including those who do not submit a proposal.

**All responses to the survey will remain anonymous and will not impact a submitted proposal.** The survey will take no more than 5 minutes to complete. To access the survey, [click here](#).

### **B. Purpose of the RFP**

The CAC's Arts in Corrections (AIC) program contracts with nonprofit organizations, arts-related units of government, or other entities (herein referred to as Coordinating Organizations) to provide arts classes with teaching artists (herein referred to as Arts Providers) in cultural, folk & traditional arts, literary, media, performing, and visual arts to people currently incarcerated in California Department of Corrections and Rehabilitation (CDCR) adult facilities.

The main responsibilities of AIC Coordinating Organizations include:

- Administer arts programs at their contracted institutions throughout the state.
- Coordinate Arts Provider training with consultants and organizations experienced in the field of prison arts and CDCR.
- Provide training and professional opportunities to their organization staff and Arts Providers.
- Work collaboratively with CAC to collect data about their AIC program.

The purpose of this RFP is to contract with new and returning Coordinating Organizations to further diversify the art and cultural disciplines and increase the number of current programs based on the recent assessed needs of the institutions, including the expansion of current AIC contracts beginning with AIC-16.

**Multiple contracts are expected to be awarded through this RFP process.** The term of the contract will be for a year (July 2019 - June 2020), with the intention to extend the contract for another two years, contingent upon funding resources and performance of the Coordinating Organization. Contract rates for the subsequent years are negotiable.

The extension, terms, conditions and prices shall be by mutual agreement between the Coordinating Organization and the CAC. If a mutual agreement cannot be met, the contract may be terminated at the end of the current contract term (June 2020).

### **C. Proposal Template**

A complete RFP proposal must contain the following:

- Required Attachment Checklist
- Section 1: Organization Information
- Section 2: Proposed Institution(s)
- Section 3: Additional RFP Documents

Templates for these required sections and attachments are available for [download online](#) and in eProcure. Template instructions and requirements are also included.

### **D. Background**

The CAC, with an interagency agreement with CDCR, administers AIC programming in all California state adult correctional facilities. The CAC's AIC program addresses the state's critical public safety needs and priorities. Studies indicate that AIC programs can have a positive impact on the behavior of people in incarceration, increasing critical thinking and positive relationship building. Further, AIC can benefit correctional institutions by reducing conflict between people in incarceration and staff.

Currently, AIC programs offer an array of art disciplines. Programming is provided by Arts Providers who are trained in leading rehabilitative programs and are sensitive to the needs and circumstances of people in incarceration.

In fiscal years 2013-14 and 2014-15, the CAC and CDCR enacted a two-year AIC pilot program with a two-year investment of approximately \$2.5 million. The successful pilot was adopted as an ongoing program that now has an annual budget of \$8 million. In fiscal year 2016-17, the CAC expanded AIC programming to all 36 correctional facilities. To learn more about the history of the program, visit the [California Arts in Corrections website](#).

## **About the California Arts Council**

The mission of the California Arts Council, a state agency, is to advance California through the arts and creativity. The Council is committed to building public will and resources for the arts; fostering accessible arts initiatives that reflect contributions from all of California's diverse populations; serving as a thought leader and champion for the arts; and providing effective and relevant programs and services. To learn more about the CAC, visit our [website](#).

### **E. Scope of Work**

Coordinating Organizations are responsible for the creation and the implementation of arts curricula that is carried out by Arts Providers. The goal of the contract is the execution of **direct instruction and guidance in the creation of and participation in** cultural, folk & traditional arts literary, media, performing, and visual arts to Participants of the AIC program in CDCR facilities.

Coordinating Organizations and Arts Providers are responsible for working with CDCR staff at the institutions, identify potential Participants, and coordinate with CDCR to find appropriate space(s) for their AIC programs.

Coordinating Organizations may utilize employees of the organization, independent contractors, or a combination of both for the Arts Providers.

#### **1. Institutions**

**Proposers must submit one proposal for all facilities** they wish to provide programming to, preferably with ongoing programming throughout the duration of the contract. Note that space availability is subject to change and Proposers must be flexible to location changes within the institution and/or to another institution.

Proposers who currently provide arts programming or have been awarded an Innovative Programming Grant and/or Long-Term Programming Grant by CDCR for arts programming **may apply for the same institutions for which they were previously awarded**, if the curriculum of the program proposed for this RFP is different from the prior CDCR grant.

For information about CDCR facilities, visit the CDCR [Facility Locator Map](#) webpage.

### **High Priority Programs**

These are institutions with a **high need** of additional AIC programming. All applicants are strongly encouraged to apply to the institutions in the table in Appendix 2, page 17.

### **Low Priority Programs**

All applicants can submit proposals for low-priority programs in the table in Appendix 3, page 22. These institutions currently have AIC programming in the art forms outlined in the table and are only accepting proposals that match what is currently in the institution.

For current Coordinating Organizations with a contract starting with AIC-16, only: You are strongly encouraged to apply to the institutions with the programs reflective to your current AIC-16 contract with budget rate adjustments. See Section 1, prompt E for more information.

## **F. Expected Competence and Minimum Qualifications**

Proposers should review, understand, and meet the expectations and minimum qualifications of Coordinating Organizations below before submitting a proposal. Coordinating Organizations must:

- Be a California-based nonprofit, unit of government, or other entity that can coordinate the appropriate personnel for the AIC program.
- If the applicant is a multi-state organization with headquarters in another state, the applicant must have physical offices in California and currently provide services to California residents.
- Demonstrate the ability to administer the program efficiently and effectively to meet program outcomes. **Additionally, administrative personnel must have at least five (5) years of administrative experience within the last ten (10) years.**
- Demonstrate the ability to provide and/or coordinate access to training for personnel.
- Demonstrate the ability to collect and provide program information/data to CDCR and the CAC as required.

- Demonstrate experience with AIC programs at the state or local level, or experience in providing participatory arts programming in a comparable setting or to comparable populations.
- Demonstrate the ability to provide qualified Arts Providers who can deliver services within CDCR institutions. Proposer should factor in probation/parole timeframe or other issues that could potentially jeopardize the Arts Provider's ability to provide services within institutions.
- **Arts Providers must have:**
  - **Actively participated in their art practice for at least three (3) years.**
  - **Provided arts services in correctional or comparable settings for at least one (1) year.**

## G. Deliverables

The Coordinating Organizations resulting from this RFP will:

1. Provide arts programming to Participants in CDCR institutions based on the needs outlined in the Scope of Work and the Proposer application.
2. **Meet all the additional responsibilities outlined in the Section 3 template, Attachment 1: Additional Contractor Responsibilities (Section 3, page 1).**
3. Provide culturally competent, equitable, and inclusive AIC programming. For more information about cultural equity and inclusion, go to Section 3, starting on page 6.
4. Provide AIC programming information on a regular basis to CAC and CDCR, as needed. Additionally, Coordinating Organizations will participate in regular technical assistance calls facilitated by CAC.

## H. Key Action Dates

EVENT	DATE	TIME
RFP Available to Prospective Proposers	February 11, 2019	4:00 p.m.
RFP Questions Due, <b>Round 1</b>	February 27, 2019	12:00 p.m.
Optional RFP Webinar	February 28, 2019	11:00 a.m.
Response to RFP Questions, <b>Round 1</b> (Posted Online)	March 1, 2019	3:00 p.m.
<b>RFP Questions Due, Round 2</b>	<b>March 21, 2019</b>	<b>5:00 p.m.</b>
<b>Response to RFP Questions, Round 2</b> (Posted Online)	<b>March 25, 2019</b>	<b>11:00 a.m.</b>
Proposal Submissions Due	April 8, 2019	12:00 p.m.
Closed Session Committee Review of Proposals	April 9 to 11, 2019	9:00 a.m.
Notice of Intent to Award (Posted Online)	April 12, 2019	12:00 p.m.
Proposed Award Date (Awardees Emailed)	April 19, 2019	12:00 p.m.

### 1. Optional Webinar

The CAC will conduct a webinar on this RFP for the Proposers on February 28, 2019. Interested parties must [register online](#) for the webinar. If you are unable to attend the webinar, make sure you submit any questions you may have by the question deadline. **The webinar will be recorded and [published online](#) by March 1, 2019.**

The CAC will take questions during the webinar but reserves the right to not respond at that time. All questions and responses from this webinar and sent by email **during Round 1** will be made available to the public on March 1, 2019. **Questions received during Round 2 will be made available to the public on March 25, 2019.**

## 2. Work Schedule Requirements

The CAC anticipates that the work related to this RFP will start in July 2019. The actual start date is contingent upon approval of an awarded contract resulting from this RFP by the California Department of General Services, Office of Legal Services.

The timeline will be developed between the CAC and the Coordinating Organization once the award of this contract has been finalized. **Post-contract award revisions to timeline and finish date are subject to approval by the CAC.**

### I. Additional Submission Notes and Requirements

Submission instruction and requirements are provided in the **AIC RFP# 2018-02 Proposal Template Instructions and Submission Requirements**. This section includes additional requirements not outlined in said document.

1. The legal name of the Proposer must be provided, if the proposal is made under a fictitious name, business title or abbreviated name.
2. Costs incurred for developing proposals and in anticipation of award of the agreement are entirely the responsibility of the Proposer and shall not be charged to the State of California.
3. The State may reject any or all proposals. A proposal may be rejected if it is incomplete, submitted late, or proposes programming that is in violation of CDCR policy.
4. A Proposer may withdraw its proposal by submitting a written withdrawal request to the State, signed by the Proposer or an authorized agent. A Proposer may thereafter submit a new proposal prior to the proposal submission deadline. This is also the process by which a Proposer may modify a submitted proposal. Proposal modifications offered in any other manner, oral or written, will not be considered.
5. The awarding agency may modify the RFP prior to the date fixed for submission of proposals by the issuance of an addendum to all parties who received a proposal package.
6. The awarding agency reserves the right to reject all proposals. The agency is not required to award an agreement.
7. The State does not accept alternate contract language from a prospective Coordinating Organization. A proposal with such language will be considered a counter proposal and will be rejected. The State's General Terms and Conditions (GTC) are not negotiable.

8. No oral understanding or agreement shall be binding on either party.

## J. Proposal Evaluation Process

At the time of proposal opening, each proposal will be checked for the presence or absence of required information in conformance with the submission requirements of this RFP.

Proposals that contain false or misleading statements, or which provide references which do not support an attribute or condition claimed by the Proposer, may be rejected.

**Multiple contracts are expected to be awarded through the RFP process**, with the highest-scored responsible and responsive proposal selected first, then the next highest scored responsible proposal, and so on until the contracting needs are met. In the case of a significant imbalance of proposals between institutions (i.e. a large number of proposal for only a few institutions), the CAC may award contracts to the highest scored responsible and responsive proposal to institution.<sup>1</sup> As noted in the State Contracting Manual in section 5.85, "In certain limited circumstances, agencies may develop multi-vendor awards, provided the awards still follow the PCC methodology."

### 1. Proposal Evaluation

Due to the specific experience needed by the Coordinating Organization in order to fulfill the RFP, the point system set to evaluate proposals is defined in this RFP and follows Public Code Contract process methodology.

The point matrix for the scoring criteria is as follows:

RATING/SCORING CRITERIA	MAXIMUM POSSIBLE POINTS
<b>Section 1</b>	
<b>Organizational Strength</b>	<b>5</b>
<b>Commitment to Cultural Competency, Equity, and Inclusion</b>	<b>10</b>

<sup>1</sup> During the years of the AIC pilot, some institutions had more AIC services available than the institutions were able to program. This was due to a high number of AIC services proposed for a small number of institutions. This provision protects the state's investment to fully utilize AIC contract services based on institution capacity without favoring one specific Coordinating Organization over another.

<b>Qualifications of Administrative Personnel</b>	<b>5</b>
<b>Adequacy of Training Plan</b>	<b>10</b>
<b>Section 2</b>	
<b>Experience in the Proposed Institution</b>	<b>5</b>
<b>Quality of Project Plan and Curriculum</b>	<b>25</b>
<b>Qualifications of Arts Providers</b>	<b>5</b>
<b>Reasonable Resource Allocation</b>	<b>3</b>
<b>Additional Criteria</b>	
<b>Cost</b>	<b>30</b>
<b>Accuracy of Proposal</b>	<b>2</b>
<b>TOTAL POSSIBLE POINTS</b>	<b>100</b>

The following point scale will be used to score the responses to each criterion except for the cost.

Percent of Maximum Points Allotted to Particular Criterion

**100 to 91%** of the points will be given for responses that exceed the expectations of the criteria backed by a clear, detailed submission that demonstrates that the candidate has experience that includes both comparable projects and tangential projects and can provide unusual or exemplary insight to benefit the project. Candidate could likely provide thought leadership on the subject.

**90 to 81%** of the points will be given for responses that meet the expectations of the criteria backed by an adequate clear, detailed submission that demonstrates that the candidate has performed all the specific duties required by the project and is very likely to deliver the required outcome.

**80 to 61%** of the points will be given for responses that meet the expectations backed by a clear, detailed submission that demonstrates the candidate has performed at least some of the specific duties required by the project and is likely to deliver the required outcome.

**60 to 24%** of the points will be given for responses that meet the expectations of the criterion backed by a clear, detailed submission. The candidate may not have performed the specific duties represented in the current project but has related

experience and demonstrates how that related experience can be leveraged to successfully fulfill the needs of the project.

**25 to 1%** of the points will be given for responses that hint at the candidate's ability to meet the criteria but leave panelists with multiple questions about their ability to leverage their experience to meet the needs of the project.

**0%** of the points will be given for responses that do not adequately demonstrate the candidate's ability to meet the criteria due to a lack of a clear, detailed response.

### **Cost of Proposal**

Cost is measured by the grand total (the sum of all costs, including administrative, oversight, management, travel, artists' fees, etc.) of the proposed budget divided by the total number of teaching hours led by both Arts Providers and Guest Artists.

The lowest cost proposal is awarded the maximum cost points. Other proposals are awarded cost points based on the following calculation:

*Lowest Proposer's Cost/Other Proposal = (factor) X maximum cost points = cost points for the Other Proposal*

**EXAMPLE** with 30 cost points available

Proposal 1 = \$350 per Teaching Hour

Proposal 2 = \$222 per Teaching Hour

Proposal 3 = \$139 per Teaching Hour (*Lowest Cost*)

Proposal 3 = 30 cost points

Proposal 1 =  $(\$139/\underline{\$350}) = 0.397 \times 30 = 11.91$  cost points awarded

Proposal 2 =  $(\$139/\underline{\$222}) = 0.626 \times 30 = 18.78$  cost points awarded

*Note: The proposal with the lowest adjusted cost per teaching hour will be scored higher than another submitted with a higher adjusted cost per teaching hour. However, **Proposers should not under-budget their proposed program to avoid jeopardizing the efficiency and quality of the program if awarded a contract.***

## **2. Award and Protests**

- a) Notice of the proposed award shall be posted on the [Arts in Corrections website](#) and in a public place in the office of the CAC; 1300 I Street, Suite 930;

Sacramento, CA 95814 for five (5) working days prior to awarding the agreement.

- b) If any Proposer, prior to the award of agreement, files a protest with the CAC and the Department of General Services (DGS), Office of Legal Services (OLS), 707 Third Street, 7<sup>th</sup> Floor, Suite 7-330, West Sacramento, CA 95605, on the grounds that the (protesting) Proposer would have been awarded the contract had the agency correctly applied the evaluation standard in the RFP, or if the agency followed the evaluation and scoring methods in the RFP, the agreement shall not be awarded until either the protest has been withdrawn or the DGS has decided the matter. It is suggested that you submit any protest by certified or registered mail.
- c) Within five (5) days after filing the initial protest, the protesting Proposer shall file with the DGS, OLS and the CAC a detailed statement specifying the grounds for the protest.

### **3. Disposition of Proposals**

- a) Upon proposal opening, all documents submitted in response to this RFP will become the property of the State of California and will be regarded as public records under the California Public Records Act (Government Code Section 6250 et seq.) and subject to review by the public.
- b) Proposal packages may be returned only at the Proposer's expense, unless such expense is waived by the awarding agency.

### **4. Agreement Execution and Performance**

- a) Performance shall start on a date set by the awarding agency and the Coordinating Organization, after all approvals have been obtained and the agreement is fully executed. Should the Coordinating Organization fail to commence work at the agreed upon time, the awarding agency, upon five (5) days written notice to the Coordinating Organization, reserves the right to terminate the agreement. In addition, the Coordinating Organization shall be liable to the State for the difference between Coordinating Organization's Proposal price and the actual cost of performing work by another Coordinating Organization.
- b) All performance under the agreement shall be completed on or before the termination date of the agreement.

## K. Preference Programs

The Disabled Veterans Business Enterprise Participation does not apply to this bid.

### Small Business Preference

Certified, responsive and responsible Proposers with State of California Small Business designation will receive an additional 5 % of the total points awarded to the highest scored responsive and responsible non-small business bidder (per State Contracts Manual Volume 1, Chapter 8, Section 8.2). ***A bidder may claim the Small Business and/or Micro Business preference if the bidder submits a complete application for certification to the DGS/OSDS by 5:00 p.m. on March 25, 2019.***

Nonprofit organizations are not eligible to receive Small Business Preference.

## L. Standard Agreement (STD 213)

Standard Agreement (STD 213) is for reference only. A sample of the [Standard Agreement \(STD 213\)](#) can be viewed under “Forms”. It does not need to be filled out and submitted at this time.

All agreements entered into with the State of California will include by reference General Terms and Conditions referred to in STD 213, and Contractor Certification Clauses that may be viewed and downloaded on the [Department of General Services website](#) (see “Standard Contract Language”).

## **Appendix 1: Glossary of Terms**

**Arts Providers** are individuals highly skilled and trained in their artistic discipline and are experienced teaching artists.

**Class(es)**, in the California Arts Council's (CAC) Arts in Corrections (AIC), are the singular units within a workshop where a group of Participants are taught together.

**Coordinating Organizations** are nonprofit arts organizations, arts-related units of government, or other entities currently contracted with the CAC to implement AIC programming.

**Participants** are individuals currently incarcerated in CDCR institutions that are or will be participating in an art program coordinated by an AIC Coordinating Organization.

**Programs**, in the CAC's AIC, are defined as a series of different workshops that follow the same plan.

**RFP Proposers** are nonprofit arts organizations, arts-related units of government, or other entities that wish to submit or are submitting a proposal to a Request for Proposal (RFP).

**Workshops**, in the CAC's AIC, are defined as a series of art classes that comprise a program.

### **Institution Definitions**

**Enhanced Outpatient Program (EOP)** provides care to patients diagnosed with a mental illness who would benefit from the structure of a therapeutic environment that is less restrictive than inpatient settings. These patients do not require continuous nursing care. Often, they are transitioning from inpatient care, or may also have a serious long-term mental illness.

**General Population (GP)** prison facilities house individuals not assigned to segregated housing, Enhanced Outpatient or Sensitive Needs Yard programs; that are not Reception Centers; and that do not house condemned individuals or those with inpatient medical needs.

**Lifers** are people sentenced to a life term. Individuals sentenced with the possibility of parole cannot be released on parole until the Board of Parole Hearings (BPH) determines that they are ready to be returned to society. Individuals sentenced to life without the possibility of parole do not receive BPH review.

**Mainline** are prisons, or facilities within prisons, that are not Reception Centers (where individuals go when they arrive at state prison to go through the classification and institution placement process).

**Reception Center** is the process every person to be incarcerated must go through upon arrival to state prison to determine their programming and medical needs, security level and where they will be housed. This could take up to 120 days.

### **Security Levels**

- **Level I** - Facilities and Camps consist primarily of open dormitories with a low security perimeter.
- **Level II** - Facilities consist primarily of open dormitories with a secure perimeter, which may include armed coverage.
- **Level III** - Facilities primarily have a secure perimeter with armed coverage and housing units with cells adjacent to exterior walls.
- **Level IV** - Facilities have a secure perimeter with internal and external armed coverage and housing units or cell block housing with cells non-adjacent to exterior walls.

**Segregated Housing** are more restrictive units that house individuals who have been removed from the General Population and are awaiting decisions as to whether they will be returned to the General Population, transferred to another facility, or assigned to a long-term segregation unit. Individuals may be segregated for disciplinary or for safety and security reasons.

**Self Help Sponsors** are non-custody staff members who, in addition to their duties in their regular work assignment, act as program facilitators for individuals who voluntarily participate in rehabilitative programs. Sponsors supervise, assist and guide individuals in group activities, help organize events and liaison between prison administrations and the program Participants and instructors.

**Sensitive Needs Yards (SNY)** often referred to as “soft yards,” house individuals with safety concerns in settings similar to, but separate from, a General Population facility.

**Appendix 2: High Priority Programs**

Institution Name	Artistic Discipline	Art Form Requested	Space Availability	Custody Level	Population	Self Help Sponsor Available
<p><b>California City Correctional Facility (CAC)</b></p>	<p><b>Performing Arts (1st Priority)</b>   <b>Literary Arts (2nd Priority)</b>   <b>Visual Arts (3rd Priority)</b>   <b>Folk &amp; Traditional Arts (4th Priority)</b></p>	<p>Any form</p>	<ul style="list-style-type: none"> <li>• 20 participants during the weekdays in the evenings</li> <li>• 20 to 40 participants on the weekends</li> <li>• There may be additional space for larger groups</li> </ul>	<p>II</p>	<p>GP</p>	<p>Possibly</p>
<p><b>California Correctional Center (CCC)</b></p>	<p><b>Folk &amp; Traditional Arts</b></p>	<p>Any form</p>	<ul style="list-style-type: none"> <li>• Weekdays and Weekends</li> <li>• Capacity: Between 20 to 40 participants</li> </ul>	<p>I-III</p>		<p>No</p>

	<b>Literary Arts</b>					
	<b>Media Arts</b>					
	<b>Performing Arts</b>					
	<b>Visual Arts</b>					
<b>Calipatria State Prison (CAL)</b>	<b>Folk &amp; Traditional Arts</b>	Any form	<ul style="list-style-type: none"> <li>• 1 to 2 classes each day</li> <li>• Monday-Friday in the evenings 5-8:30 p.m.</li> <li>• 20 to 25 participants per class</li> </ul>	IV	GP & SNY	Possibly
	<b>Visual Arts</b>	Drawing				
		Painting				
		Sculpture				
<b>Centinela State Prison (CEN)</b>	<b>Folk &amp; Traditional Arts</b>	Any form	<ul style="list-style-type: none"> <li>• Weekdays: 5:30-8 p.m.</li> <li>• Weekends: anytime</li> <li>• Maximum Capacity: 40</li> </ul>	I-IV		Possibly
	<b>Literary Arts</b>					

	<b>Performing Arts</b>					
<b>California Health Care Facility (CHCF)</b>	<b>Folk &amp; Traditional Arts</b>	Any form	<ul style="list-style-type: none"> <li>• Weekday and weekend evenings (6:15-8 p.m.)</li> <li>• Weekends from 9 a.m. to 4 p.m.</li> <li>• Minimum/Maximum Capacity: 25/75</li> </ul>	III	Multiple	Yes
	<b>Performing Arts</b>	Dance				
		Theater				
<b>Chuckawalla Valley State Prison (CVSP)</b>	<b>Visual Arts (1st Priority)</b>	Any form	<ul style="list-style-type: none"> <li>• Monday-Wednesday anytime between 2:30pm and 8pm (varies on day)</li> <li>• Weekends: anytime between 8 a.m. and 8 p.m.</li> <li>• Maximum Capacity: 30 potential flexibility in max. capacity is dependent upon designated program area</li> </ul>	II	SNY	No
	<b>Literary Arts (2nd Priority)</b>					
	<b>Folk &amp; Traditional Arts</b>					
	<b>Performing Arts</b>					

<b>Kern Valley State Prison (KVSP)</b>	<b>Folk &amp; Traditional Arts</b>	Any form	<ul style="list-style-type: none"> <li>• Limited Space- Weekdays 8am-4pm</li> <li>• 12 to 15 participants</li> </ul>	IV	GP & SNY	No
	<b>Literary Arts</b>					
	<b>Performing Arts</b>					
	<b>Visual Arts</b>					
<b>North Kern State Prison (NKSP)</b>	<b>Visual Arts</b>	Any form	<ul style="list-style-type: none"> <li>• Weekdays: availability varies</li> <li>• Weekends: after 11am</li> </ul>	III	GP	Yes
<b>Pelican Bay State Prison (PBSP)</b>	<b>Performing Arts (1st Priority)</b>	Choir and Singing	<ul style="list-style-type: none"> <li>• Weekdays: 3:30-8pm</li> <li>• Weekends: anytime</li> <li>• Minimum/Maximum Capacity: 5/25</li> </ul>	I, II, and IV		Possibly
		Drumming				
	<b>Media Arts (2nd Priority)</b>	Audio Journalism				

<b>Pleasant Valley State Prison (PVSP)</b>	<b>Folk &amp; Traditional Arts</b>	Native American Arts	<ul style="list-style-type: none"> <li>• Weekdays: 3:30-8pm</li> <li>• Weekends: anytime</li> <li>• Minimum/Maximum Capacity: depends on space</li> </ul>	III	SNY	Possibly
		Chicano Poetry				
	<b>Literary Arts</b>	Creative Writing				
		Poetry				
<b>Visual Arts</b>	Drawing					
<b>Sierra Conservation Center (SCC)</b>	<b>Performing Arts (1st Priority)</b>	Drama	<ul style="list-style-type: none"> <li>• Weekdays 3-8 p.m.</li> <li>• Saturdays (all day)</li> <li>• Maximum Capacity: 30 to 50 participants</li> </ul>	I-II	GP & SNY	Yes
	<b>Media Arts (2nd Priority)</b>	Journalism				
	<b>Visual Arts (3rd Priority)</b>	Architectural				

**Appendix 3: Low Priority Programs**

Institution Name	Artistic Discipline	Art Form - Short Description	Self Help Sponsor Available	Yard	Custody Level	Population
<b>Avenal State Prison (ASP)</b>	<b>Folk &amp; Traditional Arts</b>	Djembe West African Drumming	No	C	II	SNY
		Traditional Mexican Folk Guitar	No	E	II	GP
	<b>Performing Arts</b>	Choir	No	B	II	SNY
		Latin Drumming	No	A	II	
		Mariachi	No	C	II	
		Song Writing	No	F	II	
	<b>Visual Arts</b>	Graphic Design	No	A	II	SNY
		Mural	No	D	II	
<b>California City Correctional Facility (CAC)</b>	<b>Literary Arts</b>	Creative Writing	No	Multiple	II	GP

	<b>Performing Arts</b>	Storytelling	No	C	II	GP
	<b>Visual Arts</b>	Art Builds Us: Understanding and Making Murals	No	C	II	GP
<b>California Correctional Center (CCC)</b>	<b>Performing Arts</b>	Choir	No	A	III	GP
			No	C	II	
	<b>Literary Arts</b>	Creative Writing	No	A	II	GP
			No	C	III	
	<b>Visual Arts</b>	Drawing	No	A	II	GP
			No	C	III	
<b>California Correctional Institution (CCI)</b>	<b>Literary Arts</b>	Creative Writing	No	A	IV	SNY
			No	B	IV	SNY
	<b>Performing Arts</b>	Songwriting	No	B	IV	SNY
	<b>Visual Arts</b>	Transformative Drawing	No	B	IV	SNY

<b>California Health Care Facility (CHCF)</b>	<b>Performing Arts</b>	Theater	Yes	E	III	Multiple
<b>California Institution for Men (CIM)</b>	<b>Folk &amp; Traditional Arts</b>	Afro-Columbian Drumming	No	A	II	SNY
		Son Jarocho	No	A	II	SNY
	<b>Performing Arts</b>	Guitar/Songwriting	No	A	II	GP
			No	C	II	GP
			No	D	I	GP
		Theatre	Yes	A	II	Multiple
		Theatre	Yes	C	II	SNY
	<b>Visual Arts</b>	Drawing/Painting	No	B	III	GP
<b>California Institution for Women (CIW)</b>	<b>Folk &amp; Traditional Arts</b>	Remembrance West African Drumming	No	A	II	SNY
		Visual Poetry and Assemblage	No	A	II	SNY
	<b>Performing Arts</b>	Guitar/Songwriting	No	A		GP

		Theatre	Yes		II	Multiple
			Yes			GP
	<b>Visual Arts</b>	Painting/Drawing	No	A		GP
<b>California Medical Facility (CMF)</b>	<b>Literary Arts</b>	Creative Writing/Journalism	No	A		
	<b>Performing Arts</b>	Music Performance & Theory	No	A		
		Traditional Drumming	No	A		
	<b>Visual Arts</b>	Drawing/Painting/Mural	No	A		
<b>California Men's Colony (CMC)</b>	<b>Literary Arts</b>	Poetry and Creative Writing	Yes			GP
	<b>Performing Arts</b>	Creative Writing/Theatre	Yes			GP
		Guitar and Voice	Yes			GP
	<b>Visual Arts</b>	Abstract Art and Painting	Yes		II	GP

<b>California Rehabilitation Center (CRC)</b>	<b>Folk &amp; Traditional Arts</b>	African Drumming	No	Multiple	II	GP
		Afro-Columbian Drumming	No	A	II	SNY
		Son Jarocho: Traditional Mexican Folk Music	No	A	II	SNY
	<b>Performing Arts</b>	Hip Hop Dance	No	Multiple	II	GP
		Songwriting	No	B	II	GP
		Storytelling	No	Multiple	II	GP
		Theatre	Yes	D	II	SNY
		Theatre	No	A	II	Multiple
	<b>Visual Arts</b>	Basic Skills in Drawing and Acrylic Painting	No	D	II	SNY
		Drawing and Painting	No	Multiple	II	GP
<b>California State Prison, Corcoran (COR)</b>	<b>Folk &amp; Traditional Arts</b>	Americana Songwriting	No	C	IV	GP
		West African and Latin Drumming	No	B	IV	SNY

	<b>Performing Arts</b>	Choir	No	A	IV	GP
	<b>Performing Arts</b>	Guitar	No	A	IV	SNY
	<b>Visual Arts</b>	Painting/Small Mural	No	A	IV	GP
<b>California State Prison, LA County (LAC)</b>	<b>Literary Arts</b>	Creative Writing	No	A	III	GP
		Creative Writing	No	B	IV	GP
<b>California State Prison, Sacramento (SAC)</b>	<b>Performing Arts</b>	Theatre	Yes	C	IV	GP
<b>California State Prison, Solano (SOL)</b>	<b>Media Arts</b>	Audio Production & Journalism	No	Multiple	Multiple	GP
	<b>Literary Arts</b>	Creative Writing	No		II	GP
	<b>Performing Arts</b>	Music Performance	No	D	II	GP
			No	A	III	GP

<b>Centinela State Prison (CEN)</b>	<b>Performing Arts</b>	Playwriting and Theatre	No	C	IV	GP
<b>Central California Women's Facility (CCWF)</b>	<b>Folk &amp; Traditional Arts</b>	Traditional Mexican Folk Guitar	No	Multiple	II	Multiple
	<b>Performing Arts</b>	Songwriting	No	Multiple	II	Multiple
		Theater	No		IV	GP
<b>Chuckawalla Valley State Prison (CVSP)</b>	<b>Folk &amp; Traditional Arts</b>	Afro-Columbian Drumming	No	C	II	SNY
		Vocal Choir	No	C	II	SNY
	<b>Literary Arts</b>	Creative Writing	No	C	III	SNY
<b>Correctional Training Facility (CTF)</b>	<b>Folk &amp; Traditional Arts</b>	Caribbean Drum/Percussion & Dance	No		Multiple	GP
	<b>Performing Arts</b>	Music & Songwriting	No	D	I	GP
		Storytelling	No	A	II	GP
		Storytelling	No	B	II	GP

		Theater	No		II	GP
<b>Deuel Vocational Institution (DVI)</b>	<b>Performing Arts</b>	Shakespeare Theatre Performances	Yes	A	II	GP
		Theater	No		II	GP
<b>Folsom State Prison (FSP)</b>	<b>Performing Arts</b>	Shakespeare Theatre Performances	Yes		II	GP
		Theater	No		III	GP
<b>Folsom Women's Facility (FWF)</b>	<b>Performing Arts</b>	Theater	No		II	GP
<b>High Desert State Prison (HDSP)</b>	<b>Literary Arts</b>	Creative Writing	No	D	IV	GP
			No	C	IV	GP
	<b>Performing Arts</b>	Beginning Guitar	No	C	IV	GP
		Advanced Guitar	No	C	IV	GP
		Band	No	C	IV	GP

		Shakespeare Theatre Performances	No	D	IV	GP
		Songwriting	No	C	IV	GP
	<b>Visual Arts</b>	Beginning and Advanced Painting and Drawing	No	B	IV	GP
			No	A	IV	GP
<b>Ironwood State Prison (ISP)</b>	<b>Literary Arts</b>	Creative Writing	Yes	B	III	SNY
			Yes	C	III	GP
	<b>Folk &amp; Traditional Arts</b>	Mexican Music on the Guitar	No	D	III	GP
	<b>Performing Arts</b>	Collective Songwriting	No	E	I	Multiple
		Theatre	Yes	A	III	SNY

<b>Kern Valley State Prison (KVSP)</b>	<b>Literary Arts</b>	Creative Writing	No	C	III	SNY
			No	D	IV	SNY
<b>Mule Creek State Prison (MCSP)</b>	<b>Literary Arts</b>	Creative Writing & Poetry	No	E	II	GP
	<b>Performing Arts</b>	Guitar	No	E	II	GP
	<b>Visual Arts</b>	Drawing & Painting	No	E	II	GP
<b>North Kern State Prison (NKSP)</b>	<b>Performing Arts</b>	Guitar	No	A	III	GP
	<b>Performing Arts</b>	Ukulele	No	A	III	EOP
<b>Pelican Bay State Prison (PBSP)</b>	<b>Performing Arts</b>	Theatre	No	D	II	GP
			No		I	GP
			No	A	IV	GP
			No	B	IV	GP
	<b>Literary Arts</b>	Creative Writing	No	A	IV	GP
			No	D	II	
			No		I	GP

			No	B	IV	GP
			No	C	IV	
	<b>Visual Arts</b>	Mixed Media Drawing, Painting, Collage, Mural	No		IV	GP
			No		I	Multiple
			No	B	IV	GP
			No	C	IV	GP
			Drawing	No	B	IV
	<b>Performing Arts</b>	Guitar/Music	No	D	II	GP
			No		I	GP
			No	A	IV	GP
No			B	IV	GP	
<b>Pleasant Valley State Prison (PVSP)</b>	<b>Folk &amp; Traditional Arts</b>	Americana Songwriting	No	B	II	SNY
		Djembe West African Drumming	No	A	III	SNY
			No	D	III	SNY
	<b>Literary Arts</b>	Poetry	No	A	III	SNY
			No		III	SNY
	<b>Visual Arts</b>	Abstract Painting	No	A	III	SNY

		Oil Painting	No	A	III	SNY	
<b>Richard J. Donovan Correctional Facility (RJD)</b>	<b>Performing Arts</b>	Playwriting and Theatre	No	B	III	SNY	
			No	E	II	GP	
			No	C	IV	SNY	
		Songwriting	No	E	II	GP	
			No	A	II	GP	
	<b>Visual Arts</b>	Art as Social Practice	No	D	III	SNY	
		Painting and Portraiture	No	E	II	SNY	
		Papercraft	No	D	III	SNY	
	<b>Salinas Valley State Prison (SVSP)</b>	<b>Folk &amp;Traditional Arts</b>	Caribbean Drum/Percussion+Dance	Yes		IV	
				No	B	IV	GP
No				C	IV	GP	
No				A	III	GP	
Choir Mexicano			No	A	III	SNY	

	<b>Performing Arts</b>	Theater	No	A	III	SNY
			No	A	IV	EOP
			No	B	IV	GP
			No	C	IV	GP
<b>San Quentin State Prison (SQ)</b>	<b>Literary Arts</b>	Creative Writing	No	A	II	GP
		Poetry	No	A	II	GP
	<b>Media Arts</b>	Audio Production & Journalism	No	Multiple	II	GP
	<b>Performing Arts</b>	Guitar & Songwriting	No	A	II	GP
		Keyboards	No	A	II	GP
		Shakespeare Theatre Performances	No		II	GP
	<b>Visual Arts</b>	2-D Art	No	B	II	GP
		3D Arts	No	A	II	GP

		Beginning Drawing	No	A	II	GP
		Beginning Watercolor	No	A	II	GP
		Mural production - design, painting and construction	No	A	II	GP
		Open Studio with Special Projects and Exhibits	No	A	II	GP
		Painting	No	A	II	GP
		Painting and Drawing Open Studio	No	A	II	GP
		Printmaking	No	A	II	GP
<b>Sierra Conservation Center (SCC)</b>	<b>Literary Arts</b>	Creative Writing and Poetry	Yes	Multiple	Multiple	GP
			Yes	C	III	SNY
	<b>Performing Arts</b>	Advanced Music	Yes	Multiple	Multiple	SNY
		Beginning and Advanced Guitar	Yes	C	III	SNY
		Drama	Yes	C	III	SNY

		Guitar & Band	Yes	C	III	GP
		Shakespeare Theatre Performances	No	Multiple	III	GP
	<b>Visual Arts</b>	Painting, Drawing and Mixed Media	Yes	Multiple	Multiple	GP
			Yes	C	III	SNY
<b>Substance Abuse Treatment Facility (SATF)</b>	<b>Folk &amp; Traditional Arts</b>	Djembe Drumming	No	F	II	SNY
	<b>Literary Arts</b>	Poetry	No	B	II	GP
	<b>Performing Arts</b>	Choir	No	A	II	GP
		Danza Azteca	No	A	II	SNY
	<b>Visual Arts</b>	Painting	No	F	II	SNY
<b>Valley State Prison (VSP)</b>	<b>Folk &amp; Traditional Arts</b>	Djembe West African Drumming	No	Multiple	II	SNY
		Native American Beadwork	No	Multiple	II	SNY

	<b>Performing Arts</b>	Storytelling	No	Multiple	II	SNY
			No	Multiple	II	SNY
<b>Wasco State Prison (WSP)</b>	<b>Literary Arts</b>	Poetry	No	A	III	GP
		Poetry	No	E	I	GP
	<b>Visual Arts</b>	Painting	No	A	III	GP
		Drawing	No	E	I	GP