

## REQUEST FOR PROPOSAL – Secondary

### Round 2: Public Questions and Responses Posted 03/25/2019

#### Arts in Corrections Program – Coordinating Organizations

##### RFP #2018-02

The questions included in this document were submitted by members of the public regarding Request for Proposal (RFP) indicated above. **There are no more public questions and responses available for this RFP.**

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Also, if you have not done so already help us improve the RFP application and process by completing an optional survey about the RFP, even if you do not plan to 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](#).

The submitted questions have been divided into categories for the ease of the reader. See the Table of Contents on the next page for more information.

### **1. Can or does CDCR provide training for artists and admin staff?**

CDCR does not provide training on how to become a Coordinating Organization. To read more about the specific details of CDCR training, go to Section 3 (page 4).

### **2. How does AIC training differ from CDCR training?**

The CAC does not offer any direct AIC training, except for the support provided to CA Lawyers for the Arts to provide a day of training for all CAC AIC Coordinating Organizations.

### **3. Is shadowing another AIC provider a required part of CDCR and AIC training?**

Shadowing another AIC Coordinating Organization is not required but it can be a part of a strong training plan, especially for organizations that are new to the prison arts field. If your organization is not experienced in the field, you may consider applying to [RFP# 2018-03 for Program Development](#) instead, which offers an opportunity for paid mentorship and training prior to becoming an AIC Coordinating Organization.

### **4. Can you help me with number of hours, what is required for the AIC supplemental, so that I can include it in our budget for the RFP?**

The number of hours dedicated to training is up to the Proposer. See the response above for more information about prison arts training and experience.

### **5. Can you describe the schedule of funds disbursement?**

This varies depending on the type of organization you are.

For nonprofit organizations (including those fiscally sponsored) and art-units of government, once a contract is fully executed, the first invoice can be submitted. The first invoice is an advance payment of 25% of the contract total. Further invoices can be submitted monthly, but a portion of each invoice will be deducted until the entire advance payment amount, already paid by the state, is exhausted.

Small businesses are placed on a progress payment, which provides a fix monthly amount to be invoiced.

### **6. How many years of data is needed in the DataArts report?**

For DataArts, try to provide as much data as possible for the last two years. However, if you are unable to supply this information, make sure to complete the report regardless of completeness to include with your RFP Proposal. This report is for data collection purposes and does not impact your evaluation score.

**7. Is it OK to do 8 weeks/3-hour sessions? Your Project Plan example shows longer weeks, but with shorter hours.**

You can propose any schedule that fits within the Space Availability parameters listed in Appendices 2 and 3 of the RFP. Proposing classes outside of these days/hours may be rejected unless you have the written permission from the institution's Community Resource Manager.

**8. Do we need bios for guest artists and musical accompanists (e.g. piano player for choir)?**

If you do not have the artist biography for the guest artist currently, you do not have to include it in your proposal, but you must supply it before the class occurs.

**9. Are we required to pay travel time?**

The CAC firmly believes in compensating artists for their time, including travel time. In addition, there are times when an artist will travel to the institution, only to find that class cannot take place that day due to circumstances beyond their control. For these reasons, we encourage you to pay your artists an hourly rate for time spent travelling to the institution, as well as a mileage reimbursement rate of \$0.58 per mile.

**10. Are you asking for Course Curriculum or a yearlong lesson plan?**

You should include a curriculum for each workshop you are proposing, regardless of the workshop length. Workshops do not have to be yearlong.

**11. If we don't apply this year can we next year?**

The CAC and CDCR goals for the AIC program is to have year-round arts programming taking place in all 35 institutions. The CAC will release an RFP soliciting new Coordinating Organizations anytime staff feels it is needed to accomplish this goal within a realistic timeframe. Regardless of whether you submit a proposal in response to this RFP, you can submit a response to any future RFP.

**12. Can we add more sites next year?**

Institution sites are based on the program needs and are available only through the RFP process, therefore more sites may be added next year if there is a program need in the institution.

**13. Our Fiscal Sponsor is working on the cultural data profile- if we are a small business, and use a Fiscal Sponsor, how are they related? Does our Fiscal**

**Sponsor receive the money, does some come to us as a small business? Our Fiscal Sponsor was unclear how that works.**

Please see our [Fiscal Sponsor information sheet here](#).

**14. So, this seems to be an area of issue I've heard from several Arts Providers- many of them don't have physical samples of their work. Almost all the artists I've worked with over the years have worked many years inside and have no physical work samples simply because of how hard it is and how inappropriate it would be to document each artist at work inside prisons.**

**Also, with actors, the physical samples they could send would not be helpful- showreels have no bearing on their work with impacted communities. if not having those available impacts the score of the application, it seems very unfair. Please advise.**

We prefer work samples that demonstrate the artistic merit of the Arts Provider and/or samples working with a comparable population. Any work sample available and provided in a proposal will not be assessed on merit but on the fulfillment of supplying a work sample.

**15. The rubric says KVSP is available Mon-Fri & we're doing a 7-day intensive which the Warden has agreed to. Can we please either add days to the rubric, or increase our hours to cover those two extra days?**

If there is written approval from the Warden and/or the Community Resource Manager included in your proposal, this is not an issue.

**16. CHCF is listed both under High Priority and Low Priority on p ages 19 and 24. "Theater" is listed on both pages. Is this a mistake? If not, can you please let us know if Theatre at CHCF should be considered High Priority or Low Priority?**

We recommend viewing or reading the transcript of the webinar posted on the [Arts in Corrections website](#) where we describe at length the differences and the similarities between the High and Low Priority Programs and how current Coordinating Organizations may substitute their AIC-16 program with a proposal in RFP 2018-02.

**17. During the last monthly phone call, current contractors were told that the CAC's intention is for our current programs to continue. However, I don't see Theatre or Shakespeare listed as a priority for CMF, SOL, or MCSP, where we have current programs. Does this mean we can only submit a Budget Transfer request for these programs, or can we also apply under the RFP? It seems to me that it is probably a mistake or oversight that these institutions did not list**

**Theatre or Shakespeare as a priority. Is it possible they expected the current programs to continue, so only listed priorities for new programs they would like? If we do apply under the RFP, must we include a letter of approval from the CRM?**

We recommend viewing or reading the transcript of the webinar posted on the [Arts in Corrections website](#) where we describe at length the differences and the similarities between the High and Low Priority Programs and how current Coordinating Organizations may substitute their AIC-16 program with a proposal in RFP 2018-02.

**18. We received funding to implement our program at an institution via an Extension Grant 16-204 which is no longer funded; yet we are still running the program. The institution is High Priority but the type of programming we offer is not requested (as we are still providing). Can we apply to the RFP?**

We recommend only submitting proposals for programs that are requested by the institution. Please view or read the transcript of the webinar posted on the [Arts in Corrections website](#) where we describe at length the differences and the similarities between the High and Low Priority Programs and how current Coordinating Organizations may substitute their AIC-16 program with a proposal in RFP 2018-02.

**19. For PVSP – is poetry a high priority or low priority. It is listed in both.**

We recommend viewing or reading the transcript of the webinar posted on the [Arts in Corrections website](#) where we describe at length the differences and the similarities between the High and Low Priority Programs and how current Coordinating Organizations may substitute their AIC-16 program with a proposal in RFP 2018-02.

**20. If we have existing programming at an institution, can we apply to offer other programming at that institution to accompany what we already offer? For instance, we already offer Theatre Arts at Prison A. Can we apply to offer Creative Writing, as well?**

We recommend viewing or reading the transcript of the webinar posted on the [Arts in Corrections website](#) where we describe at length the differences and the similarities between the High and Low Priority Programs and how current Coordinating Organizations may substitute their AIC-16 program with a proposal in RFP 2018-02.

**21. After reviewing your website, I'm not seeing any mention of cinematic arts among the art services provided. The focus of our art services would be screening films selected for our festival, followed by an audience question-and-answer session with the filmmaker(s) and/or members of our programming staff. Would such a program potentially qualify for funding?**

You may want to consider applying to [RFP# 2018-03 for Program Development](#) instead, which offers an opportunity for innovative projects. Just as a reminder, CDCR must approve all material and equipment prior to entering the institution. Please see Section 3, Attachment 1 for more details.

**22. We use a pool of teaching artists that changes depending on their other work and who we are currently training. Can we include some names and change them when we start programming if necessary? It's extremely difficult for artists to commit to something that is not confirmed and months away.**

Yes, but please make sure to get approval for any changes to your project plan or Arts Providers from the AIC Program Manager.

**23. On the Budget Template, should the "Teaching Hours" exactly match the hours on the Project Plan Template?**

Yes, the hours should align. If they do not, make sure to provide budget notes explaining why the two numbers do not align.

**24. I'm not sure what to do with the time it takes us to enter and leave the facility through checkpoints. Can this be included in "Teaching Hours?" It is not really "Prep Time" which we are allocating at 0.5 hour per class per week. If we may consider enter and exit as "Teaching Hours," should we, then, reflect that time in the class time reported on the Project Plan Template, so that total hours on both templates match?**

Teaching Hours does not constitute the time entering and leaving a facility. It should only be for actual instruction time. You may use travel time stipend for this time.

**25. Must hours in the new contract be identical to hours in the 2016 contract, even if they had increased in the 2018-19 contract year (due to new Volunteer Card procedures and without pay in 2018-19, because of 2016 budget limitation)?**

If you're submitting a proposal for an AIC-16 contract and if you have included high priority programs, then your teaching total hours should increase. If you need additional hours for training, this proposal is an opportunity to increase the amount.

**26. Should we submit ONE proposal, to encompass work proposed in all institutions we propose to work in?**

Yes, that is correct. Please refer to the [Template Instructions and Submission Requirements](#) and the [Section 2 - Institution](#) Template for more information.

**27. If we want to add artistic disciplines outside of what was in our 16-100 contract, do you want those in a separate proposal or just lumped in with that prison's specifics?**

Make sure any artistic disciplines that are added to your proposal align with either the high or low priority institutions listed.