

Transcript for Tutorial Video

Mariana: The California Arts Council—also known as CAC— is currently seeking proposals from new and returning organizations interested in providing arts classes for people incarcerated in California state adult correctional facilities. The CAC, in partnership with CA Dept of Corrections and Rehabilitation, or CDCR, administers the Arts in Corrections Program—also referred to as AIC. Funds for the program are awarded through contracts with nonprofit organizations, arts related units of government or other entities.

To learn more about the program visit the CAC website at www.arts.ca.gov, hover over Initiatives, and click on Arts in Corrections to learn more.

Hi, my name is Mariana Moscoso and I am the Arts in Corrections Interim Program Manager for the California Arts Council. With me, is Laura Littlefield, the interim Program Analyst, and today we will be walking you through the process of submitting a Request for Proposal, or RFP.

But before we get started, I'd like to encourage you—whether you decide to submit a proposal or not—to complete our quick five-minute Feedback Survey. Your input will help us build a more equitable and accessible program and help us improve the RFP document. And don't worry, all responses to the survey will remain anonymous and do not impact a submitted proposal. A hyperlink to the survey is on the first page of the RFP.

Now Laura will walk you through on how to obtain your RFP packet.

Laura: Now, let's begin. Before submitting a proposal, you will need to read the Request for Proposal, or RFP. An RFP outlines the opportunity, who's eligible to apply, what components are necessary in your proposal, and how proposals will be reviewed and selected. Let's take a look.

To download the RFP, go to www.caleprocure.ca.gov. Click on the tile labeled “Get Public Procurement Information.” Click on “See Current Bids.” In the “Department” search field, enter 8260. That will bring up all current RFPs for the Arts Council.

In the search results, click on Arts in Corrections Program – Coordinating Organizations RFP # 2018-02. This will take you to the landing page for our current RFP. On the right, you’ll see a link to View Event Package. This takes you to a list of documents to help you put together and submit a proposal. However, the RFP is the main document that contains the primary requirements to submit a proposal.

It’s important to review the RFP carefully. It identifies high-priority programs and outlines the programming requested by these institutions. It lists the expected competencies, qualifications, and deliverables expected of successful applicants. It provides key action dates related to the submission, and review of proposals. It outlines the review process and includes a glossary of terms commonly used in the documents.

Included on the eProcure website are the templates you will use to complete your proposal, along with instructions on how to fill out the templates, and a required checklist you will use as a cover sheet for your proposal. Let’s look at these documents a little closer. The templates break down your proposal into three sections: Organization Information, Institution Information, and Additional Documents.

Section 1 is comprised of a single document. The Section 1: Organization Information template will be filled out once for your organization. Prompts will guide you to provide information about your Organization Profile, Cultural Competency, Equity and Inclusion, Qualifications of Administrative Personnel, and AIC Training Plan.

You will also need to select the Proposed Institutions you are applying to. In the template, Institutions are organized by High Priority Programs and Low Priority Programs. If you are submitting a proposal to a low-priority program, there are additional prompts to which you will need to respond.

Mariana: Now we will look at the Section 2 template, titled Proposed Institutions.

Within Section 2, there are an additional three subsection templates: The Project Plan Table, Curriculum, and Budget Table, which we will explain further shortly.

The most important detail to note about this template is that you must complete a Section 2 template for *every institution* your organization wishes to propose programming for.

Let's take a closer look at these templates using an example:

My organization, ABC Arts, wants to submit a proposal for Calipatria State Prison and Kern Valley State Prison. This means ABC Arts I will need to submit two different templates for Section 2, one for Calipatria and another for Kern Valley.

For this example, we will start with a Section 2 template for Kern Valley.

Begin this template by entering the *Organization Information, Proposed Institution Name*, and completing prompt *A. Experience in the Proposed Institution*.

Prompt B, the Project Plan table is the first subsection of the Section 2 template.

When you open the Project Plan table, you will first see a tab, called "Example." Here I have entered all the workshops my organization is proposing for Kern Valley.

Notice I have given every proposed workshop, under Workshop Name, has its own line including workshops like *Modern Dance* that has morning and afternoon sessions.

The next column, "Number of Arts Providers", only include the teaching artists who will teach during every class session of the workshop.

The following column *Planned Start, and End Dates* are intended to be estimates, since there are many factors that may alter or delay program schedules.

For the Number of Weeks in Workshop, calculate the workshop's *intended* total number of weeks between the Planned Start Date and the Planned End Date. Remember that ongoing workshops throughout the year are preferred. However, ongoing workshops don't have to be the same they can be different workshops throughout the year.

For the *Total Instruction Hours*, it's important to understand the distinction between an Arts Provider and a Guest Artist. A Guest Artist is someone who will teach anytime

during a workshop, but who will not teach every class session. In the *Total Instruction Hours*, you will only include the teaching hours of your Arts Providers and you will enter the Guest Artist Teaching Hours, in column i.

Once you have completed the Project Plan Table, you're ready to complete the next Section 2, subsection prompt C. Curriculum.

Now let's look at the Curriculum Template using our example at Kern Valley. If you recall on our Project Plan Table, we entered all the proposed workshops. Based on this example we would have to include one curriculum for: all four of my Modern Dance workshops; the Zine Making: Poetry workshop; all three Poster Art workshops; the Journalism and Broadcasting workshop; and the Zine Making: Comics workshop.

That means that the total curricula for Kern Valley would be five because you would submit one curriculum for each workshop.

For our example, we created a curriculum for the Modern Dance workshops. When completing your curriculum template, make sure the *Workshop Title* matches the corresponding entry on your Project Plan table. Provide names of all the Arts Providers teaching the workshop, then follow the prompts in the template.

In prompt *D. Qualifications of Arts Providers*, you will confirm all your Arts Providers have the necessary experience in their art form and provide a biography for each Arts Provider outlining their artistic background and their experience working with incarcerated or comparable populations. We suggest biographies be no more than two paragraphs long and please do not include resumes.

Next you will prepare your artistic samples by following the instructions in the table.

Now Laura will be guide you through the final Section 2 subsection, the Budget Plan Table.

Laura: Now let's take a look at the Budget Table. When you open the file, there is an example tab for your reference. Click on the Template tab to enter your information. As you enter the data, formulas will automatically calculate your costs. When indicating the

Institution Name, use the full institution name followed by its official abbreviation in parenthesis. Enter the total hours to be taught by all Arts Providers and Guest Artists from your Project Plan Table in the appropriate fields. All artists should be paid a minimum rate of \$60 per hour for Low Priority programs and a minimum rate of \$70 per hour for High Priority Programs.

Enter the projected travel time (in hours) for Arts Providers and Guest Artist(s). All artists should be paid a minimum rate of \$30 per hour for Low Priority Programs and a minimum rate of \$35 per hour for High Priority Programs.

Enter the total hours needed by Arts Providers and Guest Artists to prepare for all instruction across all workshops taking place at the institution. For prep hours, all artists should be paid at an hourly rate of at least half their teaching hourly rate.

Then, enter any personnel who will be providing administrative oversight of the Arts in Corrections program at the proposed institution. Include the number of hours they will dedicate to this oversight at the proposed institution and a reasonable hourly rate that models the minimum industry standard.

Enter the projected number of training and/or professional development hours dedicated to Cultural Competency, Equity, and Inclusion Training/Professional Development based on the information you entered for your organization in Section 1. For example, if your organization wants to hire ZYX Consulting to train for Kern Valley Arts Providers at \$2,000 for five hours of training, you will enter a 5 in the hours field here and 400 in the Hourly Rate field. The Total training costs are automatically calculated to \$2,000, the full Consultant's fee.

Approach the Supplemental AIC training hours for your Arts Providers in the same way. Again, the rate should be equal to or more than half of the Arts Providers' hourly rate and the cost should also factor in the actual training and trainer costs. So let's say you're hiring 123 Consulting to provide 8 hours of training to 5 Arts Providers. Let's say they're charging \$1,600 for those hours. Enter 8 into the Hours field and 200 into the Hourly Rate field. The Total training costs will automatically calculate.

For this example, your Arts Providers are paid \$70 per hour for teaching. Because 5 Arts Providers will receive 8 hours of training, enter 40 in the Hours field and 35 in the Rate field. Notice that the Total is automatically updated.

Enter the projected number of CDCR training hours Arts Providers must complete. CDCR training is mandatory for all Arts in Corrections Arts Providers. In this case, CDCR will provide the trainers, so you will only need to account for the hours the Arts Providers will spend in training. Again, for training you should pay Arts Providers a rate equal to or more than half of their hourly rate. For example, say you're sending 6 Arts Providers to 8 hours of training. You would enter 48 in the Hours field and 45 in the Hourly Rate field. The Total is automatically calculated for you.

Organizations can claim one \$300 payment for each person attending the Arts in Corrections Conference supported by the California Arts Council. This can include Arts Providers and anyone involved in program oversight. The years there is no such conference, the organization may use these funds to attend another conference related to the prison arts field. Refer to the RFP for more information about training opportunities and requirements.

Calculate the total round-trip miles for all AIC-related travel in the execution of your proposed programming at the institution. The State of California adheres to mile reimbursement rates as determined by the Internal Revenue Service. For 2019, the rate is \$0.58 per mile.

Enter the total estimated costs for equipment and supplies needed and to be used only for the execution of the proposed program at the institution indicated on the table. For example, if your organization teaches drawing to several different student populations in various settings, you likely purchase hundreds or thousands of drawing pads, pencils and charcoal every year. However, you would only list those needed for the estimated number of participants your proposed program will reach in the institution. Perhaps you plan to focus only on pencil drawings. In that case, you would not include expenditures for charcoal at all, even though your organization purchases it in significant quantities. On the other hand, if there are special supplies you purchase just for this program, you can list the full cost of these supplies in your budget. As you fill out your budget, you

should also complete the tab “Budget Notes Template” by providing a list of the equipment and supplies you’ll purchase with estimated costs. You should include any other relevant notes to help reviewers understand your budget. For example, if you are providing dance instruction but are ordering paper and charcoal, you should explain why those expenditures are relevant to your proposed program. Or perhaps you’ve ordered music workbooks that are significantly more expensive than most. You might want to notate why they are so expensive and/or why you need those specific workbooks.

Include any other costs related directly to the execution of your AIC program at this institution. For most costs, you should provide a description of what is being purchased and the reason for the expense in the “Budget Notes Template” tab. If reviewers can’t understand the “hows” and “whys” of your budget table, they will look at the budget notes. These notes should be sufficient to answer their questions.

The Overhead Costs refers to any expenses that are required to run the program that are not covered in the direct costs. This must be calculated into a percentage; the industry standard is typically calculated between 10 to 15 percent of the direct costs. In the budget template, the Overhead Costs total is calculated automatically with the percentage entered.

Fringe Benefits are calculated to include mandatory costs such as taxes, employee benefits, etc., based on the cost of labor. In the budget template, the Fringe Benefits total is calculated automatically with the percentage entered.

At the bottom of the Budget Table, the Total Teaching Hours will be automatically calculated. The adjusted cost per teaching hour is automatically calculated by dividing the *Grand Total* by the Total Teaching Hours.

Mariana: We’re now approaching our final section of the RFP proposal templates, Section 3: Additional Contractor Responsibilities.

In this section, there are a total of seven required attachments and one optional attachment. We suggest you begin this section by carefully reading every single

attachment because some attachments require additional actions, such as completing additional forms and/or required signatures.

After you have read the attachments and completed the required additional actions, print the section, and add any required signatures. These must be Original “wet” signatures of the person who is authorized to bind your organization in a contract. Digital signatures are not accepted.

With section 3 completed, continue the instructions on the Proposal Template Instructions and Submission Requirements, Part 3: Submitting Your Proposal where you will check your templates for accuracy and completion, then compile the templates for submission, then prepare your proposal for submission.

Don't forget, you will need to include a digital copy of the RFP onto a USB.

The Proposal Template Instructions and Submission Requirements document will continue to guide you through to the very end where you will create your submission envelope that you can mail or deliver to the CAC by April 8, 2019 at 12:00 p.m.

Remember proposals received after this date and time cannot be considered.

And that's it! We know this is a lot information but we hope that this video was helpful but If you have any questions that weren't answered here or in RFP packet, you are welcome to submit questions to me via email to Mariana.Moscoso@arts.ca.gov by no later than 12:00 p.m. on February 27.

We're also hosting a webinar on February 28 at 11:00 a.m. to address questions that we have received by the February 27 deadline.

Both the Q&A and webinar will be posted online. See the RFP for more information on Key Action Dates on page 8.

Oh yeah and remember that Feedback Survey we mentioned at the beginning of this video?! Don't forget to fill it out!

Thanks for watching this video and...

Laura and Mariana: We look forward to receiving your proposal!