

**Arts-in-Corrections
Coordinating Organizations RFP – FY 2015/16
PUBLIC QUESTIONS AND RESPONSES**

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RESPONSES

Q. The RFP says FY 2015/16. What does that mean? Does all programming have to be complete in 2016?

A. "FY 2015-16" means "Fiscal Year 2015-16." The state operates on a fiscal year that runs from July 1 to June 30 (versus a calendar year of January 1 to December 31), and this contract is for funding from Fiscal Year July 1, 2015 to June 30, 2016 – but programming would start from the date of the contract approval (expected in May or June of 2016) through June 30, 2017.

Q. When would contractors be expected to provide services if this is for Fiscal Year 2015-16?

A. Services provided from these funds will be from the approval of the contract (expected in May or early June 2016) until Jun of 2017.

Q. Do current contractors have the option to renew last year's contract?

A. No. Current contractors will have to compete in this RFP if they wish to have a contract for FY 2015-16 (programming to June 2017).

Q. If the state renews the contracts for the current AIC contractors, what regions will fill to capacity?

A. The state will not be renewing current contracts. Current contractors wishing to provide services past June 2016 must submit a new proposal to this RFP.

Q. What facilities are the current contractors in? Which ones specifically?

A. The current contractors and the facilities where they are providing services may be found on the Arts Council website at <http://arts.ca.gov/initiatives/aic.php>

Q. And how much programming and funding are allocated to each current contractor?

A. For FY 2014-15 funding (with programming to June of 2016), the number of hours of AIC services provided to inmate participants and funding allocated to each contractor is as follows:

Actor's Gang

- Region 7 (Los Angeles area) and 2 additional facilities (CSP-Sac and CSP-LAC): at least 980 hours of AIC services to inmate participants, plus specialized services and documentation; \$357,000

Alliance for California Traditional Arts (ACTA)

- Region 5 (Central Valley) (3 institutions): 1,248 hours of AIC services to inmate participants; \$129,648.00

Dance Kaiso

- Region 6 (Central Coast): 627 hours of AIC services to inmate participants; \$59,570.00

Fresno Arts Council

- Region 5 (Central Valley) (all 5 institutions): 2,496 hours of AIC services to inmate participants; \$240,617.60

Inside Out Writers

- Region 9 (Ironwood): 288 hours of AIC services to inmate participants; \$39,664.00

Marin Shakespeare Company

- Region 3 (San Francisco Bay): 650 hours of AIC services to inmate participants; \$55,642.00

Muckenthaler Cultural Center

- Region 2 (High Desert): 288 hours of AIC services to inmate participants; \$45,888.00
- Region 9 (Ironwood): 288 hours of AIC services to inmate participants; \$40,288.00

Red Ladder Theatre Company (Silicon Valley Creates)

- Region 6 (Central Coast): 500 hours of AIC services to inmate participants; \$49,328.00

Strindberg Laboratory

- Region 7 (Los Angeles area): 480 hours of AIC services to inmate participants; \$49,800.00

William James Association

- Region 1 (Pelican Bay): 792 hours of AIC services to inmate participants; \$60,447.20
- Region 2 (High Desert): 960 hours of AIC services to inmate participants; \$88,024.00
- Region 3 (San Francisco Bay): 2,440 hours of AIC services to inmate participants; \$127,012.00

- Region 4 (Sacramento Valley): 1,744 hours of AIC services to inmate participants; \$96,120.00
- Region 6 (Central Coast): 720 hours of AIC services to inmate participants; \$51,606.00
- Region 8 (San Diego/Imperial): 696 hours of AIC services to inmate participants; \$50,271.00

Q. How is it determined if a region is at capacity for Arts-in-Corrections?

A. CDCR and Arts Council employees with knowledge of the prison system evaluate the capacity for each of the institutions and the regions. Modest proposals with a smaller number of AIC services hours (and need for space and institution security staff) rarely run the risk of putting a region over capacity. However, large proposals with many separate AIC workshops running concurrently within one institution or one region run the risk of putting the region overcapacity and evaluated as unrealistic to execute.

Q. How many dollars are allocated per region?

A. There isn't a set number of dollars allocated per region. As the RFP states,

"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 of the AIC program FY 2015/16 are met. In the case of a significant imbalance of proposals between regions (i.e. a large number of proposal for only a few regions), the CAC may separate proposals into regions, and then award contracts to the highest scored responsible and responsive proposal within that region."

Q. If a region starts to fill up, does the Arts Council and/or CDCR work with proposers and suggest a smaller proposal or contract amount to the proposers?

A. No. Under the state contracting rules and RFP process, each proposal must stand on its own and is non-negotiable.

Q. I've heard about something like FY 2015-16 demonstration projects in AIC. What are they?

A. This RFP does not apply to AIC Specialized Organizations, which are entities with unique knowledge and/or working relationships with other aspects of CDCR and its institutions and are uniquely qualified for special projects involving AIC programming, sometimes called "demonstration projects." AIC Specialized Organizations may work directly on specific aspects of the rehabilitative efforts through demonstration projects aimed as specific rehabilitative goals and outcomes.

Q. Can I apply for a demonstration project?

A. If you are applying to be an AIC contractor for the first time, then no. Only current contractors and specialized organizations with ongoing relationships within CDCR are eligible for demonstration projects this year.

Q. Can the RFP proposal also include training videos that can be used later? Would that make a stronger proposal?

A. This RFP is for Arts-in-Corrections, not for training videos. As noted in the RFP:

"The AIC Program is a visual, literary, and performing arts education curriculum for inmates (Inmate Participants) by professional artists (Arts Providers) in a state custodial setting that is rehabilitative in nature."

Q. I work with a group that does a lot of work and training outside the prisons for people in jail and on probation. Can our proposal for the RFP include how to keep people out of prison and train and provide arts for those on the outside?

A. Proposals for this RFP are for Arts-in-Corrections services for the state prisons noted in the RFP only. Information regarding experience providing Arts-in-Corrections to jail and probation populations may be included to demonstrate the meeting of the Minimum Qualifications and experience and expertise of the proposer and the Arts Providers. But funds from this RFP can only go to providing services in state prisons. See the list of institutions in the RFP.

Q. How much can our proposal be for? Is there a cap on the budget?

A. A proposer may propose what he/she considers to be a reasonable budget for the services described in the proposal. Proposals will be evaluated based on the Rating/Scoring Criteria as described in the RFP. Thirty of the possible 100 points are based on Cost of Proposal (Average Man-Hour Rate for Service to Participants).

Please note information about Cost of Proposal (average instruction-hour): The costs-per-instruction-hour does not mean the amount paid per hour to the professional teaching artists, which is set at a minimum of \$30/hr, including preparation and training. It is a number based on the overall cost proposal (the sum of all costs, including administrative, oversight, management, travel, artists' fees, etc) divided by the number of hours of hands-on instruction and facilitation for the population. The CDCR required training – NEO or AR – will not be included in this calculation, but the other preparation and training components will be.

Please also note: there is a limit on the amount of Arts-in-Corrections programming that can be reasonably implemented in an institution or a region. Proposals for a very large amount of service hours within one region or one institution run the risk of being unrealistic in terms of implementing all proposed programming.

Q. How much funding is available for all of the contracts for this RFP?

A. There is approximately \$1.7 million total available for AIC Coordinating Organizations through this RFP.

Q. Do the current contractors basically absorb the whole budget for this RFP?

A. For AIC services in institutions, there's about \$250,000 more available this year than last year.

Q. Under "Minimum Qualifications" what does 1 year in a prison setting mean?

A. The RFP states:

"The proposing organization and/or each AIC Provider must have at least one year of experience in providing participatory arts services in a correctional setting on the state or local level (adult or juvenile), or to a comparable population, or in a comparable setting."

Q. I'm qualified as an artist, but have not ever worked in a prison. But I'd like to. How can I get the experience? Do you provide training to meet that one year under the Minimum Qualifications?

A. The Arts Council does not provide AIC training for new practitioners. Potential contractors and their Arts Providers must meet the minimum qualifications in order to compete for this RFP. Details of the Minimum Qualifications may be found in the RFP, and qualification "D" states:

"The proposing organization and/or each AIC Provider must have at least one year of experience in providing participatory arts services in a correctional setting on the state or local level (adult or juvenile), or to a comparable population, or in a comparable setting."

Q. Is there a photography program in the prisons?

A. Proposals should assume that there is no set program in any of the arts disciplines, that all materials and tools are supplied by the proposer and must be allowed in prisons, and that all rules regarding materials, objects and tools for prisons apply. As the RFP states,

"Contract applicants must always keep in mind the arts' medium and restrictions of the correctional setting, including objects allowed or not allowed within the facilities for safety reasons, restrictions on multi-media devices within institutions, potential facility restrictions or complications, etc. Proposals with unrealistic expectations of arts materials and/or activities will be appropriately downgraded during the evaluation process."

Q. I missed the optional webinar that you offered on March 3. Is there a way to get the information from you?

A. The recording of the 2016 webinar is posted on the Arts-in-Corrections website at <http://arts.ca.gov/initiatives/aic.php> (see under LINKS).

Q. What is the length of programming requirements: a. An hour, two hours, three hours? b. What is the frequency of programming at each facility? c. Does my offering require to span over several days?

A. The proposer decides upon the number of weeks and appropriate scheduling (once a week, multiple times per week, multiple days in a row, etc.) that would be appropriate for the program. The amount of time for each workshop session as presented in the proposal is also decided by the proposer.

Session length should not be unrealistically short or with multiple sessions compacted (example: two 45 minute sessions with different Inmate Participants back to back is very complicated to achieve) – nor should it be unrealistically long without verification of programmability by an institution (example: sessions that last six hours would be unrealistic.)

We encourage all proposals to be realistic in the time frame for the facilities and the participants, both in terms of hours and calendar days -- as well as including the required training in any program schedule. Hours budgeted for Arts Providers should include realistic timeframes for getting to a location in a prison and security requirements, as well as departing the prison.

All contracted services for this RFP must conclude by June 2017.

Q. Will fulfilling the deliverables (# of service hours) of the current contracts be a ranking factor in the competition for new contracts?

A. All proposals will be evaluated based on the information supplied in the proposal. Proposers should clearly demonstrate the all components requested and required as detailed in the RFP. For details on the Rating/Scoring Criteria, see the Proposal Evaluation information on page 24 of the RFP. Information not included in the proposal and its attachments will not be taken into consideration. All proposals will be evaluated based on the information provided in the proposal, not based on information regarding past services that is not detailed in the proposal.

Q. I have a question about the Arts-In-Corrections RFP. It appears that the Division of Juvenile Justice Facilities are not included in this RFP. Is there another grant or contract program for services in juvenile facilities?

A. You are correct, the Division of Juvenile Justice facilities are not included in this RFP. Arts-in-Corrections is funded for adult institutions as an In-Prison Program. For arts programming in juvenile facilities, the California Arts Council has grant programs (not service contracts) that may be of interest. The JUMP StARTS program (<http://arts.ca.gov/programs/js.php>) is the most obvious, but there is also the Artists in Schools (<http://arts.ca.gov/programs/ais.php>) and Artists Activating Communities (<http://arts.ca.gov/programs/aac.php>) grant programs. The deadlines for these programs in 2016 have passed, but they are planned for an open application in winter/early spring 2017. The California Arts Council recommends interested artists and organizations to sign up for *The California ArtBeat*, the weekly eNewsletter from the California Arts Council. Sign up here: <http://arts.ca.gov/news/artbeat.php>.

Q. If we receive a contract, does the arts-in-correction programming (meaning workshops and instruction to inmates) have to start as soon as the contract is approved in May or June? We were hoping to start our programming in mid-summer.

A. For the proposers who received a contract from this RFP, the contract will start upon approval, but the work with the inmates would start after all CDCR training for Arts Providers is complete, clearances are processed for Arts Providers, and the institution(s) and the contractor have agreed upon planned dates for the AIC workshops.

Q. We applied with a proposal last year but did not receive a contract. How can we get feedback from the review?

A. Letters were sent to all entities who submitted proposals to FY 2014-15 Arts-in-Corrections Coordinating Organization RFP in summer 2015. These letters included notes from the proposal reviewers. If you submitted a proposal last year unsuccessfully and you did NOT get a letter, or you need the letter to be resent, please reach out to Mary Beth Barber at mary.beth.barber@arts.ca.gov.

Q. Do we need to provide an artistic sample for each teaching artist or one for the organization? What format (paper, photo, video - on a thumb drive) do you accept?

A. We can accept paper, photography, or video -- whatever is the most appropriate medium for the art form that clearly demonstrates the work being demonstrated through the artistic sample. It is suggested to compliment the artistic sample with a biography or resume beyond the Minimum Requirements, as appropriate, but a resume or printed biography is not a substitute for the artistic sample(s). Artistic samples in a digital medium may be submitted via CD, DVD, a thumb drive, or an accessible link online or downloaded to the Arts Council if coordinated with Mary Beth Barber at the California Arts Council via email prior to the final date for submissions. If submitting a CD, DVD, thumb drive, or other physical storage device for the artistic samples, only one device needs to be submitted (although two may be recommended in case of technical issues with the first) and cannot be returned. Please submit artistic samples for all or the bulk of the principal Arts Providers in the proposal.

Q. I'm [name withheld] and I'm applying for a AIC Coordinating Organization grant. I was on the webinar that you gave, and I recall that you mentioned that some applicants did not send in their proposal in the past (including only the attachments). I don't want to make a similar mistake....As I read the RFP, I don't find a specific format or exact questions that you want me to answer for the application (other than the attachments). Is there an application format for the proposal? Or is it open format... meaning that I create my own format? I remember in the past when I applied (and received) my CAC Artist-in-Community grant, there was a specific format and questions for the application. If I have just missed it, would you please direct my attention as needed.

A. First, the RFP for AIC Coordinating Organizations is a service contract, not a grant. In many ways they are similar, but the RFP format and requirements are different than the California Arts Council's grant application process. And from an accounting perspective for nonprofits, funds from a service contract are considered "earned income" versus "contributed income." And you are correct, there is not a specific format or exact question to answer in the proposal – the proposal is crafted by the proposer. Your reference to the format structure for submission for an Artist-in-Community grant program from the past is not applicable to this RFP. The proposal is crafted by the proposer, includes all required attachments, and is submitted to the California Arts Council via the instructions in the RFP. Also the the AIC informational FAQ page for additional guidance: http://arts.ca.gov/initiatives/aic_faq.php