



June 13, 2025

**ADDENDUM #1
TO
REQUEST FOR PROPOSALS #ARTS-100023
CREATIVE WELLBEING**

On May 22, 2025, the County of Los Angeles (County) Department of Arts and Culture (Arts and Culture) released a Request for Proposals (RFP) for Creative Wellbeing.

Pursuant to RFP Section 4, Proposal Submission Materials, Subsection 4.4 Proposer's Questions, answers to questions received by the June 6, 2025 deadline are being issued as part of this Addendum. Proposers are advised that the County reserves the right to group similar questions when providing answers.

Please note that questions with similar answers are grouped together in one question number, with several sub questions.

RFP SECTION 2 – CONTRACT FOR ARTS INSTRUCTION AND PROFESSIONAL DEVELOPMENT SERVICES FOR CREATIVE WELLBEING SERVICES

Q1. Are you looking to contract with organizations who are able to provide services to identified County-assigned sites versus provide art services within their own organization?

A1. Yes, the County is looking to contract with organizations to provide services at County-assigned sites.

Q2. How often is this RFP released?

A2. Solicitations are released based on the needs of the Department of Arts and Culture programs. This solicitation is intended to award three-year contracts, with the option to extend an additional two years. If Arts and Culture identifies additional needs, a new solicitation would be released.

Q3. How many proposals will be awarded?

A3. Arts and Culture staff anticipates 10-15 contracts will be awarded as a result of the RFP.

Q4. You mentioned anticipating 15 awards, ranging in contract size. What is the anticipated range of contract size?

A4. Contract amounts are based on the needs of the programs and the capacity of the contracted organizations to deliver services. Arts and Culture anticipates a wide range of contract awards.

Q5. Can an organization indicate a minimum contract value it is willing to accept?

A5. If your organization is awarded a contract, contract amounts will be determined as part of contract negotiations.

Q6. Is there a total amount per year that is required to be spent on planning and service delivery? And is there a cap on how much any one service contract can cost?

A6. There is not a maximum cap on the total contract amount nor on the budget of an assigned site. Assignments will be governed by approved Service Agreements which will define the maximum allowable spending on that assignment.

Q7. If we are contracted how many sites would a contract be assigned? And could we potentially be assigned multiple sites under a contract?

A7. Under an Arts and Culture contract organizations will be assigned one or more sites to deliver services based on the needs of the program. Site assignments are made by the County program manager in conversation with contractors to ensure alignment with contractor's capacity.

Q8. What will be the flow of site assignments? Will they be given one at a time with approval by the contractor?

A8. Once contracts are executed, site assignments (Service Agreements) can be made by Arts and Culture at any time during the contract term. Arts and Culture will communicate with contractors regarding potential assignments and the Contractor can choose to accept or decline the assignment.

Q9. How many hours do you anticipate each organization to have, and how many hours of planning are billable per month?

A9. Creative Wellbeing prioritizes a customized approach to implementation and monthly hours will vary depending on the number of assignments, the scope and stage of implementation for each assignment, and needs of the site.

Q10. How many sites and individuals will the RFP service in total?

A10. Creative Wellbeing will serve approximately 70-100 sites annually, reaching an estimated 20,000 adults, 12,000-15,000 youth, including 1,500-2,000 students.

Q11. How many schools will the contract service?

A11. Creative Wellbeing currently partners with six school districts, and two select charter schools with high percentages of systems-impacted youth. Additional school district partners may be added in the future.

Q12. If we are already contracted with school sites does this county contract impact that?

A12. This contract does not limit or prohibit contractors from engaging with or seeking additional work with other organizations or schools.

Q13. If selected, what's the estimated timeline for project kickoff and implementation?

A13. The anticipated timeline can be found in Section 4.3 of the RFP. It is our intent to have contracts in place by October 1, 2025 with services starting in November 2025.

Q14. Is the 15% project management and 15% indirect costs based on how many teaching hours we have per month?

A14. The two administrative fees will be applied to all direct costs per month, inclusive of Program Services and Supplies and Special Project Services and Supplies. Please see Exhibit C-Fee Schedule for more information.

Q15. Is there a set hourly wage for instructors and administrative?

A15. Please review Exhibit C: Fee Schedule for the rates that will be paid to organizations for services. The fee schedule does not govern the wages that an organization is required to pay to their employees but sets forth the hourly rates the organization will be paid for services delivered.

Q16. Is the teaching artist instruction amount per hour per teaching artist?

A16. Yes, please review Exhibit C: Fee Schedule for the rates that will be paid to organizations for services.

Q17. For safety we teach in teams, do assignments allow for this practice?

A17. As a best practice, Arts and Culture encourages contracted organizations to have two teaching artists in the room for any session to support engagement, safety, and a healing-centered approach.

Q18. All of our art therapy programs are co-created with a licensed therapist. Can they be considered Teaching Artists with our regular artists?

A18. Yes, a licensed therapist could fall under the teaching artist instruction rate if they are co-facilitating or co-instructing. If their role is limited to curriculum planning, then the planning services rate is applicable.

Q19. Does planning time include planning with the community-based organization, or the instructional team, or both? Does it include engagement with the community entity being served? Does it include planning meetings with Arts and Culture? Does it include preparation of teaching artists for customized programming requests?

A19. Planning time can include all of the work listed above as long as it corresponds with the Service Agreements.

Q20. How many hours of planning time are billable?

A20. The planning services for a site will be outlined in Service Agreements. (See Attachment A-Service Agreement). The number of hours will vary depending on the program goals and implementation plan of the site assignment.

Q21. Are site assignments based on the location of our facility?

A21. Creative Wellbeing is provided to sites across the County with a focus on reaching young people who are impacted by systems or at risk of being impacted. For cultural equity there are specific priority areas and communities that we seek to serve. When possible, if a site is located in close proximity to a contracted organization's location and the site's needs align with what services that contractor can provide, we take that into consideration when making site assignments. However, in order to meet program goals, site assignments are spread across the county.

Q22. Will the County assign service sites, or can applicants suggest community-based locations within LA County where they already have relationships?

A22. Arts and Culture identifies and assigns service sites based on the needs of our County partners (OCP, DMH, DCFS, DPH, etc.)

Q23. In Section 6.5 of the sample agreement titled "Department of Arts and Culture Services Contract" outlines the County's ownership of all materials created "pursuant to or related to this contract." I understand and respect the County's interest in owning materials created *specifically* for contracted public programming. Can you clarify how this clause applies in situations

where the work arises from deeply personal, intuitive, or sacred creative processes that are central to my spiritual and healing practice?

- A23. Contractor owns all rights, title, and interest in its own instructional materials, templates, engagement processes, professional development design, curriculum, lesson plans, and materials including all its own written material and work product developed or created by Contractor prior to or outside of this Contract. The County does not own rights to your engagement process and/or framework for approaching your work, however if you choose to document those in a deliverable to the County, then the County would have ownership of the documentation produced, and the artist would have non-exclusive right to use it. For example, if a contractor allows the County to make a video recording of a contractor-led session, the County will own the recording but not the Contractor's process.

SECTION 3.0 – PROPOSER'S MINIMUM QUALIFICATIONS

Q24. What if a prospective organization's main focus is on youth and tangentially adults? Would that qualify? We mostly work with youth 6-18.

- A24. The Minimum Qualifications for this solicitation are for organizations to have experience working with youth of diverse ages as well as experience serving adults. The proposal requires a description of a "Proposer's Approach to Providing Required Services" for both "Services for Youth" and "Services for Adults." This structure reinforces the need for a well-defined and comprehensive approach to serving both populations.

Q25. Do you have to be an LLC or a nonprofit to apply? Are sole proprietor businesses eligible if the business is 5+ years old?

- A25. There is not a specific requirement in the RFP for an proposer's business structure. If the organization meets all of the minimum requirements, it is eligible.

Q26. Is there a minimum of employees an organization needs, or can it be an individual business providing services?

- A26. An organization must meet the mandatory requirements and demonstrate it has the capacity to successfully carry out the responsibilities and requirements detailed in Exhibit B - Scope of work.

Q27. Is it acceptable for organizations based outside of Los Angeles County to apply if they can deliver virtual or hybrid programming?

A27. An organization can be located outside Los Angeles County; however, the scope of work emphasizes service delivery within Los Angeles County's physical sites with virtual programming as a smaller subset of Creative Wellbeing services.

Q28. In regard to the minimum of 5 years of experience in the last 8 years requirement, does it have to be the organization itself or the person who is with the organization and would be leading the effort?

A28. The mandatory minimum qualification is that the *organization* has five years of experience within the last eight.

Q29. If we have multiple organizations who want to collaborate to submit a proposal together, do we have to submit proposals separately and meet every minimum requirement individually? Or can we submit a joint proposal where we collectively meet the minimum requirements?

A29. Proposals need to be submitted by individual organizations that can demonstrate that they meet the minimum qualifications. Individual organizations can meet the minimum requirements by including one or more named subcontractors that will deliver the services in part. See Section 14 of the scope of work for more information about Subcontracting Services. Subcontractors are subject to the approval of Arts and Culture and subject to all provisions of the Contract. The primary Contractor remains fully responsible for all services, even those subcontracted, and must ensure the subcontractor meets all requirements, including insurance.

Q30. I am an artist with over five years of experience leading healing-centered music programs. Are individual artists or small teams eligible to apply, or is a partnership with a nonprofit or fiscal sponsor is required?

A30. To meet the minimum requirements, the proposer must be an organization.

Q31. In my situation, I have a small organization of one and conduct a spectrum of healing services, creative performance, and education. However, I am connected to a network of communities of artists, healers, teachers. I want to confirm that if selected, I could create programming that is a mixture where (1) I am facilitating the services/experiences on my own, (2) I am co-facilitating with others, and (3) I contract and oversee other facilitators.

A31. Please ensure your organization meets the minimum qualifications. If it does, please refer to Exhibit B-Scope of Work, Section 14 Subcontracting Services.

Q32. We do not provide mental health training or services. Would we be eligible for this contract?

- A32. The required experience needs to be implementing healing-centered arts engagement in support of mental health promotion, rather than “mental health training or services.” For the purposes of this RFP and as defined in Exhibit B- Scope of Work, section 4. Definitions, 4.11, the definition of mental health promotion is as follows:

Mental Health Promotion – Mental health promotion works to encourage and increase protective factors and healthy behaviors that can help prevent the onset of a diagnosable mental disorder and reduce risk factors that can lead to the development of a mental disorder. Creative Wellbeing focuses on four areas of mental health promotion: Increasing Awareness of Protective and Risk Factors; Stigma Reduction; Understanding Typical Adolescent Behavior, and Nurturing Confidence in Offering and Receiving Support. An expanded definition can be found in the [Creative Wellbeing Curriculum Guide](#) .

- Q33. Would my experience facilitating school and community-based music programs focused on empowerment and emotional expression meet the qualifications for healing-centered arts engagement in support of mental health promotion?**

- A33. This would meet one aspect of the minimum qualifications regarding experience implementing healing-centered arts engagement in support of mental health promotion. To be eligible, an organization must meet all of the minimum mandatory requirements.

- Q34. Are holistic cooking classes to children 3-12 years old that incorporate meditation, environmental sustainability, and culturally significant meals and lessons eligible for this initiative?**

- A34. This would meet one aspect of the minimum qualifications regarding experience implementing healing-centered arts engagement in support of mental health promotion. To be eligible, an organization must meet all of the minimum mandatory requirements.

- Q35. Regarding the scope of services, would a music-focused proposal that involves vocal expression workshops, songwriting, and storytelling through performance fall within the music discipline listed?**

- A35. Yes.

- Q36. We are an arts organization that works primarily in California State prisons, in the LA County reentry communities, and with teen moms in a LAUSD high school. Our services in the State prison are intergenerational. Will our rehabilitative theatre work with incarcerated men ages 19-70+ since 2018 in**

**CA State Prison LAC County qualify as part of the minimum requirements?
The institution is not listed as one of those in the minimum requirements**

A36. Yes, a CA State Prison would meet the minimum requirements as a type of site.

Q37. Can you clarify or provide examples of what you mean by providing professional development under the program's eligibility requirements?

A.37 Professional development services are diverse services tailored to meet the needs of the program and are informed by the strengths of the service provider. Please review Exhibit B Scope of Work, Section 16 Services For Adults.

SECTION 4.2 – PROPOSAL MATERIALS, PART 1. SERVICES

Q38. Are there any types of arts-based healing experiences or modalities the committee is especially interested in this year?

A38. The evaluation panel reviews and scores each proposal by its own merit, without preference for specific service delivery models.

Q39. What is the demographic of the populations to be served by this RFP?

A39. Please see Exhibit B-Statement of Work, Section 3 Population Served.

Q40. Is there training in the Creative Wellbeing Approach?

A40. Yes, currently there is some training available on the Wellbeing4LA Learning Center: [Creative Wellbeing](#), that can be accessed by creating a free account.

Q41. Are we required to use the Creative Wellbeing Curriculum?

A41. For "Services for Youth," the Contractor is expected to plan and deliver healing-centered, culturally responsive creative arts lessons, workshops, or projects that align with the established Creative Wellbeing Curriculum Guide. Your organization's own curriculum and programming for youth must be consistent with the principles, themes, and goals outlined in the [Creative Wellbeing Curriculum Guide](#). Organizations are not mandated to exclusively use the specific lessons or materials within the guide.

Q42. Can work samples be drawn from the Creative Wellbeing Curriculum Guide or must we create our own?

A42. Proposers should submit samples that reflect the organization's unique approach to creating curriculum that combines healing-centered arts and mental health promotion. Applicants may submit original work, and/or adapt activities from the Creative Wellbeing Curriculum Guide to submit as work samples for the RFP.

Q43. Can you please describe what you mean by documentation in original artwork? Can it be original artwork including performing arts-related programs tied with mental health objectives?

A43. Yes, any original artwork or documentation of original artwork is acceptable.

Q44. Do we need to provide documentation in all three categories: youth, adults, and original artwork? May we provide three documents that cover both youth and adults?

A44. Please review in the RFP Section 4.2.4 Work Samples. The RFP requires up to three curriculum samples for youth services, up to three curriculum samples for adult services, and up to three examples of artistic work produced by youth or families.

Q45. We have a site identified and secured to host activities and may not have the staff capacity to take on additional sites as assigned. Will we still be considered?

A45. This RFP seeks organizations with the capacity to enter into County contracts to be provide services to partner sites as assigned by Arts and Culture. This is not an opportunity for community organizations to receive funding for their existing site partnerships.

Q46. We are a nonprofit organization serving the community on our site. These include arts and mental health services. Can we propose to execute services here in our own facility in lieu of being partnered with outside organizations? Can we be the partner organization, too?

A46. Contracts are for organizations to provide services at assigned sites as determined by Arts and Culture.

Q47. Can Creative Wellbeing participants come to our site in our geographic area?

A47. It depends on the goals and customized implementation plan outlined in the Service Agreement or Special Project Service Agreement.

Q48. Are the youth provided, or do we need to do outreach?

Q48. It depends on the context of the assigned site. Often there is a specific cohort for services, and sometimes collaborative recruitment efforts with site staff are necessary to engage the youth in services.

Q49. Can multiple formats be offered—such as a combination of in-person activations, classroom-based tools, and virtual wellness sessions?

A49. Yes, all of these examples are acceptable formats. A specific programming plan will be developed in collaboration with the assigned site.

Q50. Is there flexibility in how special projects are designed—for example, can they take the form of a public performance or community showcase?

A50. Yes, any special project assigned will need to be designed to meet the goals of the Special Project Service Agreement.

Q51. Under the section “Proposer’s Quality Control Plan” - is the response expected to consist of tracking and data evaluation methods/plans or to include standards/expectations and practices planned to support each of named subtopics (engagement, effectiveness, wellbeing, capacity and compliance)? Are there specific tools required, or can we propose our own method of assessing impact, such as creative output or participant feedback?

A51. Creative Wellbeing has its own evaluation tools and a system in place. Your response should include how you approach monitoring and evaluating your own work to ensure work is meeting your organizational standards and how your organization approaches changes when standards are not met.

Q52. Does the Creative Wellbeing model always have a teaching artist coming into a site - or could it encompass training staff at the site to be facilitators, so the practices are embedded and sustainable as part of the site?

A52. Whenever possible, Arts and Culture engages service providers to deliver professional development to build the capacity of adults to integrate healing-centered arts strategies and activities into their day-to-day work with communities.

Q53. For school sites, does that include during school and afterschool hours?

A53. Services may be delivered during or after school hours.

Q54. For the training component, are there expectations for a standardized teaching artist training model, or is it acceptable to propose a custom training rooted in the applicant’s methodology?

A54. There is no expectation for a standardized teaching artist training model.

Q55. Regarding Exhibit B-Scope of Work, Section 7.6, how formal does this training need to be? May we just provide documents for them to attest they have reviewed?

A55. Contracted organizations must maintain a staff that meets the minimum qualifications, experience and expertise to provide the services in accordance with this contract. It is up to the organization to determine the best format for these trainings and to align them with any existing organizational policies. Arts and Culture will offer technical assistance to contracted organizations to ensure this requirement is met.

Pursuant to RFP, Section 7, County's Rights and Responsibilities, Subsection 7.3 County's Right to Amend Request for Proposals Addendum Number 1 has been made available on the Arts and Culture website at <https://www.lacountyarts.org/> and on the County's website at <http://camisvr.co.la.ca.us/lacobids/BidLookUp/BidOpenStart.asp>.

Thank you for your interest in contracting with the County of Los Angeles. Except for the revisions contained in Addendum Number 1, there are no other revisions to the RFP. All other terms and conditions of the RFP remain in full force and effect.