

## **PROJECT OBJECTIVES, GOALS, AND IMPLEMENTATION (POGI)**

### **FY 2014 Creative Arts Exchange: Theme 3-Dance (DanceMotion USA)**

#### **ECA-ECAPEC-14-053**

#### **Cultural Programs Division   Office of Citizen Exchanges**

The POGI guidelines apply specifically to the Request for Grant Proposals (RFGP) issued by the Office of Citizen Exchanges, Cultural Programs Division for the FY 2014 Creative Arts Exchange: Dance (DanceMotion USA) theme. Proposals must conform to the RFGP, the Guidelines stated in this document, and the standard Proposal Submission Instructions (PSI). Applications not adhering to the conditions set forth herein may be deemed technically ineligible. These guidelines are specific to the program mentioned above and are IN ADDITION TO the Standard Guidelines outlined in the PSI. If there is a perceived disparity between the standard and program specific Guidelines and the program information supplied in the accompanying RFGP, the RFGP is to be the dominant reference.

#### **Eligible Grant Applicants:**

Applicants may be submitted by public or private non-profit organizations meeting the provisions described in Internal Revenue Code section 26 USC 501 (c) (3). To be eligible for this competition, all organizations must demonstrate a minimum of four years of experience successfully conducting international performing arts exchange programs in the dance field. The organization must have experience administering programs in multiple dance genres and in countries with significant underserved populations with little access to American art forms and to counties with significant youth populations. No guarantee is made or implied that a Cooperative Agreement will be awarded for DanceMotion USA tours to any particular world region.

Proposals should reflect a practical understanding of global issues and demonstrate sensitivity to cultural, political, economic, and social differences in regions where DanceMotion USA tours may occur. Special attention should be given to describing the applicant organization's experience with planning and implementing overseas performing arts programs with complex and challenging logistical details. Applicants should describe their project team's capacity for successfully planning projects of this nature and provide a detailed sample program (to include itineraries) to illustrate the organization's planning capacity and ability to achieve the DanceMotion USA program objectives.

## **I. STATEMENT OF WORK**

### **A. Award Recipient Responsibilities**

In consultation with ECA, the award recipient's responsibilities will include the following components:

1. Design and implement a transparent competition process to select approximately three American dance companies. The focus and repertoire of each company should represent the diversity of U.S. society and culture and should include contemporary, hip-hop, tap, ballet and/or jazz. The search and adjudication process for the dance companies must consist of clearly defined eligibility criteria, with the final competitive selection by an

independent panel that includes an ECA representative. The culminating roster of companies will encompass a diverse cadre of artists meeting the description in the following paragraph. Final approval of the selection process and selected dance companies will be given by ECA.

The selected dance companies must be able to work with choreography, music and visual artistic expression to convey themes and ideas that reflect American culture, history and society to diverse workshop participants and audiences.

Participating dancers must be U.S. citizens who are at least 19 years old; demonstrate the highest artistic, performance and teaching abilities; be conversant with broader aspects of contemporary American society and culture; and be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult and fluid. In addition to performances, DanceMotion USA participants will be expected to conduct or participate in master classes, lectures, workshops, impromptu choreography sessions, radio and TV appearances, and other activities with local cultural institutions, dancers, media and students.

2. Plan and develop, through close collaboration with ECA and our American Missions abroad, DanceMotion USA tours to 9-12 overseas countries.

For each overseas location, the grantee organization will need to actively work with our Embassies and Consulates abroad to find and secure appropriate venues for performances and workshops. The grantee organization may find that a pre-tour trip to one or two overseas locations might be a desirable planning aid.

Special attention should be given to describing the applicant organization's experience with planning and implementing educational dance workshops for students of various ages, English capacity and abilities. The proposal should also reflect the applicant's plan and ability to include students with disabilities in the workshops.

3. Design in collaboration with ECA and in consultation with one of our American Missions abroad, a U.S. follow-on, professional development program for approximately five foreign dance company managers/artistic directors, dance teachers or dancers from one of the countries included in the tours.

4. Manage the full array of tour logistics including:

-- organizing a pre-departure orientation that provides the selected dancers with media training, cultural briefing about the countries on the tour, and a general context for their mission as cultural ambassadors;

-- providing innovative outreach to international and U.S. media as part of a comprehensive media and public relations strategy developed by the awardee and approved by ECA;

-- making all international travel arrangements and coordinating with posts on all in-country and overseas travel; local transportation and venue booking; and interpreting needs;

-- making all arrangements for visas, immunizations and health insurance for participants;

-- developing educational materials appropriate for foreign audiences who may not be familiar with the U.S. and/or dance (including, as needed, translation of materials);

- shipping performance and education materials overseas;
- making all hotel arrangements for company members;
- making all financial and administrative arrangements with the dancers;
- providing on-going and detailed information to the Program Office regarding tour schedules, venues and program activities, performance and workshop results, tour highlights and media coverage;
- arranging a de-briefing session for each dance company/group for purposes of evaluation and to summarize the project activities at the conclusion of each tour.

5. Create, in consultation with ECA, an innovative media strategy, including social media that will highlight the program in the U.S. and overseas. The awardee will be responsible for developing press kits for each company, as well as preparing dancers and company managers for radio, television, newspaper and other electronic media interviews and feature articles. The grantee will work closely with Embassy and Consulate public relations staff members to arrange interviews and ensure that dancers and company managers are briefed on current political and social issues in each overseas country.

6. Develop and orchestrate, in consultation with ECA, a public relations strategy that maximizes the 'DanceMotion USA' brand including via development of promotional materials.

Note: The U.S. Department of State maintains exclusive rights in *DanceMotion USA*<sup>SM</sup> for and relating to the production, sponsorship, advertising, and distribution of musical and choreographic performances and similar educational and cultural services. For the purpose of carrying out the terms of the cooperative agreement the U.S. Government will grant to the grantee organization a non-exclusive license to use the Mark to carry out the terms and conditions of this cooperative agreement and the grantee organizations will need to use the service mark symbol (<sup>SM</sup>) following the mark in all literature, promotional materials and other products produced and/or distributed under the terms and conditions of this Cooperative Agreement.

### **B. Department of State Responsibilities**

In a Cooperative Agreement, ECA/PE/C/CU is substantially involved in program activities above and beyond routine monitoring. The recipient will be required to obtain approval from ECA for significant changes in project personnel and program components in advance of their implementation. The Program Office may also request that the award recipient make modifications to the components of the program during the course of the exchange activities.

- Specific Department of State responsibilities will include the following:
  1. Determine priority overseas countries for dance tours;
  2. Provide final review and approval of the selected American dance companies;
  3. Provide final approval of dance tour arrangements including daily schedules;
  4. Facilitate communication between the award recipient and American Embassies overseas;
  5. Arrange participation of State Department Officers in pre-tour meetings, program debriefings, advisory board meetings, and sessions related to the evaluation of the program, and sub-awardees;
  6. Consult with Recipient and maintain final approval of the Recipient's marketing strategy, including

press releases, program descriptions, and website content.

7. Participate in the program evaluation process, throughout the award period.

## **II. PROGRAM SPECIFIC GUIDELINES**

Under this Cooperative Agreement the recipient will design and implement the 2015-2016 tour season of DanceMotion USA, which sends approximately three U.S. contemporary dance companies to approximately nine to 12 countries on overseas tours of approximately one-month in duration. Each tour will feature 8-10 American dancers and include public workshops, master classes, lecture-demonstrations, outreach activities and interaction with local school groups, in addition to performances in a wide variety of venues in three countries. Priority audiences are those who do not have regular access to American cultural performances, artists, teaching methods and/or other Department of State public diplomacy programs. Tours will be planned in consultation with ECA and Public Affairs Sections (PAS) at U.S. missions overseas in designated countries. In consultation with the Department of State's regional bureaus, ECA is responsible for identifying designated countries.

Throughout the DanceMotion USA Program, the grantee organization will work with ECA's Cultural Programs staff to: develop a transparent and competitive process for selecting U.S. dance companies; plan, implement and manage the tour schedules; develop and organize pre-departure briefings in Washington, D.C.; create educational materials to provide historical and artistic context for foreign audiences (including the general public); evaluate the tours and overall program effectiveness, and; plan and coordinate marketing and public relations initiatives that will brand and promote the program in the U.S. and abroad.

***Program Design:*** In a Cooperative Agreement, ECA/PE/CU is substantially involved in program activities above and beyond routine monitoring. ECA's DanceMotion USA program requires the grantee organization to intensely oversee planning details and facilitate communication among the various stakeholders in the program. Proposals should reflect a practical understanding of global issues, and demonstrate sensitivity to cultural, political, economic and social differences in regions where tour groups may perform.

The program may include a pre-planning site visit to work with the U.S. Embassies in the overseas countries in order to secure appropriate venues for workshops and performances, and to meet with local partners.

Applicants must identify all U.S. partner organizations and/or venues with whom they are proposing to collaborate, and describe previous cooperative projects in the section on "Institutional Capacity." Please note that all sub-grantee considerations and arrangements for all aspects of the tours are subject to review and approval by the ECA Bureau.

Projects are expected to yield the following outcomes:

- 1) Foreign workshop participants will further their understanding of the American dance community, and increase their knowledge of dance repertoire and dance technique;
- 2) Younger overseas audiences from underserved communities will expand their interactions with American artists and deepen their understanding of American society;

- 3) The selected DanceMotion companies will engage local arts and educational organizations and communities through unique collaborative program activities;
- 4) Foreign students and community groups will have opportunities to share their own artistic traditions, specifically dance, with the three American dance companies;
- 5) Where it is feasible and appropriate, the U.S. dance companies will expand their discussions, lecture demonstrations and participation in media events to address the role of dance in cultural diplomacy, promoting awareness of social issues and/or fostering mutual understanding between the U.S. and other countries.

**Participants:** Participating American dancers must be U.S. citizens who are at least 19 years old; demonstrate the highest artistic, performance and teaching abilities; be conversant with broader aspects of contemporary American society and culture; and be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult. DanceMotion USA participants will be expected to conduct or participate in master classes, lectures, workshops, impromptu choreography sessions, radio and TV appearances, performances and other activities with local cultural institutions, dancers, media and students. Foreign participants in the professional development U.S. component of the program should be 21 years old and travel to the U.S. on a J-1 visa.

Both the U.S. dancers and the foreign workshop participants and audiences should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

The selected professional dance companies must represent the diversity and professionalism of the American dance community. Budget allocations will allow for no more than eight-10 dancers plus approximately two administrative/technical personnel to travel overseas on the tours. Expertise with community outreach/educational programs and overseas experience will be included in the dance company selection criteria.

**Program Dates:** This Cooperative Agreement will begin on or about September 1, 2014. Each of the overseas tours may begin at a time that is mutually agreed upon by ECA, the recipient and the U.S. Embassies. The D.C. orientation for the three U.S. dance companies should be scheduled far enough in advance for the participants to be fully prepared for their rigorous overseas tours. Proposals will need to contain a detailed time line annotating dates of each program component.

### **III. BUDGET**

All budget guidelines must be followed. The budget should indicate any cost sharing from sources other than the Department of State. See standard guidelines (PSI) in the Solicitation Package for information on cost sharing and the cost of audits.

The maximum level of funding for this program is **\$1,300,000**. ECA intends to award one Cooperative Agreement to carry out the project activities. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and the availability of funds.

Please be sure to include a Summary Budget on a separate page before the Detailed Budget. The Summary Budget should clearly indicate the number of program participants and provide an overall unit cost per participant, as well as a unit cost breakdown by program and administrative costs.

Please be sure to include a **Summary Budget** on a separate page before the line-item budget. Following the **Detailed Budget**, please include a **Budget Narrative** that concisely explains how costs were calculated and the rationale for including them in the budget.

Your proposed budget should include, but may not be limited to, the following **allowable program expenses**:

- 1) Participant travel (international and domestic)
- 2) Food and lodging
- 3) Interpreters, if necessary
- 4) Cultural and outreach activities
- 5) Stipends or allowances
- 6) Orientations
- 7) Translation of outreach and/or educational materials
- 8) Evaluation
- 9) Other justifiable expenses directly related to supporting program activities
- 10) Administrative costs -- While there is no rigid ratio of administrative to program costs, the Bureau urges applicants to keep administrative costs as low and reasonable as possible. Your proposal should show strong administrative cost sharing contributions. Maximum limits on grant funding are as follows: books and educational materials allowance-\$100 per participant per tour; conference room rental costs-\$250 per day per room; consultant fees and participant honoraria-\$200/day; cultural allowance-\$150 per participant per tour; per diem-standard government rates; evaluation costs- 5% of the grant. Organizations are encouraged to cost-share any rates that exceed these amounts.

Dance company members can be enrolled in the Bureau's Accident and Sickness Program for Exchanges (ASPE) with no charge to the cooperative agreement. Alternatively, you may use your own plan as long as it offers the same or better coverage and costs no more than \$50 per person per month; premiums may be included in the agreement request. Please refer to the PSI for allowable costs and complete budget guidelines and formatting instructions.

#### **IV. REVIEW CRITERIA**

Eligible proposals will be subject to compliance with Federal and Bureau regulations and guidelines and forwarded to Bureau grant panels for advisory review. Proposals may also be reviewed by the Office of the Legal Adviser or by other Department elements. Final funding decisions are at the discretion of the Department of State's Assistant Secretary for Educational and Cultural Affairs. Final technical authority for assistance awards (grants or cooperative agreements) resides with the Bureau's Grants Officer. The Bureau reserves the right to reduce, revise, or increase proposal budgets in accordance with the needs of the program and availability of funds.

The submission will be reviewed with the following review criteria in mind:

1. ***Quality of the program idea/plan/impact***: Proposals should exhibit originality, substance, precision, and relevance to the Bureau's mission. Detailed agenda and relevant work plan should

demonstrate substantive undertakings and logistical capacity. Agenda and plan should adhere to the program overview and guidelines described above. Proposed programs should strengthen long-term mutual understanding, including maximum sharing of information and establishment of long-term institutional and individual linkages. Proposals should provide a plan for continued follow-on activity (without Bureau support) which insures that Bureau supported programs are not isolated events.

2. ***Institutional Capacity/Institution's Record/Ability to achieve program objectives:*** Proposed personnel and institutional resources should be adequate and appropriate to achieve the program or project's goals. Proposals should demonstrate an institutional record of successful exchange programs, including responsible fiscal management and full compliance with all reporting requirements for past Bureau awards (grants or cooperative agreements) as determined by the Bureau Grants Staff. The Bureau will consider the past performance of prior recipients and the demonstrated potential of new applicants. Objectives should be reasonable, feasible, and flexible. Proposals should clearly demonstrate how the institution will meet the program's objectives and plan.
3. ***Support of Diversity:*** Proposals should show substantive support of the Bureau's policy on diversity. Proposals should demonstrate how diversity will be achieved in the different aspects of program administration and of program design, content and implementation, including individual grantee/participant recruitment, selection and placement. It is important that proposals have a clearly articulated diversity plan and not simply express general support for the concept of diversity.
4. ***Project Monitoring and Evaluation:*** Proposals should include a plan to evaluate the activity's success, both as the activities unfold and at the end of the program. The Bureau recommends that the proposal include a draft survey questionnaire or other technique plus description of a methodology to use to link outcomes to original project objectives. Award-receiving organizations/institutions will be expected to submit intermediate reports after each project component is concluded or quarterly, whichever is less frequent.
5. ***Cost-effectiveness/Cost-sharing:*** The overhead and administrative components of the proposal, including salaries and honoraria, should be kept as low as possible. All other items should be necessary and appropriate. Proposals should maximize cost-sharing through other private sector support as well as institutional direct funding contributions.

## V.

### PROPOSAL CONTENTS

Applicants should submit a complete and thorough proposal describing the program in a convincing and comprehensive manner. Since there is no opportunity for applicants to meet with reviewing officials, the proposal should respond to the criteria set forth in the solicitation and other guidelines as clearly as possible.

Proposals should address succinctly, but completely, the elements described below and must follow all format requirements.

**NOTE:** Proposals submitted through Grants.gov may only be submitted in the following formats:

- Microsoft Word
- Microsoft Excel
- Adobe Portable Document Format (PDF)

- ASCII Text
- Joint Photographic Experts Group (JPEG images)

Proposals should include the following items under the section headings in the GrantSolutions Application Checklist:

**Online Forms**

SF-424, “Application for Federal Assistance”

SF-424A, Budget Information – Non-Construction Programs

SF-424B, “Assurances - Nonconstruction Programs”

Include other attachments, if applicable, such as indirect agreements, form 990,

SF-LLL, etc.

**Program Narrative**

Executive Summary (One page)

In one double-spaced page, provide the following information about the project:

1. Name of organization/participating institutions
2. Beginning and ending dates of the program
3. Proposed theme
4. Nature of activity
5. Funding level requested from the Bureau, total program cost, total cost-sharing from applicant and other sources
6. Scope and Goals
  - a. Number and description of participants
  - b. Wider audience benefiting from program (overall impact)
  - c. Geographic diversity of program, both U.S. and overseas
  - d. Fields covered
  - e. Anticipated results (short and long-term)

Narrative

In 20 double-spaced, single-sided pages, provide a detailed description of the project addressing the areas listed below.

1. Vision (statement of need, objectives, goals, benefits)
2. Participating Organizations
3. Program Activities (advertisement, recruitment, orientation, academic component, cultural program, participant monitoring)
4. Program Evaluation
5. Follow-on
6. Project Management
7. Work Plan/Time Frame

**Additional Information to be Submitted**

Detailed Budget (list allowable costs and any other program specific budget

issues.)

Calendar of activities/itinerary, if applicable

Letters of endorsement

Resumes and CVs (resumes of all new staff should be included in the submission; no resume should exceed two pages.)

First Time Applicant Attachments, if applicable.

**Please note:** Effective January 7, 2009, all applicants for ECA federal assistance awards must include in their application the names of directors and/or senior executives (current officers, trustees, and key employees, regardless of amount of compensation). In fulfilling this requirement, applicants must submit information in one of the following ways:

- Those who file Internal Revenue Service Form 990, "Return of Organization Exempt From Income Tax," must include a copy of relevant portions of this form.
- Those who do not file IRS Form 990 must submit information above in the format of their choice.

As part of final program reporting requirements, award recipients will also be required to submit a one-page document, derived from their program reports, listing and describing their grant activities. For award recipients, the names of directors and/or senior executives (current officers, trustees, and key employees), as well as the one-page description of grant activities, will be transmitted by the State Department to OMB, along with other information required by the Federal Funding Accountability and Transparency Act (FFATA), and will be made available to the public by the Office of Management and Budget on its USASpending.gov website as part of ECA's FFATA reporting requirements.

Include other attachments, if applicable, i.e. the SF-LLL form, etc.

#### **ADHERENCE TO ALL REGULATIONS GOVERNING THE J VISA**

The Bureau of Educational and Cultural Affairs places critically important emphases on the security and proper administration of Exchange Visitor (J visa) Programs and adherence by award recipients and sponsors to all regulations governing the J visa. Therefore, proposals should demonstrate the applicant's capacity to meet all requirements governing the administration of Exchange Visitor Programs as set forth in 22 CFR 62, including the oversight of Responsible Officers and Alternate Responsible Officers, screening and selection of program participants, provision of pre-arrival information and orientation to participants, monitoring of participants, proper maintenance and security of forms, record-keeping, reporting and other requirements.

ECA will be responsible for issuing DS-2019 forms to participants in this program. A copy of the complete regulations governing the administration of Exchange Visitor (J) programs is available at <http://J1visa.state.gov> or from:

Office of Designation, Private Sector Programs Division  
U.S. Department of State  
SA-44, Suite 668  
301 4<sup>th</sup> Street, SW  
Washington, DC 20547

**V. APPLICATION SUBMISSION**

**The RFGP indicates the date the complete proposal is due and the manner in which proposals must be submitted. There are NO EXCEPTIONS to this deadline. For further information regarding this program or the competition, call Jill Staggs at (202) 632-6408, Cultural Programs Division; Fax: (202) 632-9355; email: [staggsjj@state.gov](mailto:staggsjj@state.gov).**