

PROJECT OBJECTIVES, GOALS, AND IMPLEMENTATION (POGI)

FY 2017 Creative Arts Exchange: Theme Three - Music (American Music Abroad)

Funding Opportunity Number ECA-ECAPEC-17-018

Cultural Programs Division Office of Citizen Exchanges

The POGI guidelines apply specifically to the Notification of Funding Opportunity (NOFO) issued by the Office of Citizen Exchanges, Cultural Programs Division (ECA/PE/C/CU) for the FY 2017 Creative Arts Exchange: Theme Three - Music (American Music Abroad) (AMA). Proposals must conform to the NOFO, 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 NOFO, the NOFO is to be the dominant reference.

I. STATEMENT OF WORK

The Bureau of Educational and Cultural Affairs (ECA) will support program development, management, and administration of *American Music Abroad* tours. American Music Abroad is a musical exchange for American ensembles that seeks to bring American culture to diverse people and audiences overseas, especially youth, with little or no access to American cultural performances through concerts, workshops, master classes, and jam sessions. The FY2017 American Music Abroad program will also include a collaborative project in each country between touring artists and foreign musicians, and post-tour follow-on activities to further encourage sustained relationships and collaboration.

The proposal submitted by your organization must demonstrate how the following objectives listed below will be achieved and your proposal narrative should also provide detailed information on major program activities to be undertaken.

In a cooperative agreement, ECA's program office 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 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.

ECA/PE/C/CU responsibilities for this program are as follows:

1. Provide advice and assistance in the execution of all program components;
2. Identify between one and three countries for each tour. Countries will be those of importance to the Department of State's public diplomacy mission to build mutual understanding in the following world regions: the Middle East/ North Africa (NEA), East Asia and the Pacific (EAP), Africa (AF), South and Central Asia (SCA), Europe and Eurasia (EUR), and/or Western Hemisphere (WHA);

3. Facilitate interaction within the Department of State, to include ECA, the regional bureaus, and overseas posts;
4. Approval of audition cities, the recruitment and selection process, and judges and judging criteria;
5. Participate in the selection process, and approve the final candidates and alternates;
6. Review and approve program timeline, daily schedules and program materials;
7. Review and approve media and outreach plans; U.S. Embassy Public Affairs Sections will assist with in-country radio, TV, print, and online media for Tours;
8. Approve micro-grant projects; and
9. Represent the U.S. Government at domestic exchange events, including orientation and debriefing activities.

In consultation with the program staff of ECA, the award recipient will be responsible for the following:

Recruitment and Selection

1. Devise plans (which includes coordination with ECA program staff) for outreach and recruitment (applications should be web based) that will generate a strong pool of qualified candidates.
2. Develop (in coordination with ECA Program staff) a transparent, nationwide, open competition process to select a slate of approximately 10-15 American music ensembles with clearly articulated selection criteria and a formal review process that is inclusive of Department of State input and outside experts.

The competition process must include multi-city auditions and an independent panel of judges assembled in consultation with ECA and an ECA representative. The final slate will: consist of trios, quartets, or quintets; represent the broadest possible range of American music genres; include a minimum of 50% of groups who have not participated in AMA programs in the past; and contain musicians who:

- a. are at least 18 years old;
 - b. demonstrate the highest artistic, performance, and teaching abilities;
 - c. are dedicated to interactive educational activities targeting various age-groups and musical abilities, and have a strong interest in inter-cultural exchange;
 - d. are conversant with broader aspects of contemporary American society and culture;
 - e. routinely use social media to enhance business management and to engage with audiences;
 - f. have participated no more than twice in previous AMA tours; and
 - g. are adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult.
3. Recommend the final slate of musicians and alternates to ECA for review and approval. No invitations may be issued without the Department of State clearance.

Program Development and Management

1. Coordinate with ECA and U.S. embassies overseas to design effective tours which represent the excellence and diversity of American music, and build relationships with international musicians, music groups, or music schools/student groups.
2. Provide both program participants and host embassies/missions with information to ensure

adequate preparation.

3. Coordinate with U.S. embassy/mission/ECA Bureau staff to ensure the tours advance foreign policy objectives, and that each tour contains a central collaboration with local foreign musicians, music groups, or music schools/student groups, and a well-balanced program of public performances, master classes, lectures, workshops, jam sessions, and public outreach events, with people from varied age groups and musical backgrounds, impromptu musical sessions, radio and TV appearances, and other activities.
4. Work with embassy/mission staff in recruiting collaborating musicians, music groups, or music schools/student groups. Advise on content of tours and collaborative projects, venue selection, tour dates, and interpretation services (if needed). All ensembles must be partnered with an international musician, music ensemble, or music school/music student group as part of the program, and create a collaborative performance, outreach project, or video, in each country. Foreign collaborating individual musicians or local groups will be chosen in coordination with ECA and the local U.S. embassy, and may receive a set allowance based on local per diem rates, if the budget allows.
5. Provide ECA program staff and participants with a final program schedule no later than two weeks prior to participants' departure. (Each musical ensemble will tour between one to three countries and participate in a collaborative musical exchange in each country. Tours will last approximately two to three weeks in length.)
6. Devise an innovative and multi-faceted pre-tour training, orientation, and country-specific briefings for all musicians, to provide participants with media training, cross-cultural and workshop training, cultural information about the tour countries, and a context for their diplomatic role as Department of State program participants. (The orientation/training may be held at any time prior to touring, while the country-specific briefings may be held in Washington, D.C. or virtually just prior to the tours.)
7. Provide the full array of the programming logistics, including but not limited to arranging international travel arrangements for all participants and coordinating with U.S. embassy/mission/consulate staff on in-country and overseas travel.
8. Secure visas for the U.S. participants and communicate with them about immunizations and health insurance.
9. Enroll participants in the Accident and Sickness Program for Exchanges (ASPE) insurance program to meet current ECA requirements, issue health benefits identification cards, and provide instructions on host claim forms. 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.
10. Manage disbursement of funds (if applicable) to foreign collaborating musicians, music groups, or music schools/student groups.
11. Develop outreach to international and domestic media as part of a comprehensive media and public relations strategy, including creative use of social media for international audiences.
12. Provide on-going and detailed information to the Cultural Programs Division regarding program schedules, performance, collaboration, workshop results, tour highlights, media coverage, and attendance.
13. Produce press and educational materials appropriate for audiences overseas who may not be familiar with the United States and/or American music (including, as needed, translation materials).
14. Provide day-to-day monitoring of the program to prevent and/or manage any issues or

complications that may arise.;

15. Provide planning and support to incubate post-tour follow-on international engagement.
16. Encourage and support ensembles to conduct creative follow-on program activities to further build sustainable U.S.-international relationships. Follow-on programs could be supported by competitively awarded micro-grants if the budget allows.
17. Comply with financial and program reporting requirements.
18. Manage all financial aspects of the program, including stipend disbursements to the participants and management of sub-award relationships with partner organizations, if applicable, and management of micro-grants or allowances, if applicable.
19. Arrange a de-briefing session for U.S. participants in Washington, D.C. on the conclusion of their tours, including feedback from international collaborating groups for purposes of evaluation and to summarize the project activities at the end of each overseas program; to be attended by ECA and representatives from regional bureaus.
20. Design and implement an evaluation plan that assesses the impact of the program.
21. Exhibit a high level of responsiveness and be able to work in close consultation with ECA and the Public Affairs Sections of participating U.S. embassies/missions.

Note: The U.S. Department of State maintains exclusive rights to the program name *American Music Abroad* for and relating to the production, sponsorship, advertising, and distribution of musical 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 award recipient a non-exclusive license to use the name to carry out the terms and conditions of this Cooperative Agreement and the award recipient will need to use the name in all literature, promotional materials and other products produced and/or distributed under the terms and conditions of this Cooperative Agreement.

Fiscal Management

1. All budget guidelines must be followed. The budget should indicate any cost sharing in the form of in-kind or cash contributions to the program 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.
2. The total Department of State-funded budget (including both program and administrative costs) should not exceed \$1,340,000, pending the availability of FY 2017 funds. While there is no rigid ratio of administrative to program costs, the Bureau urges applicant organizations to keep administrative costs as low and reasonable as possible. The Bureau reserves the right to reduce, revise, or increase proposal budgets based on the needs of the program and the availability of U.S. government funding.
3. ECA intends to award one Cooperative Agreement to support program and administrative costs required to implement this exchange program.
4. 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. 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 is not limited to, the following **allowable program**

expenses: domestic and international travel for the approximately 10-15 ensembles selected (per the Fly America Act); visas and immunizations; airport taxes and applicable country entrance fees; honoraria; educational materials and presentation items; excess and overweight baggage fees; trip itinerary booklets; press kits and promotional material; follow-on activities; monitoring and evaluation; international travel for program implementation and/or evaluation purposes; and other justifiable expenses related to program activities.

Your proposed budget should include, but is not limited to, the following **allowable administrative expenses:** costs necessary for the effective administration of the program may include salaries for the award recipient's employees, benefits, and other direct and indirect costs per detailed instructions in the Solicitation Package.

The following guidelines may be helpful in developing a proposed budget:

1. **Travel Costs.** International and domestic airfares (per the Fly America Act), transit costs, ground transportation, and visas for the American Music Abroad participants to travel to the tour destinations. Travel costs should also include airfare for selected finalists to travel to the nearest audition city.
2. **Per Diem:** Domestic Per Diem should be estimated for selected finalists attending auditions in the nearest audition city. Organizations should use the published Federal per diem rates, and estimate per diems based on a two-night stay per ensemble member. The Public Affairs Sections of the participating U.S. embassies/missions generally are responsible for per diem abroad. Domestic per diem rates may be accessed at: http://www.gsa.gov/portal/content/104877?utm_source=OGP&utm_medium=print-radio&utm_term=perdiem&utm_campaign=shortcuts
3. **Sub-recipients and Consultants.** Sub-recipient organizations may be used, in which case the written agreement between the prospective award recipient and sub recipient(s) should be included in the proposal. Sub-awards must be itemized in the budget under General Program Expenses. Consultants may be used to provide specialized expertise, however applicants are strongly encouraged to use organizational resources, and to cost share heavily in this area.
4. **Micro-grants for follow on activities** may be competitively awarded to program alumni, if the budget allows, although the total should not exceed 10% of the Cooperative Agreement.
5. **Health Insurance.** Each American Music Abroad participant will be covered under the terms of the ECA-sponsored health insurance policy. The cost for international travel insurance for staff travel may be included in the proposal budget.
6. **Honoraria for American Music Abroad musicians.** Daily honorarium is a minimum of \$200 per day for each performer, including rest and travel days, and a maximum of \$250.
7. **Educational and Promotional Items.** Ensemble members may use these funds for individual purchases or they may pool funds for joint purposes. ECA funds for educational and promotional items (e.g. CDs, guitar strings, lapel pins, etc.) should not exceed \$700 per ensemble.
8. **Excess Baggage.** Excess baggage costs are based on the size and weight of the instrument. Excess baggage estimates may be subject to change once actual tour itineraries are scheduled; however for proposal budget purposes, costs should be estimated at \$3,500 per ensemble.

9. Immunizations/Visas. For purposes of a proposed budget, line items for immunizations should be estimated at \$400 per musician, and visas/visa photos should be estimated at \$600 per musician.
10. Press/Outreach Kits. Each relevant U.S. embassy/mission should receive appropriate contents for press kits. Items may be sent electronically with the understanding that in some cases, embassies may not be able to access large files or attachments. This line item may include funds for shooting and duplicating publicity photos, as well as creating banners or other backdrops for display at performances.
11. Staff Travel. Allowable costs include domestic staff travel for one staff member to attend recruitment/selection events in two U.S. cities and to pre-tour briefings and performances in Washington, D.C. International staff travel will be allowable, especially if associated with monitoring and evaluation, as long as costs for a full two to three week tour for each ensemble are completely covered. Cost-sharing for staff travel is strongly encouraged.
12. Travel, Per Diem, and equipment costs related to scheduling an associated domestic event as part of the annual American Music Abroad program.
13. Other justifiable expenses directly related to supporting program activities, including but not limited to translation of outreach and/or educational materials.

II.

PROGRAM SPECIFIC GUIDELINES

- A. Overview and Program Objectives:** Under this Cooperative Agreement, the successful applicant will design and implement the FY2017 AMA program, which will consist of approximately 10-15 tours for a select number of professional American musical ensembles to at least 30 countries from all geographical regions as determined by ECA in consultation with regional bureaus. AMA ensembles typically begin traveling in September and end in June, however creative approaches to this timeline will be considered favorably. AMA is an international exchange program designed to broadly represent the excellence and diversity of American music overseas and to engage people and audiences overseas that do not normally have access to American cultural performances or American artists. The program incorporates artistic collaboration, professional development and outreach to youth and underserved communities overseas. Ensembles chosen for this program must demonstrate high artistic ability, evidence a strong commitment to education and exchange activities, and reflect the diversity of America and American music. Some examples of American music genres include, but are not limited to, contemporary urban music, hip hop, rock and roll, jazz, and American roots music like country and western, bluegrass, zydeco, Cajun, and folk. International tours will include a central collaboration, workshops, master classes, outreach activities, and performances.
- B. Program Dates:** It is anticipated that this Cooperative Agreement will begin on or about **September 1, 2017** and continue through **December 31, 2019**. Each of the two to three week overseas tours may begin at a time that is mutually agreed upon by ECA, the recipient, and the participating U.S. embassies. Proposals will need to contain a detailed time line annotating dates of each program component.
- C. Program Administration:** ECA seeks proposals to engage people and audiences that do not normally have access to American cultural performances or American audiences by presenting approximately 10-15 tours of musical ensembles representing the wide range of American musical genres. Specific terms for the selection of the musical ensembles will be developed in collaboration with ECA and subject to ECA approval, but should involve a nationwide, open call to American

musicians geared to final competitive selection by an independent panel that includes an ECA representative and culminating in a diverse cadre of musicians. The application and selection process should represent the broadest possible diversity of American musical genres. Ensembles will be of varying sizes, including trios, quartets, and quintets. ECA will designate at least 30 participating countries from all geographic regions. The recipient will work in collaboration with the participating U.S. embassy to develop a substantive program agenda, including central collaboration, performances, workshops, lectures, master classes, media engagements, radio and TV appearances, and other activities and events with local cultural institutions, musicians, media, and students. All bands must be partnered with an international musician, music group, or music school/music student group as part of the program, and create a collaborative performance, outreach project, or video, in each country. The AMA program should also incorporate digital media and innovative technologies into a well-developed public relations strategy to expand the reach of the program.

The recipient is responsible for the design and structure of each project component. Proposals must describe strategies for including the broadest and largest audiences while ensuring substantive and effective programming, and also must provide a detailed and comprehensive narrative describing the objectives of the program. Overall, proposals will be reviewed on the basis of their responsiveness to the review criteria listed in the NOFO and this POGI.

Projects are expected to yield the following outcomes:

1. Build cross-cultural understanding through effective and creative people-to-people programs – using music to create new avenues of communication and explore the commonalities between Americans and people from around the world;
2. Support U.S. foreign policy goals, especially youth and women’s empowerment through community engagement activities, including workshops and master classes;
3. Create lasting connections between American and foreign musicians through collaborative program activities and follow-on projects;
4. Increase foreign participants’ and young foreign audiences’ appreciation of the excellence and diversity of American music, society, and culture;
5. Enhance U.S. global competitiveness through participants’ new understanding of other cultures and international creative markets.

D. Participants & Participant Selection: American participants should be professional artists and educators who are U.S. citizens and at least 18 years of age; demonstrate the highest artistic, performance, and teaching abilities; be dedicated to interactive educational activities targeting various age groups and musical abilities; have a strong interest in intercultural exchange; be conversant with broader aspects of contemporary American society and culture; be adaptable to rigorous touring through regions of the world where travel and performance situations may be difficult; and represent the diversity of American and American music. The successful applicant and our embassy colleagues will be encouraged to especially seek women artists to participate in both sections of this project. Both U.S. participants and foreign collaborating groups should represent the full range of diversity in terms of ethnic, gender, cultural, racial and disability.

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. All documents should be appropriately and clearly titled.

Online Forms

- SF-424, “Application for Federal Assistance”
- SF-424A, Budget Information – Non-Construction Programs
- SF-424B, “Assurances – Non-Construction 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 or less, 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

- Summary and Detailed Budget (see earlier section on “Fiscal Management” requirements for detailed guidance)
- Sample budget using the following scenario: One musical ensemble consisting of four musicians traveling to Ecuador, Panama, and El Salvador over the course of three weeks.
- Calendar of activities/itinerary
- 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: 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 the Office of Management and Budget (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 OMB on its USASpending.gov website as part of ECA's FFATA reporting requirements.

APPLICATION REVIEW INFORMATION

The Bureau will review all proposals for technical eligibility. Proposals will be deemed ineligible if they do not fully adhere to the guidelines stated herein and in the Solicitation Package. All eligible proposals will be reviewed by the program office, as well as the Public Diplomacy section overseas and State Department regional bureaus, where appropriate. 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. All awards will be assessed for risk prior to their issuance. 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 resides with the Bureau's Grants Officer.

REVIEW CRITERIA

Technically eligible applications will be competitively reviewed according to the criteria stated below. These criteria are not rank ordered and all carry equal weight in the proposal evaluation:

1. Quality of the program idea/program planning/follow-on activities: 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. Objectives should be reasonable, feasible, and flexible. Proposals should clearly demonstrate how the institution will meet the program's objectives and plan. Proposals should provide a plan for continued follow-on activity (without Bureau support as applicable) ensuring that Bureau-supported programs are not isolated events.

2. 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.

3. Institutional Capacity/Institution's Record/Ability: 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 Bureau Grants Staff. Applicants should demonstrate established reputations in a field or discipline related to the specific program themes. The Bureau will consider the past performance of prior recipients and the demonstrated potential of new applicants.

4. Project 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: 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.

FOR INFORMATIONAL PURPOSES ONLY:

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 the Exchange Visitor (J visa) Programs and adherence by award recipients and sponsors to all regulations governing the J visa. 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 4th Street, SW
Washington, DC 20547

Please refer to Solicitation Package for further information.

APPLICATION SUBMISSION

The NOFO 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 R. Lillian Dowe at (202) 632-2969, ECA/PE/C/CU; email: dowerl@state.gov.