



International Cultural Exchanges
 Part of the Federal Resource Guide Series for Arts Organizations

Cultural Exchanges

SNAPSHOT

“Updated” Resource Guide 4

ORGANIZATION					
OPPORTUNITIES	Department of State Bureau of Educational and Cultural Affairs	NEA International Partnerships	NEH	Embassies	Peace Corps
	Office of Citizen Exchanges	USArtists International	Bridging Cultures Through Film: International Topics	French- American Fund for Contemporary Art	Peace Corps Volunteer Program
	Office of Academic Exchanges	Southern Exposure	NEH/DFG Bilateral Digital Humanities	French- American Jazz Exchange	
	Office of International Visitors	ArtsLink Residencies		French- American Fund for Contemporary Music	
French-U.S. Exchange in Dance					
		Fellowship Programs at Independent Research Institutions	French- American Fund for Contemporary Theater		

This is the 3rd version of the resource guide for international cultural exchange, an area of the federal government that has experienced significant changes in its programming in the past few years. Most significantly, former Secretary of State Hillary Clinton expanded the possibilities for cultural diplomacy by focusing on the use of “smart power” initiatives in foreign policy. Arts and culture are integral components of this initiative which combines diplomatic, economic, military, political, legal, and cultural means to achieve foreign policy goals.



Background

The goal of this resource guide is to inform the U.S. arts community about types of grant opportunities provided by federal agencies, NGOS, and nonprofit organizations, in the area of international cultural exchanges.

International cultural exchanges have long been an important component of U.S. foreign policy and international engagement, but their role is now being magnified. International cultural exchanges are seen as an integral part of cultural diplomacy, which is an essential facet of America's foreign policy. Cultural diplomacy is a domain of diplomacy concerned with establishing, developing and sustaining relations with foreign states and peoples by way of culture, art and education. Cultural diplomacy strives to enhance cross-cultural understanding and open new avenues of dialogue between individuals and nations.

The realm of cultural diplomacy has been expanded by Secretary Clinton's concept of "smart power,"¹ which utilizes a variety of means to achieve 21st century foreign policy goals. As Secretary Clinton elaborated, smart power means using "the full range of tools at our disposal -- diplomatic, economic, military, political, legal, and cultural -- picking the right tool, or combination of tools, for each situation." Smart power has become a prevalent concept in the field of diplomacy and international engagement, while arts and culture are seen as indispensable elements of this concept.

Another important aspect of educational and cultural exchanges is that they lead directly to greater knowledge and understanding of the United States and the American people. The mission of cultural exchanges is to promote friendly, sympathetic, and peaceful relations between the United States and other countries by fostering mutual understanding through a wide range of international programs, as authorized by the Fulbright-Hays Act (Mutual Educational and Cultural Exchange Act of 1961, Public Law 87-256). Mutual understanding is achieved by exposing foreign participants to U.S. values, language, ideas, and policies, and by increasing Americans' knowledge about foreign societies and cultures, as well as international issues important to U.S. interests.

In compliance with the authorizing legislation, the Fulbright-Hays Act, programs receiving grants should maintain a non-political character and should be balanced and representative of the diversity of American political, social, and cultural life. The programs should typically underscore the importance of empowerment, free expression, leadership, creative and innovative thinking, teamwork, and other democratic principles. Therefore, the arts are regarded as a vehicle for promoting social change and increasing awareness of challenging social issues, such as conflict resolution, democratic understanding, and building respect among different communities. As a result of exchanges, participants and audiences are expected to shape informed perceptions of the United States and learn artistic techniques facilitating communication, and expressing and comprehending ideas and perceptions.

The following sections outline, according to each agency, the opportunities available for individuals and organizations to engage in international cultural exchange. Examples of successful grant implementations, 'tips and tricks' given by those knowledgeable in the grant-making field, and additional resources will provide guidance in securing funding for international exchange opportunities.

¹ Hillary Clinton introduced the term 'smart power' in her confirmation testimony to become Secretary of State on January 13, 2009.



WHO

Bureau of Educational and Cultural Affairs: The State Department's agency which promotes mutual understanding between the United States and other nations by conducting a wide variety of academic, cultural, and professional exchange and training programs on behalf of the U.S. State Department.

TYPES OF GRANTS

The Bureau of Educational and Cultural Affairs (ECA) funds international exchange programs through institutional grants and cooperative agreements with non-profit organizations. Request for grant proposals (RFGPs) are developed by ECA program offices and must be approved by the Assistant Secretary of State for Educational and Cultural Affairs before being announced. Approved RFGPs are published on ECA's website and on Grants.gov.

1. Open Grants: An agreement in which the Federal Government provides funding or a thing of value to support a public purpose authorized by public statute. The Government is not the recipient of the good or service and does not play a substantial role.²

Awards in this category are determined through the Bureau of Educational and Cultural Affairs competitive awards process. The Open Competition Request for Grant Proposals solicits proposals for announced projects using one or more of the arts disciplines to engage priority audiences, typically young, often under-served, in priority countries. Projects typically included a multi-phased, two-way exchange of American citizens and those of the participating country, which can take place over one or two years. In any given year, the RFGP may focus on one or more of the following artistic disciplines or themes: film, video and digital media; performing arts, including dance, music, traditional arts and theater; visual arts media; arts management and/or arts education. Themes and eligible countries for each year's competition vary, since they are required to reflect the Bureau's Strategic Plan priorities. They are developed in close consultation with Regional Bureaus and U.S. Embassies abroad. Calls for proposals are generally made in the spring and are published in the Federal Register.

2. Cooperative Agreements: An agreement in which the Federal Government provides funding or a thing of value to support a public purpose authorized by public statute. The Government is not the recipient of the good of service and does not play a substantial role.³ In a cooperative agreement, ECA is substantially involved in program activities beyond routine monitoring. ECA would typically reserve the right to:

- Identify target counties. Countries will be those of importance to the Department of State's mission to build mutual understanding in the following world regions: Middle East, East Asia and the Pacific, Africa, South and Central Asia, Europe and South/Central America;
- Participate in the selection of candidates;
- Provide final approval on the award recipients;
- Review and approve daily schedules and program materials;
- Review and approve media and outreach plans;

² Bureau of Educational and Cultural Affairs, Organizational Funding, Grants Terminology, <http://eca.state.gov/organizational-funding/applying-grant/grants-terminology>.

³ Bureau of Educational and Cultural Affairs, Organizational Funding, Grants Terminology, <http://eca.state.gov/organizational-funding/applying-grant/grants-terminology>.

- Participate in briefing and debriefing sessions as possible.

Please Note: The recent tendency has been a shift from open grant programs to cooperative agreements. For example, in 2010 and 2011, there were two publicly competed grant announcements per year, and all four were registered as “cooperative agreements.”

3. Special Grant Programs: In addition to the annual Open Competition, the Cultural Programs Division sometimes announces other opportunities to manage a particularly large or significant program. In some cases, such programs are competed through RFGPs, but for some large projects, the Bureau solicits a proposal from an institution uniquely qualified to carry out that particular project. Such special grant programs, often labeled as **Special Professional and Cultural Exchanges**, have similar purposes of exposing citizens of other countries to American policy, values, and systems and allowing Americans to share their expertise and to broaden U.S. society’s participation in global issues and events. Themes address policy goals, bilateral and regional objectives of U.S. missions, and the concerns of Congress.

4. Post-generated Programs: In this context, the State Department uses the word “post” to refer to its embassy office overseas. Post-generated programs are developed in close collaboration between ECA and the respective post, and are not openly competed. Typically, these programs involve individual artists and the post coordinating program. Unlike grant programs, this type of program is funded out of the discretionary funding. The core programs in this category include the Performing Arts Initiative, the Visual Arts Initiative, and Cultural Envoys.

ECA OFFICES AND OPPORTUNITIES

Office of Citizen Exchanges: The Office of Citizen Exchanges gives American and foreign participants the opportunity to gain knowledge and share their expertise and experience through professional, youth, cultural, and sports exchange programs.⁴

Cultural Programs Division: Cultural programs and exchanges are typically managed by the Cultural Programs Division, one of the divisions of the Office of Citizen Exchanges. This Division brings the rich artistic traditions of the United States to foreign audiences through cultural exchange programs in visual arts, performing arts, film, arts education, arts management, and cultural studies. Individual programs in each of these disciplines may range from public exhibitions and public performances to educational outreach activities. Some programs are supported through grants to U.S. non-profit arts and educational institutions.⁵

Programs include⁶:

- **American Film Showcase:** The American Film Showcase brings award-winning contemporary American films to audiences around the world to offer a view of American society and culture as seen by independent documentary filmmakers.
- **American Music Abroad:** These artists represent the new generation of musical ambassadors, reaching beyond concert halls to interact with other musicians and the general public.

⁴ Office of Citizen Exchanges, U.S. State Department, <http://eca.state.gov/about-bureau-0/organizational-structure/office-citizen-exchanges>.

⁵ Office of Citizen Exchanges, Cultural Programs Division, U.S. State Department, <http://eca.state.gov/about-bureau-0/organizational-structure/office-citizen-exchanges>

⁶ Office of Citizen Exchanges, Programs & Initiatives, Cultural Diplomacy, <http://eca.state.gov/programs-initiatives/cultural-diplomacy>.

- **Arts Envoy:** The Arts Envoy Program shares the best of the U.S. arts community with the world to foster cross-cultural understanding and collaboration and to demonstrate shared values and aspirations.
- **Biennales:** The Department of State supports the official U.S. participation at select international art exhibitions called biennales.
- **Center Stage:** Center Stage brings international performing artists in dance, music and theater to the U.S. to develop and manage month-long tours complemented by lectures, demonstrations, and artist-to-artist exchanges.
- **DanceMotion USA:** DanceMotion USA is a series of tours by a select number of American contemporary dance companies that increase cross-cultural understanding between the United States and countries around the world.
- **International Writing Program (IWP):** The International Writing Program (IWP) brings together rising and established literary stars from 120 countries to spend a semester exploring the creative writing process.
- **Museums Connect:** This program is designed to strengthen connections between people in the United States and abroad through museum-based exchanges.
- **OneBeat:** OneBeat is an international music exchange that celebrates musical collaboration and social engagement through innovative people-to-people diplomacy. Musicians (ages 19-35) from around the world come together in the U.S. for four weeks to collaboratively write, produce, and perform original music, and develop ways that music can make a positive impact on our local and global communities.
- **smARTpower:** smARTpower sends visual artists from across the United States to communities around the world to create new works of art.

Office of Academic Exchanges: The Office of Academic Exchange Programs plans, develops, administers and monitors several major exchange activities including the Fulbright Program.

Programs include⁷:

- **Fulbright Program**

The following Fulbright programs offer opportunities for artists:

- **Fulbright U.S. Student Program:** Offers fellowships for U.S. graduated college seniors, graduate students, young professionals and artists to study, conduct research or be an English teaching assistant abroad for one academic year.
- **Fulbright-mtvU Fellowship:** A component of the Fulbright U.S. Student Program, this fellowship is a special opportunity for up to four U.S. students to pursue projects around an aspect of international contemporary or popular music as a cultural force for expressions. Preference is given to creative projects that are conveyed in a dynamic fashion and are accompanied by a feasible plan. Students share their experiences during their Fulbright year via video reports, blogs and podcasts.
- **Fulbright Travel-Only Grants:** Grants for international travel are available to Germany, Hungary and Italy to supplement other fellowships that do not include

⁷ Office of Citizen Exchanges, Programs & Initiatives, Fulbright Program, <http://eca.state.gov/fulbright/fulbright-programs>.

travel costs of to supplement a student's own funds for study/research. Candidates at all degree levels in the creative and performing arts *only* can apply for this grant/

- **Fulbright U.S. Scholar:** The Program sends approximately 800 American scholars and professionals per year to approximately 130 countries, where they lecture and/or conduct research in a wide variety of academic and professional fields.
- **Fulbright Foreign Student Program:** Enables graduate students, young professionals, and artists from abroad to research and study in the United States for one year or longer at U.S. universities or other appropriate institutions.

Office of International Visitors: The Office of International Visitors is responsible for implementing the International Visitor Leadership Program.

Programs include:

- **International Visitor Leadership Program (IVLP):** Launched in 1940, IVLP seeks to build mutual understanding between the U.S. and other nations through short-term visits to the U.S. for current and emerging foreign leaders. Each year, 5,000 international visitors come to the U.S. on the IVLP. More than 200,000 international visitors have engaged with Americans through the IVLP, including over 335 current or former chiefs of State or heads of government.

EXAMPLES

Open Grant Solicitation: In 2008, the Brooklyn Academy of Music (BAM) was selected by the Bureau of Educational and Cultural Affairs to produce the pilot DanceMotionUSASM, a cultural diplomacy program that shares the United States' rich dance culture with international audiences. BAM was selected through an open grant competition to implement seasons two and three of DanceMotion USASM. In its third season, DanceMotionSM will send four contemporary American dance companies to 12 countries and territories in Algeria, Argentina, Bangladesh, Belarus, Morocco, Nepal, Paraguay, Peru, Russia, Sri Lanka, Tunisia, and Ukraine.

Cooperative Agreement: In Spring 2011, the Bureau of Educational and Cultural Affairs ran an open competition for a cooperative agreement to administer *One Beat* program. They awarded Bang on a Can's *Found Sound Nation* with approximately \$1,000,000 to implement and administer this program through a cooperative agreement. The agreement covers project activities from September 1, 2011 to September 30, 2013. *One Beat* is an international music exchange that focuses on people-to-people diplomacy by convening musicians from around the world in the U.S. for 4 weeks to collaboratively write, produce, and perform original music, and develop ways that music can make a positive impact on our local and global communities.

Fulbright-mtvU: The Fulbright-mtvU 2012 Grantee projects include both research and action elements, such as partnering with a Kosovo-based musical group to develop an open-mic series for women, creating a documentary on how members of the LGBT community in India use music and dance to navigate tradition, modernity and globalization, in order to craft a contemporary, urban identity, creating community action performances in conjunction with local musicians to disseminate information on sexual health issues and promote youth activism, and to form a collective group of musicians in Botswana who

are committed to battling the country's HIV/AIDS epidemic, in conjunction with local NGOs and health care professionals.⁸

International Visitor Leadership Program (IVLP): An organizer of Hip Hop events, specifically for youth, visited from Greece to participate in IVLP. He became a “Gold Star” alumni of the program and returned to the United States for a second IVLP. His “Battle of the Year--Balkans” provides a venue for Hip Hop artists to perform and reach out to youth. Following his experience here in the United States, the U.S. Embassy in Athens and the Consulate General in Thessaloniki have worked with him to bring hip hop and graffiti artists to cities around Greece.⁹

Silk Road Grant: From time to time, regional bureaus of the Department of State announce grant opportunities that include the eligibility of arts programs. In July 2013, the Bureau of South and Central Asian Affairs announced an open competition for a grant to conduct people-to-people activities between any combination of two or more of the following countries in South and Central Asia: Afghanistan, Bangladesh, Bhutan, India, Kazakhstan, Kyrgyz Republic, Maldives, Nepal, Pakistan, Sri Lanka, Tajikistan, Turkmenistan, and Uzbekistan. The purpose of the program is to support the development of long-term people-to-people ties that can help build a stable, prosperous and integrated South and Central Asia.¹⁰

Proposals for up to \$300,000 were requested in one of the following four priority thematic areas: Access to Education, Cultural Heritage and Understanding, Journalistic Ties & Regional Reporting, and Cross-Border Networks and problem solving. Exchanges, training programs and joint collaborations based on music, dance, visual arts, or theater; museum partnerships or joint archeological academic-based activities; or other creative initiatives that cultivate networks and understanding among the citizens in South and Central Asia are all activities eligible under the Cultural Heritage and Understanding priority area.¹¹

A federal registry of grant opportunities is available at www.grants.gov. Search the Department of State on grants.gov for up-to-date grant opportunities that may include opportunities for arts exchange.

ADDITIONAL RESOURCES

To explore exchange opportunities visit the Bureau of Educational and Cultural Affairs Exchange website, “Arts Programs,” and “Arts and Culture.” U.S. Citizens can explore opportunities here: exchanges.state.gov/us. Non-U.S. Citizens can explore opportunities here: <http://exchanges.state.gov/non-us>. Please note: Not all opportunities are openly solicited, but many are.

1. “Applying for a Grant,” Organizational Funding section, Bureau of Educational and Cultural Affairs, U.S. Department of State, <http://eca.state.gov/organizational-funding/applying-grant/institutional-awards-process-explained>. This section includes tips for making proposals competitive, as well as further explains the institutional awards process and answering frequently asked questions.

⁸ Fulbright-mtvU Awards, 2012 Grantees, <http://us.fulbrightonline.org/fulbright-mtvu-awards>.

⁹ Bureau of Educational and Cultural Affairs, IVLP, “Tolis of Greece Returns for an Encore,” <http://eca.state.gov/ivlp/story/tolis-greece-returns-encore>.

¹⁰ Bureau of South and Central Asian Affairs, 2013 RFP, People-to-People Activities in South and Central Asia, Funding Opportunity, SCAPPD-13-AW-150-SCA-07172013, <http://www.grants.gov/web/grants/search-grants.html>.

¹¹ Ibid.

2. “Arts and Culture,” “Special Focus Areas,” Exchange Programs section, Bureau of Educational and Cultural Affairs, <http://exchanges.state.gov/us/special-focus-areas>.
3. Visit the Cultural Crossroads Facebook Page for periodic information regarding cultural exchange news and announcements regarding grant opportunities through the Bureau of Educational and Cultural Affairs.
4. Federal Register: <https://www.federalregister.gov/>
5. Grants.gov: “Find Grant Opportunities,” <http://grants.gov/>.
6. Jaki Bradley, “Scholar Stories: Roberta Levitow,” <http://fulbrightscholarblog.cies.org/category/theater/>. In this article, Roberta Levitow, a former Fulbright Specialist in Theater, discusses the question “What can a Fulbright grant offer an artist?”



National Endowment for the Arts International Partnerships

WHO

The National Endowment for the Arts, the largest annual national funder of the arts in the United States, supports several international partnerships to enrich the lives of artists, arts organizations, and audiences nationwide and globally. In FY 2012, the NEA granted \$116,779,000 in total funds--\$753,000 of which funded international activities.¹² NEA's international activities are intended to increase recognition of the excellence of U.S. arts around the world and broaden the scope of experience of American artists, thereby enriching the art they create. Through partnerships with government agencies and the private sector, the NEA fosters international creative collaboration by strengthening residency programs of foreign artists in communities across the country.¹³

The following international partnerships, supported by the NEA, provide artists, arts organizations, and arts managers with the opportunity to apply for participation in international activities:

TYPES OF GRANTS

USArtists International (Mid Atlantic Arts Foundation, Andrew W. Mellon Foundation): Grants are available to American dance, music and theater ensembles and solo performers that have been invited to perform at international festivals and for engagements that represent opportunities anywhere in the world outside of the United States.¹⁴

For more information regarding the USArtists International Guidelines, please refer to the USArtists International Guidelines PDF available on the Mid Atlantic Arts Foundation website.

U.S./Japan Creative Artists' Program (Japan/U.S. Friendship Commission): This program provides three-month residencies in Japan for five individual creative artists in any discipline. While in Japan, artists work on an individual project which may include the creation of new work or pursuit of their individual artistic goals. When planning their stay abroad, fellows should consider how exposure to Japan's contemporary or traditional cultures can influence their creative work.¹⁵

For more information regarding the U.S./Japan Creative Artists Program, please visit the Japan/U.S. Friendship Commission website.

Southern Exposure: Performing Arts of Latin America (Mid Atlantic Arts Foundation/Robert Sterling Clark Foundation): Supports the presentation of performing artists and ensembles from Latin America in U.S. communities that have little access to this work. Performances are complemented by activities to promote substantial engagement between artists and the community. Grant applications require that consortia of presenters show performances in at least three cities or towns.¹⁶

¹² NEA, "FY 2012 Performance Report," September 2012. *FY 2012 Performance & Accountability Report*, November, 2012, <http://www.arts.gov/about/Budget/FY2012PAR.pdf>.

¹³ NEA, "International Partnerships," International Activities, <http://www.nea.gov/partner/international/>.

¹⁴ NEA, "USArtists International," International Activities, <http://www.nea.gov/partner/international/>.

¹⁵ U.S./Japan Creative Artists' Program Description, <http://www.nea.gov/partner/international/cont2-usjapan.html>

¹⁶ NEA, "Southern Exposure," International Activities, <http://www.nea.gov/partner/international/>.

For more information regarding *Southern Exposure*, please visit the Mid Atlantic Arts Foundation *Southern Exposure* website.

ArtsLink Residencies (CEC ArtsLink): These residencies provide U.S. arts organizations the opportunity to host an artist or arts manager from Central Europe, Russia, or Eurasia for a five-week residency. Visiting arts professionals work with counterparts in the United States to create work and build individual and institutional relationships that benefit artists and audiences. U.S. cultural organizations are encouraged to host an ArtsLink Fellow for the five-week residency.¹⁷

For more information regarding ArtsLink Residencies and guidelines for applying, please visit the CEC ArtsLink website.

Presentation of Foreign Artists in the U.S.: Projects that include the presentation of or collaboration with foreign artists in the U.S. are eligible for funding under the NEA Grants for Arts Projects Guidelines. Interested applicants are encouraged to review the requirements and the grant examples under the relevant arts discipline or field. Note: Check the NEA website for deadlines.

EXAMPLES

*USArtists International - 2013*¹⁸

Ballet Austin, TX - Acco Festival of Alternative Israeli Theatre, Israel

Chicago Symphony Orchestra, IL - Hong Kong Arts Festival, China

David Douglas Quintet, NY - Cheltenham Jazz Festival, UK

Kitka, CA - EtnoFest, Ethno Fusion Fest, Serbia

Palissimo, NY - Bratislava in Motion, Slovakia

PRISM Quartet, PA - Beijing Modern Music Festival, China and Tianjin May Music Festival, China

*U.S./Japan Creative Artists' Program - 2013*¹⁹

A composer proposed to work on a number of new compositions, collaborate and perform with Japanese musicians and artists and travel to cultural centers and spend time in the countryside while in Japan. The residency will be centered on two primary activities in three locales (rural Hokkaido, Tokyo, and Kyoto): setting the poetry of Harumi Makino and Leza Lowitz to music and creating stage pieces in collaboration with Ryotaro Sudo.

*Southern Exposure - October 2012*²⁰

¹⁷ NEA, "ArtsLink Residencies," International Activities, <http://www.nea.gov/partner/international/>.

¹⁸ Mid Atlantic Arts Foundation, USArtists International, Current Cycle, http://www.midatlanticarts.org/funding/pat_presentation/us_artists/current_cycle.html.

¹⁹ International House of Japan, Program Activities, US-Japan Creative Artists Program, 2013 Artists, http://www.i-house.or.jp/eng/programs/activities/usjcap/artist_profile/.

²⁰ Mid Atlantic Arts Foundation, Southern Exposure, Current Projects, http://www.midatlanticarts.org/funding/pat_presentation/Southern_Exposure/Current_Projects.html.

Inti-Illimani, Chile: A renowned Chilean instrumental and vocal music ensemble that performs traditional and contemporary folk pieces from its home country and other Latin American nations. The ensemble has become perhaps the best-known representatives of the *nueva canción* movement, which combined traditional music with social and political content.

Consortium includes: Bucknell University, Lewisburg, PA; Fairfield University, Fairfield, CT; Lafayette College, Easton, PA; Napa Valley Opera House, Napa, CA; Queens College, Queens, NY

In addition to hosting public performances, consortium members will partner with community, cultural, education, and social service organizations to conduct film screenings, panel discussions, and lecture demonstrations, as well as social events with the visiting artists.

*ArtsLink Residencies - 2013*²¹

In 2012, the Museum of Photographic Arts in San Diego, California, hosted an arts manager from the Ukraine who wanted to learn about trends in photography in the U.S. and its interaction with other artistic media and to take part in conceptualizing and installing exhibitions.

In 2011, the Yale School of Drama hosted an artist from Croatia concerned with community awareness and interaction and non-hierarchical processes of making theater. While in the U.S., this artist hoped to become acquainted with experimental theater practices and independent radio stations in the U.S. and have an opportunity to collaborate with artists.

ADDITIONAL RESOURCES

1. National Endowment for the Humanities International Partnerships:
<http://www.nea.gov/partner/international/>
2. Mid Atlantic Arts Foundation Funding Programs: <http://www.midatlanticarts.org/funding/index.html>
3. Japan-United States Friendship Commission and the Creative Artists Program:
<http://www.jusfc.gov/creative-artists-programs/>
4. CEC ArtsLink: <http://cecartslink.org/index.html>

²¹ CEC ArtsLink, 2011/2012 ArtsLink Fellows,
http://cecartslink.org/grants/participants/residencies_awardees_2012.html.



National Endowment for the Humanities

WHO

The National Endowment for the Humanities, an independent federal agency created in 1965, is one of the largest funders of humanities programs in the United States.

NEH grants go to cultural institutions, such as museums, archives, libraries, colleges, universities, public television, and radio stations, and to individual scholars. The grants are intended to:

- Strengthen teaching and learning in schools and colleges
- Facilitate research and original scholarship
- Provide opportunities for lifelong learning
- Preserve and provide access to cultural and educational resources
- Strengthen the institutional base of the humanities²²

In 2011, the NEH awarded 1,086 grants, totaling \$114,609,926 in outright funds and \$16,524,601 in matching funds, for a total of \$131,134,527 awarded.²³

The following are recently recurring grant opportunities for cultural exchange and international collaboration.

TYPES OF GRANTS

Bridging Cultures Through Film: International Topics: This program supports documentary films that examine international and transnational themes in the humanities. These projects are meant to spark Americans' engagement with the broader world by exploring countries and cultures outside of the U.S. Proposed documentaries must be analytical and deeply grounded in humanities scholarship.²⁴

The NEH Division of Public Programs encourages innovative nonfiction storytelling that presents multiple points of view in creative formats. The proposed film should range in length from thirty minutes to a feature-length documentary.²⁵

The NEH invites a wide range of approaches to international and transnational topics and themes, such as:

- an examination of a critical issue in ethics, religion, literature, or history, viewed through an international lens;
- an exploration of a topic that transcends a single nation-state;
- a biography of a foreign leader, writer, artist, or historical figure;
- or an exploration of the history and culture(s) of a specific region, country, or community outside of the United States²⁶

²² NEH, "About NEH," National Endowment for the Humanities webpage, <http://www.neh.gov/about>.

²³ NEH 2011 Annual Report

²⁴ NEH, "Brief Summary," Bridging Cultures through Film: International Topics," <http://www.neh.gov/grants/public/bridging-cultures-through-film-international-topics>.

²⁵ Ibid.

²⁶ Ibid.

For more information regarding this grant opportunity, please visit the program’s webpage on the National Endowment for the Humanities webpage.

NEH/DFG Digital Humanities Program: The NEH in the U.S. and the German Research Foundation (Deutsche Forschungsgemeinschaft e.V., DFG) are working together to offer support for projects that contribute to developing and implementing digital infrastructures and services for humanities research. In order to encourage new approaches and develop innovative methods in any field of the humanities, these grants provide funding for up to three years in any of the following areas:²⁷

- developing innovative methods--as well as standards and best practices--for building and merging digital collections that are important to the American and German scholarly community for use in research;
- developing and implementing generic tools, methods, and techniques for accessing and processing digital resources relevant to humanities research;
- ensuring the completion and long-term sustainability of existing digital resources (typically in conjunction with a library or archive);
- creating new digital modes of scholarly communication and publishing that facilitate international cooperation and dissemination of humanities scholarship; and
- developing models and case studies for effectively managing digital data generated in humanities research projects (for example, texts, audio files, photographs, 3D objects).

For more information regarding the NEH/DFG Bilateral Digital Humanities Program, please visit the program’s webpage on the National Endowment for the Humanities website.

Fellowship Programs at Independent Research Institutions: Grants for Fellowship Programs at Independent Research Institutions (FPIRI) support fellowships at institutions devoted to advanced study and research in the humanities. FPIRI-funded fellowships provide scholars with research time and access to resources that might otherwise not be available to them.

Fellowship programs may be administered by independent centers for advanced study, libraries, and museums in the United States; American overseas research centers; and American organizations that have expertise in promoting research in foreign countries. Individual scholars must apply directly to the institutions themselves.²⁸

For more information regarding Fellowship Programs at Independent Research Institutions, please visit the program’s webpage on the National Endowment for the Humanities website.

EXAMPLES

Bridging Cultures Through Film: International Topics²⁹

²⁷ NEH, “Brief Summary,” NEH/DFG Bilateral Digital Humanities Program, <http://www.neh.gov/grants/odh/nehdfg-bilateral-digital-humanities-program>.

²⁸ NEH, Fellowship Programs at Independent Research Institutions, <http://www.neh.gov/grants/research/fellowship-programs-independent-research-institutions>.

²⁹ NEH, List of Previously Funded Projects, Bridging Culture Through Film.

***Errol Flynn's Ghost: Hollywood in Havana*, Center for Independent Documentary, 2013:** Awarded \$70,000 for the development of a final shooting script and a trailer for a 90-minute documentary about the cultural impact of Hollywood movies in mid-20th century Cuba.

***Rockin' the Kremlin*, Grammy Museum Foundation, Inc., 2011-2013:** Awarded \$550,000 for the production of a 90-minute documentary film examining how American rock and roll music contributed to the collapse of the Iron Curtain and the fall of the Soviet Empire.

***Zayn oder nit zayn: To Be or Not To Be Yiddish*, National Center for Jewish Film, MA, 2011-2012:** Awarded \$60,000 for the development of a 60-minute documentary that follows a group of young actors preparing a production that explores the history of Yiddish theater.

***Oye Cuba! A Journey Home*, Independent Feature Project, 2011-2012:** Awarded \$75,000 for the development of a feature-length documentary film on the history and significance of Cuban jazz, its influence on American jazz, and its stylistic changes over time.

NEH/DFG Digital Humanities Program³⁰

***German Sales 1930-1945: Art Works, Art Markets, and Cultural Policy*, The Getty Research Institute, Heidelberg University Library and the Art Library, Berlin State Museums, 2011-2013:** An international collaboration to create an open, searchable database of German art auction catalogs from 1930-1945. The goal of the project is to bibliographically identify auction catalogs from Germany, Switzerland, and Austria from the period of 1930-1945, to digitize them, convert them using OCR into searchable texts, and make them accessible as a research database on the Internet for scientific study. The project will provide indispensable sources for provenance research and for art and social science research concerning the German art market, and will make them freely accessible to the general public.

- ***Digital Music Notation Data Model and Prototype Delivery System*, University of Virginia and University of Paderborn, 2010-2014:** Development of the Music Encoding Initiative (MEI) demonstration project in order to establish an open source, non-proprietary academic encoding standard for music notation. This will allow the scholarly community to overcome the limitations of today's printed editions by extending the potential of digital editions, implementing new methodological techniques for music research, and facilitating collaboration between musicologists.

ADDITIONAL RESOURCES

1. Visit the National Endowment for the Humanities for more information about these programs and other grant opportunities: <http://www.neh.gov/grants>.
2. Check out more about the Application Review Process here: <http://www.neh.gov/grants/application-process>.

³⁰ NEH, List of Recently Funded Projects, NEH/DFG Bilateral Digital Humanities.



Embassies

WHO

Several embassies provide information regarding cultural exchange opportunities between citizens of the United States and the citizens of respective countries. The following examples of grant opportunities offered by the French Embassy in Washington, D.C. highlight potential funding for international cultural exchange within the arts provided by embassies. For more information about traveling, studying, or researching in a particular country, please visit a country's embassy website. A list of embassy websites may be found here: <http://www.state.gov/s/cpr/rls/dpl/32122.htm>.

TYPES OF GRANTS

Visual Arts

French-American Fund for Contemporary Art: This program was created in 1994 by the Cultural Services of the French Embassy, Institut Francais and the Delegation aux Arts Plastiques (DAP) of the French Ministry of Culture and Communication, in partnership with the Florence Gould Foundation, New York. Financial support is given in the form of grants to American nonprofit institutions organizing exhibitions, installations, or projects by living French artists (or artists being influential for a younger generation) or to French nonprofit institutions presenting the same types of projects involving living American artists.

Etant donnees has distributed over \$2 million to more than 200 projects at most major American institutions including the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Dia Art Foundation, P.S. 1 Contemporary Art Center, the Museum of Contemporary Art in Los Angeles, the Museum of Contemporary Art in Miami, the Walker Art Center, and the Wexner Art Center. In France, Etant donnees has supported organizations including the Musee National d'Art Moderne Centre Georges Pompidou, Villa Arson in Nice, CAPC/Musee d'Art Contemporain in Bordeaux and several FRACS (Fonds Regional d'Art Contemporain).³¹

For more information regarding the French-American Fund for Contemporary Art, please visit: <http://www.facecouncil.org/etantdonnes/contemporaryart.html>.

Music

French-American Jazz Exchange: Mid Atlantic Arts Foundation, FACE, and the Cultural Services of the French Embassy, have partnered to administer the French-American Jazz Exchange (FAJE). FAJE supports jointly conceived by French and American professional jazz artists that encourage artistic exploration, foster intercultural dialogue, and contribute to the dynamism of the art form.

FAJE will annually award \$100,000 in grants, none to exceed \$25,000, through an open, competitive application process to support projects that take place in France or the U.S. and their respective territories or both, within a 16-month period. Additional support will be available to artists who received funding through FAJE for touring in the mid-Atlantic region of the U.S. Presenters in Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Virginia, U.S. Virgin Islands, and West

³¹ FACE Council, "Presentation," Etant Donnes: The French-American Fund for Contemporary Art, <http://www.facecouncil.org/etantdonnes/contemporaryart.html>.

Virginia will be eligible to receive fee-subsidy for booking selected artists funding through the program beginning in the 2012-2013 season.³²

For more information regarding the French-American Jazz Exchange Program, please read the program guidelines available here:

http://www.midatlanticarts.org/funding/artists_programs/FAJE/FAJE_guidelines.html.

French-American Fund for Contemporary Music: The Fund supports contemporary music projects -- commissions, residencies, performances, tours, and master classes -- that foster cultural exchange between France and the United States. The Fund awards grants to nonprofit institutions celebrating the work of living composers in both countries. Collaborations combining new French and American works are especially encouraged.³³

For more information regarding the French-American Fund for Contemporary Music program, please visit: <http://www.facecouncil.org/music/music.html>.

Performing Arts

French-US Exchange in Dance: The French-U.S. Exchange in Dance program (FUSED) was created in 2004 through a joint effort between the National Dance Project of New England Foundation for the Arts and the Cultural Services of the French Embassy, with the support of the Doris Duke Charitable Foundation, the Florence Gould Foundation, the Institut Francais, and FACE. The Andrew Mellon Foundation has provided major support for the presentation of the work of U.S. artists in France. FUSED melds the French and American dance communities by fostering dialogue and exchange, consolidating professional relationships and spawning choreographic innovation. The FUSED program offers grants to U.S. and French non-profit presenting institutions willing to pledge to a new bilateral dance project with possibilities for residencies, commissions, and/or touring the work of at least one choreographer/performer from the partner country. Co-productions between presenters are encouraged. To date, the program has supported 22 choreographers and 20 presenting partners in France and the U.S.

In 2013, FUSED awarded \$146,305 in grants supporting international residencies and performances of contemporary dance work by 16 French and U.S. artists for the 2013-2014 season.³⁴

For more information regarding the French-U.S. Exchange in Dance, please visit:

<http://www.facecouncil.org/fused/> or

http://www.nefa.org/grants_programs/grants/national_dance_project_french_us_exchange_dance.

French-American Fund for Contemporary Theater: The Fund is an initiative of the Cultural Services of the French Embassy in the U.S., the Institut Francais, and FACE, and receives funding from the Institut Francais, the French Embassy in the U.S., the Florence Gould Foundation, and the Catherine Popesco Foundation for the Arts. The Andrew W. Mellon Foundation has provided major support for the presentation of the work of U.S. artists in France. The Fund supports production of contemporary playwrights, residencies of directors, and multidisciplinary theater either in the U.S. or in France. The French American Fund for Contemporary Theater is particularly interested in supporting theater projects that explore aesthetic boundaries and reflect the cultural and aesthetic boundaries and reflect the cultural

³² FACE, The French-American Jazz Exchange, <http://www.facecouncil.org/jazz/>.

³³ FACE, Presentation, The French-American Fund for Contemporary Music, <http://www.facecouncil.org/music/music.html><http://www.facecouncil.org/music/music.html>.

³⁴ New England Foundation for the Arts, "French U.S. Partnership Awaras \$146K for Cultural Exchange," http://www.nefa.org/news/french_us_partnership_awards_146k_cultural_exchange.

and aesthetic diversity alive in theater today. Co-productions and partnerships between cultural institutions are strongly encouraged.³⁵

In the U.S.:

This grant program is designed to support American productions of French contemporary playwrights, residencies of French directors, and the presentation of multidisciplinary theater (including objects, sound, physical, and visual theater) in the U.S.³⁶

In France:

This grant program is designed to support French productions of American contemporary playwrights residencies of American directors, and the presentation of multidisciplinary theater (including objects, sound, physical, and visual theater) in France.³⁷

For more information regarding the French-American Fund for Contemporary Theater, please visit: <http://frenchculture.org/visual-and-performing-arts/grants-and-programs/french-american-fund-contemporary-theater>

EXAMPLES

French-American Fund for Contemporary Art³⁸

New Orleans Museum of Art, New Orleans, Working Title: Cities of YS, A Global Enterprise, Camille Henrot (2013)

University Museum of Contemporary Art, Amherst, Celeste Boursier-Mougenot (2013)

California Institute of the Arts (REDCAT), LA, Book Machine (2013)

MASS MoCA, North Adams, Solo exhibition, Guillaume Leblon (2013)

French-American Jazz Exchange³⁹

Sylvain Rifflet with Jon Irabagon (2012) - Saxophonist and clarinetist Sylvain Rifflet and his French ensemble members Joce Menniel (flute, electronics), Phil Gordiani (guitar), and Benjamin Flament (percussion, electronics) will work with American saxophonist Jon Irabagon on a project that celebrates the work of the eccentric, yet influential, American blind composer and street performer Moondog (Louis Hardin 1916-1999). The project will include the composing of new music, a premier of the work at the prestigious Banlieues Bleues Festival outside of Paris, and the recording of a studio album.

³⁵ FACE, Presentation, French American Fund for Contemporary Theater, <http://www.facecouncil.org/contemporarytheater/>.

³⁶ Ibid.

³⁷ Ibid.

³⁸ FACE, 2012 Grant Recipients, French-American Fund for Contemporary Art, <http://www.facecouncil.org/etantdonnes/edcagrantees2012.html>.

³⁹ FACE, 2012 Grant Recipients, French-American Jazz Exchange, <http://www.facecouncil.org/jazz/2012GrantRecipients.html>.

Jeremy Udden with Nicolas Moreaux (2012) - American saxophonist Jeremy Udden and French bassist Nicolas Moreaux will collaboratively compose new jazz pieces influenced by the folk traditions of their respective countries. The composers will be joined by Americans Robert Stillmann (saxophone and Fender Rhodes) and R.J. Miller (drums) as well as the French banjo and guitar player Pierre Perchaud. The new work will be rehearsed and recorded in Paris and performed at venues in New York City and Boston. The composers and full band will also conduct a number of workshops for secondary school students during their tour of the northeastern United States.

French-American Fund for Contemporary Music⁴⁰

American Premier of Hugues Durourt's Erewhon, Line Upon Line Percussion, Austin, TX (2013)

Comissioning Raphael Cendo, Ensemble Dal Niente, Chicago, IL (2013)

French Contemporary Music in Boston, Boston University College of Fine Arts, School of Music, Boston, MA (2012-2013 Academic Season)

French-US Exchange in Dance⁴¹

- **Baron Samedi, Alain Buffard, On The Boards Festival, Seattle, WA, May 2014** - A choreographic opera that combines an exploration of the Carnival figure of Baron Samedi with Kurt Weill songs. The cast includes the U.S.-based dancers Will Rawls and David Thomson
- **Catalogue of Steps, DD Dorviller, Dijon, FR** - An ongoing experiment that investigates the way dance is archived and repeated.

French-American Fund for Contemporary Theater⁴²

American Conservatory Theater, San Francisco, CA, Fall 2013: Project "Rendez vous de l'Infra Ordinaire," by Marion Aubert, playwright, Marion Guerrero, director, and Capucine Ducastelle, actress.

Ann Arbor Summer Festival, Ann Arbor, MI, 2014: Presentation of "Mobile Homme" by Transe Express at the Ann Arbor Summer Festival and at the Kennedy Center in Washington, D.C.

Baryshnikov Arts Center, New York, NY, May 2013: Project "Phedre les oiseaux" by Frederic Boyer, playwright, Jean-Baptiste Sastre, director, Ellen Hammer, dramaturg, and Hiam Abbass, lead actor.

ADDITIONAL RESOURCES

1. The French Embassy in the United States, Visual and Performing Arts, Grants & Programs: <http://frenchculture.org/visual-and-performing-arts/grants-and-programs>.
2. Web Sites of Foreign Embassies in the U.S.: <http://www.state.gov/s/cpr/rls/dpl/32122.htm>.

⁴⁰ FACE, "Grantees 2012," French-American Fund for Contemporary Music, <http://www.facecouncil.org/music/grantees2012.html>.

⁴¹ French Culture, The French US-Exchange in Dance 2013 Grantees, May 15, 2013, <http://frenchculture.org/visual-and-performing-arts/news/french-us-exchange-dance-2013-grantees>.

⁴² FACE, Grantees 2013, French American Fund for Contemporary Theater, <http://www.facecouncil.org/contemporarytheater/grantees2013.html>.



Peace Corps

WHO

President John F. Kennedy established the Peace Corps in 1961 to promote world peace and friendship. The mission of the Peace Corp has three main goals: 1) Helping the people of interested countries in meeting their need for trained men and women; 2) Helping promote a better understanding of Americans on the part of the peoples served; 3) Helping promote a better understanding of other peoples on the part of Americans.⁴³ The traditional Peace Corps program is 27 months, with a variety of job assignments in over 70 countries.

While the Peace Corps does not have a formal program that places volunteers in arts-related organizations, there are instances in which volunteers have had the opportunity to engage the arts and arts education in their host communities.

For more information regarding the Peace Corps program and application process, please visit:

<http://www.peacecorps.gov/>.

EXAMPLES

Peace Corps Benin, 2008-2010: A volunteer worked as a Response Volunteer for the International Center for Art and Music in Ouidah (CIAMO) teaching students basic visual arts. In this position, the volunteer had the opportunity to “help shape the future face of CIAMO and elevate the status of arts education in Benin.”⁴⁴

Peace Corps Kyrgyzstan, 2007-2008: A volunteer initiated a mural project intended to raise awareness about HIV/AIDS. Students, community officials, artists, and other international organizations within the community cooperated with one another to design and paint this large mural within the town.⁴⁵

ADDITIONAL RESOURCES

1. Read more about a volunteer’s experience teaching visual arts in Benin here:

<http://www.peacecorps.gov/response/volstories/ellison/>.

2. Read more about a volunteer’s experience creating a mural in Kyrgyzstan here:

<http://www.peacecorps.gov/www/stories/stories.cfm?psid=1821>.

⁴³ Peace Corps, Mission, <http://www.peacecorps.gov/about/mission/>.

⁴⁴ “Shaping the Face of Arts Education in Benin,” <http://www.peacecorps.gov/response/volstories/ellison/>.

⁴⁵ “Life is Wonderful,” <http://www.peacecorps.gov/www/stories/stories.cfm?psid=1821>.