

U.S. Ambassadors Fund for Cultural Preservation 2023 Grants Program (DEADLINES: Round 1: 1/10/2023; Round 2: 4/14/2023)

The U.S. Embassy Bucharest and the Cultural Heritage Center in Washington are pleased to announce the start of the U.S. Ambassadors Fund for Cultural Preservation (AFCP) 2023 Grants Program. The application process involves two rounds: In Round 1, the Embassy will collect project ideas in the form of concept notes, **due January 10, 2023**; and in Round 2, the Embassy will invite applicants with promising ideas to submit full project applications, **due April 14, 2023**. Full implementation of the AFCP 2023 Grants Program is pending the availability of Fiscal Year 2023 funds and an approved congressional spend plan.

Application forms and necessary information on how to register in for a Unique Entity Identifier (UEI), such as a Dun & Bradstreet Data Universal Numbering System or D-U-N-S® Number, which is a contractor identification code required by the federal government for all procurement-related activities, including grants, should be required at the following e-mail address: alexandrescui@state.gov

Concept notes, including photographs, should be send in high level proficiency English, at the following e-mail address: alexandrescui@state.gov.

If applicants will not receive confirmation e-mails within 24 hours, they should call the following phone number 0721 288 797, between 10 – 16 hrs.

IMPORTANT!! All documents must be sent as attachments to the email. Please DO NOT send .rar, zip, google docs, we transfer, or similar.

Required Registrations:

All organizations applying for grants (except individuals) must obtain these registrations. All are free of charge:

- **NCAGE/CAGE code**
- **Unique Entity ID (UEI)**
- **Registration in SAM.gov**

Step 1: Apply for NCAGE code

NCAGE application:

<https://eportal.nspa.nato.int/AC135Public/scage/CageList.aspx>

Email NCAGE@dliis.dla.mil for any problems in getting an NCAGE code

Step 2: Apply for Unique Entity ID, followed by Entity Registration in SAM.gov

<https://sam.gov/content/entity-registration>

SAM registration must be renewed annually.

Pending the availability of funds and an approved congressional spend plan, awards will range from \$10,000 to \$500,000.

Please ensure: • The proposal clearly addresses the goals and objectives of this funding opportunity • All documents are in English • All budgets are in U.S. dollars • All pages are numbered • All documents are formatted to A4 paper, and • All Microsoft Word documents are single-spaced, 12-point Times New Roman font, with a minimum of 1-inch margins.

In FY 2023, projects will be prioritized according to the inclusion of elements of the following objectives in the project:

- Further regional and international peace and security
- Promote Euro-Atlantic standards of democracy, rule of law and minority inclusion
- democracy
- human rights, non-discrimination
- minority inclusion
- women empowerment
- civics education
- civic participation
- youth leadership
- Strengthen transatlantic economy
- entrepreneurship promotion

Sites and Objects Having a Religious Connection: The Establishment Clause of the U.S. Constitution permits the government to include religious objects and sites within an aid program under certain conditions. For example, an item with a religious connection (including a place of worship) may be the subject of a cultural preservation grant if the item **derives its primary significance from, and is nominated solely on the basis of, architectural, artistic, historical, or other cultural (not religious) criteria.**

The determination criteria included in the Religious Sites Report are:

Significance

- Artistic, historical, or other cultural (non-religious) importance
- Representative of the achievements of a people, community, or civilization
- Of outstanding value for the study of an historic period
- Associated with events representing broad patterns of world history/culture
- Designated national monument, landmark, or equivalent
- World Heritage site

SP (Secular Purpose)

- Preserved as ancient ruin or historic monument

- Converted to secular use (as museum, etc.)
- Technical documentation or assessment work separate from use
- Remedial preservation work separate from use (masonry, roof repairs, etc.)

National Interest

- Contributes towards efforts to mitigate environmental damage
- Counters or mitigates extremist ideologies
- Strengthens democratic institutions and civil society
- Engages women, youth, or under-served communities
- Supports post-conflict or post-disaster recovery efforts
- Supports U.S. treaty or other bilateral agreement obligations
- Promotes economic growth and development, creates jobs, or builds capacity
- Promotes tolerance and respect for cultural diversity
- Promotes mutual understanding and good will toward the U.S.
- Highlights U.S. contributions or commitments in country

Important Deadlines: Round 1 concept notes must be submitted by Tuesday, January 10, 2023, 11:59 p.m. Round 2 full applications must be submitted by Friday, April 14, 2023, 11:59 p.m.

Disclaimer: Notification of this funding opportunity does not constitute an award commitment on the part of the AFCP program or the U.S. government. The Center reserves the right to waive program formalities and to reduce, revise, or increase project scopes and budgets in accordance with the needs of the program and the availability of funds.

Funding Areas: A: The AFCP supports projects to preserve cultural heritage in three priority funding areas or categories: Cultural Sites, Cultural Objects and Collections, and Forms of Traditional Cultural Expression. Some examples of the kinds of projects the AFCP supports are:

- preservation of historic buildings and sites having architectural, artistic, historical or other cultural (non-religious) importance
- needs assessment and conservation of museum collections
- archaeological site preservation
- documentation of vanishing traditional craft techniques
- improved environmental conditions for preventive conservation of archives and manuscripts
- documentation of indigenous languages threatened with extinction

The AFCP's three focus areas established by Congress align with the classifications used by professionals worldwide to describe cultural heritage:

AFCP Focus Areas

Tangible Heritage
-moveable
-immoveable

Intangible Heritage

Cultural Sites
Cultural Objects &
Collections
Forms of Traditional
Cultural Expression

Within each AFCP focus area the Center has established categories for reporting purposes. Those categories are:

Cultural Sites

Archaeological Sites

Places above ground, underground, or under water recognized as being of particular architectural, artistic, historical, or other cultural (non-religious) interest that preserve the physical remains of past human activities

Historic Buildings and Sites

Structures and sites made by humans recognized as being of particular architectural, artistic, historical, or other cultural (non-religious) interest that are occupied, used, or intended for supporting or sheltering a function

Cultural Objects & Collections

Archaeological Collections

Groups of objects made or shaped by humans that have been scientifically removed from an archaeological site, can be seen or studied, and are typically kept together

Ethnographic Objects

Traditional utilitarian, ceremonial, devotional, or other objects important to the cultural heritage of a people because of their distinctive characteristics, comparative rarity, or their contribution to the knowledge of the origins, development, or history of that people

General Museum Conservation

An array of activities intended to preserve and protect objects and collections in a museum setting, such as conservation needs assessments, improvements to environmental and storage conditions, and

collections safety and security improvements, etc.

Manuscripts

Books, compositions, or other documents that are written by hand (not mechanically reproduced)

Paintings & Sculpture

Artistic compositions made by applying paints to a two-dimensional surface (paintings, including murals and frescoes) or by carving wood, molding plaster, casting metals, etc., in relief or in the round (sculptures)

Photographic & Film Collections

Groups of images recorded by a camera onto an emulsion and reproduced as positive prints or paper or kept as negatives or transparencies

Forms of Traditional Cultural Expression

Crafts

Activities involving the skilled use of one's hands to produce carpets, boats, mats, furniture, clothing, jewelry, household items, tools, hardware, and utilitarian and other objects traditionally associated with a culture

Dance

A series of motions and steps traditionally associated with a culture and usually performed to music

Drama

Prose or verse compositions traditionally associated with a culture that tell stories and are intended for representation by actors impersonating characters and performing the dialogue and action

Languages

Systems traditionally associated with a culture that combine voice sounds, gestures, or written symbols to communicate thoughts and feelings

Music

Vocal or instrumental expressions traditionally associated with a culture that consist of tones

Ceremonies

organized melodically, harmonically, and rhythmically
Ceremonial acts traditionally associated with and practiced by a culture, usually on important days of the year or on special occasions in the lives of individuals or communities, such as marriages and harvests

Traditional Knowledge

Scientific, engineering, architectural, medicinal, culinary, and other practical experience traditionally associated with a culture, often accumulated through trial and error over time and passed down from one generation to the next

Ineligible Activities and Unallowable Costs: AFCP does not support the following activities or costs, and the Center will deem applications requesting AFCP support for any of these activities or costs ineligible:

- a) Preservation or purchase of privately or commercially owned cultural objects, collections, or real property, including those whose transfer from private or commercial to public ownership is envisioned, planned, or in process but not complete at the time of application.
- b) Preservation of natural heritage (physical, biological, and geological formations, paleontological collections, habitats of threatened species of animals and plants, fossils, etc.) unless the natural heritage has a cultural heritage connection or dimension.
- c) Preservation of hominid or human remains.
- d) Preservation of news media (newspapers, newsreels, radio and TV programs, etc.).
- e) Preservation of published materials available elsewhere (books, periodicals, etc.).
- f) Development of curricula or educational materials for classroom use.
- g) Archaeological excavations or exploratory surveys for research purposes.

- h) Historical research, except in cases where the research is justifiable and integral to the success of the proposed project.
- i) Acquisition or creation of new exhibits, objects, or collections for new or existing museums.
- j) Construction of new buildings, building additions, or permanent coverings (over archaeological sites, for example).
- k) Commissions of new works of art or architecture for commemorative or economic development purposes.
- l) Creation of new or the modern adaptation of existing traditional dances, songs, chants, musical compositions, plays, or other performances.
- m) Creation of replicas or conjectural reconstructions of cultural objects or sites that no longer exist.
- n) Relocation of cultural sites from one physical location to another.
- o) Removal of cultural objects or elements of cultural sites from the country for any reason.
- p) Digitization of cultural objects or collections, unless part of a larger, clearly defined conservation, documentation, or public diplomacy effort.
- q) Conservation plans or other studies, unless they are one component of a larger project to implement the results of those studies.
- r) Cash reserves, endowments, or revolving funds (funds must be expended within the award period [up to five years] and may not be used to create an endowment or revolving fund).
- s) Costs of fund-raising campaigns.
- t) Contingency, unforeseen, or miscellaneous costs or fees.
- u) Costs of work performed prior to announcement of the award unless allowable per 2 CFR 200.458 and approved by the Grants Officer.
- v) International travel, except in cases where travel is justifiable and integral to the success of the proposed project or to provide project leaders with learning and exchange opportunities with cultural heritage experts.
- w) Individual projects costing less than US \$10,000 or more than \$500,000.

x) Independent U.S. projects overseas.

Eligible Project Implementers: The Center defines eligible project implementers as reputable and accountable **non-commercial entities** that can demonstrate they have the requisite capacity to manage projects to preserve cultural heritage. Eligible implementers may include non-governmental organizations, museums, educational institutions, ministries of culture, or similar institutions and organizations, including U.S.-based educational institutions and organizations subject to Section 501(c)(3) of the tax code.

Unlike many of the exchange programs in the U.S. Department of State, the Bureau **neither actively recruits nor requires U.S. participation** in AFCP-supported projects overseas. However, AFCP grant recipients may enter into contracts with U.S. citizens and U.S.-based companies and organizations for goods and services required for the successful completion of their projects—especially when they require expertise or supplies and equipment unavailable in their own country or region—but the recipients are also free to hire local consultants or consultants from other countries provided they meet published U.S. Government eligibility requirements (OMB Circular 2 CFR Part 200; see below).

U.S.-based NGOs, museums, universities, and similar institutions may receive AFCP support for projects to preserve cultural heritage overseas. However, **the AFCP does not support independent U.S. projects abroad, and U.S.-based entities must demonstrate that they are working in full partnership with the national cultural authority in the host country.**

The AFCP will not award grants to individuals, commercial entities, or past award recipients that have not fulfilled the objectives or reporting requirements of previous awards.

To apply for grants through AFCP, all applicants must have a Unique Entity Identifier (UEI), such as a Dun & Bradstreet Data Universal Numbering System or D-U-N-S® Number, which is a contractor identification code required by the federal government for all procurement-related activities, including grants. [Note: As of April 2022, a DUNS is not required. Each entity registering or renewing in SAM.gov is automatically assigned a UEI through that system.] All applicants must also have an active registration in SAM.gov (System for Award Management), the official U.S. Government system for entities interested in conducting business with the U.S. Government. SAM.gov combines several federal procurement systems, notably the Central Contractor Registry (CCR), the Online Representations and Certifications Application (ORCA), and the Excluded Parties List System (EPLS).

All non-U.S. entities must also have a NATO Commercial and Governmental Entity (NCAGE) Code, a unique identifier assigned to suppliers to various government and defense agencies.

Required Registrations:

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Step 2: Apply for Unique Entity ID, followed by Entity Registration in SAM.gov

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SAM registration must be renewed annually.

Round 1 Concept Note Requirements (Deadline: January 10, 2023): Eligible implementers will submit concept notes exclusively by e-mail. Concept notes must be submitted by January 10, 2023, 11:59 p.m.

Each concept note submitted must include:

a) Project Basics, including:

- working title,
- anticipated project length (Note: Applicants may propose project periods of up to 60 months),
- location/site, and
- project cost estimate (amount requested from AFCP; in U.S. dollars).

The proposal should contain sufficient information that anyone not familiar with it would understand exactly what the applicant wants to do.

b) Project Implementer.

c) Project Scope of Work summarizing the preservation goals and any broader host country or community goals (i.e., what they hope to gain from the project beyond the preserved heritage and how they plan to get there; 3,000 characters maximum).

Clear, concise and well-supported statement of the problem to be addressed and why the proposed program is needed.

d) Rationale for AFPCP Support, explaining why it's in the interests of the U.S. government to fund the project, specifically:

1. how the project relates to specific above-mentioned objectives (1,000 characters maximum).

2. the projected benefits and impacts of the project (1,000 characters maximum).

The rationale describes what the program is intended to achieve. What aspect of the relationship between the U.S. and XXX will be improved? The objectives should be achievable and measurable

Project Monitoring and Evaluation Plan: This is an important part of successful grants. Throughout the timeframe of the grant, how will the activities be monitored to ensure they are happening in a timely manner, and how will the project be evaluated to make sure it is meeting the goals of the grant? Future Funding or Sustainability Applicant's plan for continuing the program beyond the grant period, or the availability of other resources, if applicable.

e) Five (5) high quality digital images (JPEGs) or audiovisual files that convey the nature and condition of the site, collection, or tradition and show the urgency or need for the proposed project (collapsing walls, water damage, etc.).

Round 2 Full Application Requirements (Deadline: April 14, 2023): The Center will invite applicants selected in Round 1 to submit full applications by no later than Friday, April 14, 2023, 11:59 p.m.

The applications must fully satisfy the program objectives, funding areas and priorities, and eligibility requirements. Furthermore, to be considered complete, they must include:

a) Project Activities Description and Timeframe that present the project tasks in chronological order and list the major milestones with target dates for achieving them.

b) Statement of Importance highlighting the historical, architectural, artistic, or cultural (non-religious) values of the cultural heritage.

c) Proof of Official Permission to undertake the project from the office, agency, or organization that either owns or is otherwise responsible for the preservation and protection of the site or collection.

d) Implementer Public Awareness Plan describing how the applicant intends to highlight and amplify AFPCP-supported activities through print, electronic, social media, and other means.

e) Maintenance Plan outlining the steps or measures that will be taken to maintain the site, object, or collection in good condition after the AFCP-supported project is complete; or, in the case of forms of traditional cultural expression, to preserve and disseminate the documentation, knowledge, or skills gained from the project.

f) Résumés or CVs of the proposed project director and key project participants.

g) Detailed Project Budget, demarcated in one-year budget periods (2023, 2024, 2025, etc.), that lists all costs in separate categories (Personnel, Fringe Benefits, Travel [including Per Diem], Equipment, Supplies, Contractual, Other Direct Costs, Indirect Costs); indicates funds from other sources; and gives a justification for any anticipated international travel costs;

h) Budget Narrative explaining how the costs were estimated (quantity x unit cost, annual salary x percentage of time spent on project, etc.) and any large budget line items.

i) Application for Federal Assistance (SF-424), including Budget Information for Non-Construction Programs (SF-424A), Assurances for Non-Construction Programs (SF-424B), and, if applicable, Disclosure of Lobbying Activities (SF-LLL).

j) Relevant Supporting Documentation, such as historic structure reports, restoration plans and studies, conservation needs assessments and recommendations, architectural and engineering records, etc., compiled in preparation for the proposed project.

k) As requested by the Embassy or as appropriate, additional high-quality digital images (JPEGs) or audiovisual files that convey the nature and condition of the heritage and show the urgency or need for the proposed project (collapsing walls, extensive water damage, etc.).

Cost Sharing and Other Forms of Cost Participation: There is no minimum or maximum percentage of cost participation required. When an implementing partner offers cost sharing, it is understood and agreed that the partner must provide the amount of cost sharing as stipulated in the budget of the application and later included in an approved agreement. The implementing partner will be responsible for tracking and reporting on any cost share or outside funding, which is subject to audit per 2 CFR 200. Cost sharing may be in the form of allowable direct or indirect costs.

Starting in FY2021, the Cultural Heritage Center in Washington reviews and scores the Round 1 concept notes based on the strength and clarity of the project

scope of work. Based on this review, and in consultation with the regional bureaus, the Center selects which projects shall advance to the full application round (Round 2).

Using a point-based system, the Center rates all full applications based on the quality comprehensiveness of the project description, maintenance plan, and budget; the soundness of the project design (i.e. the extent to which the proposed activities correspond with the desired goals); and the quality and quantity of supporting materials, such as resumes of the key project participants, images of the resource; and notices of official permission from the responsible cultural steward, such as a ministry of culture.

Once the Center has completed its screening and rating, it determines how many applications may receive funding depending on the amount available in the fiscal year and formulates a funding recommendation for the Assistant Secretary for Educational and Cultural Affairs.