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A Cappella Bridge: Towards a More Reciprocal Arts-Based Exchange

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**A CAPPELLA BRIDGE:
TOWARDS A MORE RECIPROCAL
ARTS-BASED EXCHANGE**

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PIM 76

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fulfillment of the requirements for a Master of
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If it were possible, I would co-author this capstone with my wife, Katherine, who was my rock during this entire process. Without her unwavering support, it would not have been possible.

Thank you, so, so much.

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ABSTRACT

A Cappella Bridge is a short-term, non-credit, arts-based exchange program for collegiate a cappella groups from the United States. This program proposal is the result of an extensive needs analysis that includes interviews with Education Abroad professionals and the founder of the Contemporary A Cappella Society (CASA), a national nonprofit organization representing nearly 3,000 a cappella groups in the United States. The program's design is meant to address a profound need for more reciprocal arts-based exchange programs open to highly skilled amateur artists and musicians. With a firm grounding in experiential learning and the seven-continuum transmission model for music education (Schippers, 2005), the theoretical foundations grounding A Cappella Bridge move this program far beyond a traditional international tour. This proposal lays out the design for a pilot trip to the Dominican Republic and identifies the DREAM Project, an internationally recognized nonprofit organization committed to education and the arts, as the program's in-country sponsor.

Author's Note

The proposal for a short-term, arts-based exchange program called, “A Cappella Bridge” was drafted for academic purposes only and in no way reflects the views of The DREAM Project nor those of the Contemporary A Cappella Society (CASA)—two stakeholder organizations that feature prominently throughout. The inspiration for this Course-Linked Capstone grew out of my professional background which includes seven years spent working in the Dominican Republic (see Appendix A for resume detailing professional background). In 2017, I organized and led a skills-based exchange program for a large multinational consulting company, whose employees offered pro-bono consulting services to the DREAM Project as part of a broader corporate-social responsibility initiative. The DREAM Project’s deep connection to the community and the range of services it offered left a lasting impression on me as an exemplary organization. Similarly, through my research and subsequent phone conversation with the founder of the Contemporary A Cappella Society, Deke Sharon, I became convinced that these two organizations could combine their unique strengths to create a truly unique and positive collaboration. So I built this proposal both as an academic exercise and as a way to honor two organizations that I have come to admire. Finally, I should mention that above all else, this proposal is born from a sincerely held belief that by seeking out common interests and sharing in the joys of life, we can all help to build a more peaceful world.

Introduction

A Cappella Bridge represents the first-of-its-kind arts-based international exchange program specifically designed for collegiate a cappella groups. The ultimate goal of the program is to achieve musical reciprocity, where one group of singers from the United States shares their knowledge and passion for music while simultaneously absorbing and integrating the musical traditions of the host-community. Designed to run as a ten-day, non-credit, pilot program, a collegiate a cappella group will travel to the Dominican Republic and work closely with their Dominican counterparts—music teachers, students and interested community members—to launch a brand-new a cappella group and perform together before returning to the United States.

Collegiate a cappella groups, which “typically consist of up to sixteen singers who come in all-male, all-female, and mixed varieties” (Duchan, 2007, p. 477), number about 3,000 in the United States alone, according to Deke Sharon, founder of the Contemporary A Cappella Society (CASA) (Interview). Adhering to the principles and standards of good program development and design advocated for by the Forum on Education Abroad (2017) and the Council for the Advancement of Standards in Higher Education (CAS, 2018), the proposed program will provide the members of one collegiate a cappella group the opportunity to have a life-changing experience abroad by participating in reciprocal cultural exchange with an enthusiastic host community. The program proposal for A Cappella Bridge details every aspect of its design, with special emphasis on the Conceptual Framework, Needs Assessment, Curriculum and Implications.

Rationale and Positionality

The proposed A Cappella Bridge pilot program will be marketed to individual member-groups of The Contemporary A Cappella Society (CASA), a national 501(c)(3) non-profit organization, whose stated mission is, “To foster and promote contemporary a cappella music around the world through education, recognition, and the creation of performance opportunities” (The Contemporary A Cappella Society, n.d., para. 1). As a national organization and the first of two important stakeholders to figure in the overall design of the proposed program, CASA collectively represents as many as 30,000 individual active members around the country (Contemporary A Cappella Society, 2018, para. 1). With the explosive growth in popularity of a cappella music, particularly in the last two decades (Duchan, 2012a, pp. 45-47), what at first seems like a niche target market actually represents a significant and highly visible segment of the college-age population that is spread over at least 1,000 private and public universities in the United States (Duchan, 2012a, p. 54). With demand shifting towards shorter-term and high-impact education abroad programs (IIE, 2017) for, as one Study Abroad Director I spoke with observed, “busy and cost-conscious university students,” (Interview) a compelling case can be made for a short-term, arts-based cultural exchange program that is also cost-conscious and timed to coincide with most students’ time off from classes.

The second principal stakeholder in the proposal will act as both the program provider and host organization for A Cappella Bridge is called the DREAM Project, a nonprofit based in the seaside town of Cabarete, along the northern coast of the Dominican Republic. Founded in 2002, DREAM has helped over 8,200 children, youth and young adults receive a better education through its 14 programs in 27 distinct communities through a focus on early childhood education, high quality primary education, and holistic youth development (Dream Project,

2018c). According to the organization's website, these programs consist of "neo-natal education, preschools, after school supplemental and remedial education, at-risk youth programs, summer schools and camps, fixed and mobile libraries, computer labs, age-appropriate free books for thousands of children, vocational training and much more" (Dream Project, 2018c, para. 2).

Critically, their Global Connections program is already has demonstrated experience creating customized programs for groups of differing sizes and backgrounds from the United States, which have included both college-age and high school volunteer programs (Dream Project, 2018a). That background is further strengthened by the fact that the organization funds a comprehensive music education program, which trains students in contemporary music and also hosts the "iASO Bachata Academy," supporting the development of future musicians and local talent (Dream Project, 2018b). For the purposes of the A Cappella Bridge pilot program, the DREAM Project represents an ideal partner, administrator and host organization. The DREAM Project has experience hosting students, developing music education programs, and which has extremely strong ties with the surrounding community. Those long-term relationships in Cabarete will also serve the program's initial launch as staff members seek to generate interest in the community around the idea of forming an a cappella group. Coupled with CASA, an organization whose reach and influence is unparalleled in the world of a cappella in general and collegiate a cappella in particular, these two organizations demonstrate the ability to successfully market and implement a mutually beneficial program.

The emphasis on delving into the culture while simultaneously assisting local interested singers to form their own a cappella group represents a firm break from other, more narrowly focused performance-based exchange programs. The design of A Cappella Bridge rises above the assumption that merely performing for new audiences is enough to create meaningful

intercultural exchange opportunities for participants and hosts alike. In contrast, the proposed program seeks to embed participants in the culture, even if for a short time, and assist in generating experiential learning opportunities through direct engagement with community members. Of the ten days spent in-country, seven involve direct community engagement activities through a combination of musical workshops, auditions, rehearsals, event promotion activities and performances (see Appendix B for the Snapshot Overview of the itinerary and Appendix C for the Detailed Itinerary's activity descriptions). Members of the visiting a cappella group will have the opportunity teach some of their favorite songs to local singers interested in forming their own group, but they will also be asked to learn and help arrange songs in Spanish that have meaning for their Dominican counterparts. Through these carefully designed and reciprocal exchange activities, the American participants will be able to integrate new musical ideas accumulated through cross-cultural workshops and rehearsals.

As mentioned in the author's note, the inspiration for this program is born from several years spent designing and leading education abroad programs in the Dominican Republic (refer again to Appendix A). In terms of positionality, the proposal as written is meant primarily to exist as an academic exercise. The document, however, could also serve as a business case for including A Cappella Bridge within the DREAM Project's portfolio of international volunteer and exchange programs. In this scenario, I, the author of the proposal, am neither an employee of the DREAM Project nor a member of CASA; rather I act as the proponent for the A Cappella Bridge program model and would serve as the Principal Program Leader in the event of the program being approved by the DREAM Project leadership. As a bilingual program administrator with over seven years of experience working in the Dominican Republic, I am uniquely positioned for this role. My experience leading multinational teams of program leaders,

directly training over 50 homestay families and designing programs for more than ten university and corporate partners—not to mention my four years spent as a member of a collegiate a cappella group—make me especially confident in the potential for success of this proposed program model.

Conceptual Framework

While the inspiration for the proposed A Cappella Bridge program is born from personal and professional experience, the conceptual and theoretical framework that undergirds its rationale has a deeper history. A Cappella Bridge, after all, is not meant to be an international music trip for American college students. In order to break new ground and link previously unconnected areas of theory in the field of international education and arts-based exchange programs, A Cappella Bridge combines Experiential Learning Theory (Kolb & Fry, 1975; Kolb, 1984) and a framework for teaching music cross-culturally called the Seven-Continuum Transmission Model (Schippers, 2005). A Cappella Bridge goes a step beyond performing for new audiences by building a program that allows interested a cappella groups to learn about new styles of music and share their knowledge and experience with those interested in starting their own groups. For this reason, the conceptual framework for A Cappella Bridge also integrates a modified service-learning approach for skills-based exchange programs. Finally, the proposal aims to clarify just exactly what is a cappella music, and why it makes an ideal thematic focus for the launch of a pilot program centered on arts-based exchange.

Experiential Learning Theory

The proposal for A Cappella Bridge is firmly rooted in the theoretical foundations of Experiential Learning Theory, credited to David Kolb (1984) and his associate Roger Fry (Kolb & Fry, 1975), which seeks to merge hands-on learning with guided reflection. Admittedly dated,

Kolb's theory still remains foundational to active learning processes. Rather than simply designing an international tour for collegiate a cappella groups to go abroad and sing in concerts, the program's design also creates opportunities for participants to learn about the country and communities they visit through active experimentation and reflection. As laid out in the snapshot and detailed itineraries (see Appendices B and C), program leaders integrate Kolb's ideas into the design of activities related to the interplay of music in culture and everyday life. As an example, on "Day 3" of the detailed program itinerary (see Appendix C), students will participate in a workshop focused on the range of music styles popular in the Dominican Republic, and end the day with a group reflection meeting to help them link their own experiences with music to those of their host community counterparts.

The concept of the experiential learning cycle, which, "involves concrete experiences, followed by observation and experience, the formation of abstract concepts and active testing in new situations" (Smith, 2001, 2010), is readily applied to the design of A Cappella Bridge. Students from the collegiate a cappella group will arrive with the understanding and expectation, set early both in promotional messaging and pre-departure information sessions, that their role is to learn as much as it is to perform their favorite songs. To that end, key aspects of the program design, including homestay placements, co-facilitated workshops and collaborative performances with Dominican musicians, all integrate ideas borrowed from experiential learning theory. By pushing student-participants to deepen their understanding of the local culture through reflection, application and repetition of the learning cycle, A Cappella Bridge seeks to cultivate understanding and set a tone of mutual respect between the American visitors and their Dominican hosts.

Seven Continuum Transmission Model (SCTM) for Music Education

Another key aspect of the experiential learning model's integration into the overall programmatic design of A Cappella Bridge is the inclusion of Schippers' (2005) Seven Continuum Transmission Model (SCTM) for music education (see Figure 1). While the curriculum section of the A Cappella Bridge proposal discusses the practical applications of the model, it is useful to understand that the SCTM provides a cross-cultural framework for transmitting musical knowledge, skills and traditions that is highly attuned to the local cultural context. Music educators can tailor music lessons, classes, workshops and even performances to the most culturally appropriate context using the SCTM as a guide. As seen in Figure 1 on the following page, any musical transmission activity requires educators to decide where along each of the seven continua they should situate their plan in order to maximize learning, cross-cultural communication, and yes even enjoyment. Much like approaches that integrate differentiated instruction models and account for multiple intelligences (Gardner, 1993; Tomlinson, 2016), SCTM demonstrates a recognition that no one style or approach to music education is appropriate for all contexts. As Schippers (2005) points out, "the SCTM maps out a range of choices and decisions applicable to almost any situation of music teaching and learning," (p. 30) but goes on to stress that the educator must always be aware of the cultural context when choosing different teaching methods, writing,

The model does not entail any value judgments: there are no predetermined right or wrong positions on the continua. Of course, any given situation will invite certain approaches, and the music teacher who is aware of the scope of approaches and able to vary and utilize them may be more likely to be successful as a music educator, in harmony with contemporary constructivist views on education. (p. 31)

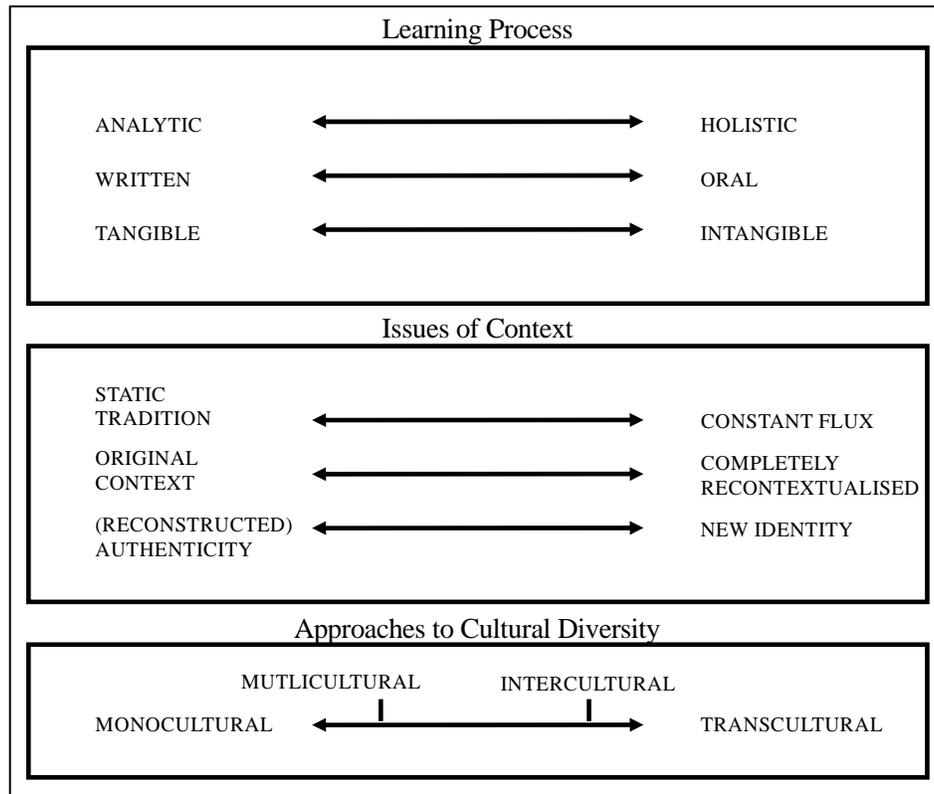


Figure 1. The seven-continuum transmission model (SCTM) (Schippers, 2005, p. 31)

As can be inferred from Figure 1, informal music education involving collegiate a cappella, which takes place outside the boundaries of a credited, academic classroom, will tend towards the rightward end of the continua within the SCTM. A cappella music, which is constant flux, lends itself to oral teaching, and by its nature is repeatedly recontextualized as its singers integrate new musical styles. Given that collegiate a cappella groups tend exist more as student-run clubs than formal classes with a teacher present, their unique approach to music-making fits well within the SCTM's framework, albeit generally towards one end of the spectrum encompassed. As Schippers (2005) writes,

A tendency towards the right of each continuum points towards more informal, community music settings, with holistic, oral and intangible accents in learning; open

attitudes towards living traditions, recontextualization and new identities; and more often an intercultural approach to society. (p. 31).

The SCTM also compliments experiential learning theory since its three broad categories— “the learning process, issues of authenticity and approach to cultural diversity” (Schippers, 2005, p. 30)—can all be adjusted without negatively impact participants’ experiential learning cycle. In the case of A Cappella Bridge—a not-for-credit program that brings together American college students and local Dominican youth—the SCTM gives program leaders the framework to design workshops and performances that are less formalized, more orally based (rather than learned from texts or in a classroom), and more interculturally focused. The goal of the SCTM is to provide a framework for teaching music that can be adjusted to fit the needs and circumstances of both the teachers and learners involved. In the case of the A Cappella Bridge proposal, both learners and teachers will often trade roles—sometimes within the same learning activity—but all will be engaged in a dynamic style of music commonly referred to as a cappella.

Collegiate A Cappella, the Importance of Music and the Joy of Singing

A cappella music has grown enormously, both in popularity and in the number of performing groups, over the past 30 years (Duchan, 2007, 2012a, 2012b; Jones, 2018; Paparo, 2012). Chen (2018) defines a cappella music as, “a term derived from Italian, meaning ‘in the style of the chapel,’” or more simply as, “the art of using singing voices without musical accompaniment” (p. 61). Group singing as a musical activity can serve many different social, religious, cultural and political functions (Ball, 2010, p. 11). Louhivuori, Salminen, and Lebaka (2005) credit “community-oriented musical hobbies as a factor which increases social capital” (81). Joseph (2005) further defines music-making as an “arena to cross boundaries and make connections (musical as well as social),” calling it a kind of “meeting place for cultural

discourse” (p. 157). As Ball (2010) writes, “music may serve very specific social functions that do not obviously demand (and perhaps do not involve) aesthetic judgements” (p. 11).

Understanding that it is important to use caution when making statements about the universality of music, it is nevertheless true that regardless of its context and purpose, societies around the world make music. Oliver Sacks (2007) described humans’ ability to make and understand music using his own term, *Musicophilia*, writing,

There are rare humans who, like the Overlords [in Arthur C. Clarke’s novel *Childhood’s End*], may lack the neural apparatus for appreciating tones or melodies. But for virtually all of us, music has great power, whether or not we seek it out or think of ourselves as particularly ‘musical.’ This propensity to music shows itself in infancy, is manifest and central in every culture, and probably goes back to the very beginnings of our species. Such ‘musicophilia’ is a given in human nature. It may be developed or shaped by the cultures we live in, by the circumstances of life, or by the particular gifts or weaknesses we have as individuals—but it lies so deep in human nature that one must think of it as innate, much as E.O. Wilson regards ‘biophilia,’ our feeling for living things. (p. x)

It is for this reason that a cappella music, perhaps more than most other art forms, is ideally situated to be shared, appreciated, taught, learned and recontextualized across different cultures that do not necessarily share the same musical traditions. As Deke Sharon, founder of CASA, explained during an exploratory interview, a cappella music is not even properly thought of as a genre of music; rather, it is more a way of recombining sounds and adding new textures to create something that is at the same time recognizable and wholly new. In support of this view, Chen (2018) argues, “the essence of singing in a cappella choir is to create and share musical ideas, refine and perform as ‘group-created’ musical compositions or arrangements” (p. 69).

When Duchan (2007) outlines the basic characteristics of a cappella music—that it borrows from pre-recorded music as its “raw material,” mimicking percussion and instrumentation using people’s voices, with a group interpreting a song while injecting its own creativity through its particular arrangement and performance (p.478)—specific cultural characteristics like the language spoken, the genre, rhythm or style of the song become less and less important once it is converted into an a cappella cover of the original. In theory, to create an a cappella arrangement of a song in English is not very different than in Spanish or Arabic. The approach to arranging music for a cappella crosses linguistic barriers. Similarly, covering American Rock music follows the same principles of a cappella arrangement as would Salsa, K-Pop or Bollywood music. During the same interview, Deke Sharon was able to list with ease many popular a cappella groups on nearly every continent, so there is already ample evidence of a cappella music’s cross-over appeal. The approach to arranging and performing music a cappella can, in theory, be applied cross-culturally to a wide variety of musical styles and traditions.

Collegiate a cappella groups differ from other groups in several important ways. Duchan (2007) defines collegiate a cappella in the following terms:

Typically consisting of up to sixteen singers who come in all-male, all-female, and mixed varieties, these groups draw most of their repertory from popular music recordings of the late twentieth and early twenty-first centuries. Collegiate a cappella balances emulation - a desire to sound like its recorded models - with an aspiration for originality. (p. 477)

From the musical genre’s earliest origins with the founding of the *Whiffenpoofs*, an offshoot of the Yale Glee Club, in 1909, collegiate a cappella’s explosive growth in the United States has been reliably documented by Duchan (2007, 2012a). For most of the twentieth century, collegiate a cappella was confined mainly to the country’s elite ivy league schools, which gave

rise to groups like the *Princeton Nassoons* in 1941, the *Dartmouth Aires* and the *Harvard Krokodiloes* in 1946, and the *Brown University Jabberwocks* in 1949 (Duchan, 2007, p. 477-478). It was not until the middle 1980s and early 1990s that the genre of contemporary a cappella music evolved into its more recognizable manifestation, which has since been emulated by most collegiate groups today. There are approximately 1,000 active collegiate a cappella groups in the United States (Duchan, 2012a, p. 45, 2007, p. 477), a figure which is supported by the current list of member groups on the Contemporary A Cappella Society's website (2018).

In addition to the growth in number of groups, Jones (2018) attributes the accelerating awareness of contemporary a cappella music in American culture to movies like *Pitch Perfect* and television shows like *Glee*, but notes that until now the genre has largely failed to gain the attention of academic researchers, given that most 'collegiate a cappella ensembles are neither housed in nor affiliated with college music departments' (p. 254). Indeed, one the most striking characteristics of a cappella music in general, and of university groups in particular, is their tendency to eschew formal musical direction in favor of both creative and institutional independence (Chen, 2018; Duchan, 2007, 2012a, 2012b; Jones, 2018; Paparo, 2012). Duchan (2012b) defines collegiate a cappella groups as "self-directed groups of college student singers" who, "arrange, perform, and record popular songs without accompaniment" (p. 488). To illustrate the point, Paparo's (2012) description of the *Accafellows*, an all-male a cappella group at a mid-western university in the United States, is representative of the majority of collegiate groups:

They are affiliated with the university as an official student organization, yet, operate independently of the music department and have no faculty director. Their participation is

entirely voluntary; they receive no college credit, grade or other university recognition for being a part of the group. (p. 26).

A Cappella Bridge is designed to attract just such a group. It is built on the premise that the unique composition of collegiate a cappella groups positions them to be more flexible musical ambassadors, capable of making deeper connections and more lasting impressions compared to professional musicians from more formal international exchange programs.

Adapting a Service-Learning Framework to A Cappella Bridge

Borrowing from the Bureau of Educational and Cultural Affairs' website (n.d.), arts-based exchange programs may be defined as any program that uses artistic collaboration and social engagement to enhance people-to-people interactions and cross-cultural understanding. While this definition is true for A Cappella Bridge, the program design also shares characteristics with volunteer and service-learning programs for civic engagement (Nolting, Donohue, Matherly & Tillman, 2013, p. 44). While its definition may not explicitly include the arts as an area of focus, the language related to service-learning still provides a useful framework for community engagement that can be applied to reciprocal arts-based exchange programs like A Cappella Bridge. NAFSA's 2013 guide to *Internships, Service-Learning, and Volunteering Abroad* argues that,

The most important distinction between traditional study abroad and international service is the presence of the community as a partner in the service and learning endeavor.

Working with community partners in a responsible, ethical, and reciprocal way, usually presents as many challenges as it does rewards. (Nolting, Donohue, Matherly & Tillman, 2013, p. 44)

In terms of both day-to-day interactions and long-term desired outcomes, the above statement is as true for international service programs as it is for arts-based exchange programs. A Cappella Bridge integrates a modified service-learning framework, where to sing and transmit musical knowledge related to music is to serve in a way. If in the case of singers participating in A Cappella Bridge, to serve the host community is to facilitate learning, to perform and connect with their Dominican counterparts using music as the starting point, then the same principles and ethics associated with high-quality volunteer programs should be applied to its design. Similarly, A Cappella Bridge adheres to commonly held best practices among international educators regarding host community engagement, safety and health, housing, staffing, budgeting, logistics, crisis management, activities and excursions. The primary sources of best practices that guide A Cappella Bridge include, *NAFSA's Guide to Education Abroad* (Hernandez, Wiedenhoeft & Wick, 2014), *NAFSA's Guide to Successful Short-Term Programs Abroad* (Spencer & Tuma, 2007) and *Internships, Service Learning, and Volunteering Abroad: Successful Models and Best Practices* (Nolting, Donohue, Matherly & Tillman, 2013).

As has been demonstrated, a cappella music is unique, not just in its style and content, but in the way groups are organized and operate. As democratic, peer-run performance groups, they are well-situated to test the use of the SCTM in conjunction with Experiential Learning Theory, in the hopes that their talent and love of music can help to transcend cultural and language barriers. Unfortunately, as the Needs Assessment will show, there are currently no viable programs available to a cappella groups interested in taking their music abroad.

Needs Assessment

In order to determine the design and potential demand for a program like A Cappella Bridge, the proposal integrates the solicited views and experience of Deke Sharon, singer,

director, producer, author and founder of the Contemporary A Cappella Society, as well as four other experienced education abroad professionals who all work for the same, mid-sized private university in the Northeast (see Appendix D for Interview Consent Form). Given the fact that this university sends over 400 students abroad per year and ranks in the top 40 among master's colleges and universities within the Open Doors Report, their insight proved invaluable in shaping the foundational understanding of trends related to education abroad in general and short-term programs in particular. Speaking with different members of the same study abroad office also offered valuable insight into how A Cappella Bridge program leaders might go about building a network of support on campus for an entirely new program. These five interviews, combined with an intensive web search of potential competitors and an in-depth literature review form the basis of the needs assessment for A Cappella Bridge.

Stakeholder Analysis

The two organizational stakeholders that figure prominently in the design for the A Cappella Bridge program, as discussed, are the DREAM Project and the Contemporary A Cappella Society, or CASA.

- **The DREAM Project:** Acts as the in-country program sponsor and host-community organizer. With well-established connections in the town of Cabarete and in its surrounding communities, DREAM has the staffing, resources, credibility, experience and network to integrate A Cappella Bridge into its overall program offering.
- **CASA:** Represents the largest network of a cappella groups in the United States. For the purposes of A Cappella Bridge, CASA serves as a main conduit for marketing and outreach to potential clients. By leveraging the network and potentially creating a formal

collaborative partnership with the DREAM Project, CASA is ideally situated to reach interested groups and promote the program's goals and objectives.

In addition to the two principal stakeholders, there is a figurative ecosystem of other interested parties that should be consulted and informed in order for A Cappella Bridge to succeed:

- **Host community stakeholders:** The members of the host community in the Dominican Republic. Potential host-families, musical collaborators, local service providers, and emergency services all fall within the category of key community stakeholders to be consulted or directly involved. In the case of local service providers and host-families, who stand to benefit financially from the A Cappella Bridge, it is particularly important to identify trusted community and organizational leaders to act as intermediaries on the program's behalf.
- **A cappella group stakeholders:** The student members of the program's first collegiate a cappella group serve as the principal clients, who are responsible for paying the program fees. It goes without saying, but without securing participants by way of an a cappella group, the program cannot exist. With the goal of securing just one group, A Cappella Bridge will reach out to the approximately 1,000 a cappella groups listed on the CASA listserv to gauge program demand.
- **Host institution stakeholders:** Regardless of the host-institution, it is safe to assume that the collegiate a cappella group's participation entails the involvement of a suite of related stakeholders, including parents and families of individual participants and several key departments from the group's college or university. Those stakeholders will likely include but are not limited to their Office of Study Abroad, Campus Safety and Security, the Title IX Coordinator and/or Legal Counsel, Risk Management and Student Affairs.

All the institutional stakeholders will need to be consulted, and to varying degrees may need to be asked to support or even approve the program for it to move forward.

An Untapped Opportunity

The rationale for A Cappella Bridge is based on the merits of the program model, but also because there is a potentially large and untapped interest in more highly tailored, arts-based exchange programs. To begin, CASA does not list any sort of international programming opportunities on its website. Furthermore, an intensive web search failed to yield any evidence of past international programming opportunities specifically targeted at collegiate a cappella groups. The fact that the proposed program in the Dominican Republic is consistent with CASA's mission, vision and core values speaks to the unrealized potential of leveraging the organization's platform to market a program like A Cappella Bridge. With the option to promote exchange program opportunities to member groups, CASA can strengthen its commitment to its stated mission while also fortifying its role as an international leader in the world of a cappella music.

Moreover, the U.S. State Department's Bureau of Educational and Cultural Affairs only offers ten grants per year through its "Music Abroad" program, and most collegiate a cappella groups would be too large to qualify for the government's size limit in any case (Bureau of Educational and Cultural Affairs, n.d.). A niche program marketed directly to a cappella groups by way of the CASA database represents a valuable opportunity to tailor promotional messaging to a concretely defined target market.

After conducting an exhaustive web search and having spoken with the founder of CASA, it became clear that while some groups may occasionally be invited to join international tours with a university-sponsored choir, none sponsor a cappella groups directly. A search of

arts-based exchange programs listed by the U.S. State Department, the Fulbright Program and the Alliance for International Exchange, which alone accounts for more than 55,000 active participants on exchange programs and an additional 350,000 alumni, failed to uncover any programs comparable in focus or scope to A Cappella Bridge. Key terms for the search included: “international exchange”, “arts-based exchange,” “Alliance for International Exchange,” “exchange programs,” “Bureau of Educational and Cultural Affairs,” “cultural diplomacy,” “State Department,” “Fulbright,” “American Voices,” “American Music Abroad,” “a cappella music,” “a cappella group,” and, “alternative break for a cappella groups.” In addition to the use of publicly available search engines, an intensive search of academic sources related to collegiate a cappella groups similarly failed to uncover evidence of any previous a cappella-focused exchange programs.

During the interview with CASA founder, Deke Sharon, he observed that the pilot program as described would represent a unique opportunity in the world of collegiate a cappella, and also confirmed that no such programs currently exist. In speaking with the four experienced education abroad professionals familiar with ongoing trends in study abroad and non-credit international programs, all agreed that more students are electing to choose short-term programs over traditional semester programs abroad. The most recent Open Doors Report (IIE, 2017), as seen in Figures 2 and 3, demonstrates both the steady rise in overall student participation, and the fact that an overwhelming majority of those students are electing to go abroad for shorter periods of time. This trend supports the rationale for designing a program that targets students who crave a meaningful international education experience, but who may neither be able to afford the cost nor the time required to participate in a traditional semester-long study abroad program.

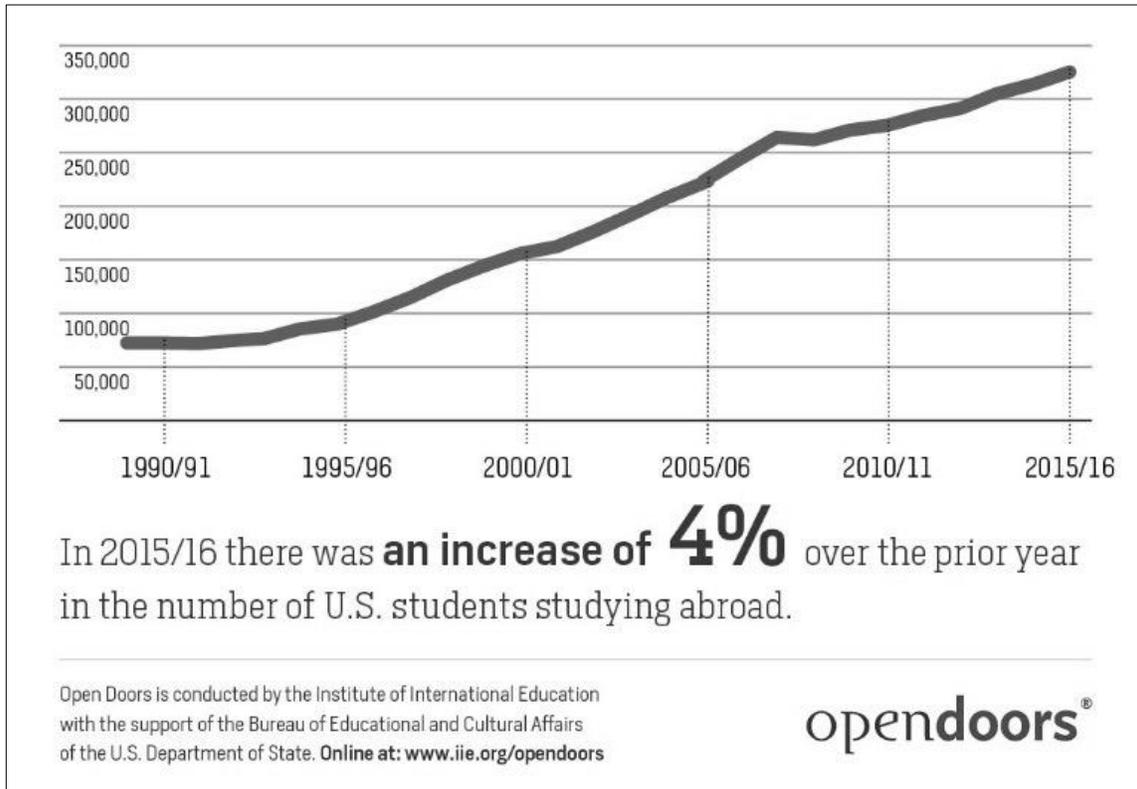


Figure 2. U.S. Study Abroad Students, 1990-2016, (IIE, 2017).



Figure 3. Duration of U.S. Study Abroad, (IIE, 2017).

Interestingly, the rate of growth in popularity of a cappella music, as measured by the founding of new collegiate a cappella groups and charted in Figure 4 even exceed the growth of student participation in study abroad during the same time period.

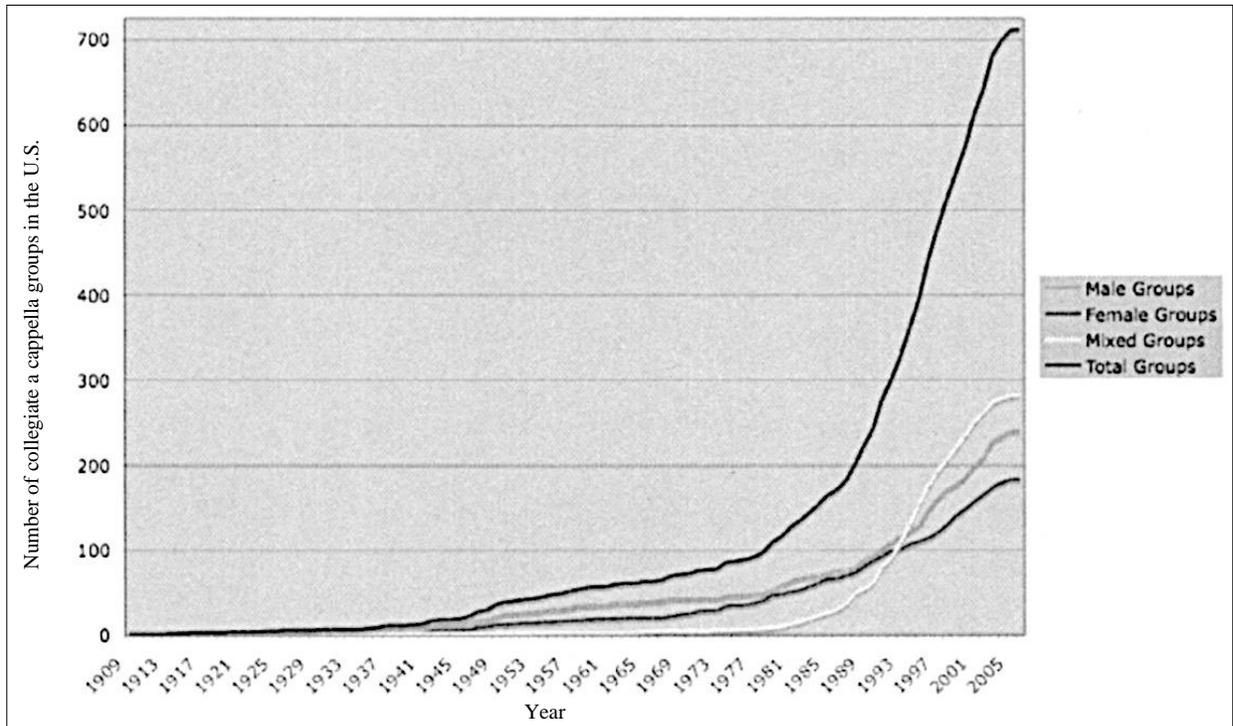


Figure 4. Growth of Collegiate A Cappella, 1909-2005 (Duchan, 2007, p. 481).

Given the increased popularity in collegiate a cappella music, the explosive growth in the number of collegiate groups, the increased demand for shorter-term education abroad programs, and the total lack of available programs that address these unique factors, A Cappella Bridge is well-situated to take advantage of a heretofore untapped market and become the leader in an entirely new niche among international education program offerings. Moreover, it should be noted that although the pilot program is aimed specifically at collegiate a cappella groups, the range of potential participants for this program model could potentially expand much further if deemed successful. Different iterations of A Cappella Bridge could broaden to include high school groups, adult members and even alumni. As Deke Sharon suggested during the interview, there is no reason to think that the program could not also expand to include other types of

singing groups such as chamber choirs or doo-wop groups. By utilizing a modified service-learning framework, SCTM and experiential learning theory, A Cappella Bridge demonstrates that the model is flexible enough to encompass many variations on the original pilot's design.

Goals and Objectives

The goal of this program is to achieve musical reciprocity between the visiting a cappella group and the host community. In a more concrete sense, as detailed in the itinerary (see Appendices B and C), college students will assist in the launch of a locally-run a cappella group while learning about the local culture and musical traditions. Therefore, borrowing from the respective mission statements of the two principal stakeholders—CASA and the DREAM Project, the vision, mission, and objectives for A Cappella Bridge, a stand-alone program offered by the DREAM Project, are as follows:

Vision: All people, regardless of their circumstances, should have the opportunity to pursue an interest in music and connect with others who share their passion in order to learn, grow and perform together.

Mission: Strive for musical reciprocity and cross-cultural understanding through learning, capacity-building and a shared love of music and the arts

A Cappella Bridge has the following objectives for its participants:

- Both students and their community counterparts will gain new knowledge and a more profound understanding of the other's culture, with a particular focus on music's role in shaping each other's identities
- Students and community counterparts will be able to identify commonalities related to music that transcend cultural and linguistic barriers

- If requested, college students will provide support towards the long-term goal of forming and launching an a cappella group in Cabarete
- Students and community counterparts will make music together, both informally and formally, through a combination of workshops, rehearsals, performances and meet-ups
- Students will form connections with community members through their homestay experiences and carefully curated, musical exchange activities.

In addition to participant-centered objectives, A Cappella Bridge has the following program-related objectives in support of its mission and vision:

- In its pilot phase, succeed in providing a positive experience for participants, while minimizing potential risks and negative impacts, and breaking even financially
- Raise the profile of both CASA and the DREAM Project by offering a uniquely tailored arts-based exchange program previously unavailable to potential participant groups
- Strengthen the DREAM Project's ties to the local community through a positive and potentially ongoing music-focused education program

Program Description

The proposed A Cappella Bridge is a ten-day, outbound, non-credit program for collegiate a cappella groups who wish to travel to the Dominican Republic. The target time for the pilot program to launch will be in May of 2020, coinciding approximately with the end of Spring semester at most four-year colleges and universities, which represents a narrow window of time between the end of classes and the start of work or other summer experiences for many American college students (see Appendix E for program timeline). The target number of student participants is 16, although a minimum number of 13 students could enroll and still break even

financially. At a cost of \$1,500 per student, which includes airfare and travel medical insurance along with all in-country expenses, the program strives to be cost-competitive.

Centered in the town of Cabarete in the Dominican Republic, this particular location represents an attractive destination for a pilot program. Cabarete is generally regarded as a safe and picturesque coastal town famous for its beaches, kite-surfing and annual Jazz festival. With the DREAM Project as the host-organization and already a widely known and respected community partner, this pilot program enjoys the advantages of being able to tap into community networks to identify and collaborate with potential homestay families and activity partners.

As outlined in the program's goals and objectives, this pilot program is meant to create as many opportunities as possible for cross-cultural learning through a shared interest in music. Both the snapshot and detailed itineraries (see Appendices B and C) prioritize time spent learning and interacting with Dominicans in a music education context. The itinerary lays out a program in which the visiting collegiate a cappella group actually assists the DREAM Project's music education program in launching its own a cappella group. Participants will collaborate with local singers to put on their first jointly-held community concert by the program's end. As outlined in the itinerary and communicated throughout their orientation, students are expected to follow their Dominican counterparts' lead by adapting to local learning and teaching styles.

The DREAM Project's program leaders and other staff members involved will play a crucial role in laying the groundwork for group collaboration through preliminary discussions with potential community participants, including music teachers and students in Cabarete. By applying the seven-continuum transmission model (SCTM), students from the a cappella group, with the guidance of program leaders, can better adapt their own teaching and transmission

methods to the cultural context as it shifts and changes over the course of the program (Schipper, 2005, p. 31).

Leading up to a program launch date in May of 2020, the 18-month project development timeline (see Appendix E) details the necessary steps needed to prepare for its successful completion, including the time needed to market the program, hire staff, identify and train homestay families, make bookings and carry out a pre-departure orientation. As noted in both the conceptual framework and later in the program logistics section of the proposal, the theoretical foundation for the program is based on Kolb's experiential learning model. As such, critical elements of the program's design, including the itinerary, curriculum and budget, prioritize opportunities for students to have new experiences, reflect both individually and as a group, form general and clarifying ideas about their role in the program and their interactions in the community, and experiment with new and potentially better strategies for teaching and learning music. The focus on experiential learning manifests itself in the prioritization of daily in-depth reflection sessions, orientations that broach the topic of SCTM, integrated homestay family accommodations and plenty of time built in to the program for formal and informal cross-cultural learning opportunities with families, other music students and community members in Cabarete.

Curriculum

In support of program-related and participant-centric objectives, the key goals of the curriculum for A Cappella Bridge are:

- To prepare students to have a safe and healthy experience abroad
- To encourage students to be enthusiastic and culturally sensitive participants during any reciprocal learning activities

- To equip students with enough contextual knowledge in order make informed decisions about how to act and communicate in their host-community

To that end, the A Cappella Bridge Curriculum is divided into the following sections:

Section	Pre-Departure Orientation	In-Country Orientation	Ongoing Facilitation and Reflection
Timing	1-2 months before program start	Days 1-3	Days 2-10
Topics	Program overview, set expectations, group questions, travel, logistics	Detailed itinerary, goals, safety and health, culture, homestay families	Group and individual check-ins, workshops and rehearsals, guided reflection

Table 1. Curriculum Overview

The pre-departure orientation is essential for setting expectations about the goals of the program and the nature of daily life once the group arrives in Cabarete. The pre-departure orientation will take place on the a cappella group's college campus in a meeting with the principal program leader, who will visit them in-person within four-to-six weeks before the start-date. During the pre-departure orientation, the program leader will discuss the program's location, host-organization, program-related goals and itinerary in detail. The objective of that first meeting is to both get students excited about their upcoming trip and to set expectations early about what the program will truly entail. The program leader will also touch on frequently asked questions related to the packing list, vaccination requirements, international travel details and how to stay in touch with friends and family back home.

The official program orientation takes places once the students arrive, in structured sessions throughout the first three days of the program. The first night's welcome dinner is meant to reconvene the entire group, get to know one another better, and to talk about the group's goals and objectives. The second day entails a more detailed morning-long orientation, in which program leaders will review the itinerary again, and deliver an in-depth workshop related to

health, safety and security while on the program. Program leaders will focus most on prevention strategies related to health and safety so that students feel equipped to help themselves and one another, although the orientation also covers crisis management and response protocols in the event of serious illness or an emergency. On the third day, students will receive their homestay assignments and participate in an orientation about the keys to a successful homestay experience. The focus of the homestay orientation touches on what students can expect, how families were selected and trained, and what rules surround the homestay family portion of the program.

While the A Cappella Bridge program is officially marketed as not-for-credit, that does not mean that the experience for student participants will not be rigorous or intellectually stimulating. In fact, students and local Dominican singers are expected to play an active role in daily activities. That level of involvement certainly requires a high level of commitment from the program participants, but also provides an opportunity for a richer and more meaningful learning experience. Time is set aside in the itinerary for peer-led musical workshops on days 3 and 4, where both the a cappella group and local singers from the DREAM Project will have the opportunity to talk about their respective musical backgrounds and the experiences that shaped their current feelings about music-making. The learning process associated with the SCTM will provide a valuable framework for facilitating reciprocal cross-cultural learning focused on music.

Finally, with an eye towards Kolb's experiential learning theory, it is worth noting that nearly every day ends with in-depth group reflection sessions, which are meant to help students process the day's experiences and their reactions to them, in addition to forming ideas about how to improve communication strategies for the upcoming day. The detailed itinerary (see Appendix C) begins each day with a clearly defined purpose for the day's activities and ends by providing

reflection session prompts that students can draw from when thinking about which aspects of the day's activities will require most of their attention.

Staffing Plan

It may go without saying, but selecting the right personnel to lead an international exchange program for college students is crucial. Program leaders not only need to meet the minimum hiring requirements, but oftentimes must possess what are sometimes intangible qualities like empathy, leadership and an ability to remain calm in a crisis. These types of characteristics in potential candidates are difficult to identify beforehand and require a robust and objective hiring process. Luckily, the DREAM Project possesses the history and portfolio of programs to effectively screen potential candidates. The pilot program for A Cappella Bridge requires the direct involvement of two qualified staff members who meet the following minimum requirements:

1. **Principal Program Leader (PPL):** A dedicated professional with at least two years of experience leading outbound programs for American students, ideally with experience living and working in the Dominican Republic. The program leader must be fluent in English and Spanish, since he or she will be responsible for coordinating all activities and logistics with homestay families, organizational partners and service providers. The PPL will also be expected to undergo an intensive staff training related to DREAM policies and procedures.
2. **Secondary Program Leader (SPL):** An individual with at least one year of experience leading outbound programs, ideally in the Dominican Republic. The SPL should also be fluent in both English and Spanish. The role of the SPL is to support the Principal

Program Leader in all aspects of the program's design and execution, but is still expected to be responsible for program outcomes and act as an alternate should the need arise.

As detailed in the program budget, all costs associated with pre-program planning, marketing and group communication are allocated within the A Cappella Bridge budget and overseen by the same two program leaders who will be expected to lead the program once students arrive in-country. The program leaders' salaries as related to implementing the program while students are in-country, however, are counted as direct costs in the program budget. Both staff members will carry out mass communications, including general emails, newsletters, and those related to recruitment and marketing. They will also assist with clerical processing of paperwork related to participation forms, insurance and waivers. Finally, the budget allows funds for at least one program leader to visit the pilot a cappella group on their campus and conduct a pre-departure orientation.

Program Marketing

The decision to engage in direct outreach aimed at entire a cappella groups rather than individual students is grounded in the nature of a pilot strategy that must guarantee a minimum level of enrollment in order to financially break even. Working with established groups also simplifies outreach to individual applicants and centralizes the process of enrollment by working within the group's predetermined structure. For the first program, the marketing strategy focuses on groups whose members are either capable of funding their own participation, seeking outside support from their university or other sources, or fundraising through gigs, concert tickets and cd sales. An established a cappella group's ability to raise a substantial amount of cash should not be underestimated. As Duchan (2012a) writes, most collegiate a cappella groups in the United States assign positions which include, "...a business manager (responsible for bookings), a

treasurer, chairs of publicity or social events, and coordinators of concerts and tours” (p. 98). These positions and other aspects of other highly structured groups reflect the reality that in many ways, collegiate a cappella groups are much more than student clubs—they effectively operate as informal businesses. Not every student club, after all, can claim to have a viable revenue stream. Duchan (2012a) goes on to explain that these structural decisions are strategic in nature, and that “many groups specify their administrative organization in written documents (‘constitutions’), which may be required by their school in exchange for official recognition, student funding allocations, or access to rehearsal and performance space on campus” (p. 98).

The interview with Deke Sharon conducted during the needs assessment touched on the topic of cost as a barrier to student participation, identifying it as the principal challenge to getting a program like this off the ground. While he stressed the importance of “casting as wide a net as possible” (Interview) to include high school groups, adult choirs, semi-professional groups and others, he did agree that amongst the active collegiate a cappella groups in the United States, at least some small percentage would have both the desire and means to participate in a program like A Cappella Bridge at the start. With access to the contact information of nearly every listed a cappella group on CASA’s database, direct email outreach to prospective groups represents the core of the pilot’s marketing strategy. Put in other words, if the goal is to secure one a cappella group for an initial pilot program, there is a reasonable chance that at least one among the approximately 1,000 collegiate groups listed on the database will likely be interested in signing up.

Beyond direct communication with collegiate groups, the outreach strategy will incorporate other best practices associated with international program marketing, including website creation, social media outreach and search engine optimization. Utilizing the DREAM

Project's current social media accounts on Facebook, Twitter, Instagram and YouTube, program leaders will be able to reach the organization's already large audience to promote A Cappella Bridge. They can also create unique sets of keywords and phrases to be included in the website's search engine optimization tools, granting potential participants easier access to program information through basic online searches. Keywords and search terms of potential participants searching for international exchange opportunities may include a combination of the following examples:

- "A cappella," "Dominican Republic," "DREAM Project," "arts-based exchange," "alternative break," "music abroad," "international music exchange," and "spring break"

As mentioned earlier, however, a key detail in A Cappella Bridge's marketing strategy that sets it apart from potential competitors is its willingness to engage with groups directly about the details of the program. There is a certain amount of flexibility that comes with accommodating an entire a cappella group rather than working within the confines of a fixed program comprised of individual participants. Things like program start-dates and in-country activities could be customized to accommodate the prospective group's needs, representing a significant strength in the marketing strategy's design. It could be said that A Cappella Bridge embodies a program model and an approach to outreach that hinges on customization and flexibility. Within the constraints of the guiding vision, mission and objectives are a collection of logistical variables that can be adjusted to accommodate any prospective groups' unique needs.

Participant Recruitment and Admissions

Once an interested a cappella group responds to program leaders conducting outreach for A Cappella Bridge, the staff will communicate with group representatives in order to present program details and explain the enrollment process. At this early stage, program participants

must be legal adults and members of the same a cappella group. The minimum age to enroll is 18 years old, although with a focus on collegiate a cappella groups, the range of potential participants likely falls between 18 and 22 years old.

Each student will be asked to complete an enrollment form and pay the program deposit before a predetermined deadline in order to guarantee their participation. As outlined in the health and safety section, students will also be asked to fill out and submit four required forms that demonstrate that they understand and accept the risks associated with program participation, are in good enough health to travel to the Dominican Republic, have sought a doctor's approval, and received all the recommended vaccinations before traveling. Accommodations for students with disabilities can be made as long as they do not directly jeopardize their safety.

Students must also submit documentation of their valid passports, a signed conduct agreement, their emergency contact information and a brief biographical questionnaire, in which they can list homestay preferences and any dietary restrictions. Once at least 13 members of the a cappella group have paid their deposits and submitted the required paperwork, the group will be considered registered and the program leaders can begin coordinating their pre-departure orientation. There are no minimum language requirements since staff will be on-hand to translate for students.

In the event that more than one group applies to the A Cappella Bridge program, the following options are open to the DREAM Project for making an initial pilot selection:

- The organization may be able to accommodate multiple groups by staggering program dates. As long as the groups' intended program dates do not directly coincide, the additional revenue from multiple groups can cover the work associated with admissions,

enrollment and pre-departure planning, and may actually result in the program becoming more cost-effective.

- If a selection must be made, the organization may choose to undertake its own admissions process. Besides guaranteeing a minimum number of participants and an ability to pay, admissions factors might include but are not limited to:
 - Institutional support from the college or university, both financial and/or logistical
 - Demonstrated interest through a group-written essay or recorded video
 - Letters of recommendation on behalf of the applying group
 - Expressed interest in forming or supporting a long-term relationship with the host community and local organization

Logistics

In addition to the staffing, marketing and recruitment plans associated with A Cappella Bridge, the following section details specific logistical considerations unique to this pilot program. From the students' initial enrollment process, through pre-departure orientation, on to the program itself, and finally back to the United States, A Cappella Bridge is designed to be a comprehensive, guided experience for its participants.

International Travel

American citizens do not require a visa to visit the Dominican Republic if the trip is under 30 days. As long as they have a valid passport that is not set to expire within six months of the program start-date, they will be allowed to travel. Visitors are only required to pay a \$10 entrance fee upon arrival at the airport before clearing customs and immigration. Any international students who wish to participate should check first with the DREAM Project to verify their countries' particular visa requirements. For planning purposes, the pilot program

assumes that students will be booked on a roundtrip group flight from Boston, Massachusetts to Santiago de los Caballeros, Dominican Republic. The DREAM Project staff could do the booking themselves or outsource the task to a trusted travel agency. Depending on the preferences of the group, students could also arrange to book their own flights as long as the arrivals fall within a specific time window at the start of the program. While the international airport in Puerto Plata is technically closer to Cabarete, the cost of flights to Santiago tend to be several hundred dollars cheaper, which is why it was chosen as the entry- and exit-airport for the program itinerary. The Program Budget below details specific cost considerations taken into account when selecting travel arrangements.

In-Country Travel

Due to the immersive nature of a program focused on a single community, interurban travel will be infrequent. Most days will involve students simply walking to different locations around the center of Cabarete, which itself is a relatively small seaside town (See Appendix F for Program Map). For group trips to-and-from the airport on Days 1 and 10, and to the 27 Waterfalls excursion site on Day 6 (see Program Itineraries for travel details in Appendices B and C), the program will contract a private shuttle and driver from *Servitur*, a reputable and widely-used private transport company in the Dominican Republic. On the rare occasions when small groups of students wish to visit neighboring towns with a program leader, funds are available to use the local bus system, which run as frequently as every 30 minutes between Cabarete and nearby towns. Due to safety and liability concerns, students will not be allowed to use local motorcycles taxis (known as *motoconchos*). As addressed in the Health and Safety section below, students sign a Code of Conduct letter that clearly details permitted forms of transportation.

Orientation

All students will receive a program handbook that details the program itinerary, goals and objectives, packing list, pre-departure information and required forms. Students will also receive handouts and reading lists related to Dominican culture so that they can better prepare for their upcoming intercultural experience. At least one program leader will conduct an in-person pre-departure meeting within one month of the program start-date, in order to answer frequently asked questions and otherwise help students prepare.

Accommodations and Meals

All accommodations and meals will be covered through program fees. Once students transition to staying with homestay families, all meals will be provided by homestay families unless otherwise noted in the itinerary and program budget. Food, snacks and other expenses beyond the three meals included must be covered by students' personal funds. Access to a diversity of foods in rural Dominican Republic is typically limited, but given the presence of businesses catering to international tourists in Cabarete, vegetarian and gluten free options should be available upon request.

During the first two nights, students will stay in a hotel in the center of downtown Cabarete. Hotel rooms are double occupancy, so same-sex pairs of students will be assigned to rooms during days one and two of the program itinerary. During this time, program leaders will also be sleeping in the same hotel to be on-call in case of emergency. During the rest of the program, once students transition to living with homestay families, program leaders will still be on-call over the phone, but may return to their own homes at night.

Homestay families represent a key strength for the program by providing a window into Dominican culture. As the study abroad director I spoke with explained during an interview,

Building in enough time, whatever you do, it's so important to let them just be able to hang out and not just by themselves but with the community members. So whenever it is, if it's with their families, that time for them to just relax on a Sunday or whatever the family usually does on a Saturday night. I think that that can be the best part of the experience for a lot of people. (Interview).

Homestay families will be identified by DREAM Project staff to ensure that the families are both trusted and respected members of the community, and to ascertain that participating families have a clear and thorough understanding of homestay policies and procedures. Their eligibility will be assessed based on community-level background checks, housing checks, meal options, and relative proximity both to the main program site and other homestay families' homes. DREAM will strive to identify at least two homestays that are accessible to potential student participants with physical disabilities. DREAM will also match student-pairs with families according to preferences identified in an electronic questionnaire sent before the program start-date.

Every homestay family will house two students, provide three meals a day, clean drinking water, a comfortable and private bedroom with adequate bedding, mosquito nets and towels, clean and private bathrooms with a shower, and at least one load of laundry per student. Each participant will be responsible for bringing personal toiletries. The rationale for each family hosting two students relates to students' comfort, who typically feel better sharing the experience with a friend—especially if they do not speak the language—and to cost, since it is more efficient for one family to house and cook for two guests instead of one at a time. Homestay families selected for the pilot program will be compensated at an agreed upon rate in line with the DREAM Project's current practices (see Budget for spending details).

Finally, each household will be provided with liability insurance, paid for by the DREAM Project, for the duration of students' accommodation. In case any student's homestay presents any security, health or safety issues, students will be placed in a nearby hotel (for which contingency funds can be used).

Insurance

The DREAM Project requires that students purchase international travel, health, accident and repatriation insurance for the duration of the program in the Dominican Republic, which should also cover airfare to-and-from the country. Students may either elect to purchase insurance through a group plan or have the cost waived by showing proof of comparable coverage. Program leaders' insurance will be covered by itemized staff benefits, which are calculated as a percentage of their program-related compensation.

Language Interpretation

While there may be students who are proficient or even fluent in Spanish, the program design assumes that most, if not all, participants will not be able to communicate fluently in Spanish, the Dominican Republic's official language. Language barriers can be a significant impediment to cross-cultural learning, so program activities and logistics have taken these challenges into account in their overall design. First and most importantly, program leaders will be on hand to interpret and translate during all mixed-group activities with Dominican counterparts. In the event of a medical- or security-related incident, at least one program leader will be on call to handle communication and logistics. As for homestay families, the simple truth is that a certain level of awkwardness and creative communication is embedded into the nature of living with a family from a different country. Students are encouraged to try their best, act in good faith and when all else fails, seek help from their peers and program leaders.

Communication

From the initial application all the way through the start of the program, DREAM Project program leaders will communicate with students primarily over email. There may be instances when it is appropriate for them to communicate with individuals or the entire group over the phone or by Skype. In addition, at least one program leader will visit the students on campus to conduct a pre-departure orientation session.

Once the program begins, all students will be provided with no-frills cell phones that are to be used for intra-group communication and in case of emergency. Students will be required to have their phones on them at all times, charged, and with sufficient minutes to call program leaders in the event of an emergency. Students may elect to use their own smart phones by purchasing a local sim card, but the practice is discouraged since for safety and security reasons they present a more tempting target for petty crime. All students will receive one another's in-country cell phone numbers to facilitate communication of updates or last-minute changes. In addition, students may access the internet at restaurants with Wi-Fi or at internet cafes. DREAM Project staff will remain accessible via phone or email 24 hours a day throughout the duration of the in-country program.

Facilities

All meetings, rehearsals and auditions will take place within the DREAM Project's main headquarters in Cabarete. In addition, the itinerary calls for instances where the group may simply make use of its surroundings, meeting at restaurants, in public spaces, or even different homestay families' homes as needed. As long as the space is private and has adequate seating for the entire group, a homestay family's front porch or living room would be more than sufficient to host a reflection session.

Health and Safety Plan

Nothing is more important than the health and safety of student participants. Program leaders, community partners and students themselves are expected to follow instructions and take adequate steps to ensure theirs and the other students' well-being throughout the duration of the program. This includes a zero-tolerance policy for illegal drugs and a stringent policy for alcohol consumption. Security risks, which include everything from petty crime to civil unrest, should be taken seriously regardless of their likelihood. Similarly, students must be informed of health risks associated with travel to the Dominican Republic and take adequate precautions.

Health Considerations

To begin, given the tropical location of the program, where activities may involve walking in the community, participating in excursions, visiting the beach, performing both outdoors and in local venues, students should be aware of the modest physical demands of the program, including:

- **Mobility considerations:** Roads, sidewalks and building access are often difficult for people with disabilities or mobility issues to traverse. Few if any buildings are considered wheelchair accessible.
- **Heat, humidity and sun exposure:** Students who are sensitive to heat, humidity, and the sun should be prepared to take precautions.
- **Water activities:** Students should take into consideration their swimming abilities and comfort in the water. Activities will include beach trips and an ecotourism trip to local waterfalls.

When confronting health and safety issues, prevention is paramount. All health- and security-related information will build upon the major points outlined during students' pre-

departure orientation and will be delivered in detail again during their in-country orientation. The sessions will focus on prevention of common health and safety issues, but will also touch on what to do in the event of an illness, injury, emergency or incident. Students will also be given instructions on how to register with the United States State Department and their embassy in Santo Domingo prior to the program start-date. Program leaders may wish to return to certain health and safety topics as deemed necessary and given the circumstances. In addition, program leaders will also identify local police stations, clinics and hospitals for students upon arrival.

To ensure that all students are in compliance with health and safety protocols and have been informed of the risks involved with program participation, each student must submit the following documents electronically no less than 3 weeks prior to the program start-date:

1. Vaccination record and accompanying doctor's approval letter
2. Signed DREAM Project Participation Form, which includes a Code of Conduct Letter and a Physical and Mental Health Declaration
3. Signed Statement of Risks and Release of Liability
4. Emergency Contact Form

These documents will be given to students as part of their electronic welcome packet following as part of the enrollment process. Students can expect to receive their required forms and supplemental information via email after submitting their application and placing a deposit. Physical copies of these documents will be kept by both program leaders and in a secure file within the DREAM Project headquarters.

Safety Considerations

As mentioned, students will participate in a detailed safety and security orientation with program leaders once they arrive in the Dominican Republic. In addition to the policies put in

place in order to minimize the risk of security incidents, students are expected to take active steps to ensure their own safety while abroad. In addition, students will be reminded that safety and security policies are also meant to keep them out of trouble while abroad. By the end of the orientation, they will understand that they are subject to all local laws and could face serious consequences, including jail time, for something like possession of illegal drugs. The aforementioned Code of Conduct letter that students sign before the start of the program includes clear guidelines prohibiting the use of illegal drugs, and the risks and consequences associated with excessive alcohol consumption while traveling abroad. Between the written agreements and in-person trainings with program staff, students will begin the program with a solid understanding of the rules and regulations meant to keep them safe and out of trouble while in the Dominican Republic.

Crisis Management Plan

During the first five months of the project development timeline (see Appendix E), DREAM Project program leaders will work closely with other staff members of the organization, homestay family representatives, community leaders, contracted service providers, and police and medical professionals in and around Cabarete, to develop an effective crisis management and disaster preparedness plan. Drawing from deep and long-standing community relationships, program leaders will meet with the aforementioned stakeholders prior to the program start-date, to ensure that appropriate planning measures have been set in place that follow policy guidelines for protocol planning both within the United States and the Dominican Republic. The crisis management plan also incorporates information and travel warnings from the State Department and the Centers for Disease Control and Prevention.

In speaking with different International Education professionals as part of the initial needs assessment, there was broad consensus that thoroughly vetted crisis response plans are what set the best programs apart from the rest. As one program manager I spoke with explained, [It's critical] to really take the time to think through crisis management on every single level, and to have the various stakeholders chewing on that same information so that when something happens there is a clear path toward resolution. Every crisis is different. But the phone tree should be the same. You need to know who to call and the list of resources should be known by everyone involved. (Interview).

For that reason, the A Cappella Bridge Crisis Management Plan details steps for program leaders to take in the event of security incidents, medical emergencies, or natural and human-made disasters. The plan also details how information should be communicated internally and to external stakeholders, including university officials and families, in the event of an emergency. Finally, the Crisis Management Plan details the steps involved in the reporting and debriefing process.

Crisis Communication Plan

Program leaders are on-call 24 hours per day while students the program is running. In the event of an emergency, it is critical that program leaders are trained to employ both formal and informal communication with students and stakeholders (Spencer & Tuma, 2007, p. 211). For that reason, while both program leaders will be considered primarily responsible for timely communication during or just after a crisis, it will be necessary to designate an auxiliary crisis response team among the in-country staff at the DREAM Project should program leaders be unable to communicate for any reason. As soon as everything has been done to ensure the immediate safety of both students and staff members, and even if the emergency is ongoing,

program leaders should still activate the following communication tree and contact key stakeholders in the following order:

- Student → Program leader → DREAM Project (who would contact host-families and other stakeholders as appropriate) → Designated Campus Contact of a cappella group (Safety & Security, Study Abroad) → Student's Emergency Contact(s) in the United States → U.S. Embassy in Santo Domingo (if appropriate)

In the event that the crisis involves a security incident and requires the assistance of local law enforcement in the Dominican Republic, the order of communication would proceed as follows:

- Student → Program leader → DREAM Project → Local Police → Designated Campus Contact of a cappella group (Safety & Security and Study Abroad, who may also wish to involve Title IX coordinator, Counseling Services, Legal) → Student's Emergency Contact(s) in the United States → U.S. Embassy in Santo Domingo

Program leaders will already have a thorough working knowledge of the locations and contact information for recommended private hospitals and clinics in the area, but students will also receive the information through program materials and in-person orientation sessions.

Program leaders will also be familiar with public safety officials, key contacts at the U.S.

Embassy and Consulate, and health insurance contact information prior to departure. Important information related to crisis management and response will be discussed with students during their pre-departure and in-country orientations. In addition, as recommended by NAFSA's *Guide to Successful Short-Term Programs Abroad*, students must sign contracts stating that they have read and understood program rules and regulations related to safety, health and crisis management before being allowed to participate (Spencer & Tuma, 2007, p. 211).

Medical Emergencies

Medical emergencies can occur at any time while traveling abroad. Common medical issues that American students face while traveling in the Dominican Republic include bug bites, sun burn, traveler's diarrhea, dehydration and common colds. Of more serious concern to travelers in the Dominican Republic involve mosquito-borne illnesses, including Malaria, Dengue Fever, Chikungunya and Zika, and injuries related to traffic accidents. All staff are required to take the appropriate CPR and first aid courses as part of their training requirements. Students with any preexisting conditions or health concerns that either require medication or a doctor's approval should alert DREAM Project staff after the application process to ensure proper planning and reasonable accommodations. All students are expected to familiarize themselves with the included travel medical insurance coverage, the policies of their home health insurance provider, and contact information for the nearest medical facilities in Cabarete.

In the event that either program leader becomes ill or is injured during the program, the DREAM Project has sufficient auxiliary staff members on-site to fill in and even run the program through completion if necessary. In the event that a student becomes ill or is injured during the program, program leaders will first act to ensure their immediate safety and well-being and help them seek quality medical care as soon as possible. They are also to activate the communication tree in a timely manner (as detailed in the Crisis Communication Plan above). Program leaders will carry a list of high-quality medical clinics and hospitals at all times, which details a list of more than 80 English-speaking doctors (see link to list in reference for U.S. Embassy in the Dominican Republic, 2018). While there are private clinics located both in Cabarete and nearby Puerto Plata, unless it is a life-threatening emergency, program leaders will take students with medical issues to the nearest high-quality hospital, called the Hospital

Metropolitano in the city of Santiago. If for any reason students need to see a medical specialist, it may be advisable to see an English-speaking doctor in the capital of Santo Domingo, where most of them practice. In the event that an English-speaking physician cannot be reached, either the principal or secondary program leader will act as an interpreter for the student.

Natural Disasters

With a program start-date in the month of May (see Appendix E for projected dates), A Cappella Bridge is set to run just before the start of hurricane season, which officially begins on June 1 for the Atlantic region (National Hurricane Center, 2018). Both students and program leaders should be aware, however, that the Dominican Republic is periodically affected by storm-related damage. Natural disasters, including earthquakes, flooding, mudslides and hurricanes represent risks that will be taken into account. In order to draw from a wide array of trusted sources of information, program leaders are expected to monitor weather forecasts and maintain communication with the U.S. Embassy and Peace Corps headquarters in Santo Domingo, as well as local branches of the Dominican Civil Defense and Red Cross. In case of a natural disaster, program leaders and DREAM leadership will consult with the aforementioned organizations when determining whether to shelter in place or evacuate the group. In the event that landlines and cellular networks fail, which is common during extended power outages following a major storm, program leaders may be unable to get in touch either with students or the DREAM Project itself. In that case, program leaders have funds available to send written messages with local motorcycle taxi operators, known as *motoconchos*.

Political Uprisings or Civil Unrest

From time to time, Dominicans may demonstrate or protest by blocking roads and gathering in public spaces. If a political uprising or civil unrest takes place during or prior to the

start of the program, DREAM Project program leaders and staff should consult both with organizational leadership and the U.S. Embassy for updates and travel alerts. Official State Department travel warnings of Level 3 or higher are grounds for a detailed, follow-up risk assessment, and a Level 4 travel warning will result in program cancelation or evacuation. If there is an unexpected demonstration taking place while the group is in-country, alternative routes to activity destinations may be determined, or if the risk is too high, interurban travel will be canceled. Students and staff should always avoid large crowds where protests may be taking place, and students are never allowed to participate in public demonstrations.

Reporting

In the unfortunate event of an incident, written reports (see template in Appendix G) should be completed as soon as possible, ideally within 24 hours, by the involved student and a program leader. Program leaders are expected to follow the protocol for incident reporting as discussed in the “Crisis Communication Plan” section of the crisis management guidelines. Following an incident, once all students and staff are accounted for and their safety has been ensured, program leaders should activate the communication tree and if feasible, check on the well-being of any community partners involved. Program leaders may elect to file incident reports on behalf of affected community members, detailing what subsequent actions were taken. As noted above, it is essential that all reports are documented in writing so that program leaders and DREAM Project leadership are able to adequately debrief the situation afterward and identify potential strategies for future responses.

Budget Narrative

In addition to programmatic considerations, this budget was created to be cost-effective and respectful of students’ ability to pay. As one program administrator explained during an

interview, in her experience, “90 percent of students who withdraw from a program withdraw because of financial reasons” (Interview). As it stands, the budget generates an eight percent net revenue, which acts as a buffer against fluctuations in the exchange rate and up to a 25 percent drop in enrollment from the original target. As stated within the budget itself, any and all program revenue will go towards supporting ongoing community projects of the DREAM Project, which is after all a registered 501(c)3 nonprofit organization. If students are interested in fundraising for the DREAM Project beyond the cost of their participation on the program, 100% of those proceeds will be donated to community projects administered by the DREAM Project. It should be noted that while students will have ample access to fundraising opportunities for their own expenses, the budget assumes that the only source of income will be derived from fees paid directly by each individual participant. No outside funding is anticipated.

Balancing the financial necessities of a well-run program against the knowledge that many students are already struggling to afford college weighed heavily on this budget’s overall design considerations. Another study abroad administrator vented her anger at the barriers to education abroad in the following emotional terms:

I’ve been routinely frustrated by higher education, where the cost of school has gone up, and up, and up... what’s the end to this madness? If we want to get people abroad why can’t we just put it at zero? I understand why we can’t, but it’s always this eternal conflict of, “do we have to always make a profit on this stuff?” I have the benefit of a portfolio. This one we call the “cash cow” and this one the “meat-eater.” Right? This one we can keep the costs down and the profit is really low to keep it approachable. While this one may actually be a cheap program, but I raise the cost to get the cash that I need to be able to help someone afford this one over here. (Interview).

While neither a cash cow, nor a meat-eater, this budget does strive to cover nearly all costs associated with program participation. Students are only responsible for covering the cost of any required immunizations and bringing any additional spending money for things like souvenirs, long-distance phone calls and personal internet access. Pre-departure costs, including campus visits and physical marketing materials—are considered direct costs tied to this specific program and are accounted for by their own line items with detailed descriptions in the budget notes. Furthermore, as detailed in the staffing section of the program proposal, two DREAM Project staff members will be tasked with pre-program communication and preparation, along with leading the program in-country. Benefits provided to DREAM Project staff members are considered standard for their level of compensation and experience.

This budget is based on an estimated enrollment 16 students for the program and a student-to-staff ratio of eight-to-one. The estimated enrollment number closely mirrors the typical size of a collegiate a cappella group in the United States. It should be noted that this estimate acts as an enrollment cap to the program, but that the final group size may be lower. In this case, the budget will be amended to reflect reduced variable costs, which include among other items, meals, accommodations and excursions. Whether up or down, any major amendments to the budget that exceed \$1,000 USD will be made in consultation with DREAM Project leadership. While senior staff at the DREAM Project are not directly responsible for administering the program budget, they will have ultimate say in major spending decisions that may impact the organization as a whole

Budget Summary

A Cappella Bridge - Budget Summary						
	Program Title: A Cappella Bridge	Location: Cabarete, Dominican Republic	Dates:	5/24/2020 - 6/02/2020	Current as of:	5/7/18
	Currency Exchange Rate	\$49.64				
	Total Income from student fees at \$1,500 USD per person	\$24,000	<p><i>Note: the "advertised cost per student" of \$1,500 (USD) is based on an estimated group size of 16 students and a stable exchange rate of \$49.64 (DOP) / \$1 (USD). That scenario generates a net revenue of \$1,953 (USD) for the whole program. As structured and all other things equal, the break-even point for the program is either a minimum of 13 students or an exchange rate of \$41.40 (DOP) / \$1 (USD). Since the DREAM Project is a registered 501(c)3 US-based non-profit organization, any and all program revenue will go towards supporting ongoing community projects. If students are interested in fundraising for the DREAM Project beyond the cost of their participation on the program, 100% of the proceeds will be donated to community projects administered by DREAM.</i></p>			
	Total Expenses	\$22,047				
	Net Revenue	\$1,953				
	ADVERTISED COST PER STUDENT	\$1,500				
	STAFF AND STUDENTS					
	Number of students	16				
	Number of staff (DREAM)	2				
	Number of total participants (students and staff)	18				
	Number of days of program	10				
Direct Costs (Lines 1-25)						
<p><i>NOTE: Items marked with an asterisk (*) represent fixed costs and will impact net revenue with change in group size within the projected maximum and minimum group sizes for this pilot program</i></p>						
Paid Pre-departure			Paid in US Dollars			
LINE	ITEM	Per-Student Cost (DOP)	Per-Student Cost (USD)	Total Cost (USD)	x = Not Required	
1	Liability Insurance *	-	\$50	\$800		
2	Travel Medical Insurance	-	\$20	\$320		
3	Airfare with Taxes	-	\$400	\$6,400		
4	Tourist Card (Entrance Fee)	-	\$10	\$160		
5	Staff Salary - Principle Group Leader *	-	\$94	\$1,500		
6	Staff Salary - Secondary Group Leader *	-	\$63	\$1,000		
7	Staff Benefits *	-	\$19	\$300		
8	Pre-departure Orientation Visit	-	\$40	\$640		
9	Program-Specific Marketing	-	\$10	\$160		
SUB TOTAL of Costs Paid Pre-departure in US Dollars (USD), unaffected by exchange rate		-	\$705	\$11,280		

LINE	ITEM	Paid In-Country		Paid in Dominican Pesos		x = Not Required
		Per-Student Cost (DOP)	Per-Student Cost (USD)	Total Cost (USD)		
10	Local Transportation (private shuttles)					
10A	• Day 1 - Airport Pick-Up *	\$200	\$4	\$64		
10B	• Day 6 - Damajagua, RT *	\$400	\$8	\$129		
10C	• Day 10 - Airport Drop-Off *	\$200	\$4	\$64		
11	Local Transportation (public bus)					
11A	• Day 7 - Optional Daytrip	\$100	\$2	\$32		
12	Group Meals (16 students only, staff funder with per diem)					
12A	• Day 1 Dinner	\$500	\$10	\$161		
12B	• Day 2 Lunch	\$350	\$7	\$113		
12C	• Day 2 Dinner	\$500	\$10	\$161		
12D	• Day 6 Lunch	\$350	\$7	\$113		
12E	• Day 7 Dinner	\$500	\$10	\$161		
13	Snacks and Water (16 students only, 10 days)	\$500	\$10	\$161		
14	Hotel Lodging (16 students, 2 nights, shared double occupancy room at \$70/night USD)	\$3,500	\$71	\$1,128		
15	Hotel Lodging for first 2 nights (2 staff, 2 nights, single occupancy room at \$50/night USD) *	\$625	\$13	\$201		
16	Homestay Lodging (16 students, 7 days, \$18 USD/day/student, includes 3 meals/day)	\$6,300	\$127	\$2,031		
17	Hotel Lodging for Staff (7 nights)	\$0	\$0	\$0		x
18	Staff Per Diem (\$20/day USD, 2 staff, 10 days) *	\$1,250	\$25	\$403		
19	Events and Excursions					
19A	• Day 2 - Concert	\$0	\$0	\$0		x
19B	• Day 6 - 27 Waterfalls Excursion entrance fee and guides (students and staff, \$90 USD per person) *	\$5,063	\$102	\$1,632		
19C	• Day 7 - Free Day Spending Money (students only)	\$1,000	\$20	\$322		
19D	• Day 9 - Concert	\$0	\$0	\$0		x
19E	• Day 9 - Fiesta (estimated 50 people at \$10 USD per person) *	\$1,563	\$31	\$504		
20	Workshop and Rehearsal Supplies *	\$100	\$2	\$32		
21	Promotional Materials *	\$100	\$2	\$32		
22	Cell Phones and Minutes (16 students, each with a \$20 USD phone and \$10 USD of minutes)	\$1,500	\$30	\$483		
23	Cell Phone Minutes (2 staff, \$50 USD for minutes each) *	\$313	\$6	\$101		
24	Classroom and Meeting Space	\$0	\$0	\$0		x
25	Contingency	\$2,275	\$46	\$733		
	SUB TOTAL of Costs Paid In-Country in Dominican Pesos (DOP), potentially impacted by exchange rate	\$27,188	\$548	\$8,763		
	TOTAL DIRECT costs	-	\$1,253	\$20,043		

Indirect Costs (Line 26)					
26	Indirect Rate (10%)	\$6,218	\$125	\$2,004	
	<i>TOTAL INDIRECT costs</i>			\$2,004	
	<i>PROGRAM GRAND TOTAL</i>			\$22,047	
	<i>TOTAL COST per student</i>		\$1,378		

Budget Notes

Direct Costs

1. Liability insurance: Covers the DREAM Project's liability for accidents and emergencies overseas, calculated per student. DREAM's liability insurance also extends coverage to homestay families. The insurance will be from an independent insurance provider.
2. Travel medical insurance: Calculated at a group rate from a well-known insurance provider (HTH Worldwide Insurance), with a \$1 million USD medical limit and \$0 USD deductible.
3. Airfare with taxes: Assumes a round-trip, direct flight from Boston Logan International Airport in the United States to Santiago de Los Caballeros Cibao Airport in the Dominican Republic. No group discount was applied in the cost estimate.
4. Tourist card (Entrance fee): Nearly all international visitors, including US citizens, are required to pay a fee to enter the Dominican Republic on a 30-day tourist visa. Tourist cards can be purchased electronically through an official website or in cash upon arrival.
5. Staff salary – Principal program leader: Salary of staff member responsible for overseeing both the planning and execution of the program. Compensation for program is related directly to time spent with the group in-country in addition to any pre-departure

work associated with the program. One month's full-time compensation at 50% is sufficient for the staff member to lead the program.

6. Staff salary – Secondary program leader: Salary of staff member responsible for assisting the principal program leader in both the planning and execution of the program. Compensation for program is related directly to time spent preparing for the program or when with the group in-country. One month's full-time compensation at 50% is sufficient for the staff member to lead the program. Salary levels are commensurate with experience and standard for professionals working full-time in the Dominican Republic (Carpenter, 2017).
7. Staff benefits: Fringe benefits for salaried DREAM Project employees, including health and dental insurance, employer paid life, long-term disability and accidental death & dismemberment insurance, paid vacation and sick time, employee assistance program, and short-term disability insurance.
8. Pre-departure orientation visit: Covers the cost of round-trip flight from the Dominican Republic to the United States, per diem and one night of accommodation for one program leader to visit the a cappella group on their college campus.
9. Program-specific marketing: Funds budgeted to pay for any program-specific targeted outreach and physical marketing materials
10. Local transportation (private shuttles): All interurban transportation that involves the entire group is contracted out to a private transportation company known for its excellent customer service and dependability.
 - A. Day 1 – Airport pick-up: Group rate, one-way trip, which covers a 30-person shuttle to accommodate entire group and their luggage.

- B. Day 6 – Damajagua RT: Group rate, round-trip, which covers a 30-person shuttle to accommodate entire group.
 - C. Day 10 – Airport drop-off: Group rate, one-way trip, which covers a 30-person shuttle to accommodate entire group and their luggage.
11. Local transportation (public bus): Local buses can be easily caught in major towns and cities like Cabarete or neighboring Puerto Plata and Sosua.
- A. Day 7 - Optional Daytrip: Individual rate, round-trip, which covers transportation fee. Students may elect to visit the nearby city of Puerto Plata or a nearby national park with at least one program leader.
12. Group meals: Refers to meals, typically lunch or dinner, that includes all students and program leaders. Cost covers student meals only, and has been calculated for moderately priced restaurants that includes main course and one non-alcoholic drink.
- A. Day 1 – Dinner: Local restaurant in downtown Cabarete.
 - B. Day 2 – Lunch: Local restaurant in downtown Cabarete.
 - C. Day 2 – Dinner: Takeout meals from local restaurant in downtown Cabarete.
 - D. Day 6 – Lunch: Community restaurant located outside 27 Waterfalls Project.
 - E. Day 7 – Dinner: Local restaurant in downtown Cabarete.
13. Snacks and water: Covers the cost of packaged snacks and bottled water that may need to be purchased occasionally throughout the course of the program for students.
14. Hotel lodging for students: Covers the first two nights of the program, in a clean and moderately-priced hotel located in downtown Cabarete. Two students of the same sex will share a room. The cost includes breakfast each morning.

15. Hotel lodging for staff: Covers the first two nights of the program. For security reasons program leaders stay in the same hotel located in downtown Cabarete. Program leaders will each have their own room.
16. Homestay lodging for students: Cost is paid per student to homestay family. Each family is assigned two students of the same sex. Cost covers three meals per day, drinking water, a secure and private bedroom with individual beds, access to bathroom and shower, and one load of laundry.
17. Hotel lodging for staff: No cost throughout the rest of the program while students are with homestay families. Program leaders have their own houses or apartments in Downtown Cabarete, which are paid for with funds from their salaried compensation.
18. Staff per diem: Covers the cost of three meals per day for each program leader during the length of the program. When on excursions or other activities with the group, staff are expected to eat with students.
19. Events and excursions: Refers to any activities that involve the entire group and that may carry an additional cost that should be budgeted for.
 - A. Day 2 – Concert: No cost. Space, equipment and volunteers provided by the DREAM Project.
 - B. Day 6 – 27 Waterfalls excursion: Calculated by individual fee, which includes guided tour and safety orientation, equipment and tips. This item neither includes the cost of transport (see line 8B) nor meals (see line 10D).
 - C. Day 7 – Free day spending money: For students only, calculated at standard per diem rate. Does not include transport, which is paid separately if needed (see line 9A).

- D. Day 9 – Concert: No cost. Space, equipment and volunteers provided by the DREAM Project.
- E. Day 9 – Fiesta: Cost of meals and non-alcoholic beverages for students, program leaders and guests.
20. Workshop and rehearsal supplies: Includes paper print-outs and copies, pens, markers, flipchart paper, binders and folders required for workshops and rehearsals.
21. Promotional flyers: Includes paper flyers and posters used to promote community concerts and auditions.
22. Cell phones and minutes for students: Cost of cell phones, sim cards and minutes purchased for each student.
23. Cell phone minutes for staff: Cost of additional minutes purchased for each program leader.
24. Classroom and meeting space: No cost. Classroom and meeting space provided by DREAM Project. Reflection sessions and group meetings may take place in the hotel, a homestay family’s house or in other public locations.
25. Contingency: Funds to be used only in case of emergency or when unforeseeable challenges necessitate change in plans or added logistics. Unused funds to be returned to the DREAM Project’s general fund.

Indirect Costs

26. Indirect rate: This percentage of the total direct costs covers general administration and marketing operations, including social media outreach and search engine optimization, at the DREAM Project headquarters. DREAM manages the marketing and enrollment process for students. This includes staff hours, recruitment- and pre-departure orientation-

related travel, supplies and communication costs. Based on the estimated number of groups the DREAM Project hosts in a given year, the indirect rate is a reflection of the percentage of the total allocated resources within the organizational budget that can be used to fund administrative support services.

Evaluation Plan

While there are many stakeholders that will be tangentially impacted by the success or failure of the program, the outcomes linked to the two principal participant groups—students and community partners—are the focus of the evaluation plan. It also is worth noting that as a pilot program, the lessons learned from the experience carry their own intrinsic value. While there are no evaluation methods included that are necessarily unique to the nature of a first-run pilot program, it is nevertheless useful to keep its “newness” in mind when evaluating its strengths and weaknesses. The information gathered can help to inform how future programs will potentially run and scale up. Most importantly, participant responses will ultimately determine how effective the program was in achieving its stated goals and objectives. From a program planning standpoint, it is always valuable to assess the overall quality and effectiveness of the program design itself. So in addition to direct-response methods to assess participant outcomes, the evaluation plan will also include methods to assess the overall effectiveness of the program design itself.

First, from the perspectives students and their community counterparts, the program should strive to meet the following targets that would indicate program success:

- Students and community counterparts gain new knowledge and understanding of the other’s culture, and are able to demonstrate their knowledge through both traditional and

creative means, including written responses to questionnaires, individual and group interviews, and a cappella-related creations and performances

- Students and community counterparts are able to perform at least two to three new songs as a result of their week-long collaboration
- Students exchanged knowledge with local community members and individually got to know at least 5 residents in the surrounding community
- Each student formed at least one friendship with someone from the community

Evidence for change will include program leader observations and notes recording the level of active participation in daily activities and nightly reflection sessions. These reflection sessions can also double as group interviews, that can be recorded and later synthesized by program leaders at a later date. Dominican counterparts could be asked to reflect either separately or together with their American peers. Collaborative rehearsals and performances with Dominican counterparts, if successful, will also serve as proof of the program achieving its desired outcomes. Time is set aside for one-on-one check-ins with students throughout the course of the program and on day 9 (see Appendix C), which will give program leaders to capture both ongoing and final responses regarding learning and relationships. Finally, written questionnaires distributed both to a cappella group members and their Dominican counterparts at the end of the program will serve as the primary means of evaluating the program's impact. Only after both American college students *and* their Dominican peers report gaining new knowledge and understanding of the other's culture and musical traditions, will the program have been deemed a success. Otherwise, the evaluation will help future program planners to identify how to improve the overall design.

The criteria for assessing the program's design and execution include the following standards:

- Relative level of students' comfort and well-being, both physical and mental
- Few if any safety and health incidents, and appropriate actions taken if needed
- That the itinerary allowed for stakeholders to pursue desired outcomes with sufficient time for planning, activities, rest and relaxation. Arrival times were punctual and pacing neither felt sluggish nor rushed

By recording the start- and end-times of activities and excursions, program leaders will be able to give an objective account of the itinerary's appropriateness. In addition, by recording continual feedback from both students and community partners throughout the program, future program planners can make adjustments based on consistently positive or negative feedback about different aspects related to the program's overall design. Staff will complete exit interviews with organizational leadership after the conclusion of the program to record their observations and recommendations. Students and community partners will also complete an evaluation at the end of the program. Examples of individual questionnaire items will touch on rating the leadership of staff leaders, satisfaction with accommodations and meals, and suggestions for future programs.

In order to better illustrate the scope of the metrics used to evaluate A Cappella Bridge, a summary table has been included (see Table 2, "Metrics for Evaluating Program Success" on the following page):

Area	Input	Metrics / Indicators	Desired outcome/target	When collected	By whom	Communication of results
<i>Participant learning and experience</i>	Paper evaluations, sounds recording and video equipment, program leader notebooks and laptops	<ul style="list-style-type: none"> Written questionnaires Individual and group interviews A cappella-related creations and performances take place 	Participants gain new knowledge about culture and music	Continuous & Day 9	Program leaders	<ul style="list-style-type: none"> Written summary report delivered by program leaders to DREAM Project leadership within one month of program end-date Evaluation results from American student participants and Dominican participants will be anonymous Observations, notes and other feedback from Program Leaders will be attached to their names Evaluation results and preliminary conclusions may be used to influence future program planning decisions
		<ul style="list-style-type: none"> Perform at least two to three new songs 	Participants perform together	Day 9	Program leaders	
		<ul style="list-style-type: none"> Program leader observations and daily journal notes for internal use Individual and group interviews Collaborative rehearsals and performances take place Written questionnaires 	Participant-community interaction is meaningful and seen as mutually beneficial	Continuous & Day 9	Program leaders	
		<ul style="list-style-type: none"> Written questionnaires Individual and group interviews 	Participant relationships are formed	Day 9	Program leaders	
<i>Program Design and Execution</i>	Paper evaluations, program leader notebooks and laptops	<ul style="list-style-type: none"> Continual feedback from both students and community partners throughout the program Exit interviews for Program Written questionnaires 	Participant well-being is ensured	Continuous, Day 9 & post-program	Program leaders	<ul style="list-style-type: none"> Written summary report delivered by program leaders to DREAM Project leadership within one month of program end-date Evaluation results from American student participants and Dominican participants will be anonymous Observations, notes and other feedback from Program Leaders will be attached to their names Evaluation results and preliminary conclusions may be used to influence future program planning decisions.
		<ul style="list-style-type: none"> Exit interviews for Program Incident reports 	Minimize risk and respond appropriately to health and safety incidents	Day 9 & post-program	Program leaders	
		<ul style="list-style-type: none"> Itinerary timing notes from program leader journals Exit interviews for Program Written questionnaires 	Well-planned itinerary	Day 9 & post-program	Program leaders	

Table 2. Metrics for Evaluating Program Success

Conclusions and Implications

By tailoring an outbound, experiential program to the unique strengths and characteristics of collegiate a cappella groups, A Cappella Bridge fills a previously unknown gap in the field of international education program offerings. Cost-effective, community-focused and designed to maximize reciprocal musical learning, A Cappella Bridge makes a compelling case for highly specialized short-term programs. With the goal helping to launch a brother- or sister-group abroad together with other enthusiastic and talented singers, many collegiate a cappella groups would jump at the opportunity to put their passion for music to work. Program leaders will guide students through the experiential learning cycle so that they have the best possible opportunity to understand and positively impact the community that has elected to take them in.

As student-run, democratic institutions that exist within but often apart from their home colleges and universities, collegiate a cappella groups demonstrate an ability to impress the outside observer. It is indeed remarkable that so many groups find the time and resources to record albums, regularly rehearse and perform, and even go on tours to other colleges and universities. Yet if one of those groups were interested in taking their talents abroad and sharing them in an entirely new cultural context, their path is blocked. A Cappella Bridge both captures an opportunity to serve these a cappella groups, and fills a distinct need for more reciprocal arts-based exchange programs that promote cross-cultural communication and understanding.

Additionally, due to its structure, it is easy to imagine how a modified program focus could be broadened to include other groups with their own areas of interest within the higher education arena, including sports, other art forms and professional capacity building. The idea of using areas of shared interest to forge mutual understanding and more durable relationships is nothing new. But to consciously build upon the specific talents of a given group and tailor a

program that allows them to maximize their effectiveness abroad is still severely lacking. In its first iteration, A Cappella Bridge, guided by a sincere desire to generate meaningful exchange experiences for musicians abroad, represents the initial step towards broader a model that could realistically be applied to a whole host of potential outbound programs. By focusing on experiential learning, culturally contextualized teaching methods and the best practices of service-learning programs, the A Cappella Bridge model addresses the need and embraces the opportunity for a more dignified, reciprocal exchange.

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Appendix A

Resume

DANIEL MALIN

213 Whipple Avenue
Barrington, RI 02806

401-529-7862
daniel.malin@mail.sit.edu

International education professional dedicated to helping students thrive, no matter their background or origins. Experienced program administrator and Returned Peace Corps Volunteer with a sense of humor. Strong background in data analysis and critical problem-solving.

- Program design, budgeting and logistics
- SEVIS batch processing
- F-1 and J-1 student advising
- Fluent in Spanish

EDUCATION

SIT Graduate Institute – Brattleboro, VT	anticipated May 2018
Master of Arts in International Education	
George Washington University – Washington, DC	May 2009
Bachelor of Arts in International Affairs	

PROFESSIONAL EXPERIENCE

International Student Services Intern, Johnson & Wales University Aug. 2017-present
Providence, RI

- Meet with international students to review requests and applications related to travel signatures, CPT OPT, program extensions, changes of major and educational level, early withdrawals, institutional transfers and terminations
- Contribute to the maintenance and reporting of SEVIS using batching software
- Assist in planning and conducting workshops for international student orientation, ESL transition workshops, exchange student workshops, coping with culture shock, immigration registration and OPT applications
- Create web-based training modules for OPT applications
- Track and analyze international student enrollment data to provide recommendations for internal policy changes

- Research and analyze the Department of Homeland Security (DHS), State Department, and United States Citizenship and Immigration Services (USCIS) regulations.

Strategic Partnerships Coordinator, Social Entrepreneur Corps Oct. 2014-May 2017
Santo Domingo, DR and Barrington, RI

- Designed and built international exchange programs for Deloitte, Warby Parker, Stanford University, Northwestern University, University of Maryland, Rollins College, Indiana University, and Lycoming College
- Oversaw staffing, strategic planning and budgeting for all programs in the Dominican Republic, consulted for programs in Guatemala, Nicaragua and Ecuador

Country Director, Social Entrepreneur Corps Jul. 2013-Oct. 2014
Santo Domingo, DR

- Managed a diverse, multinational team of Program Leaders responsible for leading student and volunteer groups throughout the country
- Administered community projects and oversaw logistics, program staffing and budgeting
- Facilitated volunteer orientations, host-community trainings, and project-related, technical workshops
- Promoted within the organization from Regional Field Consultant, Oct. 2012-Jul. 2013

Community Economic Development Volunteer, Peace Corps Aug. 2010-Oct. 2012
Pedro Sanchez, DR

- Trained and provided ongoing support for 60 youth and women entrepreneurs through business plan courses, small business workshops and savings and credit classes
- Registered and expanded an ecotourism business that employed 15 community members
- Mentored one entrepreneur who won a national business plan competition and launched her own small business
- Designed and facilitated an ecotourism guide training program as a liaison with the Dominican government for 25 youth representing three community-based ecotourism projects

ADDITIONAL PROFESSIONAL EXPERIENCE & MEMBERSHIPS

Spring Immigration Workshop, Worcester, MA, NAFSA	Mar. 2018
Mapping Short-Term Education Abroad Programming, NAFSA	Mar. 2018
F-1 Advising Certificate, NAFSA	Nov. 2017
International Educators of Rhode Island, Member	Aug. 2017-present
Ashoka U Conferences, Washington, DC, and Miami, Representative	2015 and 2017
National Association of International Educators (NAFSA), Member	Jun. 2016-present
Duke University International Service Learning Summit, Representative	Mar. 2015
Superior Language Rating for Spanish, ACTFL	Oct. 2012
Moondance Adventures, Ecuador, International Service Trip Leader	Jun.-Aug. 2010

RELEVANT TECHNICAL SKILLS

- SEVIS batch processing
- BANNER (Ellucian)

- Terra Dotta
- Google Analytics
- Salesforce
- Constant Contact and Survey Monkey
- ISSM (FSA ATLAS)
- Microsoft Office, Excel data analysis
- Social media outreach and engagement
- Web design with Wordpress and Wix

Appendix B

Snapshot Itinerary

A Capella Exchange Program –Itinerary at a Glance		
Day	Location	Highlights
Day 1 (Sun)	Santiago, Cabarete	Group Flight from the U.S. Travel to Cabarete and check in to hotel Welcome Dinner
Day 2 (Mon)	Cabarete	Group Orientation Lunch with representatives of DREAM Afternoon tour of DREAM <ul style="list-style-type: none"> • Meet and greet with music class and teachers Evening community concert, promote auditions
Day 3 (Tue)	Cabarete	Group planning meeting, homestay orientation Meet homestay families and move in Lunch with homestay families Afternoon crash-course in Dominican music traditions at DREAM
Day 4 (Wed)	Cabarete	Group reflection and planning meeting Crash-course in starting an a cappella group at DREAM Lunch with homestay families Afternoon auditions at DREAM Evening group selection with DREAM
Day 5 (Thu)	Cabarete	Free morning for R&R Lunch with homestay families Afternoon first rehearsal
Day 6 (Fri)	Damajagua, Cabarete	Excursion to 27 Waterfalls ecotourism site Lunch with group Afternoon second rehearsal
Day 7 (Sat)	Cabarete, Puerto Plata	Free day, optional trip to Puerto Plata or to spend day with homestay family
Day 8 (Sun)	Cabarete	Third rehearsal Lunch with homestay families Afternoon visit local schools to perform and promote cooperative concert with DREAM
Day 9 (Mon)	Cabarete	Free morning for R&R Lunch with homestay families Afternoon Group Reflection and Evaluation

		Evening community concert with DREAM Nighttime send-off fiesta with group and homestay families
Day 10 (Tue)	Cabarete, Santiago	Group Flight back to the U.S.

Appendix C

Detailed Itinerary

A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
		<i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm) Exact times to be confirmed during daily debrief and reflection group meetings</i>
Day 1 (Sun)	Santiago, Cabarete	<p>Lodging: Hotel in Downtown Cabarete</p> <p>Purpose: Since it's the first day, we're just happy if everyone made it here happy, healthy and (knock on wood) with all their belongings! We're so excited to finally meet you! We'll take it easy on Day 1, giving you a brief overview of what to expect and leaving plenty of time for questions. Once you arrive, take in the sights and <u>go with the flow</u>—we've got everything planned out. If you want, you can even start to think about what you'd like to get out of your trip. The more intentional you are about the experience, the more you'll grow!</p> <p>Morning: Group Flight leaves U.S. for D.R.</p> <p>Afternoon: Group Flight arrives at Cibao Airport, Santiago, D.R.</p> <ul style="list-style-type: none"> • Program leaders greet students outside customs, confirm everyone arrived safely with their luggage; snacks and water provided • Private shuttle transports group from airport to hotel in Cabarete (2 hours) • Check into hotel. Time to shower, change and relax at the hotel. <p>Evening: Students and program leaders walk to beachside restaurant for welcome dinner.</p> <ul style="list-style-type: none"> • Sample traditional Dominican cuisine for the first time as a group (we recommend the fried fish and plátanos!). • Program leaders and students get to know one another and learn more about what to expect.

		<p>Night: Group discussion at hotel about expectations and each is hoping to get out of the program.</p> <ul style="list-style-type: none"> • Special attention paid to students’ personal, academic, professional and musical goals. Every nighttime reflection will conclude with a brief overview of the following day’s activities, including morning meeting-time, meals, what to pack and wear, and any other questions the group might have.
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)

Day	Location	Activities
Day 2 (Mon)	Cabarete	<p><i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm) Exact times to be confirmed during daily debrief and reflection group meetings</i></p> <p style="text-align: right;">Lodging: Hotel in Downtown Cabarete</p> <p>Purpose: Today will be a big day. Our goal is to <u>meet and get to know our partners in Cabarete, the DREAM Project</u>. They’re helping to organize the concerts and music sessions in the community. We think you’re really going to like the staff, the youth, and of course, the kids. Oh, and don’t forget, we’ve got a <u>community concert</u> tonight!</p> <p>Morning: Breakfast in hotel followed by group orientation</p> <ul style="list-style-type: none"> • Program and group expectations, how they align with individual goals, anticipating community partner goals • What are we here to accomplish and who are our partners? • Review detailed itinerary • (Break) • Health, safety and emergency response. Includes sexual harassment policy, both prevention and response • Dominican cultural norms <p>Afternoon: Lunch with representatives of the DREAM Project followed by a tour of the center and introductions to main partners</p> <ul style="list-style-type: none"> • Learn more about the mission of DREAM and work they carry out • Visit the music class to meet teachers and students • Walking tour of local neighborhood with partners from DREAM <p>Evening: Early dinner with group at hotel, change, and perform in local concert hosted by DREAM (location: TBD)</p> <ul style="list-style-type: none"> • Local partners will have already promoted the event • Perform a set of 5-8 songs. Other local musicians, some of them students at DREAM, will also perform in the concert

		<p>Night: Group reflection about the organizational visit, walking tour, community concert and anything else the group wants to cover.</p> <ul style="list-style-type: none"> • What did you learn about DREAM and do you see new ways to collaborate? • What were some challenges you faced today and how did you deal with them? Any successes or stories you wish to share?
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)

Day	Location	Activities
		<p><i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm)</i> <i>Exact times to be confirmed during daily debrief and reflection group meetings</i></p>
Day 3 (Tue)	Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: There are two main goals today. First, you’re going to <u>meet your new host-family</u>, with whom you’ll be staying for the rest of the trip. Homestay families represent a wonderful window onto the culture and become your de facto family abroad. We’ll help you prepare and get settled. Then, we’ll <u>learn about local musical traditions</u> from musicians and teachers in Cabarete. Remember, we’re not just here to perform and sight-see. We want you to learn about this country’s own rich musical heritage and how it might even impact your group.</p> <p>Morning: Breakfast in hotel followed by group planning meeting, homestay orientation and host-family meet-and-greet</p> <ul style="list-style-type: none"> • As a group, plan how you would guide interested students if they want to start up a new a cappella group in the community • Learn about what to expect from living with a Dominican host-family, and find out your assignments • Your new host-moms (<i>las doñas</i>) will come to pick you up and take you and your belongings to their homes. We will be there to facilitate introductions and icebreakers, not to worry <p>Afternoon: Lunch with homestay families and then families walk students over to DREAM for afternoon music workshop</p> <ul style="list-style-type: none"> • Meet with music director, local students and guest musicians to get a crash-course in Dominican musical traditions • Learn about typical musical styles, including merengue, bachata and even Dominican hip-hop • Time afterward for quick group meeting or individual check-ins as needed <p>Evening: Dinner and activities with homestay families</p>

		<p>Night: Group reflection at a homestay family’s house. Focus on what we learned as a group (musically or otherwise) and unpack our experiences thus far with our new homestay families. What’s new or unexpected? Can we incorporate lessons about Dominican music into our own approach to a cappella? How would that look?</p>
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
		<p><i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm)</i> <i>Exact times to be confirmed during daily debrief and reflection group meetings</i></p>
Day 4 (Wed)	Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: Today your group will have the opportunity to share its thoughts and experiences about running an a cappella group. You will work with music teachers and other organizational partners at DREAM to design a short-term plan for starting a group, including how you run auditions and practices. Remember that you are advising community members, and they are welcome and encouraged to adapt your advice to methods and styles that work best for them. Promotion for these auditions has been ongoing, so hopefully we’ll get some great singers to come out and show off their talent!</p> <p>Morning: Breakfast with homestay families, then meet with group (location: TBD) to plan a cappella session with interested members of DREAM later that morning.</p> <ul style="list-style-type: none"> • A cappella group discusses the ways in which they were formed, how they run auditions, practices and concerts, and how they transcribe music to sing a cappella • Jointly plan afternoon auditions with DREAM partners <p>Afternoon: Lunch with homestay families, followed by auditions at DREAM.</p> <ul style="list-style-type: none"> • Group assists in running musical auditions with DREAM partners, based on mutually agreed-upon process and criteria • If time allows, group advises DREAM partners on how to select first members of new group(s), depending on turnout <p>Evening: Selection of new a cappella group members from local community and notifications</p> <ul style="list-style-type: none"> • Call and/or visit community members selected to participate in upcoming practices and community concert

		<p>Night: Group reflection session at a homestay family’s house. Discuss how the day went. What went well? What could have been improved or done differently? How well did we communicate with our partners and community members? What did we learn from the experience?</p>
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
		<p><i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm)</i> <i>Exact times to be confirmed during daily debrief and reflection group meetings</i></p>
Day 5 (Thu)	Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: You’ve been working hard so far, so we want to give you the <u>morning off to catch some R&R</u>. Have fun! Just remember to be back for lunch with your homestay family. In the afternoon, we will meet with our new partner a cappella group to help run their very <u>first rehearsal</u>. Today will be a great opportunity to practice patience and flexibility—remember how you felt on your very first day with the group. The goal is to have fun and show them a rehearsal structure that works for your group. We’ll also be doing structured one-on-one check-ins to see how everyone is doing. So let’s get going!</p> <p>Morning: Breakfast with homestay families. Free morning to visit the beach, shop and hang out in Cabarete.</p> <p>Afternoon: Lunch with homestay families. Meet with group at DREAM and prepare for the first rehearsal. Help to run rehearsal as you normally would on the first day of a new school year.</p> <ul style="list-style-type: none"> • Consider including both simple vocal exercises and group-strengthening exercises to help people feeling comfortable. • Practice one new song that is relatively to teach (ex: “Happy Birthday”) and break up new members into individual sections—Sopranos, Altos, Tenors, Basses—to help them feel comfortable singing different sections of the same song • Help to identify at least one song in Spanish that new group members would like to learn to sing a cappella • Ongoing individual check-ins with members of our group throughout the afternoon

		<p>Evening: Free time to hang out with your group, community members or homestay families. Just don't be late for dinner with your homestay family!</p> <p>Night: Group reflection session at a homestay family's house. How did the first rehearsal go? What was familiar from your own rehearsals back in the U.S., what was different? Were there any surprises? We're also at the halfway point of the program. Do you think we're on track to meet our group goals and objectives? How are you doing with your individual goals?</p>
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
		<i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm) Exact times to be confirmed during daily debrief and reflection group meetings</i>
Day 6 (Fri)	Damajagua, Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: It's Friday, so it's waterfall day! Travel with the group to the world-famous <u>27 Waterfalls ecotourism project</u> in Damajagua. In the afternoon, we'll keep working with our new partner group to help them get more comfortable singing together. The goal will be to <u>help the group cover one song of their choosing in Spanish</u>. We can do it! (<i>Sí se puede!</i>)</p> <p>Morning: After breakfast with homestay families, visit 27 Waterfalls ecotourism project.</p> <ul style="list-style-type: none"> • Private shuttle transports group to Damajagua (1.5 hours) • 27 Waterfalls Tour (2-3 hours) <p>Afternoon: Lunch at the ecotourism project's restaurant and return to Cabarete in the afternoon.</p> <ul style="list-style-type: none"> • Return trip via private shuttle to Cabarete (1.5) hours • Time to change at homestay families' houses • Group returns to DREAM for second rehearsal with local a cappella group • Continue to work on vocal exercises and group-strengthening activities, along with previous songs practiced • Work on new song in Spanish selected by local a cappella group to transcribe and sing • Brainstorm with partner group useful deliverables (written guides, tips, calendars and schedules, sheet music) that they can continue to use after you leave. Draft to be presented Sunday

		<p>Evening: Free time to hang out with your group, community members or homestay families. Some families go to church on Friday evenings—feel free to join them if you want, but it’s completely fine if you don’t want to, either. Dinner with your homestay family.</p> <p>Night: Group reflection session at a homestay family’s house. How did the second rehearsal go? What have you learned so far about your own ability to communicate cross-culturally? How role do you think music generally and a cappella specifically can pay in helping people from different backgrounds better understand and communicate with one another?</p>
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)

Day	Location	Activities
		<p><i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm) Exact times to be confirmed during daily debrief and reflection group meetings</i></p>
Day 7 (Sat)	Puerto Plata, Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: Since it’s Saturday, we’ll take the day off. If enough people want to either visit the El Choco National Park to hike and check out the caves, or visit nearby Puerto Plata to do some shopping, our program leader will be happy to accompany you. You’re also welcome to hit the beach, hang out with your families (who may have their own fun plans), or just relax and recharge. We’ll meet up in the evening for dinner and dancing, so get excited!</p> <p>Morning: Breakfast with homestay family.</p> <ul style="list-style-type: none"> • Optional trip to Puerto Plata or El Choco National Park • Or hang out in Cabarete <p>Afternoon: Optional lunch with homestay family or lunch on your own. Free afternoon.</p> <p>Evening: Group dinner at beachside restaurant followed by bachata and merengue lessons. No formal group reflection tonight, but we can organize a conversation over dinner on any topic you choose.</p> <p>Night: Free to hang out and go dancing. Just remember our group rules. Have fun and be safe.</p>

A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
		<i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm) Exact times to be confirmed during daily debrief and reflection group meetings</i>
Day 8 (Sun)	Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: Sunday will be a time for work and reflections. We want to leave our new partner group with resources that they can use to continue to practice and improve. So we’ll take time to compile those deliverables in the morning. In the afternoon we’ll rehearse again.</p> <p>Morning: Breakfast with homestay families followed by group planning and discussion.</p> <ul style="list-style-type: none"> • Work on compiling and writing resources to leave with new a cappella group so that they continue rehearse, improve and perform • Deliverables might include tips and structure for running rehearsals and auditions, recordings and sheet music of a cappella songs, example annual calendar for group, organizational structure of a cappella group <p>Afternoon: Lunch with homestay families followed by afternoon rehearsal.</p> <ul style="list-style-type: none"> • Meet with partner a cappella group for third rehearsal at DREAM • Continue to work on vocal exercises and group-strengthening activities, along with previous songs practiced • Continue to work on new song in Spanish and other songs the partner group wishes to practice • Rehearse concert set with partner group • Present initial draft deliverables and seek feedback from partner group

		<p>Evening: Dinner with homestay families and continue group work on deliverables.</p> <ul style="list-style-type: none"> • Taking feedback into account, continue to edit and refine deliverables to leave with new group (both in electronic and paper form) tomorrow <p>Night:</p> <ul style="list-style-type: none"> • Group reflection session at a homestay family’s house. How was the experience of drafting and presenting deliverables? Do you think they will be useful to your partner a cappella group? How have rehearsals been going? What have you learned from the experience? What do you think they have learned?
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
<p><i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm)</i> <i>Exact times to be confirmed during daily debrief and reflection group meetings</i></p>		
Day 9 (Mon)	Cabarete	<p style="text-align: right;">Lodging: Homestay families</p> <p>Purpose: All good things must come to an end. But before they do, let’s go out in style. On your last full day, you will <u>visit local schools</u> to sing and promote the evening’s community concert. You’ll also <u>rehearse one last time</u> with your new partner a cappella group and <u>hand in the deliverables</u> you’ve been working on. In the evening, you all will rock the house! We’ll send you off with a big <u>community concert</u> where you’ll not only get to show off your talent, but also showcase the talents of Cabarete’s newest a cappella group and other musicians from around the area. Finally, we’ll end the day with a <u>send-off dinner and fiesta</u> at DREAM.</p> <p>Morning: Breakfast with homestay families and school visit.</p> <ul style="list-style-type: none"> • Group will visit DREAM, the local high school and if time allows other area schools to promote this evenings community concert. Expect to sing a bit during each visit. • Split into teams and walk around the community with members of your partner a cappella group to promote the concert. Visit local homes, businesses, churches and parks <p>Afternoon: Lunch with homestay families, group meeting and final rehearsal. Make sure your luggage is packed and ready for tomorrow.</p> <ul style="list-style-type: none"> • Meet with your group and leaders to fill out program evaluations and discuss outcomes • Visit DREAM for a shorter rehearsal with partner a cappella group

		<ul style="list-style-type: none"> • Practice the songs you will sing together and also take time to run through your own set • Meet the other musicians and groups that will be performing in this evening’s concert • Present final deliverables • Change and prepare for the evening concert, (we’ll have snacks) <p>Evening: Community concert at DREAM. Good luck and have fun!</p> <p>Night: Send-off fiesta with partner a cappella group, our partners at DREAM and homestay families. Be prepared to eat a lot, dance, sing and thank our hosts for their time and generosity. We’ll also have a quick meet-up to go over the next day’s travel plans.</p>
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A Cappella Exchange Program – Detailed Itinerary (Students and Staff)		
Day	Location	Activities
<i>Note: Morning (8am-12pm), Afternoon (12pm-4pm), Evening (4pm-8pm), Night (8pm-10pm) Exact times to be confirmed during daily debrief and reflection group meetings</i>		
Day 10 (Tue)	Cabarete, Santiago	<p>Purpose: It’s travel day. We hate to see you go but we’re so happy you were here. Our program leaders will assist with all aspects of getting to you to the airport and checking in for your flight. Make sure your things are packed and ready to go (especially your passport!). We will see you off and be available to deal with any last-minute travel issues. <i>Buen viaje!</i></p> <p>Morning: Breakfast with homestay families and leave for Cibao Airport, Santiago, DR</p> <ul style="list-style-type: none"> • Private shuttle transports group to Cibao airport (2 hours) • Program leaders will assist group members with flight check-ins and will remain in airport for at least one hour after their plane takes off

Appendix D

Consent for Participation in Interview Research

Title of the Study: Four-Part Harmony to Heal the World: A Course-Linked Capstone Proposal for Arts-Based Cultural Exchange

Researcher Name: Daniel Malin

My name is Daniel Malin and I am a student at the SIT Graduate Institute in Brattleboro, Vermont. I would like to invite you to participate in a study I am conducting for partial fulfillment of my MA in International Education. Your participation is completely voluntary. Please read the information below, and ask questions about anything you do not understand, before deciding whether or not to participate. If you decide to participate, you will be asked to sign this form and you will be given a copy of this form.

Purpose of the Study: The purpose of this study is to seek to understand the potential need and any design considerations for an arts-based international exchange program aimed at collegiate a cappella groups based in the United States. This capstone seeks to design and plan a pilot program for an unspecified a cappella group of American college students who would travel to the Dominican Republic. Through a strong emphasis in experiential learning theory and community engagement, the proposed capstone would present a truly fresh and innovative program design.

Statement of Consent: I volunteer to participate in a research project conducted Daniel Malin, a graduate student from the SIT Graduate Institute in Brattleboro, VT. I understand that the project is designed to gather information about best practices and processes related to education abroad programs. I will be one of approximately 5 people being interviewed for this research.

Furthermore, I understand:

1. There are no foreseeable risks to participating in this study and no penalties should I choose not to participate; participation is voluntary. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without penalty. I have the right to decline to answer any question. If I decline to participate or withdraw from the research project, no one will be told and the data will be destroyed.
2. Most interviewees will find the discussion interesting and thought-provoking. If, however, I feel uncomfortable in any way during the interview session, I have the right to decline to answer any question or to end the interview. There are no foreseeable risks to participating in this study and no penalties should I choose not to participate; participation is voluntary.
3. Participation involves being interviewed by Daniel Malin. The interview will last approximately 30-45 minutes. Notes will be written during the interview. An audio recording of the interview and subsequent dialogue will be made. If I don't want to be recorded, I may decline to be recorded. All notes, recordings and transcripts will be held on the researcher's computer under password protection.
4. The researcher will not identify me by name, institution, identifiable affiliation or job title in any reports using information obtained from this interview, and that my confidentiality as a participant in this study will remain secure. Subsequent uses of records and data will be subject to standard data use policies which protect the anonymity of individuals and institutions.
5. I understand that this research study has been reviewed and approved by the Institutional Review Board (IRB) at the SIT Graduate Institute. For research problems or questions regarding subjects, the Institutional Review Board may be contacted through Daniel Malin's advisor, Karla Sarr, at karla.sarr@mail.sit.edu.
6. I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.
7. I have been given a copy of this consent form.

My Signature

Date

My Printed Name

Signature of the Researcher

For further information, please contact:

Researcher:

Daniel Malin

(401) 529-7862
Daniel.Malin@mail.sit.edu

Advisor:

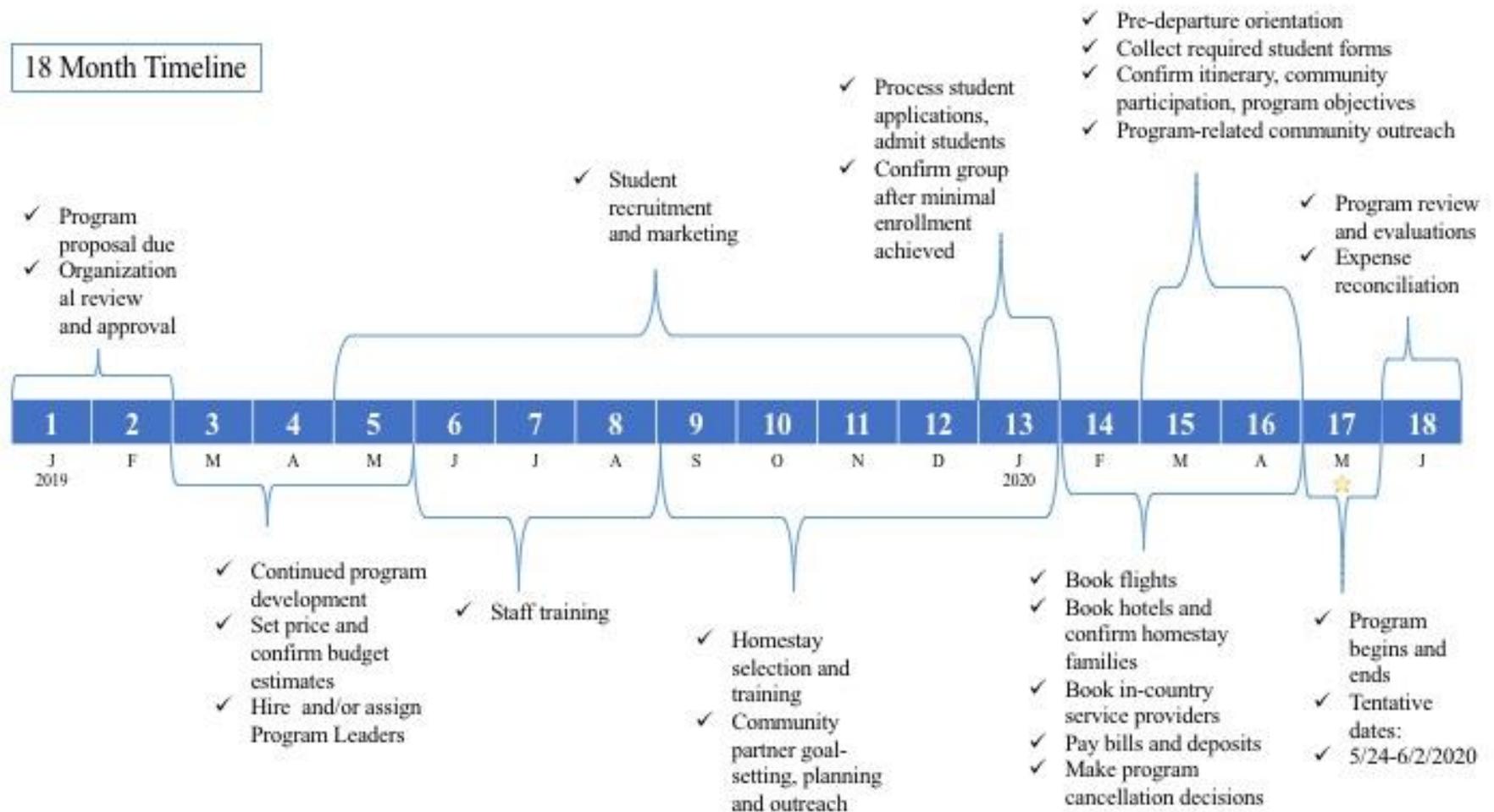
Karla Sarr
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Institution:

School for International Training
Institutional Review Board
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irb@sit.edu

Appendix E

Project Timeline



Appendix F

Program Map



Appendix G

Incident Report

<i>An incident report should be completed as soon as possible, ideally within 24 hours, by the involved student and program leader who communicates an incident that has occurred during program. Program leaders are expected to follow the protocol for incident reporting as discussed in the Crisis Communication Plan.</i>			
Date:		Time:	
Report by:			
Type of Incident:	Emergency	<input type="checkbox"/>	
	Non-Emergency	<input type="checkbox"/>	
	Other:	<input type="checkbox"/>	
Date of Incident:			
Contact Person Providing Report:			
Contact Phone:			
Contact Email:			
Name of Affected Participant and Type (check one):	Student	<input type="checkbox"/>	
	Non-Student	<input type="checkbox"/>	
	Staff	<input type="checkbox"/>	
	Other	<input type="checkbox"/>	
Name(s) of other Involved Participants:			
Title of Program:			
Country:		City:	
Scheduled Program Dates	From:	To:	
Incident Description:			
Rape or assault	<input type="checkbox"/>	Serious Injury or Illness	<input type="checkbox"/>
Arrest or incarceration	<input type="checkbox"/>	Missing person	<input type="checkbox"/>
Lost documentation	<input type="checkbox"/>	Natural Disaster	<input type="checkbox"/>
Death	<input type="checkbox"/>	Political Unrest	<input type="checkbox"/>
Other: Specify	<input type="checkbox"/>		
Describe incident or situation:			
Summarize condition of affected participant(s):			
Summary of action taken and recommendations / lessons learned:			
Signed and dated:			