

# FUND-FINDER



## *Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe*

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[Picture](#) by [Steven Johnson](#)

IETM - International network for  
contemporary performing arts



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This online guide has been co-funded by the following French organisations:



Association Culture & Développement  
an NGO working around the interlinks  
between culture and development par-  
ticularly in the countries of the 'South'



Le LABA (Laboratory Aquitaine)  
an organisation that supports the cultural  
and creative industries in the Aquitaine  
region to develop European projects



Mezzanine Spectacles  
Centre of expertise on cultural coopera-  
tion at a European level



**Cultural Fabrik**  
The international cluster of the region Ile  
de France



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# Rationale

Having started in 2014, Creative Europe is now the main funding programme of the European Commission to support cultural projects, networks and platforms in Europe. However, other funding programmes of the European Commission can also fund projects with a cultural or artistic component – the arts and culture can in fact be great resources for the development of territories, individuals and societies.

On another hand, while we often – rightly – focus on shrinking budgets for the arts in Europe, we should not forget that a major problem for our sector today is access to relevant information about existing opportunities. Knowing where to look for a solution is already a part of the solution itself. Indeed, in spite of decreased funding at national and local levels, there are still many public and private funding opportunities which can be alternatives to European funding or match the co-funding required for EU-funded projects.

Building on these two considerations, IETM has produced this guide as a useful resource for its members and the larger artistic community, with a twofold aim:

1. to read between the lines of EU funding programmes – other than Creative Europe – and see how the arts and culture can be integrated in the applications;
2. to list funding opportunities and online information resources provided by public and private funders at national, regional and local levels, in Europe and internationally.

We have commissioned this guide to On the Move, the cultural mobility information network active in Europe and worldwide – which was born over thirteen years ago as a project of IETM and is now an independent organisation. The text builds on the expertise of OTM and on the knowledge of other reliable experts and organisations.

We have done our best to present official information about the different funding programmes in a format and a language that are easily accessible for practitioners and professionals from the field. Finally, since we cannot aim to map all the existing funding opportunities, we've included additional links that will hopefully help you to find what may still be missing from the text. Have a good read!

## INTRODUCTION

Let's start with the bad news: this guide will not solve all your problems related to funding your projects, whether related to touring, collaboration, co-production, research, training, residencies etc.

This online guide will instead introduce you to several online information platforms or funding opportunities which may help current or future projects and initiatives with European or international dimensions.

There is more good news: as this guide was conceived in a collaborative manner with various contributors experienced in EU and international projects, it is written in clear and straight language, very accessible to busy practitioners and hands-on professionals in the field.

# 01.

## ABOUT THIS GUIDE

This guide has an **international** scope and a **multi-disciplinary** perspective. As the arts are increasingly interconnected across the globe (thus requiring more and diverse funding as well!) we've included some information on funding opportunities for projects related to Africa, Latin America, Asia and the Middle East<sup>1</sup>. And as boundaries between different artistic disciplines have become blurred, the guide is not limited to the performing arts. Another important aspect is that we've only included funding schemes which are available online with **clear and transparent guidelines**.

Like any online toolkit, this guide faces a number of challenges, in particular the rapid obsolescence of online information and the impossibility of listing all existing funding opportunities. However, the success of publications like the [cultural mobility funding guides](#) co-produced by On the Move and the positive feedback in meetings (like the latest [IETM Spring Plenary Meeting in Bergamo](#)) show how crucial this kind of information is for the arts and cultural sector. This guide's added value

<sup>1</sup> Serendipitously, 2015 marks the tenth anniversary of the UNESCO Convention on the Diversity of Cultural Expressions

lies in the clear language used to present the information and in the inclusion of introductory information for each funding organisation and programme line as well as weblinks, references and practical tips. Throughout section 2, we have collected specific input from organisations and individual practitioners on the guidelines, the potential for the cultural and creative sector and past projects selected for funding. Overall, we aim to signpost readers to the direct source of information rather than duplicate information already available.

What follows is a rich publication, meant as a starting point for your personal, autonomous exploration of the funding opportunities that suit your projects best. The main target group of this guide are **artists, cultural professionals** (from directors and managers to producers and administrators) but also **policy-makers, local government representatives and/or public and private funders** at all levels of competence. We hope that an additional effect of this publication can be to help make the case for the importance of funding arts and culture and for enhancing access to information for the sector, particularly for projects encompassing a European/international dimension.

Your feedback is welcome at [mobility@on-the-move.org](mailto:mobility@on-the-move.org) and [ietm@ietm.org](mailto:ietm@ietm.org).

### 1.1. The partners

**IETM** - <http://ietm.org>

This guide is an initiative of [IETM](#), the [International Network for Contemporary Performing Arts](#). IETM is a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment.

IETM aims to prove the value of the performing arts in society by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer and presentations of examples of good practice.

This guide has been realised as part of the Creative Europe Network project *Performing Arts in (a World) in Transition*.

**On the Move** - <http://on-the-move.org>

[On the Move](#) (OTM) aims to facilitate cross-border mobility in the arts and culture sector contributing to build up a vibrant European shared cultural space strongly connected worldwide.

OTM signposts, on a free and regular basis, information on cultural mobility opportunities and funding via its website, monthly e-newsletters and social media. OTM co-produces free cultural mobility related guides and toolkits; through reports and meetings it tackles cultural mobility challenges (on visa, administrative and environmental issues) and occasionally co-organises training and events for its members and associated partners.

On the Move is financed by the Ministry of Culture and Communication-France, Relais Culture Europe and through project grants by the Asia-Europe Foundation, Korea Arts Management Service, IETM, GALA project and networks/art and culture related organisations. **Marie Le Sourd**, Secretary General of OTM, is the coordinator of this guide.

This online guide has been **co-funded** by the following French organisations:

- > Association Culture & Développement – an NGO working around the interlinks between culture and development particularly in the countries of the ‘South’
- > Le LABA (Laboratory Aquitaine) – an organisation that supports the cultural and creative industries in the Aquitaine region to develop European projects
- > Mezzanine Spectacles – Centre of expertise on cultural cooperation at a European level
- > Cultural Fabrik - the international cluster of the region Ile de France

### 1.2. The contributors

Section 2 has been compiled by guest contributors with specific expertise on certain European funding programmes.

**PEARLE\*** - <http://pearle.ws/>

PEARLE\* - Live Performance Europe is the Performing Arts Employers Associations League Europe. PEARLE\* represents, through its members' associations, the interests of more than 5,000 theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, producers, comedy, variety, circus and other organisations within the performing arts sector across Europe. Silke Lalvani and Anita Debaere from Pearle\* have contributed to this guide.

**ECAS** - <http://ecas.org>

The European Citizen Action Service (ECAS) is an international non-profit organisation based in Brussels with a pan-European membership and 24 years of experience. It provides services to a network of about 150 civil society organisations and citizens on EU citizens' rights enforcement and civic participation in the EU

decision-making process. ECAS' strategic plan for the period 2014-2017 is organised along three thematic pillars: EU Resource Centre Services, Open EU Decision Making and Engaging the Unengaged. Marta Pont and Dimitra Panagiotatou from ECAS have contributed to this guide.

**Mary Helen Young** - <https://www.linkedin.com/in/maryhelenyoung>

With a specialisation in European cultural cooperation, Mary Helen has 14 years' experience as an international cultural manager. As Information Officer for the UK Cultural Contact Point she advised the UK cultural sector on applying to the EU Culture programme and Creative Europe and now is a freelance consultant for organisations applying to EU funds such as Creative Europe, Erasmus+, and ACP Cultures+. She holds a MA in Cultural Policy and Management from City University London and has consulted for Birmingham City University, the British Council, and Music Tech Fest, among others. Partners in Mary Helen's work include the Africa Centre, the Ministry of Arts and Multiculturalism in Trinidad and Tobago, the Pacific Arts and Culture Foundation, and the Edinburgh International Festival. She also currently manages Visiting Arts' major project, World Cultures Connect, a digital hub and networking site for the cultural sector worldwide.

#### Charlotte Bohl-Mustafa

After receiving a Bachelor's degree in Economics, and a Bachelor's in Cultural Policy and History of Art, Charlotte completed a Master's in Politics and European Cultural Projects in the European Studies Institute of Paris 8 University. She began her career in Kosovo, where she worked as a freelance cultural project manager for 3 years. She then worked for the Council of Europe (ROMED programme) with the Roma team. In 2012 she joined Banlieues d'Europe-European Cultural Network (Lyon, France) first as project developer and then as network coordinator. In 2015

she created her own organisation, Somany, to work as an independent trainer / facilitator. She supports organisations in developing their international strategies and accessing EU funds (Erasmus +, Creative Europe, ESF, Citizen for Europe, etc.)

**Manon Martin** and **Chiara Baudino**, freelance researchers, contributed to the chapter about the ERASMUS+ programme for young entrepreneurs.

Finally, a very important contribution to this guide came from the 120 people who attended the session 'Be Creative without Creative Europe' at the IETM Spring Plenary Meeting in Bergamo, Italy on 25 April 2015, facilitated by Marie Le Sourd (OTM) and Mary Helen Young.

### 1.3. How to read this guide, and why

There are various reasons why you may be looking for funding:

- You are developing a project and you need to find partners, residency opportunities, export support, touring venues and so on;
- You need some co-funding for an EU project application (e.g. under the Creative Europe programme<sup>1</sup>);
- You are developing a multi-disciplinary project related to sectors other than culture (science, research, environment...) and/or to innovation;
- You would like to test or experiment an existing project in another venue, context, country, city etc.;
- You would like to develop a project in a country but you don't have any contacts or information about possible funders, stakeholders, potential partner organisations...

<sup>1</sup> [http://ec.europa.eu/programmes/creative-europe/opportunities/culture-support/eu-platform\\_en.htm](http://ec.europa.eu/programmes/creative-europe/opportunities/culture-support/eu-platform_en.htm)

This guide aims to ease your path to funding by providing information and tips. Its three sections are designed to suit different needs.

In **Chapter 2** you can find

- A list of information platforms and resources listing funding opportunities in Europe and worldwide;
- A selective list of residencies, events, festivals, awards, prizes, competitions and various initiatives in Europe and worldwide which can provide funding for projects;
- Practical tips and ideas to secure support from the public and private sectors.

In **Chapter 3** you can find:

- Highlights of how arts and culture activities can be funded through 11 EU funding programmes other than Creative Europe, ranging from education, youth, life-long learning, worldwide connections, development, innovation, research, regional policies, social innovation programme and so on;
- Examples of previously supported projects to inspire you when applying to these EU funding programmes.

In **Chapters 3 and 4** you can find a list of publications and online resources which can help you to dig further into some aspects or topics of your interest.

The information presented in the following pages was mostly collected between February and May 2015.

## 02.

### CROSS-NATIONAL AND CROSS-SECTORIAL FUNDING OPPORTUNITIES IN EUROPE AND BEYOND - RESOURCES AND TIPS

#### 2.1. Online cultural mobility funding guides: focus on funding at national level in Europe and beyond

The **cultural mobility funding guides** co-produced by On the Move list more than **1,000 funding schemes** of private and public organisations, at national, regional and local levels. These online guides can help you to identify regular funding to support your projects that have a European or international dimension (through collaborations, touring, co-production, residency, training etc.). All the funding opportunities listed cover the travel costs for incoming or outgoing mobility. For each support scheme the guides mention the artistic fields concerned; when applicable, the section 'other priorities' indicates if the projects can be cross-sector.

From On the Move's [Funding section](#) you can download for free the cultural mobility funding guides for:

- [29 European countries](#)<sup>1</sup>
- [19 Asian countries](#)<sup>2</sup>
- [13 Arab countries](#)<sup>3</sup>
- [The United States of America](#)<sup>4</sup>

<sup>1</sup> last update: 2014, supported by the [Asia-Europe Foundation](#)

<sup>2</sup> last update: 2014, supported by the [Asia-Europe Foundation](#)

<sup>3</sup> released in 2014, researched by the [Arab Education Forum](#) with the support of [Korea Arts Management Service](#)

<sup>4</sup> released in early 2015, done in partnership with the [Martin E Segal Theatre Centre, Graduate](#)

In addition, the Funding section includes [practical tips](#) and useful resources for mobility to and from [other world regions](#).

A new cultural mobility funding guide for **Africa** is expected to be online at the end of 2015 (with the support of [Korea Arts Management Service](#) and the research coordination of [Art Moves Africa](#)).

**What do we mean by cultural mobility?** Based on Ericarts' research [Mobility Matters](#) (2008), cultural mobility may refer to the following **formats**:

Co-productions; Collaboration; Touring; Residency; 'Go and see' grants; Market development grants; Training; Research; etc.

In this regard, cultural mobility implies any format that allows one artist/one cultural professional to have a professional experience in another country for a certain period of time.

## 2.2. Cross-national sources of funding

A number of existing schemes fund projects specifically involving partners based in different countries, either within Europe or in Europe and other countries. Those most relevant for this guide are listed below by region and in alphabetical order.

In general, according to the country of the artists/companies/groups you would like to invite, you can refer to the national cultural mobility funding guides and/or the tips related to other world regions on [On the Move](#).

### 2.2.1. Focus on Europe

#### ***The wider Europe (EU and beyond the EU)***

##### EEA and Norway grants

Iceland, Liechtenstein and Norway share a mutual interest and responsibility with other European countries in promoting security, equality of opportunity, environmental sustainability and a decent standard of living for all in the European Economic Area. The 16 less prosperous EU countries in Central and Southern Europe benefit from the EEA Grants / Norway Grants. Together with Iceland, Liechtenstein and Norway and the other EU countries, they make up the European Economic Area (EEA) which provides for the free movement of goods, services, persons and capital in the internal market. Among the priority areas are social and human development, the protection of cultural heritage, civil society, research and scholarships etc.

##### European Cultural Foundation – Step beyond grants (travel grants)

STEP Beyond Travel Grants are designed for up-and-coming artists and cultural workers to travel between EU and EFTA (European Free Trade Association) and/or countries bordering the EU. Priority is given to individuals who are under 35 years old and/or who are in the first 10

years of their career. Cross-disciplinary focus. Applications possible throughout the year.

##### European Cultural Foundation – Idea Camp

ECF's Idea Camp is a place where the selected participants can investigate and develop their ideas, exchange knowledge and find new collaborations, inspire and connect with other practitioners from different sectors, working with culture and communities and explore and imagine new democratic alternatives. Since 2014 there is one open call a year with a specific theme.

##### MitOst and Robert Bosch Stiftung

The programme Actors of Urban Change aims to achieve sustainable and participatory urban development through cultural activities. Actors from the cultural scene, administrations and the private sector are given an opportunity to strengthen their competencies in cross-sector collaboration. Next deadline from Summer 2015.

##### Stiftung Mercator

Stiftung Mercator is a private foundation which fosters science and the humanities, education and international understanding. We pursue clearly defined sociopolitical objectives in our cluster themes of Europe, integration, climate change and cultural education. The focus is on Europe/Turkey (and also China).

#### ***Regional focus: Nordic region of Europe***

##### KulturKontakt Nord (Nordic Culture Point)

Nordic Culture Point acts as the secretariat for four Nordic grant programmes: 1) The Culture and Art Programme gives support to projects in all fields of culture and art; 2) The Nordic-Baltic Mobility Programme for Culture (called The Mobility Programme) focuses on providing support to professional artists and cultural operators and

their ability to travel in, and collaborate with colleagues and organizations in various Nordic and Baltic countries; 3) The KreaNord programme for the cultural and creative industries in the Nordic countries promotes Nordic co-operation in the creative sector and 4) NORDBUKs children and youth programme. If the focus on Nordic and/or Baltic countries is a must, there are however opportunities for partnerships with other parts of the world depending on the programme.

##### Nordic Council of Ministers

See the Nordic prizes in the sectors of literature and music.

##### Nordic Cultural Fund

The Nordic Culture Fund's remit is to promote cultural co-operation between the Nordic countries. They support Nordic art and culture in the Nordic Region and beyond. A project - from Nordic and/or non-Nordic participants - must have a clear Nordic dimension to be eligible to receive funding from the Nordic Culture Fund. This means that the Fund supports projects on the theme of cultural co-operation; projects that enhance co-operation and projects with considerable Nordic content. The FAQ is very detailed and provides a lot of information.

##### Barents Euro-artic region

You may check the work programme for culture related to the Barents Euro-artic region.

#### ***Regional focus: Central / Southern Europe (including the Balkan region)***

##### Colabs - Balkan region

*Balkans Arts and Culture Fund - BAC* is designed particularly for independent cultural organisations and artists from Albania, Bosnia-Herzegovina, Montenegro, Kosovo, Macedonia and Serbia. Their socially relevant, responsible and change-oriented

contemporary artistic and cultural projects are in the focus of BAC work. BAC aspires to advance the independent cultural scene, while at the same time seeking a supportive environment for its growth.

#### Erste Foundation

The Foundation initiates and develops projects directly, or together with partners via three programmes: Social Development, Culture, and Europe. The Foundation particularly promotes independent projects and those engaged in the cultural sector by providing them with resources and cross-border contacts that are not embedded within state institutions. Most of our projects are transnational, involving research activities that focus on the visual arts from the 1960s to the present day.

#### **Regional focus: Eastern Europe**

#### Visegrad International Fund

The mission of the International Visegrad Fund is to promote development of closer cooperation among the Visegrad Group (V4) countries—the Czech Republic, Hungary, Poland and Slovakia—and to strengthen the ties among people in the region. The Fund provides funding for common cultural, scientific, research and educational projects, youth exchanges, promotion of tourism and cross-border cooperation. Most of the grant recipients are non-governmental organisations, municipalities and local governments, universities, schools and other public institutions and also individual citizens. The Fund also awards individual scholarships and artist residencies. Some associated countries can be added.

Some cultural organisations/NGOs approached during the research recommended the Swiss Development Agency. The priority area is not culture per se but some initiatives can indirectly touch on culture (gender equality, advocacy and good governance etc.). A list of priority areas in Europe is available.

Check also the ArtUP! media art project, initiated by the Goethe-Institutes in Ankara, Athens and Sofia. There may be calls for applications for media art related projects linking Turkey, Greece and Albania.

#### **2.2.2. Europe and the world**

#### **Connection with the MENA (Middle East-North Africa) region / Mediterranean region**

#### Allianz Cultural Foundation

The Allianz Cultural Foundation primarily addresses exceptionally gifted young academics and artists in Europe. In particular, the Foundation supports cooperative projects which involve partners from at least three countries. Special attention is paid to projects which enable long-term networks between the involved artists and project partners. Furthermore, the Allianz Cultural Foundation only supports projects, not institutions. Aside from the countries of Central and South-eastern Europe, in the upcoming years the funding of the Allianz Cultural Foundation focuses on the Mediterranean area. One deadline a year, usually on 31 March.

#### Annah Lindh Foundation

The Anna Lindh Grants Programme supports innovative projects jointly involving civil society organisations and networks from the South and North of the Mediterranean. As well, the Foundation offers awards like the Euro-Mediterranean Dialogue Award.

#### European Cultural Foundation - Tandem

The Tandem programme supports long-term cooperation, knowledge development and networking opportunities between cultural managers from the EU and outside the EU. Throughout a year-long collaboration, managers work together in a Tandem to co-develop cultural projects and take part in a vocational placement at each other's organisation. The entire group also meets several times a year and receives support, capacity building and arts management training from the programme organisers. The Tandem Shaml focuses in particular on cultural managers from Europe and the Arab region. Tandem is co-devised with MitOst and delivered in partnership with local organisations and international funders.

#### Roberto Cimetta Fund

The Roberto Cimetta Fund is an international non-profit making organisation created in 1999 to respond rapidly and directly to individual artists and cultural managers wishing to travel in order to develop contemporary artistic cooperation projects in the Euro-Arab geographical zone and beyond. Since 2014, RCF also provides sustaining support grants for venues, platforms and networks in the Arab geographical zone exclusively.

#### **Connection with Asia**

Please note that some funding schemes classified below may also include some MENA/Mediterranean countries.

#### Asia-Europe Foundation

ASEF has two funding schemes that can help support exchange and cooperation projects between Asia and Europe: Creative Encounters and ASEF creative networks. Creative Encounters: Cultural Partnerships between Asia and Europe supports artistic co-creation in contemporary art forms (such as dance, music, film, literature etc.) through a competitive

annual open call for proposals ASEF creative networks facilitates dialogue and co-operation among cultural networks in both continents (through a competitive annual open call for proposals). The calls for applications are usually on a yearly basis around July-August.

#### Japan Foundation – PAJE (Performing Arts Japan for Europe)

This programme is designed to provide financial assistance for performances or co-productions in European countries that aim to introduce Japanese performing arts to local audiences. Deadlines usually announced in Autumn each year.

#### **Connections with the USA**

##### CEC ArtsLink

ArtsLink supports exchange between artists and arts organisations in the United States and eligible countries mostly including countries from the former Soviet Union but also Egypt, Israel, Lebanon, Palestine and Syria. Residencies are as well supported in the visual and performing arts sector.

#### **Francophone /French speaking countries**

##### Organisation Internationale de la Francophonie (OIF)

In the fields of visual arts, performing arts and crafts, OIF focuses on the professional structuring of the artistic fields, the access to networking on international markets and event and capacity building/career development. Information in French.

##### Commission internationale du théâtre francophone

The international commission for the French speaking theatre was created in 1987 in order to support the implementation of multilateral projects of creation and diffusion of theatre (Canada, Quebec, France, Belgium, Switzerland, etc.).

The EU funded programmes are mostly introduced in the second section of this guide. However some specific programmes related to EU and/or its neighbouring countries can be briefly introduced:

The MED Programme is a transnational cooperation programme covering regions of Greece, Spain, France, Italy, Portugal, Slovenia, Croatia, Malta, Cyprus, Albania, Bosnia, Montenegro and the UK (Gibraltar); it supports the sharing of experiences, knowledge, and the improvement of public policies between national, regional and local authorities and other territorial actors. In addition, MED focuses on the protection and promotion of Mediterranean natural and cultural resources by reducing the potential impact of human activities on environmental and cultural heritage; on conserving, protecting and developing natural and cultural heritage by enhancing sustainable development policies; and on better protecting and valorizing natural and cultural heritage in coastal and maritime areas.

A new EU-funded Eastern Partnership Culture Programme is being implemented by the British Council in association with Goethe-Institut, National Centre for Culture in Poland and Soros Foundation Moldova. The programme, with focal points in each of the countries, will run for three years in Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine. The Eastern Partnership Culture Programme will focus on creative and culture industries, cultural policy development, fostering cross-sectorial collaboration in culture and involving Eastern Partnership countries in increased international culture cooperation. It will run from February 2015 till January 2018.

Information in French.

#### **German speaking countries**

##### International Theatre Institute-Germany and Robert Bosch Stiftung

The funding programme aims to stimulate and establish lasting international partnerships between two countries. An application can be submitted by theatres and independent theatre groups from the areas of drama, dance, music theatre, puppet theatre and performance in the German-speaking region (Germany, Austria, and Switzerland) interested in collaborating with partners from North Africa or Eastern Europe.

#### **2.2.3. International focus**

##### **Funding for international exchange**

Here follows a selection of funding opportunities for international projects which are open to applicants and partners based

in Europe.

##### Korea Arts Management Service (KAMS)

Under KAMS international market development or funding for international exchange (like the funding line Center Stage Korea), there are yearly calls which can allow you to invite Korean groups and companies to your festival or event.

##### American Dance Abroad

American Dance Abroad's resources are limited. They can assist with modest travel expenses for artists and managers attending international marketplaces, conferences, festivals and other networking opportunities; they subsidise international programmers who want to see American work in live performance and they maintain a quick-turnaround assistance program that supports transit costs for U.S. dance artists needing to respond quickly to international invitations.

Theatre Communication Groups – USA

The Global Connections program was designed by TCG and is funded by The Andrew W. Mellon Foundation and Robert Sterling Clark Foundation. US-based theatre companies and organisations can apply to be presented in a festival or event, for residencies or creation works worldwide (including in Europe).

**Funding for international projects beyond Europe – tips and resources**

You may be working with artists, cultural professionals and organisations from the 'Global South': Africa, Asia, Latin America, the Middle East etc. Identifying funding opportunities can be challenging.

Some funding schemes especially target developing countries and/or countries in transition. On the Move's cultural mobility funding guide Focus on Asia lists some of these funds (pages 11-19) which can be applicable to people from other world countries other than Asia like Africa, Latin America and/or the Middle East. Examples: the Prince Claus Fund-Ticket Grant, the support mechanism of the CKU (Denmark), the IFA's programmes in Germany, the Arts Collaboratory Programme (by Hivos and the Doen Foundation) and others.

Check also:

[UNESCO - Fund for the Promotion of Culture](#)

[UNESCO - International Fund for Cultural Diversity](#)

[MedCulture](#)

Med Culture is a 4-year (2014-2018) regional programme funded by the European Union to accompany partner countries in the south of the Mediterranean in development and improvement of cultural policies and practices related to the culture sector.

The approach is consultative/participative and takes place in partnership with civil society actors, ministries, private and public institutions involved in culture as well as other related sectors. Med Culture curates the design and implementation of priority-based actions identified through wide consultations both with national authorities, civil society actors, as well as international organisations and

regional EU-funded programmes. The countries involved are Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, Tunisia, Palestine, and Libya with the exception of Syria where cooperation is currently suspended until further notice from the European Commission.

Some organisations can be directly linked to the support of freedom of expression and in particular of artistic expression and/or the protection of artists at risk:

[Fritt Ord Foundation](#)

The paramount object of the Freedom of Expression Foundation, Oslo, is to protect and promote freedom of expression and the environment for freedom of expression in Norway, particularly by encouraging lively debate and the dauntless use of the free word. In special cases, the Freedom of Expression Foundation, Oslo, can help promote freedom of expression in other countries.

[Institute of International Education-IEE \(USA\)](#)

In May 2015 the IIE launched a new Artist Protection Fund (APF), a three-year pilot programme supported by a \$2.79 million grant from The Andrew W. Mellon Foundation to make life-saving fellowship grants to threatened artists from any field of artistic endeavor, and place them at host universities and arts centers in countries where they can safely continue their work and plan for their future.

[Index Freedom of Expression Award](#)

The Index Freedom of Expression Awards recognise those individuals and groups making the greatest impact in tackling censorship worldwide. Each year, the awards call attention to some of the bravest journalists, writers, artists and human rights defenders in the world.

[Mimeta Fund](#)

The Fund's aim is to give people access to free artistic expressions created on independent terms, in support of article 27 of the Universal Human Rights Declaration. Mimeta works in Africa, Asia and South-America – with concentration on MENA and Sub-Saharan Africa.

[Open Society Foundations](#)

The Open Society Foundations work to build vibrant and tolerant societies whose governments are accountable and open to the participation of all people. They seek to strengthen the rule of law; respect for human rights, minorities, and a diversity of opinions; democratically elected governments; and a civil society that helps keep government power in check.

### 2.2.4. Other funding sources

#### ***Paid residencies and scholarships – a selection***

You'll find below a selected list of regular residencies and scholarships that include travel costs at least partially covered for the eligible candidates. The focus is on multi-disciplinary forms of art practice with a direct links to the performing arts sector. The list is ordered by country and based on information collected throughout the period 2014-2015 on [On the Move's website](#).

Check as well the section 3 of this Guide for other weblinks and information platforms related to residencies like for instance <http://transartists.org>

- **Europe**

#### **Austria:**

The [Institute of Electronic Music and Acoustics – IEM](#) in Graz has a residency aimed at individuals wishing to pursue projects in performance, composition, installation and sound art, development of tools for art production and related areas.

#### **Denmark:**

[Hotel Pro Forma](#) offers professional artists' residency opportunities. Applicants must have documented experience in developing interdisciplinary work.

#### **France:**

With the support of the French Ministry of Culture and Communication, the ACCR has been coordinating the [Odyssee artist-in-residency programme](#). The programme is open to artists, researchers and culture professionals from countries other than France who want to develop projects within French Cultural Centers – Historic Monuments. Focus areas are for instance music, architecture, arts and

crafts, visual arts, dramatic writing, novel writing, scriptwriting, animated film-making, photography and journalism.

[Camargo Foundation](#) is a residential centre offering programming in the humanities and the arts. It offers time and space in a contemplative environment to think, create, and connect. The Foundation encourages the visionary work of scholars, artists, and leading thinkers in the arts and humanities. See the 2015 call for reference.

The [Camargo Foundation](#) has also a special partnership with the Goethe Institut for residencies open to artists and scholars from Germany and the Mediterranean region. In 2015, Particular consideration is given to projects and ideas engaging artistic, ecological, historical or academic approaches to questions of city and nature.

#### **Germany:**

[Akademie Schloss Solitude](#) invites application from international artists working in the following disciplines: Architecture (design, landscape architecture, urban planning), Visual Arts (including performance art), Performing Arts (stage design, dramatic texts, dramaturgy, musical theater, performance, direction, drama, dance), Design (fashion, costume, product and furniture design, visual communication), Literature (essay, criticism, poetry, prose, translation), Music/Sound (interpretation, sound installation, sound performance, composition) and Video/Film/New Media (including video installation, fiction and documentary).

The [Frankfurt LAB](#) is a rehearsal and performance space for experimental work in the performing arts and music with two performance halls. Since 2014 the Frankfurt LAB hosts an annual residency programme. The residency is meant for artists from every discipline. It offers a month worth of time for research, prepare and progress of artistic work in one

of the given rehearsal spaces.

[NRW KULTUR sekretariat](#) offers Performing Arts Residencies for dancers, choreographers and performers. These are to be used for thematic research projects, which should not be focused on a production. See the 2015 call.

[PACT Zollverein](#) is open to professional artists from home and abroad who work in the areas of dance, performance, media arts or music and closely linked to PACT's two other core strands of activity in presenting work and facilitating research and development. The programme is a key element in PACT Zollverein's profile as an Artists' House supporting lively exchange between practice and theory.

The [Pina Bausch Fellowship for Dance and Choreography](#) enables dancers and choreographers around the world to discover new forms of expression as a temporary member of an ensemble of their choice or to look into the working methods of a renowned choreographer. The aim of the fellowship is to extend their own repertoire of movements and to find new, individual means of expression - in order to spur the personal, artistic development.

[Tanzlabor 21](#) (dance) offers the following different formats: residencies, research residencies, grants for national and international artists, as well as grants for the use of Z, Centre for Research and Rehearsals.

#### **Finland:**

[Eskus Artist-in-Residence Programme](#) is for individual artists or groups of professional artists working within performance, live art, or contemporary theatre. See the call for 2015 (focus on Nordic-baltic artists).

**Ireland:**

Tipperary Dance Residency is a residence scheme for dance artists.

**Lithuania:**

Arts Printing House offers a residency to professional international artists in the contemporary performing arts field: contemporary circus, theatre, dance. The Arts Printing House also opens these residency opportunities to producers of performing arts: art directors, festival programmers or managers in the field. See the call for 2015.

**Netherlands:**

Impakt Foundation International Residency Programme (Impakt WORKS) is a residency programme for media artists, artists working with digital media, video, sound, interactive technologies and the like. The Impakt Works residencies are project based, with a finished work as the end result. Applicants should be prepared to execute and complete their proposed project within the two-month duration of the residency.

**Norway:**

Dansearena nord in Hammerfest, Norway is offering choreographers, dancers and others working with dance and movement the possibility to apply as an Artist in Residence. See the 2015 calls for reference.

Ibsen scholarships are awarded to innovative projects in the field of drama and performing arts and projects that act as incentives for critical discourse with regard to existential and society-related subject matters concerning Henrik Ibsen.

**Sweden:**

Dance Ignition Lab: Tranås is a new model of research residency, which aims

to stimulate discussion, debate and to identify new ways of working across multiple disciplines and cultural contexts.

- **Beyond Europe**

**Brazil:**

Instituto Sacatar thrusts creative individuals into immersive intercultural experiences at its international artist residency programme on the island of Itaparica in Bahia, Brazil. While Instituto Sacatar sometimes uses the word 'artist,' it interprets 'creativity' in the broadest possible sense. Instituto Sacatar seeks creative individuals of all disciplines and backgrounds, without regard to race, creed, national origin, sex, age, sexual orientation, marital status, ancestry, disability or HIV status.

**Japan:**

The Dance Box residency programmes are implemented in cooperation with Art Theater dB KOBE, Studio dB Kobe, and Maizuru RB (Yashima art port). The programme encourages experimentation and process rather than the end result of the artists' production.

The Saison Foundation is a grant-making foundation established in July 1987 that supports projects and activities related to contemporary Japanese theatre and dance. In order to increase the visibility of contemporary Japanese performing arts on a worldwide level, the Saison Foundation awards grants and priority use of its rehearsal/workshop and residence facilities at Morishita Studio in Tokyo.

**Russia:**

Since 2008, the Likhachev Foundation (St. Petersburg, Russia) has directed a Cultural Fellowships programme, whose aim of which is to promote mutual understanding and partnership between Russia and Western countries. Those eligible for the programme are specialists in the field

of culture, education, and the humanities who are currently working on creative projects related to Russian culture and history. See the 2015 call for reference.

**USA:**

Bunnell Street Arts Center (Alaska) seeks artist-led projects featuring community engagement through art such as poetry, new media, music, ephemeral art, dance, painting, theater, installation, creative writing, or sculpture at the arts center and neighborhood sites such as Bishop's Beach and Beluga Slough (see under *program / artist in residence*).

Headlands Centre for the Arts: artists selected for this programme are at all stages in their careers and work in all media, including drawing, painting, sculpture, photography, film, video, new media, installation, fiction and nonfiction writing, poetry, dance, music, interdisciplinary, social practice, and architecture.

The Rabbit Island Residency is open to individual applicants worldwide. Small collaborative groups (2-3 people) may also apply. The minimum age requirement is 21. The residency is open to visual artists of all disciplines, as well as writers, poets, architects, designers (graphic or industrial), musicians, filmmakers, composers, and choreographers.

- **Multi-countries**

Due to the very nature of the profession many dancers have international careers. Because of their scattered careers these dancers may not meet the eligibility criteria of any one country in order to receive a retraining grant through one of the established transitions centres. As a tribute to its founder the IOTPD has created the annual IOTPD Philippe Braunschweig Grant for retraining. This grant is meant for professional dancers who have had an international career and who don't qualify for support from any one of the countries where they have danced.

### **Awards, prizes and competitions – a selection**

The awards, prizes and competitions listed below are open to European and/or international applicants. Most of them include a cross-sectorial focus either on innovation, social engagement, hybrid forms, links with science and research etc. They are classified by alphabetical order and are usually held on an annual or bi-annual basis.

The Calouste Gulbenkian Prize, with a value of €250,000, distinguishes an individual or institution whose thoughts or actions make a decisive contribution to, and have significant impact on understanding, defending or fostering the universal values of the human condition: namely, the respect for diversity and difference, a culture of tolerance and the conservation of the environment in man's relationship with nature.

The COAL Prize on Art and Environment rewards each year a project by a contemporary artist involved in environmental issues. Its goals are to promote and support the vital role which art and creation play in raising awareness, supporting concrete solutions and encouraging a culture of ecology. The winner is selected out of ten short-listed by a jury of well-known specialists in art, research, ecology and sustainable development

The Cultural Innovation International Prize is a biannual competition by the Centre de Cultura Contemporània de Barcelona (CCCB) to stimulate innovation in the field of culture, recognise the importance of research as an integral part of projects and explore the possible cultural scenarios of coming years.

The Intercultural Achievement Award (IAA) was designed as a key project of intercultural dialogue in 2014. The award honours successful, innovative projects in the field of the intercultural dialogue, both in Austria and on a global scale. The

award is open to all those, who identify and make use of opportunities within intercultural communal life. It is also designed for those who have successfully explored new avenues within intercultural dialogue, who have mastered a specific challenge through intercultural actions, and who have promoted dialogue of cultures and religions through their media presence.

The Intercultural Innovation Award is a partnership between the United Nations Alliance of Civilizations (UNAOC) and the BMW Group that aims to select and support the most innovative grassroots projects that encourage intercultural dialogue and cooperation around the world.

The strategic objective of the Land Art Generator Initiative is to advance the successful implementation of sustainable design solutions by integrating art and interdisciplinary creative processes into the conception of renewable energy infrastructure. This international competition takes place every two years.

The prize LIVE WORKS Performance Act Award includes a creative residency period for nine selected projects. LIVE WORKS sees performance as a workspace, as well as an instrument and cultural exercise. The prize is unique in its particular attention to hybrid research, underlining the openness and fluidity of performance, its social and political implications and its level of public understandability.

The New technology Art Award: from the very beginning, the Liedts Meesen Foundation has made a clear choice for these less recognised forms of artistic expression. This conscious choice is consistent with the transnational goals of the foundation.

The N.I.C.E. award is presented during the Forum D'Avignon Ruhr since 2013. In 2014 Spillover was the topic: the prize

was awarded for the most innovative spillover effect driven by a cultural and creative project, research projects or a political strategy/measure.

Squeeze it is a contest open to young Europeans under the age of 30 for a small format / low budget project merging theatre, visual arts and new media. See the 2014 call (first edition).

The Szpilman Award is awarded to works that exist only for a moment or a short period of time. The purpose of this yearly award is to promote such works whose forms consist of ephemeral situations.

The Visible Award founded by the Foundation Pistoletto / Citadellarte and the Foundation Zegna is the first international production award devoted to art work in the social sphere, that aims to produce and sustain socially engaged artistic practices in a global context.

The Walking Visionaries Awards highlight new ideas, big and small, for fulfilling the potentials of walking for liveable communities. The programme supports individuals and organisations from across the globe, from different professional backgrounds and cultural contexts alike. Participants in the Walking Visionaries Awards are united by one thought: that walking is an integral element of a good, just and sustainable city.

### **Festivals and events – a selection**

Please find below some opportunities to take part in events/festivals or projects mostly in Europe where the **travel costs** of the selected artists/creative people **are at least partially covered**.

- **Europe**

#### **Croatia:**

FAKI - Festival of alternative theatrical expression: as a festival of alternative theater, street theater, performance,

off- and low-budget theater, FAKI affirms the idea of theater as a collective, inclusive art, reviving the community and finding its true function only in conjunction with it, when the entire environment is involved and integrated as a potential audience with the common progressive and creative denominator.

#### **Czech Republic:**

Performing Arts for the Future and its festival laboratory aim to create conditions for the meeting between emerging artists and legends of new theater.

#### **Finland:**

ANTI - Contemporary Art Festival is an international contemporary arts festival presenting site-specific works made for public space. ANTI Festival presents live, sonic, visual and text-based art from today's most exciting and innovative artists in the Finnish town of Kuopio.

#### **France:**

La Bécquée: European Contemporary Dance Festival's open call for applications is usually at the end of each year.

Festival L'Entorse in Lille has been working since 2006 on the links and cross-overs between arts and sports; its aim is to create long-lasting partnerships between various sports and art protagonists. Every two years, in Spring, in Lille and its Euroregion, L'Entorse organises in connection with more than 40 partners, a festival of 10 to 12 weeks duration dedicated to this meeting between arts and sports.

#### **Germany:**

The Dance Congress (Tanz Kongress) in Düsseldorf happens every three years. For the 2016 edition the call for proposals invited artists, theorists, students and all working in dance to take up a position on the concept of contemporaneity.

OUTNOW! – International Performing Arts Festival in Bremen presents a platform for exchange and networking amongst young artists. Workshops, audience talks and after-talks offer different formats of professional feedback and mentoring. See the call for applications in 2015 for reference.

SPIELART Festival Munich always concentrates on posing questions about theater itself as an art form, and on consistently re-exploring or re-establishing theater with approaches from the fringes. Important accents of the festival's platform are also its entrenchment in the city's cultural life and the dialogue between the city's artistic and institutional energies.

International Solo-Dance-Theatre Festival TREFFPUNKT in Stuttgart asks choreographers and dancers from around the world to perform a solo piece which is new, original, imaginative, unique and which displays unusual achievement. Applicants shall be below 30 (condition for the 2014 call for the 2015 edition).

#### **Poland:**

The Performance Platform Lublin festival has been organised in Lublin since 2009 and is dedicated to the art of performance. The main objective of the festival is to present the diversity of paths, strategies and artistic attitudes as well as new phenomena taking place within this field of art. Special attention is paid to the work of young artists standing at the beginning of their artistic path, interested in exploring the domain of performance art.

#### **Switzerland:**

The Belluard Festival in Fribourg has for central venue a medieval bastion. It is laid out for stage projects, but beyond that, it offers numerous possibilities for specific artistic interventions. For the 2015 call for applications, the topic was 'Fortress

Europe'.

Perform Now! takes place every two years in Winterthur (Schweiz) and offers current trends in performance art. Perform Now! is a unique platform for contemporary forms of expression of art, dance, music and theater. The Festival presents works from all areas of the Arts (transdisciplinary).

Young Stage - the International circus festival in Basel offers young professional artists from all over the world a platform to present their work to the audience, to experts and to a professional jury showing them what 'contemporary circus' means nowadays.

#### **Spain:**

Hangar, an art production and research center based in Barcelona, has regularly open calls for interdisciplinary projects and researches.

#### **Sweden:**

Every year, ICEHOTEL in Jukkasjärvi welcomes about 40 selected artists come from all art disciplines. There are no entry requirements for applying to design one of the hotel's suites. There has always been a mix of people, some have been here before and some are new to the place, many have never even worked with snow or ice before.

#### **United Kingdom:**

Fest Live is a collaboration with the Unity Theatre - Liverpool and an opportunity to showcase physical work to promoters and festival audience. Emerging or more confirmed artists can apply.

The new UNFIX i - Festival of Performance and Ecology in Scotland was searching for its 2015 edition proposals for live performances, films, installations and workshops that resonate with ecological crisis / renewal and conscious

physicality.

- **Beyond Europe**

#### Russia:

OPEN LOOK festival is an international event offering training and performance programmes that cover a wide range of contemporary dance forms. Held each summer during the beautiful St. Petersburg White Nights season, the festival gathers Russian dancers, choreographers and students for a series of intensive workshops held by well-known dance masters from all over the world.

#### USA:

The Franklin Furnace Fund awards grants annually to emerging artists to enable them to produce major performance art works in New York. Grants range between \$2,000 and \$10,000 based on the peer review panel allocation of funding received by Franklin Furnace.

### 2.3. Other ways to fund your projects – some tips

#### 2.3.1. Crowdfunding – a selection of links and resources

If crowdfunding cannot be the solution to your funding challenges, it can be part of the solutions and can also be a good way to communicate and make your project, event or initiative more visible.

This article on crowdfunding platforms in Europe and Asia is a relevant introduction to some key crowdfunding platforms.

You can also check:

- The ENCC report Crowdfunding Schemes in Europe, which includes a list of platforms and resources;
- The guide Crowdfunding explained to SMEs.

Keep an eye on newly funded projects / platforms and networks within the scope of the Creative Europe Programme, which may offer some open opportunities. See for instance:

- Urban Heat project
- The SHAPE platform
- Aerowaves for emerging choreographers in Europe

See whether your country of origin or residency has a special cultural exchange year which may open specific opportunities (like the year UK/Nigeria or cultural seasons between France and Korea etc. in 2015).

On the Move shares regular and one-off opportunities through its website, newsletter and Facebook page.

Finally there are interesting events related to crowdfunding initiatives taking place in different countries; in Belgium, for example, Europe Refresh will celebrate its third edition in 2015.

#### 2.3.2. Loans / Support – a selection of socially engaged banks

You may seek support for your project, venue, organisation etc. from a bank, in the form of loans or other.

Banks like Triodos (based in the Netherlands, with branches in Belgium, Spain etc.) has for instance the mission to make money work for positive social, environmental and cultural change. They already support a variety of projects.

The members' page of the European Federation of Ethical and Alternative Banks and Financiers (FEBEA) can help you find such banks located in your country.

Finally the EENC report on Opportunities for cultural and creative industries to access to finance in the EU can be relevant for you.

#### 2.3.3. Support at regional / city levels

Local authorities like regions and cities are mentioned in different parts of this

guide (section 1: 2.1.2. and section 2: 4.6., 4.7. and 4.8) as key stakeholders to support collaboration and cooperation projects in the arts and cultural field.

It is highly suggested to do some research at your region and city levels to identify some types of programmes which may help you. Some cities are also into active twin partnerships or are part of a European project where your project could potentially fit. Some examples:

- Network of Cities for Artistic Creation: this network has supported residencies and creative projects between middle size cities in Europe;
- Check also the Eurocities network with its Forum on Culture (not directly for funding but for cities active at a European level);
- Check also the programmes specific to Euro-regions (e.g. the Baltic Sea region).

Keep an eye on special events your city or region may implement for a celebration (partnership between countries/cities, cultural exchange, EU presidency etc.).

For instance the Future Europe Festival is a one-off, major cultural festival featuring performing arts, visual arts, design and storytelling. The festival will be

held in Amsterdam in 2016 as part of the Cultural Programme accompanying the Netherlands' chairmanship of the European Union.

And of course, the programmes of the European Capitals of Culture can include some specific types of support for your projects, initiatives, venues, festivals etc. Donostia / San Sebastian, EU Capital of culture 2016, has issued a call.

### **2.3.4. Indirect ways to find partners and supporters**

To be in a network, either as an organisation or on an individual basis, may help you to connect with people from the sector you evolve in and to develop projects.

IETM is definitely one place for networkings and encounters. Some travel grants can be offered on very specific conditions and for organisations with a minimum financial turnover.

Other networks can offer some scholarships, supports or help for travel; just to name a few:

- ENCATC through the Thomassen mobility fund;
- The regional Nordic network NOBA can provide travel grants to facilitate the coming of its members.

# 03.

## WHEN EU FUNDING PROGRAMMES AND CULTURE (CAN) MEET

### 3.1. Introduction

The idea behind this section is to show that, despite a challenging context for the funding of the arts and culture in Europe and worldwide, other EU funding programmes beyond Creative Europe can be interesting for our sector, if you know how to read between the (guide)lines. For this reason the following pages have been compiled in partnership with selected contributors, individual experts or organisations/networks with expertise and experience as partners, facilitators and/or advisors of EU funding programmes.

Each contributor was confronted with the same challenge, i.e. to summarise around 6 key questions on the main objectives of each EU funding programme concerned :

- What is the programme about?
- What types of culture/arts-related projects are eligible for funding?
- Who can apply within the cultural/arts sector?
- What are the types and levels of funding?
- How to apply and when?
- Examples of supported projects

Considering the complexity of some programmes, the contributors and the editorial team have focused on specific issues which are most relevant for the creative and cultural sectors.

We start this overview with funding programmes more related to training, life-long learning, Europe and the world, citizen engagement and innovation: ERASMUS +, EuropeAid, Europe for Citizens, Horizon 2020. Then we move to regional types of funding, with an introduction to the Structural funds and the regional cohesion policy, the European Regional Development Fund and Interreg, and to opportunities focused on competitiveness and loans with the COSME programme. Finally we provide additional information on Employment and the Social Innovation programme and the programme ERASMUS for Young Entrepreneurs.

The description of each programme is completed by a list of resources for those who wish to go further. All funding programmes are very much linked to the EU2020 objectives (for smart, sustainable and inclusive growth) that we strongly encourage you to check (at least its summary) before delving into these programmes.

### 3.2. ERASMUS +1

#### **What is the Erasmus + programme?**

Erasmus + is the EU programme for Education, Training, Youth and Sport for the period 2014-2020. It is designed to support actions, cooperation and tools contributing to the implementation of the Europe 2020 strategy for growth, jobs, social equity and inclusion by tackling socio-economic changes. Erasmus + also contributes to achieve the objectives of the Education and training 2020 strategic framework and of the European Youth strategy.

Fighting the increase of unemployment – particularly among young people and adult with low skills - is at the heart of the new programme. Participating countries are invited to increase and better use the potential of Europe's human talent and social capital, while confirming the principle of lifelong learning by linking support

<sup>1</sup> This chapter was written by Charlotte Bohl-Mustafa

to **formal<sup>1</sup>, non-formal<sup>2</sup> and informal learning<sup>3</sup>**.

Erasmus+ refers to 5 different fields and 2 specific actions replacing 7 different programmes from the previous period. The fields concerned are:

- School education (former Comenius)
- Vocation education and training (former Leonardo da Vinci)
- High education (former Erasmus and other international higher education programmes)
- Adult education (former Grundtvig)
- Youth (former Youth in Action)

Specific actions:

- Sport
- Jean Monnet Programme (which promotes excellence in teaching and research in the field of European studies)

#### **What types of culture/arts-related projects are eligible for funding?**

In order to promote synergy and cross-sector cooperation, Erasmus + has been designed as an integrated programme supporting 3 main types of **Key Action (KA)**, common to all fields:

- Learning mobility of individuals (KA1)

- Cooperation for innovation and exchange of good practices (KA2)
- Support for policy reform (KA3)

Funding opportunities are numerous for the cultural and creative sector under the Erasmus + programme but it is important to keep in mind that **Erasmus + does not support international cultural activities**, such as festivals or touring events per se.

Erasmus + funds projects:

- 1) **involving cultural actors** for their essential contribution to human and social development through education and training, and
- 2) **which are related to other fields**, such as economics and education.

For example, under the KA1 action, the programme supports projects contributing to achieve specific learning objectives increasing specific skills and the employability potential of the beneficiaries. The learning mobility experiences in this framework should be in line with the need of participants as well as conceived according to the organisation's internal plans for internationalisation strategy and capacity building.

Cultural organisations work with and/or are part of any of the 5 fields of Erasmus +. However this article particularly focuses on two fields that can be the basis for relevant opportunities: Adult education and Youth<sup>4</sup>.

<sup>1</sup> Learning which takes place through planned activities (in terms of learning objectives and learning time) where some forms of learning support is present, but which is not part of the formal education and training system.

<sup>2</sup> Learning resulting from daily activities related to work, family or leisure which is not organised or structured in terms of objectives, time or learning support; it may be unintentional from the learner's perspective.

<sup>3</sup> A learning mobility implies to move physically to a country other than residence in order to undertake for example study, training but also non-formal and informal learning.

<sup>4</sup> Organisations such as universities, art school / training centres are invited to take a look at opportunities under the fields School education, Vocation education and training and Higher education.

**Adult education:** The Adult education field must be understood as all forms of non-vocational adult education, whether of a formal, non-formal or informal nature. An 'adult staff' participating in a learning mobility experience can be a professional or a volunteer from the sending organisation.

Participants eligible to the KA1 learning mobility stance can be for example, in the field of art and culture: staff members of a theatre, a museum, a dance company, as well as artists and/or volunteers actively participating in the project (involved in participatory art processes, organisation, community building activities, etc.), working at an international level, but also organisations contributing to the building of their staff members' capacity. Erasmus + also encourages organisations to include in their European development plans their volunteers or any actors part of their 'professional ecosystem'.

**Youth field:** In the context of the Erasmus + Programme, 'youth' are individuals aged between 13 and 30. A youth worker is a professional or a volunteer, involved in non-formal learning, who supports young people in their personal socio-educational and professional development. A youth worker in the field of culture could be for example: an artist engaged in a participatory project involving youth, staff members or board members of an NGO active in community art projects (different types of audience development actions - such as downstream and upstream - are identified in the Creative Europe programme: cf. cooperation projects annex 2).

**Non-formal education, both in the youth field or adult education, does not mean, 'without learning objectives'.** Audience development actions could be considered as non-formal education activities if they have clear learning objectives and outcomes.

Types of projects eligible for funding fall under:

**KA1. Learning mobility of individuals**

Adult education

- Participation in structured courses/training events abroad;
- Job shadowing/observation period in an adult education or other;
- Teaching assignments.

- Youth

- Youth Mobility projects (young people and youth workers): Youth Exchanges, European Voluntary Service. Structured courses: training courses, contact-making events, study, visits abroad, job shadowing or observation period in a youth organisation abroad;
- Mobility projects submitted by national/regional public bodies and by organisations active in Corporate Social Responsibility;

- Large Scale European Voluntary Service Events.

**KA2. Cooperation for innovation and exchange of good practices**

KA2 Adult education & Youth

- Strategic Partnerships

- Cross-sector cooperation to exchange experiences and best practices between organisations;

- Developing, testing and validating of new curricula, teaching methods or innovative pedagogical approaches;

- Projects addressing the acquisition of basic skills (literacy, numeracy and ICT) and the provision of second chance opportunities/learning in later life;

- Improving the accessibility of learning opportunities;

- Developing strategic cooperation between Adult education providers/ Youth organisation and local/regional authorities.

- Specific to the youth field:

- Validation of competences acquired through non-formal and informal learning at national level by referencing them to EU frameworks;

- Transnational initiatives fostering entrepreneurial mind-sets and skills, to encourage active citizenship and new social enterprise creation.

KA2 Youth

Capacity building activity: projects promoting cooperation and mobility activities having a positive impact in Partner countries.

**KA3. Support for policy reform**

| Adult education  |
|--|
| <ul style="list-style-type: none"> <li>• National policy reforms (national networks)</li> <li>• Awareness campaigns</li> <li>• Peer learning activities between high-level policy makers</li> </ul>                      |
| Youth  |
| <ul style="list-style-type: none"> <li>• Open Method of Coordination</li> <li>• Structured Dialogue</li> <li>• European Youth Forum and to European Youth NGOs</li> <li>• Youthpass &amp; European Youth Week</li> </ul> |

**Who can apply within the cultural/arts sector?**

Type of eligible organisations

The programme reaches individuals through organisations, institutions, bodies or groups that organise such activities. The specific conditions for the



picture from *The management of the festive rituals in the public areas project*

participating organisations and their participants in an Erasmus + project depend on the type of Key Action concerned.

As a general rule, organisations participating in Erasmus + projects must be established in a Programme Country<sup>1</sup>. Some Actions are also open to participating organisations from Partner Countries<sup>2</sup>, notably in the field of higher education and youth.

For example, for the KA1 in the field of adult education, is eligible, any public or private organisation active in the field of adult education or any public or private organisation active in the labour market or in the fields of education, training and youth.

<sup>1</sup> Programme countries: Member States of the European Union + former Yugoslav Republic of Macedonia, Iceland, Liechtenstein, Norway, Turkey

<sup>2</sup> To know more about Eligible countries, please refer to the ERASMUS Programme Guide 2015 page 24

Such organisations can be: a higher education institution, a public or private, a small, medium or large enterprise, a social partner, a public body at local, regional or national level, a foundation, a non-profit organisation, an association, a NGO, a cultural organisation, a library, a museum, etc.

The **required number of partners** depends on the type of the actions concerned. Here are a few examples:

#### Youth field

- For KA1 – Youth field: at least 2 organisations (one sending, one receiving)
- KA2: 2 organisations from 2 different programme countries
- KA3: Transnational/International meetings: the activity must involve at least 2 participating organisations from at least 2 different countries, of which at least one is a Programme Country.
- National meetings: the activity involves at least one organisation from a Programme Country

#### Adult Education

- For KA2: 3 organisations from 3 different programme countries.

#### What are the types and the levels of funding?

The Programme has an overall indicative financial envelope of € 14,774 billion for the seven years (2014-2020). The level of funding for projects as well as the timeframe depend both on the concerned type of action<sup>1</sup>. The financial management is simplified with a greater use of unit costs in most cases. This type of grant helps participants to easily calculate the requested grant amount. s

<sup>1</sup> Please refer to the *Programme guide, part B* Column 'financial mechanism of funding rules'.

When the EU grant is provided in the form of a unit cost, a lump sum or a flat-rate financing –this is the case for most of the actions covered by the Erasmus + Guide - the principles of co-funding are ensured by the Commission by the rates or percentages of such units, lump sums and flat-rates.

*Example: Adult education*

KA1: Mobility projects: Grants of maximum € 300,000 (2 years project) and € 450,000 (3 years project)

KA2: Strategic partnership: Grants of maximum € 300,000 (2 years project) and € 450,000 (3 years project)

#### How to apply and when?

The deadline for project submission is set for each action; applicants need to refer to the programme guide or calls' announcements. The actions of the Erasmus + programme are divided into decentralised actions and centralised actions. The decentralised actions are managed in each programme country by National Agencies that are appointed by their national authorities. The centralised actions are managed at a European level by the Education, Audio-visual and Culture Executive Agency (EACEA) located in Brussels. Some centralised actions are included in the [General Call for proposals](#) and the details of these actions are outlined in the [Erasmus + Programme Guide](#). Specific Calls for proposals are published on the website of the EACEA.

#### Resources

- [ERASMUS+ programme guide](#)
- [Erasmus + on the European commission website](#)
- [Education, Audio-visual and Culture Executive Agency \(EACEA\)](#)
- [National Agencies](#)
- Find about more projects on the [dissemination platform](#) by the European Commission

#### Examples of supported projects

##### **COMPASS - Lusofonia Europeia** - KA2 -

Strategic partnership

Partners: Conexão Lusófona (Portugal-coordinator), Zarpante (France), Inquietudo (Austria), Berlinda (Germany), Bom dia (Luxembourg)

This partnership aims at promoting exchange and networking among Lusophony NGOs at a European level throughout the following actions: 1) development of an online platform mapping all associations promoting Portuguese language in Europe, 2) production of a documentary film, collecting testimonies and voices 3) publication with recommendations. EU contribution: € 53, 302 (duration: 2 years - 2015-2016).

##### **The management of the festive rituals in the public areas** - KA1

Applicant: The Committee of Organization of the University Carnival, "COCU", Toulouse, France / Hosting organisation: The Catalan Foundation "Festa Major de Gracia", Barcelona, Spain.

The project consolidates the Carnival's technical and human strengths to contribute to reach a long-term goal, eg. to become the most important European Carnival by 2020. The COCU has 5 permanent employees but a much wider "professional ecosystem" with more than 1,000 volunteers including 12 board members. The European development plan of this project aims at building the capacity of more than 90 of them in 3 different fields: technical, artistic and managerial. Learning mobility: 91 persons. EU contribution: € 207,045 (duration: 12 months - 2014-2015).

### 3.3. EuropeAid<sup>1</sup>

#### What is EuropeAid?

EuropeAid is the EU's support programme that aims to reduce poverty in the world, to ensure sustainable economic, social and environmental development and to promote democracy, the rule of law, good governance and the respect of human rights. Funding through EuropeAid is in the form of grants to support projects and organisations, or through public contracts or financial support for target countries' development programmes.

#### What types of culture/arts-related projects are eligible for funding?

Funding is grouped by funding themes or geographic regions. The most applicable for the cultural sector would be:

- **Thematic:**

Global Public Goods and Challenges (GPGC): Human Development

GPGC supports inclusive sustainable development in areas such as environment and climate change, sustainable energy, nutrition security and sustainable agriculture, and migration and asylum. The Human Development priority covers decent work, social justice and specifically culture. This includes access to local culture, promotion of cultural diversity, and supporting culture as a vector of democracy and economic growth.

- **Geographic:**

Instrument for Pre-accession Assistance (IPA)

This fund supports countries preparing to join the European Union with specified needs as assessed through the Commission's evaluations and strategy papers. Some of the aims include

<sup>1</sup> This chapter was written by by Mary Helen Young



Picture from the *Culture Works Connections* project

strengthening institution-building and the rule of law, human rights, including the fundamental freedoms, minority rights, gender equality and non-discrimination, both administrative and economic reforms, economic and social development, reconciliation and reconstruction, and regional and cross-border cooperation.

European Neighbourhood and Partnership Instrument (ENPI)

The ENPI supports the democratisation process and aims to improve economic and social development in the EU's immediate neighbourhood.

The 16 ENI Partner Countries are:

- ENI South - Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria, Tunisia

- ENI East - Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine

ACP Cultures+

ACP Cultures+ supports the development of sustainable cultural and creative

industries to further social and economic development and preservation of cultural diversity in the Africa, Caribbean and Pacific Group of States.

Grants are awarded to projects or activities that relate to the aims and objectives of the programme concerned.

Types of projects can include **capacity building** of cultural and creative industries, supporting access to and protecting **cultural diversity**, and increasing **distribution** of cultural goods and services

#### Who can apply within the cultural/arts sector?

Cultural organisations which may be eligible for funding are:

'Non State Actors' / civil society organisations

- International organisations

Grants generally require multiple partners. Some smaller awards may go to a single applicant in the target region, or if the applicant is based in the EU they must partner with an organisation in the target

region.

See specific calls for guidelines on eligible applicants with respect to private versus public or non-profit organisations (requirements vary).

### **What are the types and the levels of funding?**

EuropeAid programmes provide between 50% to 80% funding. Funding amounts vary widely by specific programme. In general the indicative amounts below apply to each strand as an example only:

- GPGC – Human Development: EU contribution between € 300,000-1 million
- IPA: Amounts vary by call
- ENPI: EU contribution between €400,000-700,000
- ACP Cultures+: EU contribution between €50,000-500,000

The timeframe is variable and related to the size of the grant, generally between 6 and 36 months.

### **How to apply and when?**

Calls are publicised through the EuropeAid website and often through the local EU delegation of the target country concerned. See below in the resources.

### **Resources**

- [EuropeAid website](#)
- [EU Delegations](#)
- [Upcoming calls and application deadlines](#)
- [Useful guide to EuropeAid](#)

### **Examples of supported projects**

#### **Enhancing the culture of contemporary design**

Project Lead: Jewellery of Egypt LLC

Through think tank workshops in Aswan – and inspired by Nubian heritage – participants are expected to concentrate on collecting materials, developing ideas, experimenting, and transforming inspirations into a collection of contemporary jewellery. They will be guided by recognised designers/schools in the field of contemporary jewellery from Europe. Target country: Egypt. Grant: €75,000 (54% of total budget).

#### **Sustainable Public Areas for Culture in Eastern Countries (SPACES)**

Project Lead: Oikodrom - the Vienna Institute for Urban Sustainability. Partner countries: Armenia, Austria, Croatia, Georgia, Luxembourg, Moldova, Ukraine.

The SPACES project attempts to interconnect new artistic and activist initiatives in the four post-Soviet countries to give independent cultural actors the much needed feeling of commonality of effort and to support their work via a number of context-specific projects implemented in the urban (public) space. SPACES works in collaboration with artists, cultural workers, activists and civil society groups in the four countries and beyond. The Project curates and carries out participatory art events at public spaces in Armenia, Georgia, Moldova, and Ukraine. Grant: € 699,997 (80% of total budget).

#### **Culture Works Connections**

Project Lead: Visiting Arts. Partners: Ministry of Arts and Multiculturalism Trinidad and Tobago, The Africa Centre (South Africa), The Pacific Arts and Culture Foundation (Fiji).

Culture Works Connections is a project linking the creative businesses in Africa, Caribbean and Pacific supported by ACP Cultures+. There are four parts to the programme which aims to build stronger more sustainable creative businesses that are able to access world markets and develop collaborations. The project includes a needs analysis across the three regions, promotion of artists and creative businesses online via World Cultures Connect, a training programme respond to identified needs and a visit for selected participants to the Edinburgh Festivals 2016. Grant: € 444,120 (80% of total budget).

### 3.4. Europe for citizens<sup>1</sup>

#### What is the Europe for Citizens Programme?

The Europe for Citizens Programme is a programme aiming generally at fostering European citizenship. More specifically, the Programme aims at the following objectives:

- To contribute to citizens' understanding of the EU, its history and diversity;
- To foster European citizenship and to improve conditions for civic and democratic participation at EU level;
- To raise awareness of remembrance, common history and values of the Union and the Union's aim, namely to promote peace, the values of the Union and the wellbeing of its peoples by stimulating debate, reflection and the development of networks;
- To encourage democratic participation of citizens at EU level by developing citizens' understanding of the EU policy making-process and by promoting opportunities for societal and intercultural engagement and volunteering at EU level.

The Programme is divided into two main Strands: **European remembrance** and **Democratic engagement and civic participation**. The remembrance strand of the programme, focusing on keeping the memories of the past alive as a means of moving beyond the past and building the future, is linked to cultural heritage and history and is the most relevant for the cultural and creative sectors. However, **town-twinning projects** under Democratic engagement and civic participation may also encompass

<sup>1</sup> this chapter was written by Marta Pont and Dimitra Panagiatou, ECAS



activities related to cultural heritage<sup>2</sup>. Nonetheless, this guide only addresses the remembrance strand, as it is the most relevant for the target audience. More information about town-twinning projects can be found in the Programme Guide 2014-2020 (see the resources at the end of this article).

The annual priorities of the Programme are announced on the website of the European Education, Audio-visual and Culture Executive Agency (EACEA), which manages directly the funds on behalf of the European Commission, and in the EU Citizenship Portal (see the resources at the end of this article). Applicants are encouraged to check the priorities defined in the annual work programmes and to develop their projects accordingly.

#### What types of culture/arts-related projects are eligible for funding?

Through its Strand 1 on **European Remembrance**, the Europe for Citizens programme supports activities that invite a reflection on European cultural diversity and on the Union's common values in the broadest sense. More concretely, this

<sup>2</sup> This measure aims at supporting projects bringing together a wide range of citizens from twinned towns around topics in line with the objectives of the Programme. Priority is given to projects targeting the priorities annually defined for this measure.

Strand supports projects that reflect on the causes and development of totalitarian regimes in Europe's modern history or that concern other defining moments and reference points in recent European history, connecting history to the developments of today. As previously stated, the concrete topic priorities are outlined in the annual work programmes. By means of example, **in 2015**, in the context of the 70th anniversary of the end of World War II, priority has been given to projects that focus on:

- World War II and the associated rise of intolerance that enabled crimes against humanity;
- The consequences of WWII for the post-war architecture of Europe: its division and the Cold war on the one hand, and the beginning of the European integration process following the Schuman Declaration in 1950 on the other hand.

Eligible projects should involve different types of organisations and encompass different types of activities, such as research, exhibitions, public debates, non-formal education, etc. They should involve citizens from different target groups and be implemented on a transnational level, with a clear European dimension.

**Who can apply within the cultural sector?**

Public local/regional authorities or non-profit organisations with a legal personality, including civil society organisations, NGOs, survivors' associations and cultural, youth, educational and research institutions, associations of twinned towns, etc. established in an EU Member State or in a country having signed an agreement with the Commission on its participation in the Europe for Citizens Programme may apply for funding under Strand 1 of this Programme for a **remembrance project** (i.e. action grant).

A project must involve different types of organisations from at least one Member State, but preference is given to transnational projects.

In order to apply for an **operating grant** (see section below) under European Remembrance the applicant must be either a civil society organization for European remembrance or a European public policy research organization (i.e. a think tank).

**What are the types and the levels of funding?**

The Programme has an overall budget of €185 million for the seven years (2014-2020), of which approximately € 37 million will be allocated to Strand 1 on European remembrance.

As an indication for the forthcoming years of the Programme, the overall budget for 2015 allocated to Strand 1 on European remembrance is € 4.5 million. This overall amount will be distributed in two funding schemes as follows: € 3.1 million for remembrance projects (i.e. action grants) and €1.4 million for structural support for think tanks and organisations at European level (i.e. operating grants).

**Action grants** are offered for actions with a limited timeframe during which specific

activities targeting the annual priorities referred to in section 2 are implemented. The maximum duration of a project is 18 months and the maximum eligible grant for a project is € 100,000. The maximum percentage of EU contribution is 70%.

**Operating grants** provide financial support to cover part of the running costs that enable a body to have an independent existence and implement a range of activities envisaged in its annual work programme. Under Strand 1, operating grants will be awarded to bodies raising awareness of European remembrance and pursuing aims of general Union interest. Funding will be offered to support organisations reflecting on causes of totalitarian regimes in Europe's modern history as well as on other defining moments and reference points in recent European history, in line with the specific topic priorities outlined in the annual work programmes. The minimum amount of the EU grant awarded will be € 60,000 and the maximum grant will be € 200,000 (for civil society organisations for European remembrance) and € 350,000 (for European think tanks). The maximum percentage of EU co-financing rate in both cases is 70%.

**How and when to apply?**

The call for proposals for European remembrance projects is published on a fixed period once a year (usually by the end of each year). The deadline for submitting applications is generally the first week of March. Projects must start between August of the same year as the deadline and 31st of January of the year after the deadline.

The call for proposals for operating grants 2015 has not yet been published (at the time of this article). Prospective applicants are advised to check regularly the EACEA website for updates on upcoming funding opportunities under this scheme.

Applications are submitted exclusively online through the [EACEA Participant Portal](#). EACEA is responsible for the management and implementation of the grants awarded under the Europe for Citizens Programme (see the contact details for Strand 1 in section 7 below).

In addition, the European Commission has established [Europe for Citizens Contact Points](#). These national structures are responsible for ensuring the targeted, effective dissemination, of practical information on the Programme implementation, its activities and funding opportunities. Prospective applicants are encouraged to contact the ECPs in their respective countries.

**Resources**

- [EACEA website](#)
- [EACEA Participant Portal](#)
- [Europe for Citizens Programme Guide 2014-2020](#)
- [Europe for Citizens 2015 Work Programme](#)
- [Europe for Citizens National Contact Points](#)
- [EU Citizenship Portal](#)
- [List of funded projects under Strand 1 of the Europe for Citizens Programme in 2014](#)

### Examples of supported projects

#### Bridging Generations

Participating countries: Greece, Hungary, Italy, Poland and Germany.

Bridging Generations is an 18-month project (2014-2016) which examines how WWII affected national identities in Europe and how the war is still present in the lives of European citizens today. The aim of the project is to create a common platform for sharing the life experiences of senior citizens who experienced wars in order to connect their stories and share the meaning of their stories with the younger generations in order to raise the latter ones' awareness with regard to the impacts of totalitarian regimes and WWII.

The project involves participants from 3 different age groups: young people (students and professionals), adults up to 65 years old (professionals, journalists, politicians), and senior citizens from countries which have experienced the occupation of totalitarian regimes. EU contribution: € 97,750.

#### The Beit project: Creating consciousness: Urban Heritage and European Plurality

Participating countries: Spain, Italy, Belgium, Germany, United Kingdom and Poland.

The Beit project is an innovative social-purpose project supported by the European Union which aims to transform heritage sites into education frames for dialogue and debate, linking history to major contemporary issues. Its main objective is to promote the values of tolerance and respect for diversity as an essential part of European identity.

The project was launched in Paris in 2011 and initially focused on sites linked to local Jewish history, before widening its scope to revisit the memory of heritage sites in general. In addition to Paris, the project has been implemented in the cities of Barcelona, Rome, Brussels and Berlin and it will soon include London and Lodz. EU contribution: €100,000



Picture from the Bridging Generations project

### 3.5. Horizon 2020<sup>1</sup>

#### What is Horizon 2020?

Horizon 2020 is the EU's Framework Programme for Research and Innovation. It runs from 2014 until 2020 and implements the Innovation Union flagship of the Europe 2020 Strategy, aiming at making Europe a world class science performer, removing obstacles to innovation and changing the way public and private sectors work together by creating synergies between them.

Horizon 2020 brings together previously separate programmes to fund research and innovation activities in Europe: the 7th Framework Programme (FP7) and the Competitiveness and Innovation Programme (CIP), with a significantly higher budget (i.e. €80 billion for the whole 7-year period). It is implemented via biannual work programmes setting out the funding priorities, the types of funded actions, the eligibility criteria, the selection and award criteria and an indicative calendar, among other items.

Horizon 2020 is structured in 3 main sections (also known as 'pillars'), some of which are further divided into sub-sections.

Support for culture-related research is available across the three pillars of the Programme, namely *Excellent Science*, *Industrial Leadership* and *Societal Challenges*. However, the most interesting sections for the cultural and creative sectors are:

- **The Industrial Leadership pillar:**

- Sub-section **Leadership in Enabling and Industrial Technologies (LEIT) – Information and Communication Technologies**, and in particular the activity line Content technologies and

<sup>1</sup> This chapter was written by Marta Pont and Dimitra Panagiatatou, ECAS

| Pillar I<br>Excellent Science   | Pillar II<br>Industrial Leadership  | Pillar III<br>Societal Challenges  |
|---|---|--|
| <ul style="list-style-type: none"> <li>• European Research Council</li> <li>• Future and Emerging Technologies</li> <li>• Marie Curie Actions</li> <li>• European Research Infrastructures</li> </ul> | <ul style="list-style-type: none"> <li>• Leadership in Enabling and Industrial Technologies (LEIT)</li> <li>• ICT</li> <li>• Nanotechnologies, Advanced Materials, Advanced Manufacturing, etc.</li> <li>• Space</li> <li>• Access to Risk Finance</li> <li>• Innovation in SMEs</li> </ul> | <ul style="list-style-type: none"> <li>• Health, Demographic Change and Wellbeing</li> <li>• Food Security and sustainable agriculture</li> <li>• Secure, clean and efficient energy</li> <li>• Smart, green and integrated transport</li> <li>• Climate action and environment</li> <li>• Europe in a changing world</li> <li>• Secure societies</li> </ul> |

information management (see LEIT-ICT in the resources at the end of this section). This activity line aims, among other goals, to increase the competitiveness of the European creative industries by supporting their growth and collaboration with ICT providers in order to develop new forms of content, accessibility and user engagement in these sectors.

Note: Some funding was also available under **LEIT - Nanotechnologies, Advanced Materials, Advanced Manufacturing and Processing and Biotechnology** (see in the resources at the end of this section) for the development of solutions for the preservation of European cultural heritage assets and of novel materials for use in the creative industry sector. However, the relevant calls pursuing these objectives already closed in 2014. Prospective applicants are advised to check the upcoming biannual Work Programme 2016-2017 for similar funding opportunities.

- Under the dedicated **SME Instrument** (concretely under the SME business model innovation topic, see link to the relevant Work Programme in the resources at the end of this section), support is offered to enable SMEs in the creative industries and the cultural heritage sectors to innovate and grow across traditional boundaries, through new business models and organisational change.

- **The Societal Challenges pillar:**

- Challenge number 6: **Europe in a changing world – Inclusive, innovative and reflective societies**. Of particular interest for the culture and creative sector is the stream Reflective Societies: Cultural Heritage and European Identities, which aims to support activities contributing to the understanding of Europe's intellectual basis, creative capacity, cultural identity and historical legacy. Some support is also offered under the stream Europe as a Global Actor within this societal challenge in order to reinforce the EU's position as a leader in the field of cultural preservation, restoration and valorization, using culture as a diplomatic tool in EU's external relations.

#### What types of culture/arts-related projects are eligible for funding?

- Under LEIT-ICT:

Funding is offered to support research, development and exploitation of new or emerging technologies for digital content creation to support the creative and media industries and for unlocking complex information and media and interacting with them in the form of *Research and Innovation Actions*, *Innovation Actions* and *Coordination and support actions*<sup>2</sup>.

<sup>2</sup> In 2014 funding was offered under this sub-programme to support the growth of ICT

- Research and innovation actions support activities aiming to establish new knowledge and/or to explore the feasibility of a new or improved technology, product, process, service or solution. For this purpose they may include basic and applied research, technology development and integration, testing, and validation on a small-scale prototype in a laboratory or simulated environment;
- Innovation actions support activities directly aiming at producing plans and arrangements or designs for new, altered or improved products, processes or services. For this purpose they may include prototyping, testing, demonstrating, piloting, large-scale product validation and market replication;
- Coordination and support actions support accompanying measures such as standardisation, dissemination, awareness-raising and communication, networking, coordination or support services, policy dialogues and mutual learning exercises and studies, including design studies for new infrastructure and may also include complementary activities of strategic planning, networking and coordination between programmes in different countries.

See the relevant Work Programme LEIT-ICT in the resources section below for further information about the type of activities currently funded under this sub-programme relevant to the cultural and creative sectors.

- Under the SME business model innovation:

Funding is offered under the so-called SME Instrument, which targets all types of innovative SMEs – including the cultural heritage and the creative industry sectors - showing a strong ambition to develop, grow and internationalise.

*innovative Creative Industries SMEs. Similar funding opportunities may become available in the upcoming years.*



This can involve drawing on successful business models in different sectors in the global market and developing them for use by European SMEs in the same or different sectors. It can also involve reverse innovation in business models, where models initially created in Europe and becoming successful elsewhere are supported to return to Europe.

The SME Instrument targets all types of innovative SMEs willing to grow and internationalise. It provides staged support covering the whole innovation cycle in three phases, complemented by a mentoring and coaching service.

For further information about the type of funded actions see the relevant work programme in the resources section below.

- Under Societal Challenge no. 6:

Funding under this societal challenge for the cultural and creative sectors is offered in the form of ERA-NET Cofund, Research and Innovation Actions, Innovation Actions and Coordination and support actions to support the transmission of European cultural heritage, uses of the past and 3D modelling for accessing EU cultural assets, as well as the potential of culture in the EU's external relations.

ERA-NET Cofund is designed to support public-public partnerships, including joint programming initiatives between Member States in their preparation, establishment of networking structures, design, implementation and coordination of joint activities, in addition to the Union topping-up of a trans-national call for proposals. The main and compulsory activity of the ERA-NET Cofund under Horizon 2020 is the implementation of the co-funded joint call for proposals that leads to the funding of transnational research and/or innovation projects.

For more details about the specific types of activities that may be funded under each strand to support the European cultural sector refer to the ongoing work programme for Europe in a changing world – inclusive, innovative and reflective societies in the resources section below.

**Who can apply within the cultural sector?**

Any legal entity (e.g. academia, research organisations, company, public bodies, NGOs, universities, etc.) established in one of the countries or territories eligible under Horizon 2020 (see list in the resources section below) may apply for funding under this Programme. International European interest organisations are also eligible for funding.

They all need to possess and be able to demonstrate the required operational, technical and financial capacity to carry out the proposed research and/or innovation tasks.

The participation of SMEs from creative industries, of ICT technology providers and of research and innovation centres is particularly but not exclusively targeted by ICT-LEIT.

The participation of international partners in the European cultural diplomacy calls under the Europe as a Global Actor strand is highly encouraged.

In order to be eligible for funding under the SME Instrument, applications must come from at least one for-profit SME established in a EU Member State or country associated with Horizon 2020.

Other specific requirements may apply depending on each call.

#### **What are the types and the levels of funding?**

- **Under either pillar** of Horizon 2020:

EU funding can cover up to 100% of the eligible costs of the action for research and innovation actions and for coordination and support actions. The general applicable rate for innovation actions is 70%, but it can go up to 100% in the case of non-profit organisations. In the case of the ERA-NET Co-fund, the maximum EU contribution is 33% of the total eligible costs and for projects funded under the SME instrument the EU contribution is usually up to 70%, but it can exceptionally go up to 100% where the research component is strongly present.

- **Under LEIT-ICT** (Leadership in Enabling and Industrial Technologies-Information and Communication Technology):

**Important note:** The information included in the following sections refers to the 2015 calls, as work programmes for Horizon 2020 are issued on a biannual basis and at the time of writing the ongoing work programmes are for the years 2014-2015. However the budget allocations and types of funded actions are likely to remain similar in the years to come, so the reader may use this information as an indication.

the total budget planned for 2015 is € 561 million. € 41 million are specifically devoted to the call Technologies for creative industries, social media and convergence, which is the most relevant funding topic for the culture and creative sectors within this sub-programme for 2015 (refer to the LEIT-ICT work programme in the resources section below).

There are no specific funding requirements in the case of actions to support the creation and development of new technologies for digital content creation for the creative industries. However, for Research and innovation actions and for Innovation actions the Commission expects proposals to request a 'small contribution' from the EU.

- **Under the SME business innovation model** (SME Instrument):

the total budget planned for 2015 is €11 million.

The SME instrument consists of **three separate phases** and a coaching and mentoring service for beneficiaries. Participants can apply to phase 1 with a view to applying to phase 2 at a later date, or directly to phase 2. The Commission plans to fund 22 projects under phase 1 (€ 1.1 million) and 6 projects under phase 2 (€ 9.68 million). For further information refer to the relevant SME instrument work programme in the resources section below.

- Phase 1 consists of a feasibility study on the economic and innovation viability of the idea/concept. Funding is provided in the form of a lump sum of € 50,000 and the project should last about 6 months.

- Phase 2 involves innovation projects underpinned by a sound and strategic business plan. Activities funded in this phase can be of several types, including prototyping, miniaturisation, scaling-up, design, performance verification, testing, demonstration, etc.

For this phase the Commission expects proposals requesting a contribution from the EU of between € 500,000 and 2.5 million. Projects funded under this phase typically last for one or two years.

In addition, in phase 3 (i.e. commercialization) SMEs can benefit from a wide range of innovation support activities based on their specific needs. Innovation and Business development coaching is proposed to them in parallel throughout phases 1 and 2.

- **Under Societal Challenge nr. 6:**

the overall budget planned for all calls under Reflective Societies: Cultural Heritage and European Identities is €27.5 million for 2015. The budget planned for all calls concerning Europe as a Global Actor amounts to €34.1 million. For more detailed information about the budget allocation for the individual calls, refer to relevant work programme in the useful links section below. Similar amounts are likely to be expected in the forthcoming biannual work programmes.

The Commission expects grant requests in the range between €1.5 and 2.5 million for Research and innovation actions, between €2 and 4 million for Innovation grants, and in the order of €1 or up to 2 million for Coordination and support actions.

**How and when to apply?**

Calls for proposals are regularly published in the [H2020 Participant Portal](#), including those that are open and forecast calls. Calls can be browsed by pillar/priority. The individual deadlines for applying are specified in each call notice. An indicative calendar of the publication of the calls and of the deadlines for submitting applications may be found in each relevant Work Programme, which are published on a biannual basis (refer also to the resources section below).

More information on Horizon 2020 calls and on how to submit a grant proposal may be found in the [Horizon 2020 online manual](#). In addition, prospective applicants are encouraged to contact their relevant [National Contact Point](#) to identify the most suitable call for their profile. SMEs are additionally supported by the Enterprise Europe Network. Questions on Horizon 2020 calls can also be submitted to the [H2020 Helpdesk](#), which is provided by the Europe Direct Contact Centre.

Looking for partners to submit a project? There are a number of partner search services that allow prospective applicants to upload a profile and publish partnership requests. For more information refer to the resources section below.

**Examples of supported projects**

Success stories of projects funded under Horizon 2020 are not yet available, as this new Programme for Research and Innovation only came into force in 2014. Information about the first selected projects will soon be published on the [CORDIS Portal](#).

**Resources**

- [Horizon 2020 Online Manual and bi-annual work programmes](#)
- [Horizon 2020 Participant Portal](#)
- [H2020 Helpdesk](#)
- [Find partners for projects](#)
- [List of countries eligible for funding under Horizon 2020](#)
- [Standard eligibility criteria for the different types of action under Horizon 2020](#)
- [LEIT – Information and Communication Technologies](#) (see in particular Content Technologies and Information Management activity line)
- [LEIT- Nanotechnologies, Advanced Materials, Advanced Manufacturing and Processing and Biotechnology](#)
- [SME Instrument](#)
- [Europe in a changing world – Inclusive, innovative and reflective societies](#)
- [Network of National Contact Points for Horizon 2020](#)
- [CORDIS Portal - Examples of past EU-funded research projects](#)

Scientific and technological skills are not the only forces driving innovation. Creativity and the involvement of society play a major role in the innovation process and its endorsement by all. In this context, the Arts serve as catalysts in an efficient conversion of Science and Technology knowledge into novel products, services, and processes.

The European Commission has launched the [STarts initiative Innovation at the nexus of Science, Technology and the Arts \(StARTS\)](#) to foster the emergence of joint arts and research communities. If you are interested in projects related to science, technology and arts, follow the news under the StARTS initiative and the events beginning in 2015.

### 3.6 Cohesion policy and structural funds<sup>1</sup>

#### What are the Structural Funds?

The Structural Funds and the Cohesion Fund are the financial instruments of the European Union to implement its regional policy, which is intended to reduce the development disparities among regions and Member States and create economic, social and territorial cohesion. Europe's poorer regions receive most of the support, but **all European regions are eligible for funding** under the different funds and programmes. The current Regional Policy framework is set for a period of seven years, from 2014 to 2020.

For the aims of this publication, we only focus on the first 3 of the 5 EU structural and investment funds:

1. European Regional Development Fund (ERDF) – see details in section 3.7
2. Cohesion Fund (CF)
3. European Social Fund (ESF)
4. European Maritime and Fisheries Fund (EMFF)
5. European Agricultural Fund for Rural Development

The rules for the 5 funds are set out in the Common Provisions Regulation; further specific regulations apply for each fund.

Each fund is broken down into several **Thematic Objectives**, aligned with the EU's overall growth strategy Europe 2020.

**The European Regional Development Fund (ERDF)** finances the following thematic objectives:

<sup>1</sup> This chapter was written by Anita Debaere and Silke Lalvani, PEARLE\*

[TO1] Research & innovation

[TO2] Information and communication technologies (ICT)

[TO3] Competitiveness of Small and Medium-sized Enterprises (SMEs)

[TO4] Shift towards a low-carbon economy

**The Cohesion Fund (CF)** finances:

[TO5] Climate change adaptation & risk prevention and management

[TO6] Environmental protection & resource efficiency

[TO7] Sustainable transport & removing bottlenecks in key network infrastructures

**The European Social Fund (ESF)** finances these TO:

[TO8] Employment & supporting labour mobility

[TO9] Social inclusion & combating poverty

[TO10] Education, skills & lifelong learning

[TO11] Institutional capacity building & efficient public administrations

In order to help the Member States to set clear investment priorities for the funds for the next financial planning period 2014-2020, the Commission published a Common Strategic Framework (CSF). National and regional authorities will use this framework as the basis for drafting their partnership contracts with the Commission, committing themselves to meeting Europe's growth and jobs targets for 2020. Priorities and objectives of a fund are then translated by Member States into concrete actions in the **Operational Programmes**. They set out a region's priorities for delivering the funds.

#### What types of culture/arts-related projects are eligible for funding?

Even if 'culture' doesn't appear in the Thematic Objectives, the Common Provisions Regulation includes a number of specific references to the cultural sector.

Investments in the cultural sector have to respond to the Thematic Objectives and the investment priorities in a targeted way.

In particular the following objectives of the funds could be of relevance for the cultural sector:

- Strengthening research, technological development and innovation, including service innovation and clusters (TO 1);
- Enhancing access to and use of ICT, including e-culture applications and services (TO 2) – Digitalisation of Cultural heritage;
- Enhancing growth and competitiveness of Cultural and Creative SMEs (TO 3);
- Preserving and protecting the environment and promoting resource efficiency (TO 6) by protecting, promoting and developing cultural and natural heritage;
- Promoting employment and supporting labour mobility (TO 8) – by enhancing accessibility to, and development of, specific natural and cultural resources (as part of a territorial strategy for specific areas);
- Promoting social inclusion through improved access to social, cultural and recreational services and as part of urban regeneration schemes (TO9);
- Investing in education, training and vocational training for skills and lifelong learning by developing education and training infrastructure (TO 10);

- Joint spatial planning & management, e.g. planning of cross-border transport or energy links; sharing of existing sport and cultural infrastructure; joint management of two national parks located on the border (TO 11);
- Reinvesting in human capital by promoting the culture and language, of the neighbouring country, exploiting untapped potential of diversity, e.g. by developing bilingual curricula, school exchanges, organising joint sport or cultural events (TO 11).

Each investment is assessed on its merits for local/regional development and its contribution to the specific objectives described in the relevant Operational Programme.

**Who can apply within the cultural/arts sector?**

Beneficiaries include public bodies, private sector organisations, especially small businesses (SMEs), universities, associations, NGOs and voluntary organisations.

Co-funding in the ERDF is limited to small-scale infrastructures; large-scale cultural infrastructures are clearly not a priority.

**What are the types and the levels of funding?**

All documents and steps have to be approved by the European Commission. However, EU Member States then administer the funds on a decentralised basis. More information on funding can be found at regional and local level.

**How to apply and when?**

Applications for funding are to be submitted to the national or regional authority managing the relevant programme and covering a particular project.

**Resources**

- [European Commission website with a map of all supported projects](#)
- [Representations of the European Commission in EU countries](#)
- [Managing authorities in EU countries](#)
- [European Regulation on the structural funds](#)
- [European Regional Development Fund – rules](#)
- [European Social Fund – rules](#)
- [Cohesion Fund – rules](#)



An image of the former coal-mining site in Genk, Belgium, transformed by the project C-mine)

**Examples of supported projects**

**Maison du design helps train creators** (Belgium)

The Maison du design was set up in Mons (Belgium) in 2005. Through co-funding from the European Social Fund and the Walloon Region, the Maison du design has produced an entire range of tools for use by business people: it helps them firmly establish their project, source funding and develop a communication strategy; it also offers management courses. Every year, about 20 business people receive tailor-made support. ESF contribution: € 766,000 (level of funding not specified).

**C-Mine – turning a former coal-mining site into a creative hotspot** (Belgium)

Through C-Mine, the industrial city of Genk (Belgium) aimed to re-invent itself as an entrepreneurial city. The project helped transforming a former coal-mining site into a place where creative economic activities can thrive: gaming industry, cultural centre, tourism attractions, but also space for the Design Innovation Laboratory for innovative SMEs, etc. EU contribution through ERDF: € 317.819.800 (57% of the budget).

**Cinema on the Border Film Festival** (Czech Republic – Poland)

The historical town of Tesin is a ‘two-city’ town consisting of ‘eský Těšín and Cieszyn, with the Olza river as a national border. The creation of the Euroregion Silesia helped developing cross-border cooperation. The Cinema on the Border Film Festival is one of the activities supported by the ‘eský Těšín Cieszyn Small Projects Fund created thanks to ERDF Territorial Cooperation. It now attracts Polish, Czech, Slovak and Hungarian visitors. EU contribution through the Territorial Cooperation Projects KEEP (ERDF) for the period 2008-2009: € 83.202 (85% of the budget).

### 3.7. European Regional Development Fund

#### What is the European Regional Development Fund?

The European Regional Development Fund (ERDF) is one of the European Structural and Investment Funds (ESIF)<sup>1</sup> which finances the Cohesion policy of the EU and aims at the territorial, social and economic integration of EU member states and regions. In particular, the ERDF works to reduce both the disparities amongst EU regions and the backwardness of the least developed areas within the Union.

Under the 2014-2020 Multiannual Financial Framework (MFF) the ERDF addresses all 11 thematic objectives (TO)<sup>2</sup> established for the Cohesion Policy and outlined in section 4.6.1 of this Guide. However, **the ERDF will target in particular the first four thematic objectives** (in blue in the picture):

1. innovation and research
2. information and communications technologies
3. small and medium-sized enterprises (SMEs)
4. transition to a low-carbon economy.

Despite the fact that culture is not mentioned in any of these thematic objectives (with the exception of TO (6) in the context of cultural heritage), the ERDF may finance a variety of culture and creative-related activities as long as the objectives and pursued outcomes thereof support and complement the core aims of the ERDF. Furthermore, the Fund encompasses actions in the field of territorial cooperation (cross-border, interregional

<sup>1</sup> The five ESIF are comprised of the European Regional Development Fund (ERDF), the European Social Fund (ESF), the Cohesion Fund (CF), the European Agricultural Fund for Rural Development (EAFRD) and the European Maritime and Fisheries Fund (EMFF). The ERDF and the ESF are the most relevant for the cultural sector. See section 6.1. for a general introduction.

<sup>2</sup> Find here a detailed description of TOs (page 10)

and transnational cooperation), and it addresses specific territorial characteristics (urban development, community-led local development, etc.). These schemes also constitute potential entry points for culture-based initiatives.

#### What types of culture/arts-related projects are eligible for funding?

Although primarily depending on the objectives set in each individual regional programme, a variety of opportunities for culture and creative-based activities can be funded by the ERDF. In fact, apart from the protection, promotion and development of cultural heritage<sup>3</sup> pursued under TO 6 -Protecting the environment and promoting resource efficiency, other TOs might also be used to support similar interventions.

In more detail, **the following culture and creative-related activities could be eligible under each specific Thematic Objective:**

<sup>3</sup> Cultural heritage is eligible for significant EU funding under the 2014-2020 MFF - including for conservation, digitization, infrastructure, research and skills - from several EU programmes, namely the ESIF, Horizon 2020, Creative Europe, Erasmus+, and Europe for Citizens.



- TO 1 - Strengthening research, technological development and innovation:
  - Product and service development in the creative industries (e.g. innovative online dissemination tools for the music industry);
  - Social innovation projects with the involvement of the creative sector (e.g. development of innovative citizens platforms for establishing urban cultural development plans), etc.
- TO 2 - Enhancing access to and use and quality of ICT:
  - Development of ICT products with cultural and creative content (e.g. apps for cross-border and multilingual guided tours to historic sites in border regions);
  - Development and improvement of ICT services for specific target groups (e.g. rural population access to digital cinema, or cross-border learning tools in a multilingual setting), etc.
- TO 3 - Enhancing competitiveness of SMEs:

- Development of education schemes to promote entrepreneurship at universities targeted to creative, artistic and cultural professions (e.g. seminars on entrepreneurship, management classes, etc.);
- Building-up of networks and communities for new creative entrepreneurs (e.g. start-up platform for young regional architects), etc.
- TO 4 - Supporting the shift towards the low-carbon economy:
  - Investment programmes for cultural infrastructures to improve their energy efficiency (e.g. renovation of public cultural buildings in cooperation with solar architects and eco-designers);
  - Urban development using solar architecture (e.g. urban solar architecture plan for a specific quarter of the city), etc.
- Under TO 6 - Protecting the environment and promoting resource efficiency, eligible activities might include the following:
  - Creative renovation of cultural buildings and infrastructures (e.g. contemporary architecture interventions in historic buildings, or the establishment of open creative spaces);
  - Cultural tourism projects (e.g. promotion of regional cultural events), etc.
- TO 8 - Promoting employment and supporting labour mobility:
  - Creative industries business incubators (e.g. transforming unused urban spaces in co-working spaces with related training programmes for young creative entrepreneurs);
  - Support programmes for business creations in the field of cultural and creative industries (e.g. start-up support programmes for the creative industry), etc.
- TO 9 - Promoting social inclusion and combating poverty:
  - Measures and innovative projects to allow the cultural participation of people living in urban and rural communities (e.g. innovative architectural adaption of public spaces for the creative practice of young people);
  - Cross-border networking and support programmes for women in cultural professions (e.g. education programmes regarding cultural management and cultural participation of women), etc.
- TO 10 - Investing in education, skills and lifelong learning:
  - Investments in artistic, culture or creative industries related education and training infrastructures (e.g. renovation and/or upgrading of buildings);
  - Cross-border trainings related to creative competences, cultural exchange, and languages (e.g. cross-border platform of regional cultural centres), etc.
- TO 11 - Enhancing institutional capacity and an efficient public administration:
  - Technical assistance measures for cultural administration involved in ERDF programmes (e.g. training, studies related to culture, arts and creative industries);
  - Cross-border networks of cultural administration, cultural organisations, and associations as well as related citizens projects and cooperation (e.g. cross-border network of umbrella organization of visual artists), etc.

To sum up, **ESIF and most notably the ERDF remain highly important for European cities and regions and contribute to the improvement of their social fabric through culture.** In more detail, as culture is one of the basic services in rural areas, the ERDF supports cultural, heritage

and tourism infrastructures, cultural and creative SMEs, research and innovation in cultural and creative industries, and a series of other activities (including projects in the field of High Definition – HD –, digitization, computer games, animation, as well as film) contributing to the sustainable rural development of EU regions. In this vein, by supporting EU regions' access to cultural and recreational services in both urban and rural contexts, ERDF-funded cultural investments have made an impact on urban regeneration, social cohesion, jobs and entrepreneurship, creativity and innovation, heritage preservation, education and tourism.

**Who can apply within the cultural sector?**

Organisations that can benefit from regional funding include local, regional and national authorities and administrative bodies; social, cultural and educational institutions; associations as well as film and audiovisual organisations; some private sector organisations (especially small businesses); NGOs and voluntary organisations. Foreign firms with a base in the region covered by the relevant operational programme can also apply, provided they meet European public procurement rules. The eligibility criteria are further specified in the calls for proposals, published by each Managing authority.

**What are the types and the levels of funding?**

The available budget for EU Cohesion Policy under the MFF 2014-2020 equals €352 billion. The share of this budget dedicated to the ERDF, and decided at the level of each EU Member State, equals approximately €203 billion for the 7-year period. However, projects financed by the ERDF must be co-financed by Member States with the level of required co-financing adapted to the development of the concerned regions. The share of the allocation dedicated to the cultural sector is estimated at around 1.5-2% of the total ESIF budget under every MFF. For

instance, under the 2007-2013 MFF, out of a total of €347 billion for cohesion policy, the ERDF allocated €3.2 billion for the protection and preservation of cultural heritage, €2.2 billion for the development of cultural infrastructure and €553 million for cultural services.

### How to apply and when?

Applications for funding should be submitted to the national or regional authority managing the relevant programme. For more information about exactly how and when to apply in every region, interested bodies should contact their relevant managing authority and check the investment priorities, eligibility criteria and application procedure of the programmes in their region.

### Resources

- [Official website of the ERDF](#)
- [Managing authorities for the ERDF](#)
- [Operational Programmes](#)
- [MEPs responsible for the ERDF](#)

### Examples of projects for the 2007-2013 programming period

There exist a variety of successfully implemented culture-related projects co-funded by ESIF. More generally, Berlin's branding as a world creative city, Nantes's title as Number 1 city for well-being and Finland's exemplary innovative policies have been all possible through significant ESIF funding. All these examples demonstrate the great impact of cultural investment beyond traditional heritage preservation, and illustrate the potentiality and dynamics of culture to be mainstreamed as a tool for innovation, growth and generalized progress. Below, we present a more ample description of two ERDF-funded Programmes running **during the past programming period 2007-2013.**

#### **Art on Chairs: Supporting growth through innovative design** (Portugal)

Project Lead: Paredes Municipality, North Region of Portugal

The aim of the project was to capitalise on the region's long-established expertise in furniture construction and to stimulate creativity in this sector. The project culminated in an international exhibition in Paredes, which aimed to be the largest global event ever focussed on chairs, art and design. Aside from the international exhibition, the Art on Chairs project also included a wide variety of related activities designed to boost creativity in the furniture manufacturing sector and to stimulate cooperation between individual furniture designers and small- to medium-sized manufacturing businesses. The project involved the whole community, from

chambers of commerce to businesses, municipal authorities, universities and schools, allowing the transfer of knowledge and expertise from local universities to the furniture industry. Total investment: € 1,095,535 (of which EU contribution through the ERDF: € 931 205).

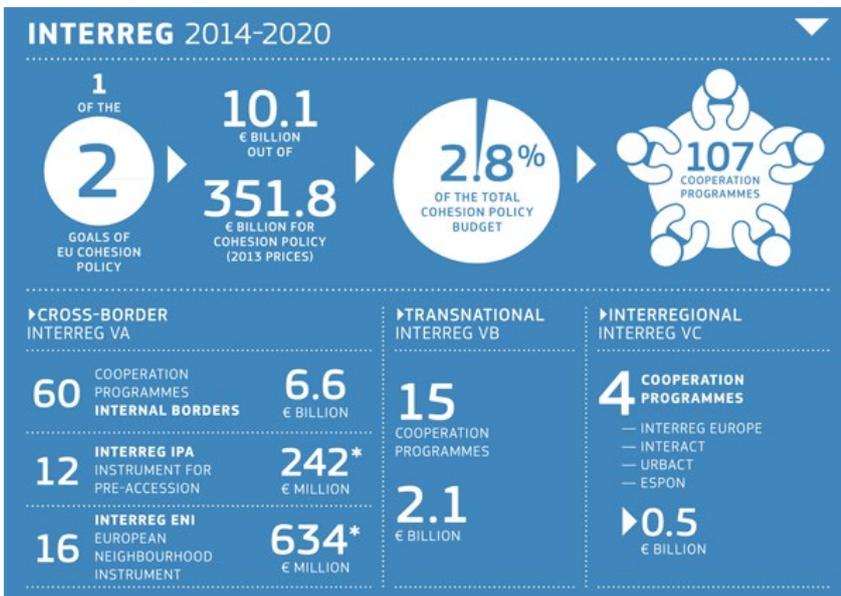


A picture from the project *Art on chairs*

#### **Access to culture for all** (Lithuania)

Project Lead: Martynas Mažvydas National Library (LT)

Led by the National Library working with the main partners at the Lithuanian Museum of Fine Arts and the Department of National Archives, the project began in September 2005 with the aim to establish a shared digital space for European cultural heritage, and in particular to preserve Lithuanian cultural heritage and to make it more accessible to the elderly, people with disabilities and to people living in remote areas. When completed, the virtual system will feature shared content and standardised functionalities; it will be compatible with the European Information Space and consistent with the EU objectives in relation to the information society. Total investment: € 4,207,135 (of which EU contribution: € 2,815,170).



- Strengthening research, technological development and innovation, for example: creative and digital innovation, cross-sector innovation or research leading to implementation or prototyping;

- Enhancing access to and use and quality of ICT, for example: digital inclusion, enhancing online service provision and use of ICT;

- Enhancing the competitiveness of SMEs, for example: strategies to support creative businesses, new revenue models for the cultural sector;

- Protecting the environment and promoting resource efficiency, a priority that also includes natural and cultural heritage. Projects can be related to tourism or building the cultural profile of a city or region and promoting “Liveable cities”;

- Promoting employment and supporting labour mobility, for example: professionalisation schemes, international exchange creating pathways for professionals to the job market;

- Promoting social inclusion and combating poverty, for example: outreach and cross-cultural programmes, targeting the “least likely” for services and participation;

- Investing in education, skills and lifelong learning by developing education and training infrastructure, for example: professional development programmes and strategies to update skills of the sector.

Cultural and creative sectors can participate through innovative or cultural/creative responses to stated social or economic problems. **General types of projects** are listed below - these must all show benefit for one of the priority areas of the specific Interreg programme:

- Joint policy development or common strategy;

- Establishment of a network, facility or service;

### 3.8. Interreg<sup>1</sup>

#### What is Interreg?

The Interreg programme is focused on improvement of member states’ and regions’ wealth and competitiveness through cross-border or regional cooperation and joint projects. The Interreg programme uses 3 different levels of European cooperation which, broadly speaking, are focused on priorities that fit with the EU 2020 agenda of smart, sustainable and inclusive growth. There are a total of 11 objectives around which the programmes are built. Generally, the most applicable priorities would be around the efficient use of cultural and natural resources, including tourism and urban development, supporting SMEs and competitiveness, and building capacity for innovation.

The Interreg programme consists of **3 levels of cooperation projects**:

- Interreg Va: Cross-border Cooperation supports projects that address common problems across borders and enhances cross-border cooperation for development and growth;

<sup>1</sup> This chapter was written by Mary Helen Young

- Interreg Vb: Transnational Cooperation aims to improve the way several countries work together to solve common problems. It promotes cooperation between national, regional and local partners and coordinated strategic responses to agreed priorities;
- Interreg Europe: Interregional Cooperation (former Interreg IVc) aims to strengthen and improve the effectiveness of regional policies through exchange of experiences between local and regional authorities and related stakeholders.

Under Interreg Va & Vb there are 75 regional secretariats, each one proposing the priorities for their region within EU guidelines for the programme. Interreg Europe is centrally managed by the secretariat in Lille, France.

#### What types of culture/arts-related projects are eligible for funding?

There are **11 possible funding priorities across the 3 programmes**. The most relevant for the cultural sector are listed below (please note that each region may interpret these slightly differently):

- Development of useful materials, devices, processes or systems;
- Adoption or transfer of existing solutions in a specific field;
- Feasibility study or preparation for investment;
- Material investment (equipment or physical infrastructure).

Specific lists of potential beneficiaries of the projects are available for each investment priority in each programme but generally include SMEs, social enterprises and not-for-profit organisations, universities, intermediary agencies and local or regional authorities, and the general public including excluded populations or those at risk of exclusion.



Walking in Hamish's footsteps - picture from the project *Time and Place*

#### Examples of supported projects

***Time and Place*** (Programme: Interreg IVa – France-Channel-England)

Project Lead: Fabrica (UK)

Focusing on specific urban, rural and coastal areas in Pas de Calais, Basse Normandie, Brighton & Hove and Norfolk, Time and Place seeks to engage and explore the cultural and environmental heritage of these areas with a broad audience. EU funding: €1,405,702 (50% of total budget).

***Cross Innovation*** (Programme: Interreg IVc)

Project Lead: Birmingham City University (UK)

The project Cross Innovation promotes collaborative and user-driven innovation that happens across sectoral, organisational, technological and geographic boundaries. Its focus rests on policies

and support measures that enable cross innovation and creative spillovers between creative sectors and other industries. The partnership consists of 11 metropolitan hotspots that have the potential to put cross innovation on the top of local and regional policy agendas across Europe: Birmingham, Amsterdam, Rome, Berlin, Tallinn, Warsaw, Vilnius, Stockholm, Linz, Lisbon, and Pilsen. EU funding: €1,760,884 (78% of total budget).

**Who can apply within the cultural/arts sector?**

- Interreg Va:

Legally established public and private organisations are eligible to apply. Requirements: 2- 10 partners from at least 2 countries in the specific programme area.

- Interreg Vb:

- Legally established public and private organisations are eligible to apply. Requirements: 3-35 partners from at least 3 countries in the specific programme area.

- Some calls require the project lead to be a public authority or public organisation, or not-for-profit.

- Interreg Europe:

- Eligible partners are public authorities, bodies governed by public law, and private non-profit organisations. Requirements: minimum 3 partners 2 of which must be from EU Member States. Further partners may come from the EU 28 plus Norway and Switzerland. Partnerships of 5-10 partners are recommended.

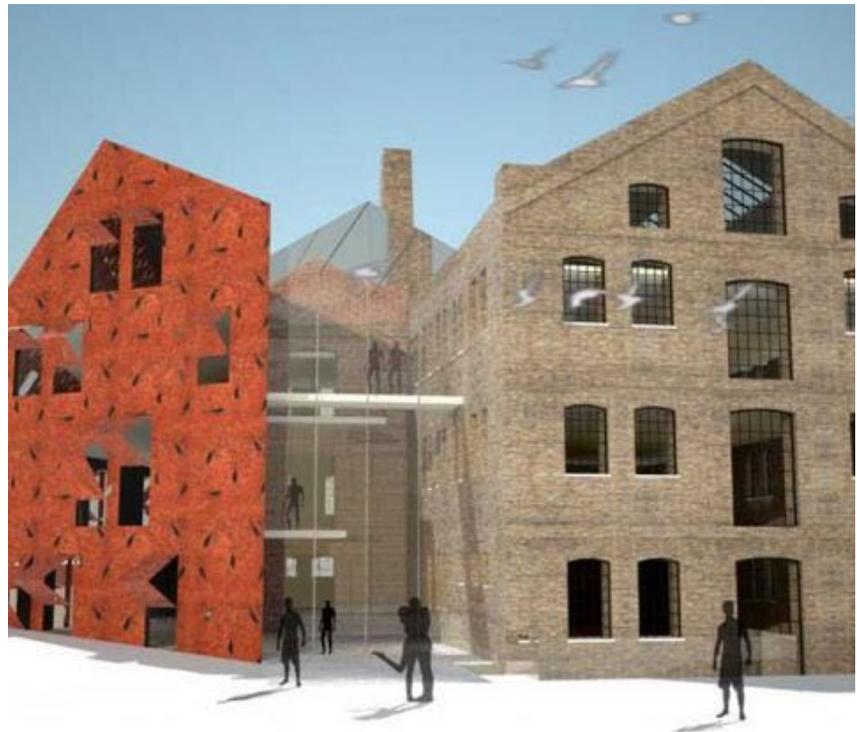
- Private organisations may not be the lead partner, but may participate as a project partner.

Most funding regions have partner search databases on their websites. In general, public-private partnerships are encouraged.

**What are the types and the levels of funding?**

Interreg calls provide between 50-85% funding for the total project budget. Most projects run between 2-4 years (guidelines vary).

**Interreg Va** provide 60-70% contribution to the total (eligible) project budget (i.e.



A picture from the *Specifi* project

30-40% matching funding is required).

Typical budget: ca. 1.5-5 million EUR total budget (some variation between programmes).

Small projects are also supported by some programmes up to €200,000.

**Interreg Vb:** the contribution ranges from 50-85%, depending on rate for the country where the project partner is based.

Typical budget: there is no maximum for many of the programmes, however total project budgets are usually in the range of €2-8 million.

**Interreg Europe:** generally 85% funding for public authorities or public institutions, 75% for private organisations.

Typical budget: €1.5-2 million.

**How to apply and when?**

Most Interreg applications happen in 2 stages:

1. **Concept note** (in some cases preparation costs reimbursed for successful projects only) or **Preparatory projects** (funding for project development)
2. **Main projects:** successful 1st stage applicants considered

Interreg Va & Vb:

There are up to 3 calls already announced for most programmes. Further calls to be advised as programme guidelines are finalised.

Interreg Europe:

1st call for proposals published in spring 2015. Around 4 calls expected over the life of the programme.

**Resources**

- [More information on each of the secretariats for Interreg Va, Vb and Europe, programme area maps and related deadlines for calls in your region](#)
- [Project examples from each programme](#)
- [Events, training & news](#)
- For networking to develop a project with partners: [European Week of Regions & Cities Open Days, 12-15 October 2015](#)

**3.9. COSME (Competitiveness of Enterprises and Small and Medium-Sized Enterprises)**

**What is COSME?**

COSME is the EU programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises (SMEs) running from 2014 to 2020 with a planned budget of €2.3billion. It has been established by a [Regulation](#) adopted in December 2013.

COSME aims at supporting the competitiveness, growth and sustainability of EU's enterprises, in particular SMEs, and promoting entrepreneurship. To reach this, the programme eases SME's access to finance by providing loan guarantees and risk-capital, facilitates access to new markets inside and outside the EU and improves the framework conditions for businesses, e.g. by reducing the administrative burden on SMEs.

**What types of culture/arts-related projects are eligible for funding?**

The cultural sector is not directly targeted in the COSME programme such as other sectors (tourism, fashion design etc.) However, the programme is open to SMEs and companies in all sectors.

There are **2 types of funding opportunities under COSME** (General support of SMEs and Grants for projects) **and 4 priority areas** for action:

- 1. General support of SMEs** through loans, guarantees, equity funding (by a local financial institution in the Member State)

**Area 1** - Better access to finance for SMEs (through loans, guarantees, equity funding and other) - 60% of the COSME budget:

- Loan Guarantee Facility (Guarantees to small and medium-sized enterprises for loans mainly up to € 150,000);
- Equity facility for growth.

Funding is available for start-ups, entrepreneurs and companies. The decision to provide EU financing will be made by the local financial institutions such as banks, guarantee societies or equity investors. The exact financing conditions - the amount, duration, interest rates and fees - are determined by these financial institutions. To locate local banks/venture capital funds that provide finance supported by the EU and get more information on how this scheme works, see link at the end of the article.

Better access to finance for SME is the main focus of COSME programme and 60% of the COSME budget is allocated to financial instruments. According to the Commission, 330,000 SME will benefit from these measures by 2020.

- 2. Grants for projects** (directly managed by the European Commission)

**Area 2 - Improving Access to markets** (21% of the COSME budget):

- Financing the Enterprise Europe Network

**Area 3 - Supporting entrepreneurs** (2,5% of the COSME budget):

Entrepreneurship Action Plan 2020, which includes: Entrepreneurship education; Improving the business environment so entrepreneurs can grow and flourish; Role models and outreach to specific groups.

**Area 4: More favourable conditions for jobs creation and growth** (11,5% of the COSME budget):

- Reduction of administrative and regulatory burden;
- Identification and exchange of best practices among national administrations to improve SMEs policy;



- Analytical tools for better policy;
- Sectorial actions.

Apart from those four areas, there is also a **Cluster Internationalisation Programme for SMEs** (promote cross-sectorial cooperation in emerging industries).

#### **Who can apply within the cultural/arts sector?**

Individual organisations, associations, networks of organisations, NGO, training centres etc. can apply. The number of partners necessary for an application and the required number of countries involved depend on the call.

Applicants must be established in one of the EU Member States or in a country participating in the COSME programme: EFTA countries, candidate or potential candidate countries, Mediterranean countries falling under the scope of the European Neighbourhood Policy.

#### **What are the types and the levels of funding?**

Financial instruments (access to finance): duration of minimum 12 months and maximum 10 years; amount below or equal to € 150,000 for any type of SME, and above under specific conditions.

Use the search engine to find financial intermediaries located in your country and supported by the Loan Guarantee Facility or the Equity Facility for Growth.

Grants for projects: the level of funding and the timeframe vary; no specification is given in the COSME framework.

#### **How to apply and when?**

The financial instruments are directly managed by local banks or venture capital funds. Organisations have to get in contact with those financial institutions; there are no EU-wide deadlines for applications.

#### **Resources**

- [COSME Website](#)
- [EASME website](#)
- [DG Growth website](#)
- [Enterprise Europe Network \(EEN\) website](#)
- [Guide for Applicants \(COSME work programme 2014\)](#)
- [COSME regulations](#)
- [Search engine for local banks/venture capital funds that provide finance supported by the EU and more information on how the Loan Guarantee Facility scheme works](#)
- [All calls for proposals related to COSME](#)

#### **Examples of supported projects**

COSME builds upon the Competitiveness and Innovation Framework Programme (CIP) established for 2007-2013. Under this programme the cultural sector could benefit from grants.

#### **Smart Platforms Enabling the Creative Industries for the Future Internet (SPECIFI)**

Coordinator: IMINDS VZW\*IBBT (Belgium). Partners: 16 enterprises, cultural institutions, cities and regions in 5 EU countries (Belgium, Italy, Spain, the Netherlands, Greece)

The issue tackled by SPECIFI is to capitalize on the cultural and creative richness and diversity of European cities, while overcoming some of their key weaknesses, i.e. fragmentation and isolation. The promise of employing open Future Internet platforms and infrastructures in a smart, citizen-centred way, is to forge creative links between citizens, administrations and Creative Industry SMEs, between cities and their larger region, and between cities across Europe. SPECIFI will demonstrate the positive impacts of a European Creative Ring of Smart Cities and Regions, with real-life Future Internet (Fiber-to-the-Home and wireless) infrastructures, with real-life users and producers, and in 5 real (certified) Living Labs active in 3 smart cities and their surrounding regions. Execution: 01/01/2013 to 30/06/2015. Total cost: €5.77 million. EU contribution: €2.89 million.

### 3.10. Employment and Social Innovation programme (EaSI)

The Employment and Social Innovation programme (EaSI) is a financing instrument at EU level to promote a high level of quality and sustainable employment, guaranteeing adequate and decent social protection, combating social exclusion and poverty and improving working conditions. The programme runs from 2014 until 2020. With an overall budget of €919,469,000, the programme will provide €10-14 million a year for social innovation activities.

This programme aims at:

- Strengthening ownership of EU objectives and coordination of action at EU and national level in the areas of employment, social affairs and inclusion;
- Supporting the development of adequate social protection systems and labour market policies;
- Modernising EU legislation and ensure its effective application;
- Promoting geographical mobility and boost employment opportunities by developing an open labour market;
- Increasing the availability and accessibility of microfinance for vulnerable groups and micro-enterprises, and increase access to finance for social enterprises.

**EaSI brings together three EU programmes** which used to be managed separately between 2007 and 2013: [PROGRESS](#), [EURES](#) and [Progress Microfinance](#). These programmes form the **three axes** of EaSI and are all directly managed by the European Commission. They support different objectives:

- [the PROGRESS axis](#) (61% of the total budget) supports the modernisation of employment and social policies;
- [the EURES axis](#) (18% of the total

budget) supports job mobility;

- [the Microfinance and Social Entrepreneurship axis](#) (21% of the total budget) supports the access to micro-finance and social entrepreneurship.

Eligible organisations are those based in EU countries, in EEA countries (in accordance with the EEA Agreement) and EFTA countries ; EU candidate countries and potential candidate countries, in line with the framework agreements concluded with them on their participation in the Programmes.

Applications have to be sent directly to the European Commission according to the deadlines of the calls for proposals (except for the third axis Microfinance and Social Entrepreneurship – see below for more information).

#### Resources

- [EaSI Programme website](#)
- [EaSI Programme Guide](#)
- [Calls for proposals in the field of employment](#)
- [Work programme EaSI – list of activities](#) (for 2014, 2015 not yet published at the time of the publication of this guide)

Further details about the three programme axes are provided in the next pages.

#### 3.10.1. PROGRESS

PROGRESS is the EU's main instrument to promote policy reforms in employment and social policies. The programme aims to contribute to rolling out Europe 2020.

It supports EU policies in three areas:

- Promoting a high level of quality and sustainable employment;

- Guaranteeing adequate and decent social protection and combating social exclusion and poverty;
- Improving working conditions.

Through PROGRESS the following **strands of activities** can be supported:

- Analytical, such as gathering policy evidence to be used by the European Commission in order to trigger/strengthen national debate at all stages of the policy cycle and to ensure correct and effective application of EU law in the Member States;
- Mutual learning, awareness and dissemination: peer reviews on social protection and social inclusion policies in different EU Member States, exchanges of good practices and experience, Benchmarking of Public Employment Services (PES);
- Support for main actors: key EU NGOs bring the perspective of their respective target groups and cross-cutting issues into different policy areas.

The organisations that can apply for funding are national, regional and local authorities; employment services; specialist bodies provided for under EU law; the social partners; non-governmental organisations; higher education institutions and research institutes; experts in evaluation and in impact assessment; national statistical offices; the media.

To know the deadlines for application, please refer to the above general information about EaSI.

#### Resources

[Progress axis Website](#)

**Example of a PROGRESS project****European skills council in the audiovisual sector and live performance sector**

Applicant: UNI Europa (part of UNI Global Union). Partners: EBU (European Broadcasting Union), PEARLE\* - Live Performance Europe (European Employers' Federation of Live Performance Organisations), FIA (International Federation of Actors), FIM (International Federation of Musicians), EFJ (European Federation of Journalists)

This consortium is about the setting up a solid structure for a European Skills Council in the audio-visual and live performance sectors, which will contribute to build better networks and linkages and consolidate contacts between national and European stakeholders engaged in the development of skills in the audio-visual and live performance sectors. Finally, it will provide data driven reports, with synthetic description and analysis, which will be useful for European and national policy makers. Budget: € 319,850.00.

**3.10.2. EURES**

The aim of this axis is to strengthen EURES, a European job mobility network that provides information, guidance and recruitment/placement services to employers, jobseekers and any citizen wishing to take advantage of freedom of movement for workers.

EURES promotes the mobility of workers and individuals across the EU and includes three thematic sections:

- Transparency of job vacancies, job applications and any related information for applicants and employers;
- Development of services for the recruitment and placing of workers in employment;
- Cross-border partnerships.

The new EURES programme focuses on the following activities:

- The development of the multilingual digital platform and its self-service tools for the clearance of job vacancies and applications;

- The development of targeted mobility schemes (e.g. continuation of Your First EURES Job), following calls for proposals, to fill job vacancies where labour market shortcomings have been identified, and/or to help workers with a propensity to be mobile, where a clear economic need has been identified;
- The development and the activities of EURES cross-border partnerships, in particular the provision of information, counselling, placement and recruitment services for cross-border workers;
- Mutual learning among EURES actors and training of EURES Advisers, including EURES cross-border partnership advisers;
- Information and communication activities to raise awareness of the benefits of geographical and occupational mobility in general and of the activities and services provided by EURES.

The organisations that can apply for funding are national, regional and local authorities, employment services and social

partner organisations and other interested parties.

For more details see the above information on the Employment and Social Innovation programme (EaSI).

**Resources**

[EURES axis Website](#)

**3.10.3. Microfinance and Social Entrepreneurship (MF/SE)**

The Microfinance and Social Entrepreneurship axis (MF/SE) aim to finance actions in microcredit and micro-loans for vulnerable groups and micro-enterprises, and in social entrepreneurship. Its objectives are to:

- Increase access to, and the availability of, microfinance for vulnerable groups who want to set up or develop their business and micro-enterprises;
- Build-up the institutional capacity of microcredit providers;
- Support the development of social enterprises, in particular by facilitating access to finance<sup>1</sup>.

MF/SE will continue to facilitate access to microfinance for individuals and micro-enterprises (as in the previous programme period), while adding capacity-building for micro-credit providers and support for social entrepreneurship. Financing social entrepreneurship is a first for the European Commission. Under SE, depending on the country or region, funds will be used to help social enterprises take root and develop, or will be available for upscaling good ideas and best practices.

<sup>1</sup> A total of €92 million will be available for the 2014-2020 period to support social entrepreneurs. The ceiling is €500,000 per enterprise, on condition the enterprise has less than €30 million annual turnover.



### My experience with Erasmus for Young Entrepreneurs - 1: Manon Martin

Manon Martin is a freelance European project fundraiser and manager in the field of performing arts. She teaches at the University in Montpellier (France) and provides training for professionals as well. She works with a range of European organisations and universities.

- *How did you identify your "host company" and define the contents of your exchange/mission?*

'My host was a theatre from Italy, which I got to know a few years ago. I was interested in their performing arts activities because they are based in the rural area. I was also interested in their international activities and projects. I was about to set up my own company and needed to experiment a new way of working in an independent way. I wanted to see which kind of cooperations I could build and how to support arts-related organisations in their international development perspectives. My second objective was to work together to see if we can create a twin cities project between France and Italy in the next years.'

- *What were the format and contents of the exchange? Did you face any unexpected challenge?*

'We decided that we will use this time to do different researches and meet European partners. We also wanted to see if it was possible and relevant to work together after the programme and we really tried to experience different ways of working together. We organised 2 meetings in 2 different countries with European partners to elaborate partnerships, we did some researches to find the relevant funds matching with our projects. There was no particular challenge to face, on the contrary there were good surprises: I could start talking

and understanding a bit of Italian quite quickly and we really found a good way to cooperate in Italy but also from away, which is often not so easy. This programme gave me the chance to travel and work in Italy or elsewhere in Europe when it was needed, and go back home in between two sessions of work.'

- *Your experience with Erasmus for Young Entrepreneurs ended 6 months ago. What are the immediate outcomes for your career and professional development?*

'An immediate positive outcome is that I met a lot of professionals during this programme. I was lucky enough to meet very interesting people and we are working together today. It also gave me a bit more of confidence in my skills and expertise because I realised that I could find my place and role in a multi-national working group and manage activities.'

### My experience with Erasmus for Young Entrepreneurs - 2: Chiara Baudino

Chiara Baudino works for the promotion, communication and European project management at [Faber Teater](#), Italy.

'Since the last decade, Faber Teater has been working with different European projects and we were aware of the opportunity to be Host Entrepreneur. When [Diego Diaz](#) (Spain) contacted us, we decided to use this programme. Diego's entrepreneurial mission is to create an online audience community through live streaming of theatre shows.

Diego Diaz's project lasts from March to July 2015 and is taking place in Chivasso (Piedmont, Italy), where Faber Teater is based. During his stay, the Young Entrepreneur follows the activity of Faber Teater (shows, pedagogic activities and workshops, touting). Together we have started an open reflection

about live streaming and theatre, the importance of videos and photos for promotion and documentation, the relationship with the audience and how to develop it through new technologies. After the first experiment of a show in live streaming, we are discussing about technical problems to be solved and about technical devices useful to our purposes. Meanwhile, Diego is expanding his portfolio of videos and Faber Teater is improving its Youtube page.

From this experience we expect: to share competences and skills with a young and motivated entrepreneur who is artistically engaged in different fields, such as photography and video-making; to develop a bigger European network; to work on audience development through new technologies, taking advantage of a fresh and open-minded artist.

# 04.

## ADDITIONAL RESOURCES AND INFORMATION PLAT- FORMS

This section completes the web-links and sources of information already provided in the sections 1 and 2. The resources listed below focus on funding opportunities and information platforms which can indirectly help you to secure funding and support for your projects.

### 4.1. Funding guides and toolkits

- [A beginner's guide to EU funding](#) is produced by the European Commission (DG Budget) to share the EU funding opportunities available in the period 2014-2020. This guide is the first step to read as it offers a comprehensive collection of basic facts and links.
- [Your guide to EU funding](#) – on social inclusion, environment etc.
- [European funding guide for the non-profit sector](#) by ECAS: this publication is sold at €59; a free sample of the 2015 edition is available online.
- [Creatives' Europe Connect](#): this platform provides different informative documents on subjects such as crowd-funding, EU funding applications etc.
- [Guide to funding opportunities for cultural journalists in Europe](#), part of the EU-funded project *Unpack the Arts* (2012).
- [GALA funding guide on funding opportunities for projects related to art and environment](#), part of the EU-funded project *GALA-Green Art Lab Alliance* (2015).

- [More Europe – Preparatory action on EU's cultural external relations](#): outcomes of the action include 26 country reports providing, among others, an insight on cultural policies and funding/support organisations (2014).
- [European external cultural relations : Paving new ways?](#) This study delivers an overview of the EU funding procedures for the promotion of culture in foreign relations, and at explores alternative models of cooperation (2014).
- [Funding Sources for Cultural Initiatives in ACP Countries](#), by the Coalition for Cultural Diversity (2013).
- The Creative Desks active in each EU country can inform you about which national organisations make available co-funding for European projects.

### 4.2. Information platforms

#### Calls

- [Ars Baltica](#) provides among others information about events and projects in the Nordic Baltic region.
- [Contemporary Performance](#), a social network and community organising platform providing artists, presenters, scholars and festivals a platform to meet, share work, and collaborate. They have a resourceful page with calls and opportunities.
- [Culture Agora](#) is a new wiki platform, which among other objectives, shares calls and opportunities for the arts and cultural industries.
- For a focus on Asian and European opportunities, you can consult regularly the portal [Culture360.org](#) by the Asia-Europe Foundation.
- [CultureLink](#), the newsletter of the

Network of Networks for Research and Cooperation in Cultural Development can be very resourceful.

- [Dancing opportunities](#) is a great platform to share international opportunities about dance.
- [East European Performing Arts Platform \(EEPAP\)](#) supports the development of contemporary performing arts with a special focus on the Central and East European region. Its facebook page is regularly updated with interesting calls.
- [LabforCulture](#) is the networking platform for arts and culture in Europe.
- [Plurio.net](#) is the information platform for the Greater Region (Lorraine, Luxemburg, Saarland, Rhineland-Palatinate and Wallonia).
- [World Cultures Connect](#) is a global cultural information website based on connection of artists and cultural professionals. Calls and opportunities are also shared on their website.
- There are also more facebook groups which share a lot of calls and opportunities such as *Le Club des opportunités*, *Artists Jobs* etc.

#### Residencies

- [DutchCulture | TransArtists](#) shares knowledge and experience on residency programmes and related topics. Among other free services, it offers a list of residency opportunities worldwide; it also lists [residency opportunities](#) with a regional / country focus, in Europe and internationally.
- [RES ARTIS](#) is a network of over 400 centers and organisations in over 70 countries; its website includes a listing of residencies worldwide.
- [EU Policy Handbook on Artists'](#)

*Residencies* is a useful tool for residencies' models, best practices and key resources.

- *Residency programmes: Art + Ecology*: this list, compiled by the US based Alliance of Artists Communities, is a repertory of residency programmes with an attention to ecology – either as the focus of their organisation or as one programme out of many others.
- *On the Move* communicates also about (free and open) training opportunities for artists and cultural professionals working internationally.

#### 4.3. Additional resources related to funding and support – a selection

- *Compendium of Cultural Policies and Trends in Europe*: the web resource by the Council of Europe and ERICarts is a constantly updated information and monitoring system of national cultural policies in Europe.
- *Good Practice Report on Cultural & Creative Sectors Export and Internationalisation Support Strategies* by the OMC group on Cultural and Creative Sectors.
- IETM's publication *The Invisible Hand, Art in the transition to another economy* (2013) provides food for thought about art and money (and more).
- Culture Action Europe's *Toolkit on culture & sharing economy* (2015).
- *Recommendations for a Sustainable Nordic and Baltic Dance Field* by Dance Info Finland (2015).
- A list of publications related to 'Culture and Territories' is available on [KEA's website](#).
- *Creative strategies of sustainability* by Trans Europe Halles (2014).
- MOOC (Massive Open Online Course) provides opportunities for online training, some of them free.

