FUND-FINDER

Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe
- 2017 edition -

Marie Le Sourd - On the Move
Picture by Steven Johnson

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2

Contents

Rationale

Having started in 2014, Creative Europe is 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 produced this guide in 2015 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 in 2002 as a project of IETM and is now an independent organisation. The text built on the expertise of OTM and on the knowledge of other reliable European experts and organisations: PEARLE* - Live Performance Europe, European Citizen Action Service (ECAS), Mary Helen Young, Charlotte Bohl-Mustafa, Manon Martin and Chiara Baudino.

A very important contribution to the first edition of 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, faciliated by Marie Le Sourd (On the Move) and Mary Helen Young.

Given the success of the Fund-Finder since its first publication in 2015, we decided to update it regularly. For this 2017 update the author has updated weblinks and information, added new funding schemes and additional examples, particularly for the EU funded programmes. Our warm thanks go to DutchCulture, KEA European Affairs and Le Laba for the precious inputs provided.

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. 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 TO THE 2017 EDITION

Originally published in 2015, the Fund-Finder has become so successful that we decided to update it regularly starting from 2017. Here comes the new edition, with fresh links and recent examples.

The Fund-Finder is a valuable guide to online information platforms and funding opportunities which may help you to support current or future projects and initiatives with European or international dimensions.

Whether your projects relate to touring, collaboration, co-production, research, training, residencies or others, the Fund-Finder, with its clear and straight language and practical approach, is a precious tool for busy practitioners and hands-on professionals in the arts 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. 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 2015 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 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 and ietm@ietm.org.

1.1. The partners

IETM is a network of over 500 performing arts organisations and individual members working in the contemporary performing arts worldwide: theatre, dance, circus, interdisciplinary live art forms, new media.

IETM advocates for the value of the arts and culture in a changing world and empowers performing arts professionals through access to international connections, knowledge and a dynamic forum for exchange.

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.

Marie Le Sourd, Secretary General of OTM, is the coordinator of this guide.

The first edition of the Fund-Finder was co-funded by Association Culture & Développement, Le LABA (Laboratory Aquitaine), Mezzanine Spectacles and Cultural Fabrik.

1.2. 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[1]);

- 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….

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, and updated in October-November 2017.

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[1] http://ec.europa.eu/programmes/creative-europe/opportunities/culture-support/eu-platform_en.htm

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 levels in Europe and beyond

The cultural mobility funding guides co-produced by On the Move list more than **2,000 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:

- 32 European countries[1]
- 22 Asian countries[2]
- 13 Arab countries[3]

- The United States of America[4]
- Africa[5]
- Brazil[6]

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

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.

2.2.1. Focus on Europe

The wider Europe (EU and beyond)

- 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 piority areas are social and human development, the protection of cultural heritage, civil society, research and scholarships etc.

- European Cultural Foundation – STEP travel grants

STEP stands for 'Supporting Travel for Engaged Partnerships'. STEP travel grants support creative and critical cultural workers travelling across Europe and its neighbours, to help foster a society with greater solidarity, equality and a stronger sense of social justice. The programme is initiated and managed by ECF with the support of Compagnia di San Paolo. Applications possible throughout the year from EU to/from neigboring countries or within EU (application two months before the mobility).

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[1] last update: 2014, supported by the Asia-Europe Foundation

[2] last update: 2014, supported by the Asia-Europe Foundation

[3] released in 2014, researched by the Arab Education Forum with the support of Korea Arts Management Service. Please note that a new version should be out from the end of 2017-early 2018 with the support of the MedCulture programme.

[4] released in early 2015, done in partnership with the Martin E Segal Theatre Centre, Graduate Centre, CUNY and Theatre Without Borders

[5] with the support of Korea Arts Management Service, Art Moves Africa. A new version shall be online from the end of 2017 with the support of the British Council.

[6] note that from early March 2018, the cultural mobility funding guides for Central and Latin America will be online.

- European Cultural Foundation – Idea Camp

For each Idea Camp, together with a team of advisers, 50 participants – artists and changemakers working in the area of the the commons, culture and democracy – are invited to share their daring and exciting ideas on how communities can come together to change Europe through culture. Since 2014 there is one open call a year with a specific theme.

- Robert Bosch Stiftung (in partnership with MitOst)

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.

- Pro Helvetia – Performing Arts Cooperation Projects in Europe

With the call « Performing arts cooperation projects in Europe », Pro Helvetia supports Swiss cultural institutions and organisations who want to initiate or intensify sustainable, long-term structural cooperation with other European partners. Eligible for support are cooperation projects from the following disciplines: theatre, dance, literary and visual art performance, contemporary music theatre, contemporary circus.

- TelepART by the Finnish Cultural Institute

A new mobility funding scheme in the performing arts sector between Finland and the Benelux countries (the Netherlands, Belgium and Luxembourg). The TelepART Mobility Support Platform supports emerging and semi-established artists in showcasing their work internationally.

2.2.2. 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. IIf 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 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.

- Culture Barents Euro-artic region

Work programme for culture in the region

Central / Southern Europe (including the Balkan region)

- Erste Foundation

The Foundation initiates and directly develops projects 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 its projects are transnational, involving research activities that focus on the visual arts from the 1960s to the present day.

Eastern/Central 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, pro-motion of tourism and cross-border coop-eration. Most of the grant recipients are non-governmental organisations, munic-ipalities and local governments, universi-ties, schools and other public institutions and also individual citizens. The Fund also awards individual scholarships and artist residencies. Some associated countries can be added.

- EEPAP - East European Performing Arts Platform

EEPAP supports the development of contemporary performing arts in Central and Eastern Europe. EEPAP aim is to facilitate international exchange of artists, professionals, curators and thinkers in the field of contemporary performing arts in Europe and to develop educational programmes rooted in the context of the

contemporary society. EEPAP usually supports the participation of a delegation of performing arts professionals to IETM meetings.

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, migration, and good governance etc.).

Some festivals try to focus in particular on the Balkan region. Check for instance the TESZT Festival in Timisoara, Romania.

2.2.3. Europe and the world

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

• Allianz Cultural Foundation

The non-profit Allianz Cultural Foundation initiates and sponsors multilateral art, culture and education projects in Europe and the Mediterranean fostering mutual understanding and dialogue that transcends borders. Its main focus is on cross-disciplinary and contemporary projects that put innovative approaches in art, culture and education into practice and that help shape social change in the spirit of European integration. They particularly support programs that promote exchange, encounters and digitization, that ignite enthusiasm for the European project in young people, and that forge sustainable ties between participating players. One deadline a year, usually in 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.

Please note that the two abovementioned programmes of the European Cultural Foundation (STEP and Idea Camp) are also connected and embed professionals/artists/ activists from Southern Mediterranean countries and Eastern Partnershp countries. See pages 7-8.

• 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 – Mobility first!

Since 2017, the Asia-Europe Foundation has initiated a new mobility support for artists/organisations to travel from Europe to Asia, from Asia to Europe and within Asia. 52 countries (including the EU countries) are covered. Applications can be done by the artists/cultural professionals or directly by the host organisations.

• 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 markers 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.). 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.

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 briefly introduced:

- Interreg Med

Partner States from 13 countries are working together in the trans-national European Cooperation Programme for the Mediterranean area, The Interreg MED Programme 2014-2020. The transnational setup allows them to tackle challenges beyond national borders, such as the rise of low carbon economy, the protection of natural and cultural resources and the strengthening of innovation.

The main objective of the Interreg MED Programme is to promote sustainable growth in the Mediterranean area by fostering innovative concepts and practices and a reasonable use of resources and by supporting social integration through an integrated and territorially based cooperation approach.

- EU-Eastern Partnership Culture and Creativity Programme

The purpose of the EU-Eastern Partnership Culture and Creativity Programme (2015-2018) is to support the cultural and creative sectors' contribution to sustainable humanitarian, social and economic development in Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine. There are often open calls and information such as reports, resources etc shared on their website.

2.2.4. 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.

- Goethe Institut – International Coproduction Fund

This funding is intended for coproductions by artists in the fields of theatre, dance, music and performance art, in which hybrid and interdisciplinary formats and the use of digital media may be key components. The target group comprises professional artists, ensembles and initiatives in Germany and abroad which demonstrably lack sufficient resources to realize their coproduction project on their own. The application shall be answered by the partners abroad. Preference is given to projects between German and non-European partners, particularly from transition countries.

- 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).

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 published on On the Move's website.

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. The cultural mobility funding guide - Focus on Asia, supported by the Asia-Europe Foundation, lists some of these funds which can be applicable to people from regions other than Asia like Africa, Latin America and/or the Middle East. Examples: the Prince Claus Fund-Ticket Grant, the IFA's programmes in Germany, the Arts Collaboratory Programme 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-Sahara 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.

11

2.2.5. 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 since 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 the comprehensive web-platform Transartists which lists more than 1,400 residencies worldwide.

Europe

Austria

- 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

Hotel Pro Forma offers professional artists' residency opportunities. Applicants must have documented experience in developing interdisciplinary work.

France

- Odyssée artist-in-residency

The programme, coordinated by the ACCR with the support of the French Ministry of Culture and Communication, 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

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. Beyond the core residency programme, they can have other calls throughout the year for instance focusing on a topic or a particular world region.

Germany

- Akademie Schloss Solitude

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).

- Frankfurt LAB

A rehearsal and performance space for experimental work in the performing arts and music with two performance halls. Since 2014 the Frankfurt LAB hists an annual residency programme. The residency is meant for artists from every dicipline. 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

It 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.

- PACT Zollverein

It 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.

- Pina Bausch Fellowship for Dance and Choreography

The fellowship 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)

It 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

Open to individual artists or groups of professional artists working within performance, live art, or contemporary theatre.

Ireland

- Tipperary Dance Residency

A residence scheme for dance artists.

Lithuania

- Arts Printing House

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.

Netherlands

- Impakt Foundation International Residency Programme (Impakt WORKS)

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

It offers choreographers, dancers and others working with dance and movement the possibility to apply as an Artist in Residence.

- Ibsen scholarships

These 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

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.

Spain

- Hangar

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

Beyond Europe

Brazil

- Instituto Sacatar

The Institute 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

- Saison Foundation

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

- Likhachev Foundation

Since 2008, the Foundation in St. Petersburg 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.

USA

- 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.

- Rabbit Island Residency

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

- IOTPD Philippe Braunschweig Grant for retraining

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.

- Calouste Gulbenkian Prize

The Prize 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 (see link under Initiatives).

- COAL Prize on Art and Environment

This Prize 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

- Cultural Innovation International Prize

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.

- Ellen Stewart International

An award given to an individual theatre artist or theatre company whose work promotes social change and community participation with a particular focus on the engagement of young people.

- Intercultural Achievement Award (IAA)

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.

- Intercultural Innovation Award

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.

- Land Art Generator Initiative

The strategic objective of the 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.

- LIVE WORKS Performance Act Award

The prize includes a creative residency period for nine selected projects. LIVE WORKS sees performance as a work-space, 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.

- 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 (information about the last edition in 2016).

- N.I.C.E. award

The award is presented during the Forum D'Avignon Ruhr since 2013. Each year has a special topic for the Network for Innovations in Culture and Creativity in Europe.

- Visible Award

Founded by the Foundation Pistoletto / Citadellarte and the Foundation Zegna, this 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.

- Walking Visionaries Awards

The award 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 prjects mostly in Europe where the **travel costs** of the selected artists/creative people **are at least partially covered**. For constant updates on calls for festivals and events, check On the Move's news section.

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 theatre as a collective, inclusive art, reviving the community and finding its true function only in conjuction 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

Together with its festival laboratory it aims to create conditions for the meeting between emerging artists and legends of new theater.

Finland

- ANTI - Contemporary Art Festival

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

Its open call for applications is usually at the end of each year.

- La Friche

Based in Strasbourg, La Friche is an artistic association, a working process for artists. La Friche focuses on artistic projects, involving theatre, dance and music, as well as visual arts associated to these forms of arts. La Friche links together professionnal artists located in the Eastern part France (Région Grand Est). The main purposes of La Friche are based on the exchange of artistic practices, information and the ways to become professionnal.

Germany

- The Dance Congress (Tanz Kongress) in Düsseldorf

The Congress 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

This biannual festival presents a platform for exchange and networking amongst young artists. Workshops, audience talks and after-talks offer different formats of professional feedback and mentoring.

- SPIELART Festival Munich

The festival 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

This festival asks choreographers and dancers from around the world to perform a solo piece which is new, original, imaginative, unique and which displays unusual achievement.

Poland

- Performance Platform Lublin festival

The 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.

Portugal

- Imaginarius – International Street Theatre Festival of Santa Maria da Feira

This festival is a section of the Imaginarius festival that challenges national and international artists to present proposals that approach the public space in its most diverse perceptions, testing formats and models, towards the construction of new artistic identities.

Switzerland

- Belluard Festival in Fribourg

The festival 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 2017 call for applications, the topic is 'Solitude'.

- Perform Now!

It 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

- Almagro OFF International Contest

The Contest represents the commitment of the Almagro International Festival of Classical Theatre to give space and visibility to the young stage directors, who work with a renewed language and staging approach to the classical texts in order to point directly at the curiosity of today's audience.

United Kingdom

- Fest Live

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.

- UNFIX i- Festival of Performance and Ecology

A Glasgow based festival of live performance, film, installation, workshop and debate that wants to unravel the knots in how we're living. Ecological crisis and renewal addressed through our bodies and physical sense of living.

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:
- Aerowaves for emerging choreographers in Europe
- Fabula Mundi – Playwriting Europe

For a list of selected projects, refer to the Creative Europe website or the search engine (for instance, click on 'ongoing' projects, Creative Europe and Theatre).

See whether your country of origin or residency has a special cultural exchange year which may open specific opportunities.

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

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.

The study 'Reshaping the crowd's engagement in culture' is a great resource to identify crowdfunding platforms in Europe, inspiring case studies and a list of events and other resources.

You can also check the guide 'Crowdfunding explained to SMEs'.

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.

2.3.3. Support at regional / city levels

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

- The Eurocities network's 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). Examples of projects include Pyrénées de Cirque – De Mar à Mar (circus) and Impact Festival – Liège, Begium (arts, sciences and technology).

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

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.

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 networking and encounters. Some travel grants can be offered on very specific conditions to members with a minimum financial turnover. There are also partnerships developed by IETM to facilitate the participation of performing art professionals in IETM meetings (through for instance the British Council, EEPAP, Spectacle Vivant en Bretagne-France etc.).

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

- European Theatre Convention (ETC) - Scholarships for Ukraine theatre professionals / theatres Theatre is Dialogue - Dialogue of Cultures: European networking with Eastern European theatres;

- The regional Nordic network NOBA can provide travel grants to facilitate the coming of its members.

Consider as well training, capacity building and mentoring programmes developed by European cultural networks, such as IETM Campus, ETC European Theatre Academy, The Festival Academy by European Festival Association.

Lost in the European networks' world? Check this list done by the Creative Europe Desk UK.

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 were compiled, in the first edition of this guide, 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 ypes 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 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.

This 2017 edition provides an overall update of the weblinks and resources and includes, when possible, the links to the latest programmes' presentations, as well as more recent examples of projects supported by each specific EU funding scheme.

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.

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 to **formal[2], non-formal[3] and informal learning[4].**

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)

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[1] This chapter was originally written by Charlotte Bohl-Mustafa in 2015
[2] 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.
[3] 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.
[4] A learning mobility implies to move physically to a country other than residence in order to understate for example study, training but also non-formal and informal learning.

- 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[5]. 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;

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[5] 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.

- 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
• National policy reforms (national networks)   • Awareness campaigns   • Peer learning activities between high-level policy makers
Youth
• Open Method of Coordination   • Structured Dialogue   • European Youth Forum and to European Youth NGOs   • Youthpass & European Youth Week

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 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[1]. Some Actions are also open to participating organisations from Partner Countries[2], 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.

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),), including 2,7 billion for the year 2018. The level of funding for projects as well as the timeframe depend both on the concerned type of action[3]. 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.

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.

Examples: 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.

Examples of supported projects

• **EPALE Platform** - Electronic Platform for Adult Education in Europe (check under 'culture education' for culture related projects).

• **European funded projects in 2016: Focus on Circus and Street Arts**, published by Circostrada and researched by On the Move. The majority of projects falls under the ERASMUS funding programme.

• **Young Digital European Entrepreneur Spirit**

• **Young Enterprise through Arts** (social and education entrepreneurship)

• **The encyclopedia of migrants**, coordinated by L'Age de la Tortue

Resources

• ERASMUS+ programme guide 2018 (check also the resources). There is stilll a focus on social inclusion and preventing radicalisation as well as on active citizenship.
• 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

3.3. EuropeAid[1]

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.

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[1] This chapter was originally written by Mary Helen Young in 2015

Some of the aims include 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 (a new Brussels declaration has been adopted by the high representatives of the ACP countries on 10 November 2017. Follow-ups will be shared on their website)

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.

Examples of supported projects

Projects (54) supported under the ACPCulture+ programme

Programmes supported under the European Neighbourhood policy (including MedCulture and Eastern Partnership Culture Programme)

Resources

• EuropeAid website
• EU Delegations
• Upcoming calls and application deadlines
• EU funding mechanisms – New trends in European funding and what they mean for CSOs
• Resources shared by the Global Cultural Diplomacy Platform

3.4. Europe for citizens[1]

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 activities related to cultural heritage[2]. 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 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. This strand also concerns other defining moments and reference points in recent European history. Preference will be given to projects encouraging tolerance, mutual understanding, intercultural dialogue and reconciliation.

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 organisation for European remembrance or a European public policy research organisation (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).

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[1] this chapter was originally written by Marta Pont and Dimitra Panagiatatou, ECAS in 2015

[2] 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.

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 calls for proposals are published on the EACEA website indicated below. In the programme guide (see below), there is also a table of the deadlines for applications for the different operating grants.

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.

source: ECAS, 'European funding guide for the non-profit sector', 2017

Examples of supported projects

You can search projects using key words / issues from http://ec.europa.eu/programmes/europe-for-citizens/projects

'Europe for citizens – best practices': this 2012 publication is still useful to nature of the projects funded under this programme.

Iron curtain – funded by the Europe for citizens programme

Resources

- EACEA website
- EACEA Participant Portal
- Europe for Citizens Programme Guide 2014-2020
- Programme guide 2017 for reference
- Priorities of the programme 2018-2020 include specific priorities for 'Democratic engagement and civic participation' (Strand 2): 1) Debating the future of Europe and challenging Euroscepticism; 2) Promoting solidarity in times of crisis; 3) Fostering intercultural dialogue and mutual understanding and combatting the stigmatisation of migrants and minority groups; 4) European Year of Cultural Heritage 2018

- Europe for Citizens National Contact Points
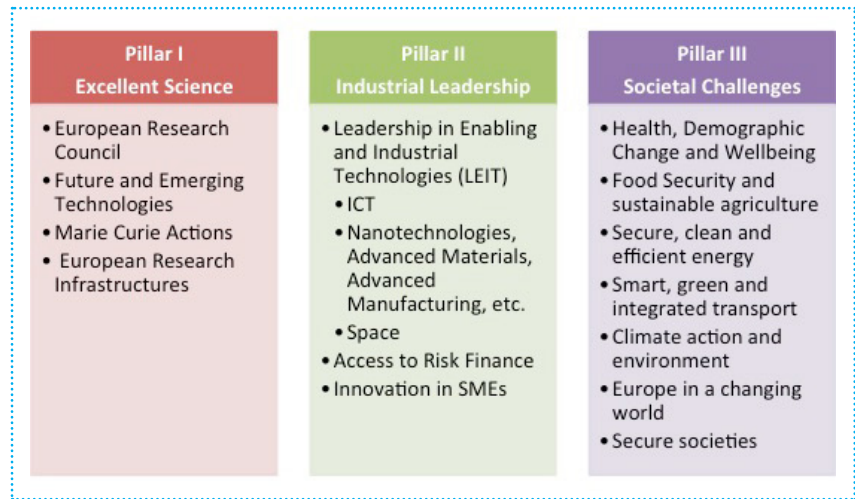- EU Citizenship Portal

3.5. Horizon 2020[1]

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*. Some sub-sections are highlighted below.

Pillar I Excellent Science	Pillar II Industrial Leadership	Pillar III Societal Challenges
• European Research Council • Future and Emerging Technologies • Marie Curie Actions • European Research Infrastructures	• Leadership in Enabling and Industrial Technologies (LEIT) • ICT • Nanotechnologies, Advanced Materials, Advanced Manufacturing, etc. • Space • Access to Risk Finance • Innovation in SMEs	• Health, Demographic Change and Wellbeing • Food Security and sustainable agriculture • Secure, clean and efficient energy • Smart, green and integrated transport • Climate action and environment • Europe in a changing world • Secure societies

- **The Excellent Science pillar:**

- **The European Research Council**: The European Research Council supports frontier research, cross disciplinary proposals and pioneering ideas in new and emerging fields which introduce unconventional and innovative approaches. The ERC's mission is to encourage the highest quality research in Europe through competitive funding and to support investigator-driven frontier research across all fields of research, on the basis of scientific excellence.

- **Marie Skłodowska-Curie actions** (MSCA): The MSCA are open to all domains of research and innovation, from fundamental research to market take-up and innovation services. Research and innovation fields are chosen freely by the applicants (individuals and/or organisations) in a fully 'bottom-up' manner.

- **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 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.

- Under the dedicated **SME Instrument** (concretely under the SME business model innovation topic), 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

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as a diplomatic tool in EU's external relations.

- The Cross-cutting strand (EUR 475.5 million for 2017), which was introduced in 2016, covers objectives across the different individual work programmes, and in particular those concerning the societal challenges. The aim of this strand is to address key areas of political relevance and societal concern to provide better solutions and enhance impacts through stronger integration across the Work Programme. These calls are targeted and evidence-based, and are set to provide sufficient scale and scope to achieve a critical mass of support on the basis of clearly defined objectives and impacts. They concern the following calls for proposals: (i) Industry 2020 in the Circular Economy, which will demonstrate the economic and environmental feasibility of the circular economy approach and support the re-industrialisation of Europe; (ii) Internet of Things, which will support the combination of different technologies such as the internet, big data, cloud or advanced computing and their integration in innovative use cases addressing major societal challenges; and (iii) Smart and Sustainable Cities, which will support the creation of urban spaces powered by secure, affordable and clean energy, with smart electro-mobility and showcasing effective, innovative nature-based solutions. ***What types of culture/arts-related projects are eligible for funding?***

In line with the findings presented in the Interim Evaluation of Horizon 2020 Staff Working Document, the Horizon 2020 work programme for 2018-2020 incorporates several of the lessons learnt during the evaluation process, in particular : the need to tackle the issue of oversubscriptions by expanding the number of two-stage calls, to boost international cooperation by launching international flagship initiatives and by supporting EU's external policies and to continue to open sharing of data and publications.
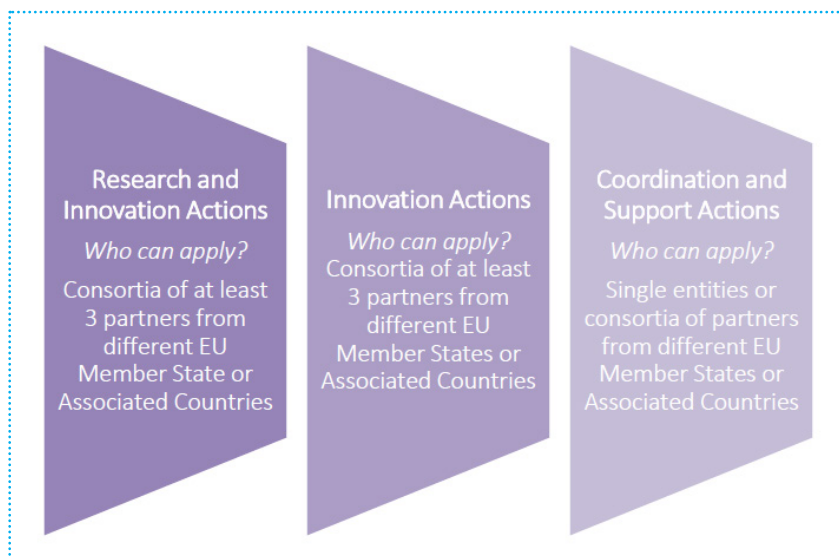
source: ECAS, 'European funding guide for the non-profit sector', 2017

Five main priorities are highlighted in the new work programme (2018-2020) which eventually can be interesting for the arts and cultural sector:

- **Increased investment in sustainable development and climate related R&I** (Research and Innovation). R&I actions should support Europe's priorities to implement the Energy Union, be number one in renewables reduce energy use, and move towards decarbonisation of the energy system, as well as increasing resilience to the impacts of climate change.

- **Integrating digitisation in all industrial technologies and societal challenges**: Digitisation also alters the conduct of research (open science, open data, skills needs, user involvement etc.). Consequently the integration of 'digital' in all its forms, notably digital technologies, the use and management of big data and digital-physical integration should be substantially increased across Horizon 2020, including in all societal challenges.

- **Strengthening international R&I cooperation**: This priority is particularly to tackle the fact that compared with the former framework programme, there have

not been enough applications involving third countries.

- **Societal resilience**: Europe is facing multiple and seemingly sudden changes on multiple fronts, such as large migration pressures, cyber-crime, security threats as well as hybrid threats. Such events require, more than ever, capacities for coordinated EU responses.

As far as migration is concerned, synergies will be sought between activities related to the Sustainable Development Goals and 'Migration' to address root causes of migration, including, for example, activities related to poverty alleviation, food safety and security, sustainable agriculture and improved nutrition and decent quality work.

- **Market creation innovation**: A major new component in Horizon 2020 will be first elements of a European Innovation Council (EIC) which will focus on support for innovative firms and entrepreneurs with the potential to scale up their businesses rapidly at the European and global levels. Moreover Horizon 2020 will make better use of prizes and support large-scale demonstrators that not only

test technological and non-technological innovations, but also address legal and standardisation requirements as well as citizen/user/consumer involvement.

For further information about the type of funded actions see the relevant work programme in the resources section below. Some examples of already funded types of projects can also be inspiring (see 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 some calls like the ones below. .

The participation of international partners can be particularly targeted under the International priority related calls.

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. Individuals (like researchers) can also apply for some funding lines.

What are the types and the levels of funding?

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

EU funding can over 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.

In the case of the European Research Council, there are ERC Starting Grants, consolidator Grants, Advance Grants and Proof of Concepts grants with different levels of funding.

For each specific call, refer to the calls below and/or the reference work programmes.

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).

Last but not least, two relevant calls for the sector are open at the editing time of this guide:

- Under 'Societal challenges': Inclusive and sustainable growth through cultural and creative industries and the arts (deadline: 13 March 2018)

- Under 'CSA Coordination and support action': Supporting experimentation in innovation agencies (first deadline: 27 March 2018)

Check also the article and advice made by the UK based organisation on this call.

Examples of supported projects

Culture Base – Social Platform on Cultural Heritage and European Identities

The European Leadership in Cultural, Science and Innovation Diplomacy (EL-CSID)

ROCK - Regeneration and Optimisation of cultural heritage in creative and Knowledge Cities

trans-making: transdisciplinary approach/ intersectoral dialogue with different fields of the humanities and social sciences + stakeholders in the art and creative fields

MAKE-IT - Horizon2020 project around the Makers' movement

Digital Crossings in Europe: Gender, Diaspora and Belonging (ConnectingEurope) with the University of Utrecht

You can browse Horizon2020 supported projects (for instance, under 'information society' you can explore projects related to museums, cultural heritage, virtual reality, education etc.)

Resources

- Horizon 2020 Online Manual and bi-annual work programmes
- Horizon 2020 Participant Portal
- Horizon 2020 – work programme 2018-2020
- Horizon 2020 – subsections (including related work programme for each pillar/section)
- Find partners for projects
- List of countries eligible for funding under Horizon 2020
- List of eligible associated countries under Horizon 2020
- Europe in a changing world – Inclusive, innovative and reflective societies
- Network of National Contact Points for Horizon 2020
- H2020 Helpdesk

Note: Relais Culture Europe in France (Creative Europe Desk) has a new mission Horizon2020 to facilitate emergence and the development of new innovative and research projects. This mission is supported by the Ministry of Culture-France.

3.6. Cohesion policy and structural funds[1]

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:

[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.

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[1] This chapter was originally written by Anita Debaere and Silke Lalvani, PEARLE* in 2015

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

- KEA research, Use of structural funds for cultural projects: This report analyses the use of Structural Funds in the period 2007-2013 and provides advice on how to facilitate access to them for the cultural sector under to Cohesion Policy for 2014-2020. It is still a very useful report to get a better view on the specificity of structural funds.

- Project Act ! Jeunes – Luxembourg: This project aims to train young unemployed people while using performing arts, communication and linguistic techniques.

- Project Madeleine H/F coordinated by Réseau en Scène Languedoc Roussillon (IETM member): On equality men/women in the cultural sector. Supported by the European Social Fund. Check also the Charter.

- The European Cooperation Day (on 21 September) can be a good way to know more about territorial projects in your country/region.

3.7. European Regional Development Fund[1]

What is the European Regional Development Fund?

The European Regional Development Fund (ERDF) is one of the European Structural and Investment Funds (ESIF)[2] 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)[3] 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 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[4] pursued under TO 6 -Protecting the environment and promoting resource efficiency, other TOs might also be used to support similar interventions.

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

- 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,

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[1] *Originally written by Marta Pont and Dimitra Panagiatatou, ECAS in 2015.*

[2] *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.*

[3] *Find here a detailed description of TOs (page 10)*

[4] *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.*

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.

Examples of supported projects

Some IETM members benefit from the European Regional Development Fund, for instance :

• LAFT in Germany for its programme, Performing Arts Program Berlin;

• The Arts Council of Malta – within the scope of the Valletta 2018 European Capital of Culture - receives support of the European Regional Development Fund – for cultural projects and restoration of heritage sites.

The 2017 Athens Digital Arts Festival benefited from the PEPP – Regional Operational Programme ATTICA 2014-2020 – European Regional Development Fund

Resources

• Official website of the ERDF
• Managing authorities for the ERDF
• Operational Programmes
• MEPs responsible for the ERDF

3.8. Interreg[1]

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;

• 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.

[1] This chapter was originally written by Mary Helen Young in 2015

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):

- 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
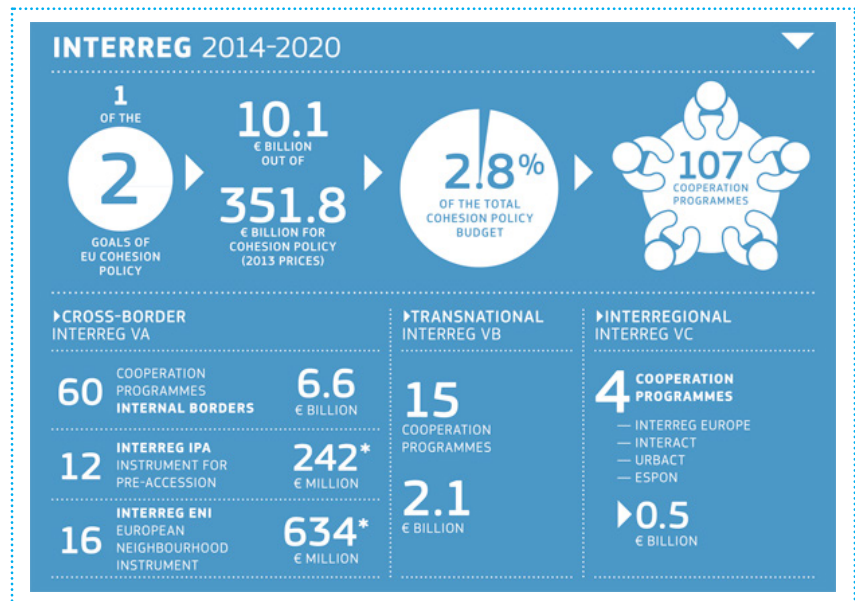
programmes, targeting the "least likely" for services and participation;

- 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;
- 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.

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. 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

For Interreg Va & Vb: There are up to 3 calls already announced for most programmes. Further calls to be advised as programme guidelines are finalised.

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

Examples of supported projects

- Interreg Europe

Urban manufacturing - Stimulating innovation through collaborative maker places

Nine Interreg projects which support the protection of cultural heritage

- Interreg Grande Région

Bérénice – a project to work on social inclusion and discrimination prevention

- Interreg Euro-region Meuse-Rhin

IMPACT – International Meeting in Performing Arts & Creative Technologies

- Interreg – Danube Transnational programme

CultPlatForm_21 - Danube Culture Platform - Creative Spaces of the 21st Century

- Interreg - Poctefa

De Mar a Mar - Pyrénées de Cirque

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
- See in particular the link Contact and funding
- Project examples from each programme
- Events, training & news

34

3.9. COSME (Competitiveness of Enterprises and Small and Medium-Sizes Enterprises)[1]

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.)[2] However, the programme is open to SMEs and companies in all sectors.

There are **2 types of funding opportunities under COSME** (General support ot 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.

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[1] This chapter was originally written by Anita deBaere and Silke Lalvani, PEARLE* in 2015
[2] See for instance one of the latest calls in these domains

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.

Examples of supported projects

WORTH Partnership Project - fashion designers, creative people, manufacturing enterprises (SMEs)

CECILE - Cluster Excellence for Creative Industry Leadership

Resources

- COSME Website
- EASME website
- DG Growth website
- Enterprise Europe Network (EEN) website
- Guide for Applicants (COSME work programme 2017)
- 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

3.10. Employment and Social Innovation programme (EASI)[1]

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;

[1] This chapter was originally written by Anita deBaere and Silke Lalvani, PEARLE* in 2015

- 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).

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.

Resources

- EaSI Programme website
- EaSI Programme Guide
- Calls for proposals in the field of employment
- Work programme EaSI – list of activities
- Further details about the three programme axes are provided in the next pages.
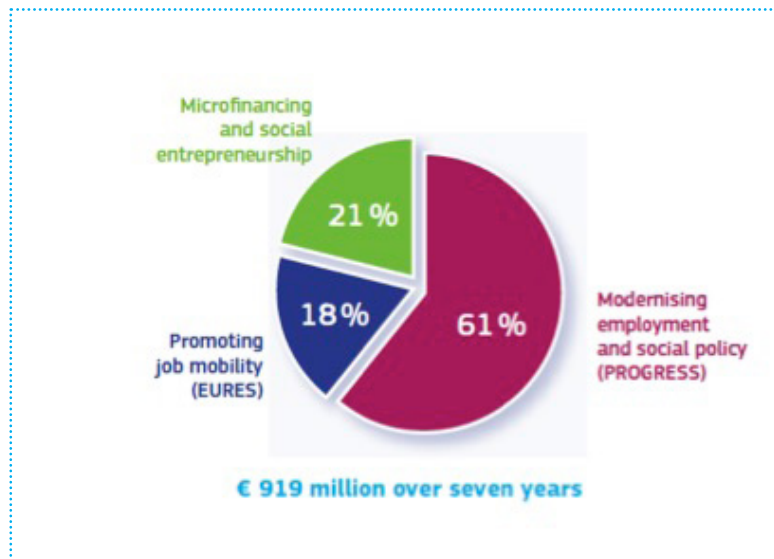
3.10.1. PROGRESS

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.

There have been no calls since 2014.

Examples of a PROGRESS project

Creative Skills Europe - European skills council in the audiovisual sector and live performance sector

Resources

- Progress axis Website

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
*   Swedish Public Employment Service Culture Media Sweden /EURES Sweden: information about jobs, information resources in Europe
*   Information about jobs in Sweden and jobs abroad for Swedish artists/ professionals

3.10.3. Microfinance and Social Entrepreneurship (MF/SE)

The Microfinance and Social Entrepreneurship axis (MF/SE) aim to finance actions in microcredit and microloans 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[1].

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.

The European Commission does not directly finance entrepreneurs or social enterprises, but enables selected microcredit providers and social enterprise investors in the EU to increase lending.

Organisations that can apply for funding are public and private bodies established at national, regional or local level and providing microcredit for persons and microenterprises and/or financing for social enterprises in these countries.

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[1] 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.

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

Resources

- MF/SE axis website
- List of current microcredit providers in the participating countries

3.11. Erasmus for Young Entrepreneurs

Erasmus for Young Entrepreneurs is a cross-border exchange programme which gives new or aspiring entrepreneurs in all sectors - including the creative and cultural industries - the chance to learn from experienced entrepreneurs running small businesses in other participating countries. The exchange of experience takes place during a stay with the experienced entrepreneur, which helps the new entrepreneur acquire the skills needed to run a small firm. The host benefits from fresh perspectives on his/her business and gets the opportunities to cooperate with foreign partners or learn about new markets. The stay is partially funded by the European Union.

Indeed, the focus on 'entrepreneurship' should not discourage professionals from the arts and culture sector to apply for this new programme, which can definitely offer interesting opportunities for professional advancement and for one to develop his/her own organisation.

Resources

- Programme website
- Your local contact point
- ERASMUS for young entrepreneurs goes global (a call dated August 2017 concerned the USA, Israel, Taiwan, South Korea and Singapore)

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 <u>Faber Teater</u>, 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 <u>Diego Diaz</u> (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 PLATFORMS

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

- 'EU funding guide – 2017 edition'

- 'European funding guide for the non-profit sector' by ECAS: this publication is sold at 59€ (49€ as an e-book); a free sample of the 2017 edition is available online

- '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) - check (under GALA projects / What's next? – next update in 2018

- 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)

- Cultuur+Ondernemen, 'Business Guide for artists, creatives and small cultural organisations' (2017)

- 'Crowdfunding4Culture. Reshaping the crowd's engagement in culture' (2017)

- Pearle*, 'Funding opportunities for Performing Arts organisations through EU programmes', 2015

- The Creative Europe 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. It is a partner for the 2017 update of 11 On the Move cultural mobility funding guides (Nordic-Baltic countries + Russia, Germany and Poland)

- 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 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.

- Plurio.net is the information platform for the Greater Region (Lorraine, Luxemburg, Saarland, Rhineland-Palatinate and Wallonia).

- Touring Artists, beyond providing information on administrative aspects related to cultural mobility from and to Germany, also includes web-pages relevant for German and European sources of funding.

- MedCulture is a 4-year (2014-2018) regional programme funded by the European Union to accompany partner countries in south of the Mediterranean in the development and improvement of cultural policies and practices related to the culture sector. Its website includes mappings, reports on the region as well as calls and opportunities.

- Arterial Network is a dynamic Pan-African, civil-society network of artists, cultural activists, entrepreneurs, enterprises, NGOs, institutions, and donors active in Africa's creative and cultural sectors. They are very active

to share opportunities related to the African arts and cultural sectors.

- DutchCulture / TransArtists compiled a underline webpage listing information and opportunities web-platforms

- There are also more facebook groups which share a lot of calls and opportunities such as Le Club des opportunités, Jobs for Artists 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

4.3. Additional resources related to funding, support and collaborations – 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)

- 'Creative strategies of sustainability' by Trans Europe Halles (2014)

- MOOC (Massive Open Online Course) 'Managing the Arts' by the Goethe Institut, 2015-2016: all videos introducing the courses are online

- 'It starts with a conversation… question your knowledge by sharing… - A guide for artists who wish to work collaboratively' produced by Ice Hot Nordic Dance Platform

42